

# THE HEADLESS HORSEMAN

An Operetta in One Act based upon  
“A Legend of Sleepy Hollow”

by Washington Irving

Libretto by  
STEPHEN VINCENT BENÉT

Music by  
DOUGLAS MOORE

***To the Faculty and Students  
of the Bronxville Schools***

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## THE CHARACTERS

**KATRINA VAN TASSEL**

**CORNELIUS VAN TASSEL**, her father, a wealthy farmer

**BROM VAN BRUNT (BROM BONES)**

**ICHABOD CRANE**, the village schoolmaster

**BOYS and GIRLS** of Sleepy Hollow

**SMALL FRY** (small boys and girls) of the village school

**THE HEADLESS HORSEMAN**

**PLACE:** Sleepy Hollow, in the State of New York.

**TIME:** *circa* 1830.

# THE HEADLESS HORSEMAN

(LIBRETTO)

**SCENE:** The main road of the Van Tassel farmhouse at Sleepy Hollow, in 1830,—large, comfortable, cluttered, Dutch, with furniture, etc. of the period. Door, left, opening to outdoors; door, right, opening to rest of house. Large practicable window, back and right, through which may be seen a glimpse of autumn landscape.

**TIME:** The Fall, around sunset.

**AT RISE:** At rise of curtain, **KATRINA VAN TASSEL** and her **FRIENDS** among the girls of Sleepy Hollow are holding a quilting-bee. Bright-colored quilts scattered about; girls working on them, etc. The girls still wear the wide skirts and Dutch caps of their forebears.

## No. 1. OVERTURE (page 21)

## No. 2. Opening Chorus (page 28)

### KATRINA and GIRLS

We're maidens of Dutch descent,  
With none of your French fal-las,  
And most of our time is spent  
Obeying our good mamas;  
We churn and we bake and brew,  
For diligent maids are we,  
And to gossip and its dangers we are always utter strangers  
—Except at a quilting bee!  
Oh, we never, never prattle of that sort of tittle-tattle,  
Except at a quilting bee!

*(Having made this statement, they immediately go into a Gossiping Chorus, putting their heads together as they buzz to each other.)*

### Chorus (Gossiping)

Quilt and patch, patch and quilt, bzz, bzz, bzz!  
I said to him, he said to you, and don't you think he is?  
His eyes are black, his hair is brown, he's quite the nicest boy in town,  
Of course mama pretends to frown, but, bzz, bzz, bzz!

### KATRINA and GIRLS

Each maid has a wide, wide skirt,  
Each maid has a sparkling eye,  
But we never are known to flirt,  
While our good mamas are by!  
The suitor who comes to woo  
We greet with the loud "Tee-hee!"  
And to all his vows romantic we're as cool as the Atlantic,  
Except at a quilting bee!  
Yes, each enterprising suitor finds our hearts as hard as pewter,  
Except at a quilting bee!

**Chorus (*Gossiping*)**

Quilt and patch, patch and quilt, bzz, bzz, bzz!  
She said to me, he said to her, and what d'ye think it was?  
He hated her, 'twas just last Spring! She curls her hair with darning string!  
Well, he can have the mean old thing! bzz, bzz, bzz!

**KATRINA and GIRLS**

There's a time for the shyest miss  
When her heart goes pit-a-pat,  
But, as for a stolen kiss,  
We never have heard of that!  
Though they say that our good mamas,  
When they walked by the Zuyder Zee,—

*(Quickly)*

But we never, never mention such an indiscreet attention,  
Except at a quilting bee!  
No, we really wouldn't care to, and we simply couldn't dare to,  
Except at a quilting-bee!

**Chorus (*Gossiping*)**

Quilt and patch, patch and quilt, bzz, bzz, bzz!  
Said his mama to my mama, and my papa to his,  
We met beside the Wishing-Well, we wandered homeward through the dell,  
I know, my dear, I shouldn't tell, but, bzz, bzz, bzz!

*(At the end of the song they fold up the quilts, dancing.  
When the dance is over they fling themselves down  
upon the bright patchwork heaps of quilts.)*

**1ST GIRL:** I wonder what there is about a quilting party that makes us all feel romantic?

**2ND GIRL:** My mama says quilting's like marriage—sometimes the ugliest-looking patches turn out best in the end. But *I* like the handsome ones!

**KATRINA (*suddenly*):** Oh, bother your mama! Bother the quilts! Bother everything!

*(She puts her face in her hands and begins to cry.)*

**GIRLS:** Katrina! Katrina dear! Why, Katrina, what's the matter? etc.

*(They crowd about her, trying to comfort her.)*

**KATRINA:** It's nothing—I tell you it's nothing. Oh, well, you might as well know! I'm betrothed!

**GIRLS (*in great excitement*):** Betrothed! Katrina! Katrina, why didn't you tell us? Katrina, you sly puss!

**KATRINA:** At least I'm not betrothed yet, exactly. But I'm going to be to-night. That's why father's letting me give this quilting party. I couldn't bear telling you before.

**GIRLS:** But, Katrina, who is he? Is he handsome? Is he rich? Is he Claus Van Joost? Is he Wouter Van Meer?

**KATRINA:** No,—it isn't Claus Van Joost,—it isn't Wouter Van Meer—heaven knows I don't like either of them, and Claus sniffles, but I wish it were one of them instead. It's—it's— —*(She can't go on.)*

**GIRLS (*breathlessly*):** Who? Who?

**KATRINA:** It's our schoolmaster—Ichabod Crane!

*(Silence.)*

**1ST GIRL (*after a pause*):** Well, of course, he's not *very* handsome—

**2ND GIRL:** Nor *very* young—

3RD GIRL: And he talks about algebra all the time—

4TH GIRL: And when he smiles (*she giggles*) it reminds you of a hungry jack-o-lantern!

5TH GIRL (*dutifully*): But we all hope you'll be very happy, Katrina dear!

GIRLS: Yes, yes, we all hope you'll be very happy!

(GIRLS *sing, rather off key, and without the slightest enthusiasm.*)

No. 3. Chorus (*page 36*)

Dear Katrina, happy bride,  
When the nuptial knot is tied,  
We shall dance and we shall sing  
Fol-de-rol-de-rol, O!

KATRINA: But I don't want to sing fol-de-rol-de-rol, O! And I don't want you to do it either! I'd rather jump in the Hudson than marry Ichabod!

1ST GIRL (*soothingly*): But Katrina, dear,—just think,—you'll have such a pretty—wedding!

KATRINA (*dubiously*): I—I suppose so.

3RD GIRL: And a house of your own!

KATRINA: Right next the schoolhouse! Ugh!

4TH GIRL: And—and—perhaps if he were well fed, he wouldn't look quite so hungry!

(KATRINA *silents.*)

2ND GIRL (*Rather a fool*): And you know, my mama says quilting's like marriage. Sometimes the ugliest-looking ones turn out to be the—

KATRINA: Oh, bother your mama! Bother her again! I'd rather marry The Headless Horseman than Ichabod! But—

5TH GIRL: Then why do you marry him?

GIRLS: Yes, why?

5TH GIRL: I'm sure my papa would never make me marry anybody I really, really objected to—unless there were a very good reason. And your papa's always been so nice—

4TH GIRL: Yes, I'm sure if we all went to Mr. Van Tassel and told him how Katrina feels—

(*They start to buzz and talk about doing this. KATRINA stops them.*)

KATRINA (*wearily*): Stop! Stop! You don't understand! Father's awfully tender-hearted, but even he can't do anything about it. You see, it's a tradition in the Van Tassel family.

2ND GIRL: What's a tradition?

KATRINA: It's a tradition in the Van Tassel family. It's been since time immemorial. The eldest Van Tassel daughter has to marry a schoolmaster, or else—

GIRLS (*breathlessly*): Yes?

KATRINA: Or else she's carried away by a ghost and never heard of again!

GIRLS: How awful! How frightful! What can we do? What can we say?

KATRINA: Nothing! I certainly don't want to be carried away by a ghost! And I certainly don't want to marry Ichabod! But I've got to do one or the other!

No. 4. Chorus (*page 38*)

Alas, alas!  
We've come to a pretty pass,  
When the only choice a maid can boast  
Is Ichabod Crane or a family ghost!  
Alas, alas, alas!



KATRINA (*drying her eyes*): Thank you, thank you, your sympathy consoles me—a little. We'll say no more of it. I intend to enjoy this last evening of freedom just as much as if I weren't going to be betrothed at all. I'll dance and be gay, if it kills me! And remember—the boys will be coming soon!

2ND GIRL (*in raptures*): Oh, yes, yes, the boys will be coming soon! Brom Bones and his—(*She claps her hand over her mouth.*)

(*A shocked murmur runs through the GIRLS.*)

KATRINA: What did you say?

2ND GIRL: N-nothing. But I *did* think—at least we *all* of us thought—that if you ever *did* marry anybody it would be Brom van Brunt! There!

KATRINA (*sorrowfully*): I thought so, too.

No. 5. Chorus (page 40)

(GIRLS turning on 2ND GIRL)

For shame! For shame!

Why mock her with that name?

For the saddest sound to a maiden's ear

Is the lover's name she may not hear,

For she weds another, extremely queer,

For shame! For shame! For shame!

2ND GIRL (*defiantly*): Well, I certainly didn't mean to hurt Katrina's feelings. But, after all, we did *think*—

1ST GIRL (*cutting in*): But listen, 'Katrina! If you love Brom and he loves you—can't he *do* something about this terrible quandary?

3RD GIRL: Yes. Why, Brom's the strongest youth in the village!

4TH GIRL: And the handsomest!

5TH GIRL: And the most daring! Why, if Brom would only—(*she dreams*).

KATRINA: Poor Brom! He does love me, and—oh, if it were only a question of tying Ichabod up in knots like a pretzel, or kicking him like a football, I'd call upon Brom at once. But, if he does *that*, you see, it still doesn't help about the ghost! Oh, if Brom were only a schoolmaster!

2ND GIRL: Couldn't he *try* to be a schoolmaster?

KATRINA: I'm afraid not. You see, it took him three years to get through seventh grade. I *think* it was really Ichabod's fault. He always gave Brom zero—even when I did his lessons for him.

GIRLS: How mean!

KATRINA: It was mean. But it discouraged Brom. Three years in the seventh grade would discourage anybody. Oh dear, and I'll have to tell him to-night that I'm marrying Ichabod! I hope it doesn't make him run off and be a pirate or something!

2ND GIRL: Is he thinking of becoming a pirate?

KATRINA: He has some wild plan in his mind—I'm sure I don't know what it is,—but the boys tell me his lamp burns late at night, and he keeps talking about a message from New York he's expecting. And New York's such a dangerous place—almost two days away by canal boat, and *full* of pirates! Oh dear! I wish girls weren't so responsible for everything!

(*A whistle is heard outside the window. KATRINA starts.*)

His whistle!

GIRLS: His whistle! Brom Bones' whistle!

(*The whistle is repeated. BROM BONES appears at the window.*)

BROM BONES: Katrina!

KATRINA: Brom!

(*BROM BONES motions to his gang of boys.*)

BROM BONES: Come, gang—the girls await us! (*He leaps in through the window.*)

*His gang follows him, swarming in through the windows, doors, etc.)*

**No. 6. Chorus (page 42)**

**Boys:** We come, we come with a dashing song!  
Yo ho, yo ho, yo ho!  
We hope you haven't been waiting long!

**GIRLS:** Oh no, oh no, oh no!

**Boys:** And, while we mention it, may we say  
You're all as pretty as buds in May!  
—And when is supper, just by the way?  
Yo ho, yo ho, yo ho!

*(They dance with the GIRLS.)*

**Boys:** For youth and beauty we all adore,  
Yo ho, yo ho, yo ho!  
We really couldn't adore 'em more!

**GIRLS:** Oh no, oh no, oh no!

**Boys:** But a small collation of something slight  
Is also good on a frosty night,  
And we've an excellent appetite!  
Yo ho, yo ho, yo ho!

**GIRLS:** You shall be fed!

**Boys:** Hurrah!

**GIRLS:** But first, assist us!

**Boys:** We knew there was a catch in it somewhere!

**GIRLS:** Stand by our sides and tell us how you've missed us,  
While we refreshments for the eve prepare!  
Come to the kitchen, come to the kitchen, come to the kitchen, come!

**Boys:** Yo ho, yo ho!  
Like willing slaves we go!

*(Boys and GIRLS dance off to the kitchen, leaving BROM BONES and KATRINA alone.)*

**KATRINA (timidly):** Brom!

**BROM BONES:** *(not paying attention to her, but looking after boys and girls.)*

And to think that a short while ago I was but one of them—interested in nothing but food and football and putting tacks in the schoolmaster's chair! Ah, childish sports!

*(Rather wistfully.)*

But they were sharp tacks! It is you who have changed me, Katrina!

**KATRINA:** Brom—please— I have something to tell you—

**BROM BONES:** I have something to tell you, Katrina—

**No. 7. Solos and Duet (page 54)**

**Solo: BROM BONES**

When I was a reckless, roving youth,  
The worst bad boy in the Hollow,  
I'd a very poor notion, to tell the truth,  
Of the course that I ought to follow!  
A life on the rolling wave I'd planned  
With the Skull-and-Bones above me!  
But that was before I sought your hand  
Or hoped that some day you'd love me!

A bellicose lad, of manners bad  
And a blow-the-man-down demeanor!  
But that was ere I met you, fair  
Katrina, O Katrina!  
Katrina, dear Katrina,  
Now, I live and die for your glancing eye,  
Katrina, O Katrina!

Solo: KATRINA

I well remember the day we met,  
I shall till my memory ceases;  
And the garter-snake—'twas a darling pet—  
That you put in my desk at recess!  
I knew when you dipped my braids in ink  
That our true love nought could sever!  
Ah, happy days! How I hate to think  
They are gone, gone, gone forever!

Solo: BROM BONES (*startled*)

What, gone forever?

Solo: KATRINA

Gone for aye!  
And it makes my pain the keener!  
For we must part, though it break my heart,  
Katrina, poor Katrina!  
Katrina, sad Katrina,  
Forgive, forget, that you ever met  
Katrina, poor Katrina!

Solo: BROM BONES

Yet you loved me truly—or so you said,—  
Were your vows but an airy nothing?

Solo: KATRINA

Alas! 'tis my father makes me wed  
A man that I view with loathing!

Solo: BROM BONES

On his cowardly bones a tune I'll play  
Till he groans like a concertina!

Solo: KATRINA

Then a ghost will carry me off for aye  
And you'll never see more Katrina!

Duet: BROM and KATRINA

We must part, part, part with an aching heart!  
It couldn't be worse or meaner,  
For our love was bright as the starry night,  
Katrina, O Katrina!  
Katrina, sad Katrina,  
Nay, one last kiss, ere we lose our bliss,  
Katrina, O Katrina!

*(They rush into each other's arms.)*

*(Enter KATRINA's father, MIJNHEER CORNELIUS VAN TASSEL.)*

**VAN TASSEL:** Potztausend, donnerwetter! What is this?

**KATRINA:** My father!

**BROM BONES:** Her father!

**CHORUS** (*re-entering*): Ah, her father!

**VAN TASSEL:** Katrina, I am ashamed of you! Brazen boy, do you not know who I am?

**BROM BONES:** My, yes, Mijnheer Van Tassell—but—

**No. 8. Solo and Chorus. (page 62)**

**Solo: VAN TASSEL**

Cornelius Van Tassel's my name!  
And I state, without shyness or shame,  
That Van Rennselaers and such are extremely Low Dutch  
Compared to the name I proclaim!  
For I am Cornelius Van Tassel!

**Chorus**

To family pride he's a vassal!  
And even his cows, as they peacefully browse,

**Solo: VAN TASSEL**

Rejoice in the name of Van Tassel!  
(*Angrily.*)  
Katrina, my temper is mild! (*Stamps foot.*)  
And you are my favorite child! (*Stamps foot.*)  
But to find you like this in the depths of a kiss (*Stamps.*)  
Is enough to drive anyone wild! (*Stamps.*)  
For I am Cornelius Van Tassel!

**Chorus**

To family pride he's a vassal!  
For he thinks, in his sleeve, that both Adam and Eve

**Solo: VAN TASSEL**

Were Mr. and Mrs. Van Tassel  
Cornelius Van Tassel's my name!  
And I freely pronounce and proclaim  
That for kissing my daughter—why, damme, you oughter  
Be burned in a very slow flame!  
For I am Cornelius Van Tassel!

**Chorus**

To Family pride he's a vassal!  
Rash lover, beware! You have roused from its lair

**Solo: VAN TASSEL**

The pride of Cornelius Van Tassel!

**BROM BONES:** Mijnheer, I admit I have kissed your daughter Katrina!

**VAN TASSEL:** Potztausend!

**BROM BONES:** More than that, I wish to marry her!

**VAN TASSEL:** Donnerwetter!

**BROM BONES:** Why not? She loves me—I love her. We have loved since childhood. I admit the name of Van Brunt is little beside the great and glorious name of Van Tassel. But since she has chosen me—surely you would not force her to marry another against her will?

**VAN TASSEL** (*somewhat mollified*): Well, of course—in the usual way of things—no. But, you see—it's a tradition in our family. If the eldest daughter marries anyone who isn't a schoolmaster, she is immediately carried away by a ghost and never heard of again. (*Proudly.*) It's one of the oldest traditions in Dutch family history. So, you see, I have no recourse. Katrina must marry a schoolmaster—and the nearest one, for then she will continue to live in Sleepy Hollow, as a true Van Tassel should.

**BROM BONES**: But when was the last time this happened?

**KATRINA**: Yes, father, when?

**VAN TASSEL**: The last time what happened? You confuse me.

**BROM BONES**: The last time a Van Tassel daughter refused to marry a schoolmaster.

**VAN TASSEL**: Oh, that was in 1621. Annetje Van Tassel. The foolish girl said she was in love with a fiddler, instead.

**KATRINA**: And—

**VAN TASSEL**: She was, quite promptly, carried away by a ghost. The family never heard of her again.

**KATRINA**: Oh! (*She turns pale, and is supported by her comrades.*)

**BROM BONES** (*desperate*): But, Mijnheer Van Tassel—after all, that was more than a century ago—and in Holland. And now we are in America and—

**VAN TASSEL**: Impudent youngster! Do you dare to assert that a Van Tassel ghost is incapable of crossing the Atlantic Ocean?

**BROM BONES**: Well, not exactly—but—at least if it's a hundred years since it happened—he might be a little forgetful—

**VAN TASSEL** (*inexorably*): A Van Tassel never forgets. Come, come, let us have no more of this. I am not a cruel man.

**ALL** (*breathlessly*): Ah!

**VAN TASSEL**: No, I am not a cruel man. A cruel man would let his daughter be carried away by a ghost to teach her a lesson. I am not a cruel man—and Katrina shall marry Ichabod Crane. A pity he isn't a Van Tassel, but he *is* a schoolmaster, and one can't have everything.

(*To BROM BONES.*)

As for you, Brom Van Brunt, you come of a good family, and I have no objection to your presence at Katrina's betrothal feast, provided you behave yourself. But—donder und blitzen!—there must be no more love-making! Understand me!

**BROM BONES**: And—if I were a schoolmaster—

**VAN TASSEL**: If you were a schoolmaster! (*Laughs.*) Show me a license signed by the New York Board of Regents, and we will discuss the matter!

**BROM BONES** (*sorrowfully*): Alas, I cannot!

**VAN TASSEL**: Then you must do as Peter Simple did—save your breath to cool your porridge. Come, come, I'm a sensible man—young love is all very well,—but a marriage in our family is an alliance, and not to be sneezed at. Come with me, Katrina, and see if your husband-to-be is coming up the road from the schoolhouse. It is time he were here.

(*KATRINA gives a last longing look at BROM.*)

Katrina (*stamping*), do you hear me?

**KATRINA** (*sadly*): Yes, father, I obey.

(*VAN TASSEL and KATRINA with GIRLS exit to outdoors.*)

(*BROM BONES sits dejectedly on a table, his head in his hands.*)

**No. 9. Chorus (page 65)**

*(Boys, singing softly.)*

Alas, alas, for the loving pair!  
Yo ho, yo ho, yo ho!  
It makes us sorrow, we all declare,  
With woe, with woe, with woe!  
For he must suffer and sigh in vain,  
And she must marry Ichabod Crane!  
Is there no hope for the luckless twain?  
Ah no, ah no, ah no!

**BROM BONES** (*straightening up suddenly*): I have it!

**CHORUS**: What?

**BROM BONES**: A plan! Aye, do not doubt me!

**CHORUS**: We do not, but what good will planning do?

**BROM BONES**: Lend me your ears and gather close about me  
While I explain my subtle scheme to you!

*(They cluster about him.)*

Now, gang, are you with me?

**BOYS**: We are!

**BROM BONES**: Well, then, (*drops his voice*) in the first place—

**BOYS**: Yes! Fine! But I don't see! We'll help, but—

**BROM BONES**: But then, I'll—(*drops his voice and whispers.*)

**BOYS** (*all talking*): Good! Hurrah! I see what he means! We'll help—

**BROM BONES**: And so, finally—(*drops his voice and whispers.*)

**BOYS**: Three cheers! A wonderful plan! A wonderful plot! We'll—etc.

**No. 10. Chorus and Dialogue (page 69)**

Hurrah, hurrah for our leader brave!  
Yo ho, yo ho, yo ho!  
He's plotted a plot his love to save!  
Yo ho, yo ho, yo ho!  
He's plotted a plot and he's planned a plan  
To save his love from the learned man!  
So, stop him, Ichabod, if you can!  
Yo ho, yo ho, yo ho!

**BROM BONES** (*silencing them*): Quiet! Quiet! I hear the girls returning! Now, remember what you are to do!  
And if Mijnheer Van Tassel should drive me forth ere our plot is ripe—

**BOYS**: Yes! Suppose he does that!

**BROM BONES**: You must stay here at all costs till you hear from me.

But I shall try not to irritate him unduly. Now, quiet!—Soft!—I hear them approaching!

*(Off stage is heard the Chorus of SMALL FRY—small boys and girls of the village school—heralding the approach of ICHABOD CRANE.)*

**No. 11. Chorus (page 74)**

Hail our teacher, hail! Hail his glasses!  
Hail his most instructive classes!  
Hail his look of cold molasses!  
Hail our teacher, hail!

*(As this most unattractive song approaches, BROM BONES and his "zang" show symptoms of disgust and revulsion. However, they try to control themselves, and, on the next verse, ICHABOD CRANE enters, with KATRINA unwillingly on his arm, preceded by the SMALL FRY and followed by Mr. VAN TASSEL and the Chorus of GIRLS.)*

**SMALL FRY**

Hail our teacher, hail!  
Hail his ruler and his switches!  
When he dusts the bad boys' britches,  
How it sets us all in stitches!  
Hail our teacher, hail!

*(They are in now, and ICHABOD is bowing affably, like a conquering hero to all and sundry.)*

Hail our teacher, hail!  
Down with football, rude and bloody!  
Down with baseball, rough and muddy!  
Let us spend our time in study!  
Hail, our teacher, hail!  
Our teacher, hail!

**ICHABOD:** Thank you, children—thank you! *(He rubs his hands. He salutes some of the BOYS and GIRLS.)*  
Annetje—Betje—Brom—Jan—Well, well, what an occasion—what a very pleasant occasion! All my little flock gathered together for healthful recreation—the healthful recreation that sends us back to the schoolhouse with freshened bodies and sharpened minds! I'm sorry not to have been able to join in your innocent revels ere now. But a very interesting point in Latin grammar detained me—perhaps I can explain it to you, after supper. Tell me, Katrina dear, what were you and your little friends doing before my arrival?

**KATRINA:** Quilting, Master Crane.

**ICHABOD** *(shaking his finger at her):* Tut, my dear—Ichabod, you know—Ichabod. A Biblical name. The root is from the beautiful Hebraic tongue.

**KATRINA** *(dutifully):* Yes, Ichabod.

**ICHABOD:** That's better. Quilting, eh—a charming occupation for young girls. The boys naturally would not be quilting—ha, ha—no, we could hardly expect that from our worthy Brom Bones and his friends. No doubt they were engaged—ha, ha—in more intellectual pastimes—

**BROM BONES** *(bitterly):* Quite right, Master Crane. We were telling ghost-stories.

**KATRINA** *(pleadingly):* Brom!

**ICHABOD:** Tch—tch—Is this true, Katrina?

*(KATRINA nods.)*

I am surprised at you, my dear,—deeply surprised.

**SMALL FRY** *(clustering about him):* Oh, Teacher! Teacher! Won't you tell us a ghost-story, Teacher? Won't you make it scary? I bet you could tell a wonderful ghost-story, Teacher!

**ICHABOD:** Certainly not, children, certainly *not!* You all know what I think of ghost stories. They are stuff and nonsense—only fit for such minds as—well—ahem—our worthy Brom's.

**VAN TASSEL** *(flaring up):* Donnerwetter, Master Crane! You say the Van Tassel ghost is stuff and nonsense?

**ICHABOD** *(cringing):* Oh, my dear Mijnheer Van Tassel, of course not! The *Van Tassel* ghost is, I am sure, a delightful and well-authenticated spook, sprite or spirit. I congratulate you on having such a ghost in the family!

**VAN TASSEL:** Dot's better! *(But he gives ICHABOD an unpleasant look.)*

**ICHABOD:** The Van Tassel ghost—quite another pair of shoes. But most ghosts are merely fables. I've never seen a ghost in my life. And I certainly never expect to.

**ONE of SMALL FRY:** But what would you do if you did see one, Master Crane?

**ICHABOD:** Do? Tell it to vanish at once, of course, like a sensible man.

**SMALL FRY:** Oo, isn't Teacher brave? Aren't you brave, Teacher?

**A GIRL:** But wouldn't you be afraid?

**ICHABOD:** Afraid? Of what? A phantom, a spirit? On the contrary—I should teach it to be afraid of me!

**BROM BONES:** Even if it were The Headless Horseman, Master Crane?

**ICHABOD:** The Headless Horseman? Pooh! What sort of ghost is that?

**BROM BONES:** Well, of course you're rather new to Sleepy Hollow, Master Crane—you don't know all our legends. But I can tell you, The Headless Horseman is a pretty terrible spectre. I don't know anybody who wouldn't be afraid of him!

**ICHABOD:** Nonsense!

**BROM BONES:** It's all very well to say "Nonsense"! But I wouldn't even want to tell you about him! I'd be afraid he'd hear me. (*He shivers.*)  
And if he did—

**ICHABOD:** Rubbish! I can assure you, it would take more than your silly stories—or a Headless Horseman to frighten me!

**BROM BONES:** All right, then. But, remember, I warned you!

(*Music—page 74*)

You see, the thing about The Headless Horseman is—

**No. 12. Solo and Chorus (page 76)**

**Solo: BROM BONES**

I have a fearful tale to tell,  
So gather round about, you.

**Chorus: GIRLS**

The tale you tell we know too well  
And yet we cannot doubt you.

**Solo: BROM BONES**

A Headless Horseman gallops here  
At night! I won't deceive you!

**Chorus: GIRLS**

You freeze our maiden blood with fear,  
And yet we must believe you!

**Chorus: BROM BONES and Boys**

So, beware! Oh, beware!  
Of the Horseman without a head!  
For when Sleepy Hollow is tucked in tight,  
His galloping hoofs ring down the night,  
And your flesh will creep and your cheek turn white  
If you see that sight of dread!  
Oh, beware of The Headless Horseman!  
No shy little spectre, he,  
But a pedigreed phantom, fierce and fell,  
With a pride in his trade I'd hate to tell,  
And a manner of giving the phantom's yell  
That would scare a whole army!  
So, beware!—Take care!  
Beware of The Headless Horseman!

(*ICHABOD makes gesture to show that he doesn't believe a word; but the song continues.*)



**Solo: BROM BONES**

Some say he was a pirate bold,  
A gory walk-the-planker.

**Chorus: GIRLS**

Some say he hoarded Hessian gold,  
An evil-minded banker.

**Solo: BROM BONES**

Some say that he's Old Nick himself!  
I view that with dubiety.  
But all agree the direful elf  
Adores our best society!

**Chorus: BROM BONES and BOYS**

So, beware! Oh, beware!  
Of the Horseman without a head!  
For he loves to come for a cozy chat  
When you've opened the door and put out the cat;  
But, when he politely lifts his hat,  
There's nothing there instead!  
Oh, beware of The Headless Horseman!  
Beware of his ghostly knock!  
For the guests he invites to toast and tea  
In the old graveyard where the headstones be,  
Are usually found by a blasted tree  
In a state of nervous shock!  
So, beware!—Take care!  
Beware of The Headless Horseman!

*(ICHABOD's protests grow more violent, but are drowned out.)*

**Solo: BROM BONES**

I'll harrow you no longer, now.

**Chorus: GIRLS**

We wish that it were morning!

**Solo: BROM BONES**

But, ere I end, you must allow  
A final word of warning!  
His *favorite* season is the Fall!

**Chorus: GIRLS**

The Fall's his favorite season!

**Solo: BROM BONES**

So, if he should drop in to call,  
To-night, you'll know the reason!

**Chorus: BROM BONES and BOYS**

So, beware—oh, beware  
Of the Horseman without a head!  
And if you hear, in the moonlit lane,  
A horse that tugs at a phantom rein,  
Just cover your head with the counterpane  
And jump right into bed!  
Oh, beware of The Headless Horseman!  
And see that your doors will lock!

For my Uncle Peter, one dreadful day,  
Was foolish enough not to run away,  
And, ever since then, I grieve to say,  
He thinks he's a cuckoo-clock!  
So, beware!—Take care!  
Beware of The Headless Horseman!

(*ICHABOD, finally making himself heard.*)

ICHABOD: Enough! Enough! Stuff and nonsense! Ridiculous!

VAN TASSEL (*bouncing up*): Enough? It's too much! Out of my house you go, Brom Bones!  
First I find you making love to my daughter—then you sing about The Headless Horseman, and scare everybody to death but the schoolmaster! Not even a Van Tassel ghost you sing about—you sing about a ghost that appeared to your Uncle Peter! Brr! Out of my house, I say!

KATRINA: Oh, but, Father,—please,—after all, Master Crane *asked* him—

ICHABOD: Your father is right, Katrina. I may have asked Brom to sing—but I certainly did not expect him to sing a song of this sort. Of course, it could not frighten me—but I must think of the young minds committed to my care! And on the night of our betrothal, too! Go, Brom Bones—out of the house!

BROM BONES (*bitterly*): Oh, I'm going! A happy betrothal to you, Katrina! And to you, too, Master Crane! And some day when a long black, rakish-looking vessel sails up the Hudson with the Jolly Roger at her peak—remember Brom Bones! (*He flings out of the house.*)

KATRINA: He's gone! he's gone to be a p-p-pirate! Oh dear, I always knew he would. (*She weeps.*)

VAN TASSEL: For shame, Katrina! Tears on your betrothal day!

KATRINA: I'm sorry, father! I don't mean to be a cry-baby! But Brom and I have been playmates ever since childhood and—oh—(*Weeps.*)

VAN TASSEL: Potztausend! Are you not a Van Tassel? Are you not getting married? Stop crying, I tell you!

ICHABOD: My dear Mijneer Van Tassel—allow me. If you will just leave us together for a moment—I am sure I can soothe her.

VAN TASSEL: Good, good! Now, Katrina, dear, you just listen to Master Crane. And then we have supper—hey? Come, boys and girls—get the tables ready!

BOYS and GIRLS: Yes, sir—oh, yes, Mijneer Van Tassel—etc. etc.

(*They set a table for supper, singing softly to the "Yo-ho" tune. The SMALL FRY exit inconspicuously during the process.*)

**No. 13. Chorus: (page 85)**

For youth and beauty we all adore,  
Yo ho, yo ho, yo ho!  
We really couldn't adore 'em more!  
Yo ho, yo ho, yo ho!  
But when grief and sorrow the heart congeal,  
The surest cure for the woes we feel  
Is an excellent and sustaining meal,  
Yo ho, yo ho, yo ho!

(*Meanwhile, ICHABOD has been soothing KATRINA.*

*At last, when the table has been set:)*

ICHABOD: There, my betrothed one, do you feel better now?

KATRINA: Y-yes, thank you, Master Crane.

ICHABOD: Ichabod—dear.

KATRINA: Yes—Ichabod.

**ICHABOD:** I thought my presence would have a soothing effect. Ah, Katrina, when we are married, how beautiful life will be!

**KATRINA:** Will it?

**ICHABOD:** Of course, pet. You already possess the rudiments of a sound elementary education. But, married to me, you will be given such opportunities of mental development as fall to the lot of few. What a world of scientific wonders will open out before you! Geology, conchology, ichthyology—my guiding hand shall lead you like a lamb through the flower-strewn pastures of the higher education.

**KATRINA:** Will that be nice?

**ICHABOD:** Nice? I shall make it my life work to make you the best educated young female in York State. Even our days of courtship shall be mingled with higher things!

**No. 14. Solos and Duet (page 93)**

**Solo: ICHABOD**

Not with a wistful sueing,  
Under the moonlight's shine,  
Shall I pursue the wooing,  
Dear, that will make you mine.  
Happy we'll be together,  
Swiftly the days will fly,  
Merrily finding whether  
**X** is the square of **Y**!  
If **A** and **B** both chop a tree, but **B** chops twice as fast,  
Pray tell me by the "Rule of Three" how long our love will last?

**Duet**

Oh, intellect shall be our guide and scholarship our quest,  
When we are snugly settled in our cozy little nest!

**Solo: KATRINA**

Say, will you bring me flowers?

**Solo: ICHABOD**

Flowers and fairest fruits,  
Gathered from Learning's bowers,  
Flowers with Latin roots!  
Free from the mortal flaws that  
Blemish the floral race,  
While we discuss the laws that  
Govern the Dative Case!  
Darius was a Persian king, but Cyrus was a Mede,  
So, after that, a wedding-ring is all we really need!

**Duet**

And, if you can locate Constantinople, we'll be blest,  
When we are snugly settled in our cozy little nest!

*(Dance)*

**Solo: KATRINA**

Say, will there be no moments  
Idle and full of dreams?

**Solo: ICHABOD**

Yes! for instructive comments  
Made on constructive themes!

Down where the brook is glassy,  
Where the brown ripples flow,  
How we shall joy to classi-  
fy them as H<sub>2</sub>O!  
If who chased who how many times along what famous street,  
How many dozen dozen dimes will make two hundred feet?

**Duet**

Oh, life will be one grand and free examination-test,  
When we are snugly settled in our cozy little nest!  
(Enter a LITTLE GIRL, excitedly, from the kitchen.)

**LITTLE GIRL (excitedly):** Oh, Master Crane, come quickly! Annetje's stuck in the molasses candy!  
(**ICHABOD** goes out with her, and **KATRINA**, with a wry smile, looks after them; then walks over to the window, looks out sadly, and sings:)

**No. 15. Solo: KATRINA (page 99)**

O sun, be quick to bow your head!  
O moon, be slow to rise!  
And all you small familiar stars  
Shut up your bright eyes!  
I cannot bear your shining beams,  
They pierce me through and through;  
For I am to be married,—  
Oh, what shall I do?

I loved my true love with a 'T';  
My dear love with an 'L';  
He could not pass his algebra,  
But I loved him well.  
I'd rather lie within his arms,  
Beneath the churchyard mould,  
Than have an education,  
And live to be old!

Now I must wed a hateful man;  
But ere my troth I plight,  
I'll eat a poisoned toadstool  
And perish, to-night!  
And all my friends will sadly say:  
"What was she thinking of?"  
But I shall die a maiden,  
And true to my love!

**No. 16. Chorus (page 103)**

(Chorus re-enters, singing "Dear Katrina, happy bride."  
They take their places at the table. **VAN TASSEL** at the head, **KATRINA** on one side, **ICHABOD** on the other.

Night has now completely fallen. The room is lit by lamps and candles. The curtains of the window—back—have not been drawn, and the dark sky is seen through it.)

No. 17. Music and Melodrama (page 105)

VAN TASSEL (*approvingly, when all have taken their places*): Very pretty, very pretty!  
(*He rises.*) And now, friends and neighbors of Sleepy Hollow—  
(*Ominous music.*)

KATRINA (*nervously*): Father! What was that?

VAN TASSEL: Please don't interrupt me, child. I'm making a speech—your betrothal speech. Friends and neighbors—  
(*Ominous music, louder, and the beat of horsehoofs beginning.*)

KATRINA: But it was something, Father. Listen!  
(*They listen for a moment.*)

VAN TASSEL (*angrily*): Some old horse has got out of his pasture! That's all!  
Now don't interrupt me any further!  
(*Music, and lights flicker. He stares around.*)

I say, don't interrupt me! Give me your hand, Katrina,—that's right,—and your hand, Master Crane.  
(*He takes their hands and addresses the company.*)

Friends,—neighbors,—it gives me the greatest pleasure on this auspicious occasion to announce the solemn betrothal of my daughter Katrina to Master Ichabod Crane—  
(*Music, very loud, and Phantom's yell, off stage.*)

(VAN TASSEL *drops their hands.*)  
Donder und blitzen!—What's that?  
(*Music swells.*)

A BOY: Horsehoofs!

A GIRL: Galloping!

A GIRL: Listen—galloping, galloping!

A BOY: Horsehoofs, horsehoofs!

ALL: It's coming here! It's a horseman! The Headless Horseman!

KATRINA (*trembling*): Oh, father, father, save me! I'm afraid! I'm a. aid!

VAN TASSEL (*also trembling*): Now, my dear, keep perfectly calm: Look at me! It can't be The Headless Horseman!  
(*Phantom's yell, again.*)

BOYS and GIRLS: Oh, beware of The Headless Horseman!  
Beware of his ghostly knock!

VAN TASSEL (*shaking all over*): Donnerwetter! Stop that song! Do you want him to come in here and gobble us all up? Master Crane,—Master Crane,—you're a learned man!—You do something!—Keep him away!  
(*He clutches at the embarrassed ICHABOD.*)

ICHABOD: I—I—I—  
(*Everybody turns to ICHABOD.*)

BOYS and GIRLS: Oh, Master Crane,—Master Crane,—save us!—Help us!—Keep him away!—Tell him to vanish! You said you'd tell him to vanish!

ICHABOD (*trembling*): I—I—I—of course! Exactly! There are no ghosts!  
(*Music very terrifying.*)  
I say there are no ghosts!  
(*Music worse. They huddle behind him and push him toward the door.*)

ICHABOD: Stop pushing me!—There's nobody there at all!  
(*Knock at the door. VAN TASSEL dives under the table. The GIRLS scream.*)  
There aren't any ghosts!—But I have a very bad headache. I—I want to lie down.

*(They have pushed him into the center of the room, facing the door, and have retreated. He looks around desperately. Knock is repeated.)*

**KATRINA!** Neighbor Van Tassel! Keep it out! Don't let it in! Help me! Save me! Ohh—!  
*(The door flies open, and THE HEADLESS HORSEMAN appears: a terrifying spectre in white, carrying a pumpkin-head—lighted, if possible—under one arm. ICHABOD gives it one look, then, with a terrific yell, dives through the window, pursued by THE HEADLESS HORSEMAN, who throws the pumpkin-head after him. The HORSEMAN turns, sweeps off his disguise, is revealed as BROM BONES, and takes the fainting KATRINA in his arms.)*

**BROM BONES:** It's all right, darling! It's only me—Brom Bones!

**ALL** *(peering around tables and chairs):* Brom Bones!

**BROM BONES:** Brom Bones, Himself!

As you see,—as you see,—  
I'm the horseman that haunts the hill!  
But my spectral garb is a counterpane,  
And the head I threw at Ichabod Crane  
Was a pumpkin-head for a pumpkin-brain,  
But I think he's running still!  
So, cheer for The Headless Horseman!  
And cheer for his blushing bride!  
For Ichabod Crane is away, away!  
And I think, on the whole, I can safely say  
That he won't be back for our wedding day  
When the nuptial knot is tied!  
So, rejoice—with one voice!  
Be glad of The Headless Horseman!

*(Kisses KATRINA.)*

**VAN TASSEL** *(crawling out from under his table):* Stop! Stop this at once! I forbid it!

**BROM BONES:** Why?

**VAN TASSEL:** The Van Tassel tradition! Katrina must marry a schoolmaster!

**BROM BONES:** But I am a schoolmaster.

**VAN TASSEL and OTHERS:** You—Brom Van Brunt—a schoolmaster?

**BROM BONES:** Certainly. As soon as I first heard of the Van Tassel tradition, I started taking extension courses at King's College. My lessons arrived every week by canal-boat, and I sent back the answers by the same means. I wanted to keep it a secret until I got my degree, so I always studied at night, and let Sleepy Hollow believe I was training for a career of piracy, instead. But, to-night—

**BOYS and GIRLS:** Yes, yes?

**BROM BONES** *(modestly):* I graduated. My diploma arrived by the evening canal-boat, and I presented it to myself in a short but impressive ceremony while I was dressing up as The Headless Horseman.

*(Reflectively.)*

I suppose I really should have made myself a baccalaureate address. But that seemed a little inappropriate while I was wearing a pumpkin head. However,—here they are,—my diploma,—my teacher's certificate signed by the Board of Regents—

*(He displays them.)*

**VAN TASSEL** *(falling into his arms):* My son-in-law to be! I give you my Katrina freely! When do you two dear children wish to be married?

**KATRINA:** As soon as possible, father dear. After all, Sleepy Hollow needs a schoolmaster badly, now Master Crane has run away—

**BROM BONES:** And I need Katrina. Besides, there are one or two ideas on progressive education I'd like to put in force immediately.

**BOYS and GIRLS:** Progressive education? What's that?

**BROM BONES:** I'll explain.

**No. 18. FINALE: Solos and Chorus (page 116)**

**Solo: BROM BONES**

When I'm a pedagog,

**Solo: KATRINA**

I know you'll be a wonder!

**Solo: BROM BONES**

I'll never, never flog  
An urchin for a blunder!  
I'll reason with the little brat,  
Exceeding calm and cool,  
And, if he's good with ball and bat,  
Why, he can say the earth is flat.  
We're not responsible for that  
In our progressive school!

**Chorus**

In his progressive school,  
In our progressive school,  
We'll all be free as free can be,  
In our progressive school!

**Solo: KATRINA**

When I teach English eight,

**Solo: BROM BONES**

I know you'll be delightful!

**Solo: KATRINA**

I'll never ask a date,  
I think they're all too frightful!  
I'll teach my girls the modern way  
By self-expression's rule,  
And, should a pretty maiden say  
That Shakespeare lived in Baffin's Bay,  
We always mark the paper "A"  
In our progressive school!

**Chorus**

In her progressive school,  
In our progressive school,  
We love each new and novel view  
In our progressive school!

**Solo: VAN TASSEL**

And I am Cornelius Van Tassel!  
To family pride I'm a vassal!  
But I hereby proclaim that Van Brunt is a name  
Deserving to wed with Van Tassel!

**Chorus**

While, as for the rest of us here,  
The wedding-bells ring in our ear,  
And we wish to the loves of these two turtle doves  
A happiness lasting and dear!

**Solo: KATRINA**

So, let us dance and sing!

**Solo: BROM BONES**

The under-dog's the upper!  
I'm happy as a king!

**Chorus: Boys**

Yo ho, for love and supper!

**Solo: VAN TASSEL**

So, cut the gay betrothal bun  
And let contentment rule!

**Solos: BROM BONES and KATRINA**

For laughter will be Subject One  
Required of every mother's son,  
And lessons never will get done  
In our progressive school!

**Full Chorus**

In his progressive school,  
In her progressive school,  
We'll dance and play the livelong day  
In our progressive school!

**Solo: BROM BONES**

Come, dear, one kiss!

**BROM and KATRINA**

We have found our bliss!

**Chorus**

Hail our teacher, hail!

**CURTAIN**



# THE HEADLESS HORSEMAN

(Musical Numbers)

## NO. 1. OVERTURE

DOUGLAS MOORE

Allegro

PIANO

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The first system of music consists of two staves. The upper staff (treble clef) begins with a dynamic marking of *mf* and contains a series of eighth-note chords and single notes. The lower staff (bass clef) features a bass line with some chords and a '7' marking. A *cresc.* marking is placed above the lower staff towards the end of the system.

The second system continues the piece. The upper staff has a *mf* dynamic marking and includes some slurs. The lower staff has a *s* (sforzando) marking. The music continues with similar rhythmic patterns.

The third system shows further development. The upper staff has a *s* marking. The lower staff has a *mf* marking. The piece continues with complex chordal textures.

The fourth system is marked *Andante con moto*. It features a *f dim.* (forte decrescendo) marking in the upper staff and a *rit.* (ritardando) marking in the lower staff. The music becomes more spacious and expressive.

The fifth system is marked *espressivo*. It features a *mf* dynamic marking. The music is highly expressive, with long slurs and a focus on phrasing.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including the instruction *p espressivo* above the treble staff.

Third system of musical notation, showing complex chordal textures and melodic lines.

Fourth system of musical notation, featuring the tempo markings *rit.* and *a tempo* above the treble staff.

Fifth system of musical notation, concluding with a *rit.* marking and a double bar line.

**Allegro molto**

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes, with some slurs and accents. The key signature has one flat, and the time signature is 4/4.

The second system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff continues the eighth-note accompaniment. There are some dynamic markings and phrasing slurs throughout the system.

The third system shows further development of the melodic and accompaniment lines. The upper staff has several slurs and accents. The lower staff maintains the eighth-note pattern. There are some dynamic markings and phrasing slurs throughout the system.

The fourth system continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff continues the eighth-note accompaniment. There are some dynamic markings and phrasing slurs throughout the system.

The fifth system concludes the piece. The upper staff has a melodic line with slurs and accents. The lower staff continues the eighth-note accompaniment. There are some dynamic markings and phrasing slurs throughout the system.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a slur over the final two measures. The bass clef staff contains a rhythmic accompaniment of eighth notes. Dynamic markings include *mf* in the second measure and *p* in the fourth measure.

Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures. The bass clef staff continues the rhythmic accompaniment with eighth notes.

Third system of musical notation. The treble clef staff features a melodic line with a slur over the final two measures. The bass clef staff has a rhythmic accompaniment of eighth notes. Dynamic markings include *cresc.* in the first measure and *ff* in the third measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the final two measures. The bass clef staff has a rhythmic accompaniment of eighth notes. Dynamic markings include *sfz* in the second measure and *mf* in the third measure.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over the final two measures. The bass clef staff has a rhythmic accompaniment of eighth notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals and dynamic markings.

Second system of musical notation, including the instruction *molto cresc.* in the bass staff. The notation continues with complex rhythmic patterns and dynamic changes.

**Allegro**

Third system of musical notation, marked *Allegro*. It features a more active and rhythmic passage with frequent sixteenth-note runs and dynamic markings.

Fourth system of musical notation, continuing the *Allegro* section with intricate rhythmic figures and dynamic variations.

Fifth system of musical notation, concluding the *Allegro* section with rapid sixteenth-note passages and complex harmonic structures.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* and *f*.

Second system of musical notation, continuing the piece. The treble staff features a more active melodic line with slurs and accents. The bass staff continues with a steady accompaniment. Dynamic markings include *mf* and *f*.

Third system of musical notation, showing a change in texture. The treble staff has a more melodic and lyrical quality with slurs. The bass staff has a more rhythmic accompaniment. Dynamic markings include *mf* and *f*.

Fourth system of musical notation, featuring a consistent accompaniment in the bass staff. The treble staff has a melodic line with slurs. Dynamic markings include *mf* and *f*.

Fifth system of musical notation, concluding the page. The treble staff has a melodic line with slurs and a final cadence. The bass staff has a rhythmic accompaniment. Dynamic markings include *mf* and *f*.

# No. 2. We're maidens of Dutch descent

Opening Chorus of Girls

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

*Allegro*

SOPRANO I

SOPRANO II

ALTO

PIANO

*Allegro*

First system of the musical score. It features a vocal line for Soprano I and a piano accompaniment. The piano part includes a dynamic marking of *p* (piano) and a *rit.* (ritardando) marking. The music is in a key with one sharp (F#) and a 2/4 time signature.

Second system of the musical score, continuing the vocal line for Soprano I and the piano accompaniment. The piano part features a long, sweeping melodic line in the right hand and a steady accompaniment in the left hand.

Third system of the musical score. The vocal line for Soprano I concludes with a long note. The piano accompaniment features a prominent, sustained chord in the right hand, marked with a fermata, while the left hand continues with a rhythmic accompaniment.



CHORUS: KATRINA and GIRLS

Andante

1. We're maid-ens of Dutch de - scent, With none of your French fal - la -  
 (2) maid has a wide, wide\_ skirt, Each maid has a spark-ling\_  
 (3) time for the shy - est\_ miss When her heart goes a pit - ter -

1. We're maid-ens of Dutch de - scent, With none of your French fal - la -  
 (2) maid has a wide, wide\_ skirt, Each maid has a spark-ling\_  
 (3) time for the shy - est\_ miss When her heart goes a pit - ter -

1. We're maid-ens of Dutch de - scent, With none of your French fal - la -  
 (2) maid has a wide, wide\_ skirt, Each maid has a spark-ling\_  
 (3) time for the shy - est\_ miss When her heart goes a pit - ter -

Andante

las, — And most of our time is spent O - bey - ing our good ma -  
 eye, — But we nev - er are known to flirt, While our good ma - mas are  
 pat, — But, as for a sto - len kiss, We nev - er have heard of

las, — And most of our time is\_ spent O - bey - ing our ma -  
 eye, — But we nev - er are known to\_ flirt, While our ma - mas are\_  
 pat, — But, as for a sto - len kiss, We've\_ n'er heard of\_

las, — And most of our time is\_ spent O - bey - ing our ma -  
 eye, — But we nev - er are known to\_ flirt, While our ma - mas are\_  
 pat, — But, as for a sto - len kiss, We've\_ n'er heard of\_

mas; by! that! We churn and we bake and brew, For The suit - or who comes to woo We Though they say that our good ma - mas, When they

mas; by! that! We churn and we bake and brew, For The suit - or who comes to woo We Though they say that our good ma - mas, When they

mas;— by!— that!— We churn and we bake and brew, For The suit - or who comes to woo We Though they say that our good ma - mas, When they

dil - i - gent maids are we, And to gos - sip and its dan - gers we are greet with a loud "Tee - heel" And to all his vows ro - man - tic we're as walk'd by the Zuy - der Zee,— But we nev - er, nev - er men - tion such an

dil - i - gent maids are we, We gos - sip greet with a loud "Tee-heel" To all vows walk'd by the Zuy - der Zee,— But we don't

dil - i - gent maids, We gos - sip greet loud "Tee - heel" To all his walk'd by the Zee,— We make no

*rit.* *a tempo*

al-ways ut-ter strang-ers, } Ex-cept at a quilt-ing beel { Oh, we  
 cool as the At-lan-tic, } Yes, each  
 in-dis-cree-t at-ten-tion, } No, we

*rit.* *a tempo*

nev-er, } Ex-cept at a quilt-ing beel { Oh, we  
 we are cool, } Yes, each  
 men-tion it, } No, we

*rit.* *a tempo*

nev-er, } Ex-cept at a quilt-ing beel { Oh, we  
 vows cool, } Yes, each  
 men-tion, } No, we

*rit.* *Meno mosso*

nev-er, nev-er prat-tle of that sort of tit-tle-tat-tle, }  
 en-ter-pris-ing suit-or finds our hearts as hard as pew-ter, }  
 real-ly would-n't care to, and we sim-ply could-n't dare to, }

*rit.* *Meno mosso*

nev-er, nev-er prat-tle of that sort of tit-tle-tat-tle, }  
 en-ter-pris-ing suit-or finds our hearts as hard as pew-ter, }  
 real-ly would-n't care to, and we sim-ply could-n't dare to, }

*rit.* *Meno mosso*

nev-er, nev-er prat-tle of that sort of tit-tle-tat-tle, } *p*  
 en-ter-pris-ing suit-or finds our hearts as hard as pew-ter, } Ex -  
 real-ly would-n't care to, and we sim-ply could-n't dare to, }

*rit.* *f a tempo* *(accel.)*  
 Ex - cept, ex - cept at a quilt-ing Beel \_\_\_\_\_

*rit.* *f a tempo* *(accel.)*  
 Ex-cept, ex - cept, ex - cept at a quilt-ing Beel \_\_\_\_\_

*rit.* *f a tempo* *(accel.)*  
 cept, ex - cept, ex - cept at a quilt-ing Beel \_\_\_\_\_

*(rit.)* *a tempo* *accel.*  
*p*

**Allegro** *mf* (*Gossiping Chorus*)  
 Quilt and patch, patch and quilt, bzz,

*mf*  
 Quilt and patch, patch and quilt, bzz,

*mf*  
 Quilt and patch, patch and quilt, bzz,

**Allegro**  
*f* *mf*

bzz,            bzz,            bzz!

bzz,            bzz,            bzz!

bzz,            bzz,            bzz!

And  
And  
And

He said to you,  
He said to you,  
To my ma-ma,

I said to him,  
She said to me,  
Said his ma-ma

don't you think he is?  
what d'ye think it was?  
my pa - pa to his,

He's  
She  
We

His hair is brown,  
T'was just last spring!  
The wish-ing-well,

His eyes are black,  
Ho ha - ted her,  
Wo met be - side

quite the nic-est boy in town, Of course ma-ma pre-tends to frown,  
 curls her hair with darn-ing string! Well, he can have the mean old thing! But,  
 wan-der'd home-ward through the dell, I know, my dear, I should 'nt tell,

Of course ma-ma pre-tends to frown,  
 Well, he can have the mean old thing! But,  
 I know, my dear, I should 'nt tell,

Of course ma-ma pre-tends to frown,  
 Well, he can have the mean old thing! But,  
 I know, my dear, I should 'nt tell,

bzz, bzz, bzz, bzz,

bzz, bzz, bzz, bzz,

bzz, bzz, bzz, bzz,

1. Andante *p*

bzzl \_\_\_\_\_

bzzl \_\_\_\_\_

bzzl \_\_\_\_\_

2. Each  
3. There's a

2. Each  
3. There's a

2. Each  
3. There's a

1. Andante

Andante

*p*

2.

bzz, bzz, bzz, bzz, bzz, bzz, bzz, bzzl \_\_\_\_\_

bzz, bzz, bzz, bzz, bzz, bzz, bzz, bzzl \_\_\_\_\_

bzz, bzz, bzz, bzz, bzz, bzz, bzz, bzzl \_\_\_\_\_

2.

# Nº 3. Dear Katrina, happy bride

Madrigal: for Chorus of Girls

(Unaccompanied)

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

**Allegretto**

SOPRANO I

SOPRANO II

ALTO

PIANO

The musical score for the instrumental introduction features four staves. The top three staves are for Soprano I, Soprano II, and Alto, each with a treble clef and a key signature of one flat. The tempo is marked 'Allegretto'. The piano part is on the bottom staff, with a treble and bass clef, a key signature of one flat, and a dynamic marking 'p'. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand.

**CHORUS: GIRLS**

Dear Ka - tri - na, hap - py bride, When the nup - tial knot is tied,

Dear Ka - tri na, hap - py bride, When the nup - tial knot is tied,

Dear Ka - tri - na, hap - py bride, When the nup - tial knot is tied,

*p* (Accompaniment for rehearsal only)

The chorus consists of three vocal staves for girls, each with a treble clef and a key signature of one flat. The lyrics are: "Dear Ka - tri - na, hap - py bride, When the nup - tial knot is tied,". Each staff begins with a dynamic marking 'p'. Below the vocal staves is a piano accompaniment for rehearsal, consisting of a treble and bass clef with a key signature of one flat. It includes a dynamic marking 'p' and the instruction "(Accompaniment for rehearsal only)".



*mf* We shall dance and we shall sing, *p* Fol - de - rol - de - rol, O!

*mf* We shall dance and we shall sing, *p* Fol - de - rol - de - rol, O!

*mf* We shall dance and we shall sing, *p* Fol - de - rol - de - rol, O!

*mf* *p*

This system contains the first four staves of the musical score. The top three staves are for vocal parts, each with the lyrics 'We shall dance and we shall sing, Fol - de - rol - de - rol, O!'. The bottom staff is for piano accompaniment. Dynamics include *mf* and *p*. There are slurs over the vocal lines and a hairpin crescendo over the piano accompaniment.

*mf* Fol - de - rol, *pp* rol, O! Fol - de - rol - de - rol, O!

*mf* Fol - de - rol, *pp* rol, O! Fol - de - rol - de - rol, O!

*mf* Fol - de - rol, *pp* rol, O! Fol - de - rol - de - rol, O!

*mf* *pp*

This system contains the next four staves. The vocal parts continue with the lyrics 'Fol - de - rol, rol, O! Fol - de - rol - de - rol, O!'. The piano accompaniment continues with dynamics *mf* and *pp*. Slurs and hairpin crescendos are present over the vocal and piano lines respectively.

# No 4. Alas, alas!

Madrigal: for Chorus of Girls  
(Unaccompanied)

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

CHORUS: GIRLS

*Allegro commodo p <mf>*

SOPRANO I

A - las! We've come to a pret - ty pass When the

SOPRANO II

A - las, a - las! We've come to a pret - ty pass, A - las!

ALTO

A - las, a - las! We've come to a pret - ty pass, A - las!

*Allegro commodo*

PIANO  
(For rehearsal only)

on - ly choice\_ a maid can boast, The choice

A - las, the choice

When the on - ly choice\_ a maid can

*Più mosso*

she can boast Is Ich - a - bod Crane or a

she can boast Is Ich - a - bod Crane or a

boast Is Ich - a - bod Crane or a

*Più mosso*

*rit.* *a tempo* *rit. p*

fam-i - ly ghost! A - las!

fam-i - ly ghost! A - las, a - las, a - las!

fam-i - ly ghost! A - las, a - las, a - las!

*rit.* *a tempo* *rit. p*

# N<sup>o</sup>5. For shame! For shame!

Madrigal: for Chorus of Girls

(Unaccompanied)

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

CHORUS: GIRLS  
Allegro

SOPRANO I  
For shame! Why mock her with that name? For the

SOPRANO II  
For shame! For shame! Why mock her with that name? For shame!—

ALTO  
For shame! For shame! Why mock her with that name? For shame!—

PIANO  
(For rehearsal only)

and-dest sound— to maid-er's ear, Her true

For shame! Her true

Is the lov-er's name— she may not

*Più mosso*

lov - er's name, For she weds \_\_\_\_\_ an - oth - er, ex -

lov - er's name, For she weds \_\_\_\_\_ an - oth - er, ex -

hear, For she weds an - oth - er, ex -

*rit.* *a tempo* *rit. mf*

treme-ly queer, For shame! —

*rit.* *a tempo* *rit. mf*

treme-ly queer, For shame! — For shame! For shame! —

*rit.* *a tempo* *rit. mf*

treme-ly queer, For shame! For shame! For shame! —

# No. 6. We come with a dashing song!

(Entrance of Boys)  
For Chorus of Boys and Girls

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

CHORUS: GIRLS

Allegro

SOPRANO I

SOPRANO II

ALTO

CHORUS: BOYS

Allegro

TENOR I

1. We come, we come with a  
2. For youth and beau-ty we

TENOR II

1. We  
2. For

BASS

Allegro

PIANO

The musical score is arranged in a vertical format. It begins with the vocal parts for the girls' chorus (Soprano I, Soprano II, and Alto), which are mostly rests. This is followed by the vocal parts for the boys' chorus (Tenor I, Tenor II, and Bass), also with rests. The piano accompaniment is shown at the bottom, starting with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The lyrics are provided for the Tenor I and Tenor II parts.

dash - ing song!) Yo ho, yo ho, yo ho, yo ho, yo ho,  
 all a - dore,)

come, we come with a dash - ing song!) Yo ho, yo ho, yo ho, yo  
 youth and beau - ty we all a - dore,)

1. We come, we come with a dash - ing song!) Yo ho, yo  
 2. For youth and beau - ty we all a - dore,)

ho, yo ho! { We hope you have - n't been  
 { We real - ly could - n't a -

ho! { We hope you have - n't been  
 { We real - ly could - n't a -

ho, yo ho! { We hope you have - n't been wait - ing long!  
 { We real - ly could - n't a - dore 'em more!

GIRLS

*p*

Oh no, oh no, no, no! Oh no, no, no, no, no, no, no!

*p*

Oh no, no, no, oh no! Oh no, no, no, no!

*p*

Oh no, no, no, no, no, no, no! ——— Oh no, no, no!

BOYS

wait-ing long!  
dore 'em more!

*mf*

And,  
But a

wait-ing long!  
dore 'em more!

*mf*

And,  
But a

—  
—

*mf*

And,  
But a

*mf*



(Boys)

while we men-tion it, may we say You're all as pret-ty as  
small col - la - tion of some - thing slight Is al - so good on a

while we men-tion it, may we say You're all as pret-ty as  
small col - la - tion of some - thing slight Is al - so good on a

while we men-tion it, may we say You're all as pret-ty as  
small col - la - tion of some - thing slight Is al - so good on a

buds in May! And when is sup-per, just by the way?} Yo ho, yo  
frost - y night, And we've an ex-cel-lent ap - pe-tite!}

buds in May! And when is sup-per, just by the way?} Yo  
frost - y night, And we've an ex-cel-lent ap - pe-tite!}

buds in May! And when is sup-per, just  
frost - y night, And we've an ex-cel-lent




ho, yo ho, yo ho, yo, yo hol

ho, yo ho, yo, yo hol

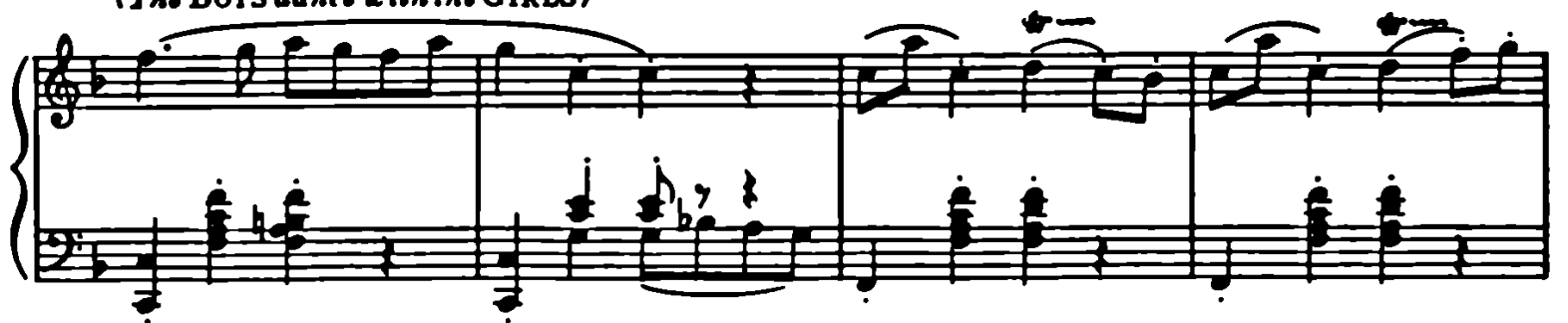
by the way?) Yo ho, yo, yo hol  
ap - pe - titel)

Detailed description: This section contains three vocal staves. The first two staves are for different vocal parts, both starting with the lyrics 'ho, yo ho, yo ho, yo, yo hol'. The third staff continues the lyrics with 'by the way?) Yo ho, yo, yo hol' and 'ap - pe - titel)'. Each staff has a treble clef and a dynamic marking of *ff* (fortissimo). The music is written in a single system with a common time signature.



Detailed description: This is the piano accompaniment for the first vocal section. It features a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The music is in a single system.

(The BOYS dance with the GIRLS)



Detailed description: This is the piano accompaniment for the section titled '(The BOYS dance with the GIRLS)'. It features a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The music is in a single system.



Detailed description: This is the piano accompaniment for the second section. It features a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The music is in a single system.

Piano introduction for the first system, featuring treble and bass staves with musical notation.

1. | 2. GIRLS *mf* *mf*

You shall be fed! But

*mf* *mf*

You shall be fed! But

*mf* *mf*

You shall be fed! But

Vocal staves for three girls, each with lyrics and musical notation.

1. | 2. BOYS *f* >

Hur-rah!

*f* >

Hur-rah!

*f* >

Hur-rah!

Vocal staves for three boys, each with lyrics and musical notation.

1. | 2.

Piano accompaniment for the second system, featuring treble and bass staves with musical notation.

first, as - sist us!

first, as - sist us!

first, as - sist us!

*mf*  
We knew\_ there was a catch in it some - where!

*mf*  
We knew\_ there was a catch in it some - where!

*mf*  
We knew\_ there was a catch in it some - where!

*mf*

*p*(GIRLS)

Stand by our sides and tell us how you've miss'd us, While we re - fresh-ments for the

Stand by our sides and tell us how you've miss'd us, While we re - fresh-ments for the

Stand by our sides and tell us how you've miss'd us, While we re - fresh-ments for the

eve pre - pare!

eve pre - pare! *mf* Come to the kitch - en,

eve pre - pare! *mf* Come to the kitch - en, come to the kitch - en,

GIRLS

Come to the kitch-en, come! \_\_\_\_\_

Come, come,

come to the kitch-en, come! \_\_\_\_\_

Come, come,

come to the kitch-en, come! \_\_\_\_\_

Come, come,

BOYS

Yo ho, yo ho, yo ho, yo ho, yo ho, yo ho, yo ho, yo

Yo ho, yo ho, yo ho, yo ho, yo ho, yo ho, yo ho, yo

Yo ho, yo ho, yo ho, yo ho, yo ho, yo ho, yo ho, yo

come, come!

come, come!

come, come!

ho, yo ho, yo ho, yo! Like will-ing slaves we go, we go! Yo

ho, yo ho, yo ho, yo! Like will-ing slaves we

ho, yo ho, yo ho, yo! Like

Yo ho, yo, yo hol \_\_\_\_\_

Yo ho, yo, yo hol \_\_\_\_\_

Yo ho, yo, yo hol \_\_\_\_\_

ho, yo ho, yo ho, yo ho, yo, yo hol \_\_\_\_\_

go, we go! Yo ho, yo ho, yo, yo hol \_\_\_\_\_

will - ing slaves we go, we go! Yo, ho yo, yo hol \_\_\_\_\_

Piano accompaniment for the final section of the page.



*(They dance out)*

The musical score consists of seven systems of staves. The first six systems each contain a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano accompaniment in these systems is mostly sustained chords. The seventh system is a grand staff (treble and bass clefs) for piano, featuring a more active melodic line in the right hand and a bass line in the left hand. The score concludes with a double bar line. Dynamic markings include *p* and *pp* in the final system.

# Nº7. When I was a reckless, roving youth

SOLOS and DUET: BROM BONES and KATRINA

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

*Allegretto*

SOLOS

PIANO

The piano introduction consists of a solo bass line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The tempo is marked *Allegretto*.

BROM BONES

*p*

1. When

The first vocal line is for Brom Bones, starting with the word "When". The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second vocal line continues the melody. The piano accompaniment remains consistent.

The third vocal line concludes the phrase. The piano accompaniment ends with a final chord.

I was a reck-less, rov-ing youth, The worst bad boy in the Hol-low, I'd a

ver-y poor no-tion, to tell the truth, Of the course I ought to- fol-low!

A life on the roll - ing wave, I'd plann'd, With the Skull-and-Bones a -

*cresc.*

*cresc.*

Detailed description: This system contains the first two lines of music. The top line is a vocal line in bass clef with lyrics. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a rhythmic accompaniment with chords and moving lines. Dynamics include a piano (*p*) marking at the start and a crescendo (*cresc.*) marking at the end of the system.

bove me! But that was be-fore I sought your hand Or hoped that someday you'd

*f*

*f*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with similar textures. Dynamics include a forte (*f*) marking. The piano part features a rhythmic accompaniment with chords and moving lines.

love me! A bel-li-cose lad, of man-ners bad, And a blow-the-man-down de-

*p*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with similar textures. Dynamics include a piano (*p*) marking. The piano part features a rhythmic accompaniment with chords and moving lines.

mean - ori But that was ere I met you, fair Ka - tri - na, O Ka -

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with similar textures. The piano part features a rhythmic accompaniment with chords and moving lines.

tri - na, Ka - tri - na, dear Ka - tri - na, \_\_\_\_\_ Now, I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'tri - na, Ka - tri - na, dear Ka - tri - na, \_\_\_\_\_ Now, I'. The piano accompaniment starts with a *p* dynamic marking and includes a *b4* marking above the first few notes.

live and die for your glanc-ing eye, Ka - tri - na, O Ka - tri - na!

The second system continues the vocal line with the lyrics 'live and die for your glanc-ing eye, Ka - tri - na, O Ka - tri - na!'. The piano accompaniment continues with a *p* dynamic marking.

The third system consists of piano accompaniment for the first two staves. The upper staff contains chords and melodic fragments, while the lower two staves feature a rhythmic accompaniment of eighth notes.

KATRINA *p*

2. I

The fourth system begins with a vocal line in the upper staff, marked 'KATRINA' and *p*. Below it, the piano accompaniment continues. A '2. I' marking is present in the lower right corner of the system.

\*If so desired, the interlude between verse one and two may be shortened by the omission of the four measures indicated by brackets.

well re - mem - ber the day we met, I shall till mem - o - ry ceas - es; The

gar - ter-snake! It was a darl - ing pet - That you put in my desk at re - cess!

I knew when you dipp'd my braids in ink That our true love nought could

*cresc.*

sev - er! Ah, hap - py - days! How I hate to think They are gone, gone, gone, gone for -

ev - er! *p* Gone for aye! And it makes my pain the  
**BROM BONES** *f*  
 What, gone for - ev - er?

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with the lyrics 'ev - er!' followed by a rest, then 'Gone for aye! And it makes my pain the'. The lower staff is a piano accompaniment in the same key and time, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *p* (piano).

keen - er! For we must part, though it break my heart, Ka - tri - na, poor Ka -

The second system continues the vocal line with the lyrics 'keen - er! For we must part, though it break my heart, Ka - tri - na, poor Ka -'. The piano accompaniment continues with similar rhythmic patterns and includes some arpeggiated chords. Dynamics include *f* and *p*.

tri - na! Ka - tri - na, sad Ka - tri - na, \_\_\_\_\_ For -

The third system continues with the lyrics 'tri - na! Ka - tri - na, sad Ka - tri - na, \_\_\_\_\_ For -'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p*.

give, for - get, that you ev - er met Ka - tri - na, poor Ka - tri - na! \_\_\_\_\_

The fourth system concludes the vocal line with the lyrics 'give, for - get, that you ev - er met Ka - tri - na, poor Ka - tri - na! \_\_\_\_\_'. The piano accompaniment continues with a steady rhythmic accompaniment. Dynamics include *p*.

**BROM BONES** *mf*

3. Yet you lov'd me tru - ly - or so you said, - Were your

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The lyrics are positioned below the vocal line.

*p*

A - las! 'tis my fa - ther makes me wed A

vows but an air - y noth - ing?

The second system continues the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are placed between the two staves. The piano part includes a dynamic marking of *p*.

*cresc.*

man I view with loath - ing! \_\_\_\_\_

*f*

On his cow - ard - ly bones a

*cresc.*

The third system concludes the musical score on this page. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are placed between the two staves. The piano part includes dynamic markings of *cresc.* and *f*.

*ff* *dim.*  
Then a ghost will car-ry me

tune I'll play Till he groans like a con-cer - ti - nal

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'Then a ghost will car-ry me'. The middle staff is a vocal line in bass clef with lyrics 'tune I'll play Till he groans like a con-cer - ti - nal'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). Dynamics include *ff* and *dim.*

*p* *molto rit.* *f a tempo*  
off for aye And you'll nev-er see more Ka - tri - nal We must part, part, part with an  
(*molto rit.*) *f a tempo*

We must part, part, part with an

*molto rit.* *a tempo*

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'off for aye And you'll nev-er see more Ka - tri - nal We must part, part, part with an'. The middle staff is a vocal line in bass clef with lyrics 'We must part, part, part with an'. The bottom staff is a piano accompaniment in grand staff. Dynamics include *p*, *molto rit.*, *f a tempo*, and *a tempo*.

ach - ing heart! Worse or mean-er, For our love was bright as the

ach - ing heart! It could-n't be worse or mean-er, For our love was bright as the

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'ach - ing heart! Worse or mean-er, For our love was bright as the'. The middle staff is a vocal line in bass clef with lyrics 'ach - ing heart! It could-n't be worse or mean-er, For our love was bright as the'. The bottom staff is a piano accompaniment in grand staff.



star - ry night, Ka - tri - na, sad Ka -

star - ry night, Ka - tri - na, O Ka - tri - na,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics "star - ry night, Ka - tri - na, sad Ka -". The middle staff is a vocal line in bass clef with lyrics "star - ry night, Ka - tri - na, O Ka - tri - na,". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with various musical notations including slurs, dynamics like *p*, and articulation marks.

tri - na, Kiss, ere we lose our bliss, Ka - tri - na, poor Ka -

Nay, one last kiss, ere we lose our bliss, Ka - tri - na, O Ka -

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics "tri - na, Kiss, ere we lose our bliss, Ka - tri - na, poor Ka -". The middle staff is a vocal line in bass clef with lyrics "Nay, one last kiss, ere we lose our bliss, Ka - tri - na, O Ka -". The bottom staff is a piano accompaniment in grand staff with various musical notations including slurs, dynamics like *mf*, and articulation marks.

tri - nal

tri - nal

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics "tri - nal". The middle staff is a vocal line in bass clef with lyrics "tri - nal". The bottom staff is a piano accompaniment in grand staff with various musical notations including slurs, dynamics like *dim.* and *p*, and articulation marks.

# No. 8. Cornelius Van Tassel's my name!

SOLO: VAN TASSEL, and Chorus of Boys and Girls

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

*Allegro*

SOLO

VOICES  
(Unison)

CHORUS: BOYS and GIRLS

PIANO

*Allegro*

*mf*

VAN TASSEL *mf*

1. Cor - ne-lius Van
2. Ka - tri - na, my
3. Cor - ne-lius Van

Tas - sel's my name! \_\_\_\_\_ And I state, with - out shy - ness or  
 tem - per is mild! \_\_\_\_\_ And you are my fa - vor - ite  
 Tas - sel's my name! \_\_\_\_\_ And I free - ly pro - nounce and pro -

shame, \_\_\_\_\_ That Van Renn-s'lers and such are ex - tremely Low Dutch Com -  
 child! \_\_\_\_\_ But to find you like this in the depths of a kiss is e -  
 claim, \_\_\_\_\_ That for kiss-ing my daugh-ter-why, dam-me, you ough-ter Be

*poco rit.* *f a tempo*

pared to the name I pro - claim! \_\_\_\_\_ } For I am Cor - ne-lius Van  
 nough to drive an - y one wild! \_\_\_\_\_ }  
 burn'd in a ve - ry slow flamel! \_\_\_\_\_ }

*poco rit.* *a tempo*

Tas-sell \_\_\_\_\_

*f* CHORUS (*unison*) *mf*

Van Tas-sell To fam - i - ly pride he's a vas-sal! \_\_\_\_\_ { And  
 For he  
 Rash

*(rit.)* *f a tempo*

Re - jice in the name of Van  
 Were Mis - ter and Miss - us Van  
 The pride of Cor - ne - lius Van

*rit.* *(a tempo)*

ev - en his cows, as they peace full - y browse,  
 thinks, in his sleeve, that both A - dam and Eve  
 lov - er, be - ware! You have rous'd from its lair

*rit.* *a tempo*

*a tempo*

Tas - sell \_\_\_\_\_  
 Tas - sell \_\_\_\_\_  
 Tas - sell \_\_\_\_\_

*a tempo*  
*mf*

# Nº 9. Alas, alas, for the loving pair!

Reprise: for Chorus of Boys

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

Andante

TENOR I

TENOR II

BASS

Andante

PIANO

*p*

CHORUS: BOYS

*p a tempo*

(rit.)

A - (a tempo)

(rit.)

(a tempo)

*p*

rit.

*p*

Molto andante

lus, a - las, for the lov - ing pair! Yo ho, yo

*p* A - las, a - las, for the lov - ing pair! Yo

*p* A - las, a - las, for the

Molto andante

ho, yo ho, yo ho, yo ho, ho, yo ho!

ho, yo ho, yo ho, yo ho!

lov - ing pair! Yo ho, yo ho, yo ho! It makes us sor-row, we

With woe, with woe! For he must suffer and  
 With woe, with woe! For he must  
 all declare, With woe, with woe, with woe,

sigh in vain, And she must marry Ich - a - bod - - Cranel Is *pp*  
 sigh, And she must marry!  
 woe

there no hope for the luck - less twain? Ah no, Ah

*pp*  
Is there no hope for the luck - less twain? Ah,

*pp*  
Is there no hope for the

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, and the piano accompaniment is in grand staff. The lyrics are: "there no hope for the luck - less twain? Ah no, Ah" on the first staff; "Is there no hope for the luck - less twain? Ah," on the second staff; and "Is there no hope for the" on the third staff. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

no, no, no! Ah no, no, no! \_\_\_\_\_

no! Ah no, no, no! \_\_\_\_\_

luck - less twain? Ah no, no, no! \_\_\_\_\_

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal staves are in treble and bass clefs, and the piano accompaniment is in grand staff. The lyrics are: "no, no, no! Ah no, no, no! \_\_\_\_\_" on the first staff; "no! Ah no, no, no! \_\_\_\_\_" on the second staff; and "luck - less twain? Ah no, no, no! \_\_\_\_\_" on the third staff. The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand.



# Nº 10. Hurrah, hurrah for our leader brave!

Reprise: for Chorus of Boys,  
and Dialogue with BROM BONES

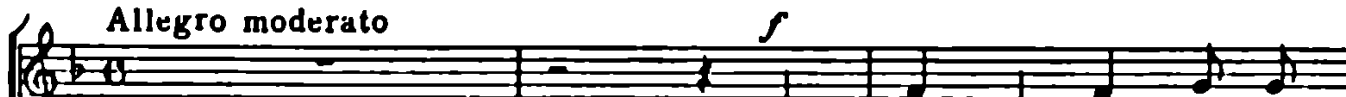
STEPHEN VINCENT BENÉT

DOUGLAS MOORE

CHORUS: BOYS

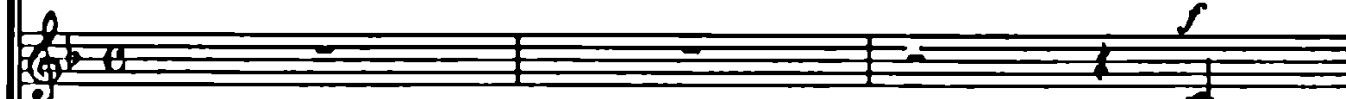
*Allegro moderato*

TENOR I



Hur - rah, hur - rah for our

TENOR II



Hur -

BASS



PIANO



lead - er brave! Yo ho, yo ho, yo ho, yo ho, yo ho,

rah, Hur-rah for our lead - er brave! Yo ho, yo ho, yo ho, yo

Hur - rah, hur-rah for our lead - er brave! Yo ho, yo



ho, yo ho! He's plot-ed a plot his

ho! He's plot-ed a plot his

ho, yo ho! He's plot-ted a plot his love to save! \_\_\_\_\_

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff. Dynamics include *mf* and *f*. The lyrics are: "ho, yo ho! He's plot-ed a plot his", "ho! He's plot-ed a plot his", and "ho, yo ho! He's plot-ted a plot his love to save! \_\_\_\_\_".

love to save! Yo ho, yo ho, yo ho, yo ho, yo ho,

love to save! Yo ho, yo ho, yo ho, yo ho, yo ho, yo

— Yo ho, yo ho, ho, yo ho, \_\_\_\_\_ yo

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff. Dynamics include *f*. The lyrics are: "love to save! Yo ho, yo ho, yo ho, yo ho, yo ho,", "love to save! Yo ho, yo ho, yo ho, yo ho, yo ho, yo", and "— Yo ho, yo ho, ho, yo ho, \_\_\_\_\_ yo".

ho, yo ho! He's plot - ed a plot and he's plann'd a plan To

ho! He's plot - ed a plot and he's plann'd a plan To

ho, yo ho! He's plot - ed a plot and he's plann'd a plan To

*p*

save his love from the learn - ed man! So, stop him, Ich - a - bod,

save his love from the learn - ed man! So,

save his love from the learn - ed man!

*f*

if you can! Yo ho, yo ho, yo ho, yo ho, yo, — yo

stop him, Ich-a-bod, if you can! Yo ho, yo ho, yo, — yo

So, stop him, Ich-a-bod, if you can! Yo ho, yo, — yo

*L'istesso tempo* (♩ = ♩)

*ff* ho! —————

*ff* ho! —————

*ff* ho! —————

*L'istesso tempo* (♩ = ♩)

Dialogue  
BROM BONES

Quiet! Quiet! I hear the girls returning! Now, remember

what you are to do! And if Mijnhcer Van Tassel should drive me forthere our plot is ripe —

BOYS: Yes! Suppose he should do that! BROM BONES: You must stay here

at all costs till you hear from me. But I shall try not to ir -

ritate him unduly. Now, quiet! Soft! I hear them approaching!

(No 11 follows  
without pause)

# No 11. Hail our teacher, hail!

(Entrance of ICHABOD)

Chorus of Children: SMALL FRY

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

**Allegro moderato**

**VOICES (Unison)**

**PIANO**

**CHORUS: SMALL FRY**

(1.2.3.) Hail our teach-er, hail! Hail our teach-er, hail!

1. Hail our teach-er! Hail his glass-es! Hail his most in-structive class-es!  
 2. Hail his rul-er and his switch-es! When he dusts the bad boys' britch-es,  
 3. Down with foot-ball, rude and blood-y! Down with base-ball rough and mud-dy!

The musical score is written in 2/4 time with a key signature of one sharp (F#). It begins with a piano introduction in the right hand, followed by a unison vocal line. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand. The chorus section features a vocal line with lyrics and piano accompaniment. The final section is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

Hail his look of cold mo-las-ses!  
How it sets us all in stitch-es! } Hail our teach-er, hail!  
Let us spend our time in stud-y!

Hail our teach-er, hail! Our teach-er, hail!

# No. 12. I have a fearful tale to tell

SOLO: BROM BONES, and Chorus of Boys and Girls

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

**Allegro**

**SOLO**

**CHORUS**

**VOICES (Unison)**

**PIANO**

The first system of the score consists of three staves. The top staff is for the Soloist, the middle for the Chorus (Unison), and the bottom for the Piano accompaniment. The tempo is marked 'Allegro'. The piano part features a rhythmic accompaniment with eighth notes and slurs.

## BROM BONES

The second system includes the vocal line for Brom Bones and the piano accompaniment. The lyrics are as follows:

1. I have a fear - ful
2. Some say that he was a
3. I'll har-row you no

The piano accompaniment continues with a similar rhythmic pattern, featuring slurs and dynamic markings.



*(3rd verse)*

tale to tell, So gath - er round\_ a - bout, you. (tacit . .  
 pi - rate bold, A gor - y walk - the-plank - er. (tacit . .  
 long - er, now, (tacit - . . . . .) But,

**GIRLS** *mf* *(3rd verse)* *mf*

(1) (tacit . . . . .) The  
 (2) (tacit . . . . .) Some  
 (3) We wish\_ that it\_ were morn - ing! (tacit . .

ere I end, you must al - low A fi - nal word of

tale you tell we know too\_ well, And yet we can - not  
 say he heard - ed Hes - sign\_ gold, An ev - il - mind - ed

. . . . .) A Head - less Horse - man gal - ops here — At  
 . . . . .) Some say — that he's — Old Nick him - self — I  
 warn - ing! — His fav - 'rite sea - son is the Fall — (tacit -

(3rd verse only)

doubt you. — (tacit -  
 bank - er. — (tacit -  
 . . . . .) The

(2nd and 3rd verses only)

*cresc.*  
 night! — I won't — de - ceive you! — (tacit -  
 view — that with — du - bi - e - ty. — But all a - gree this  
 . . . . . So, if he should drop

*f* (1st verse only)

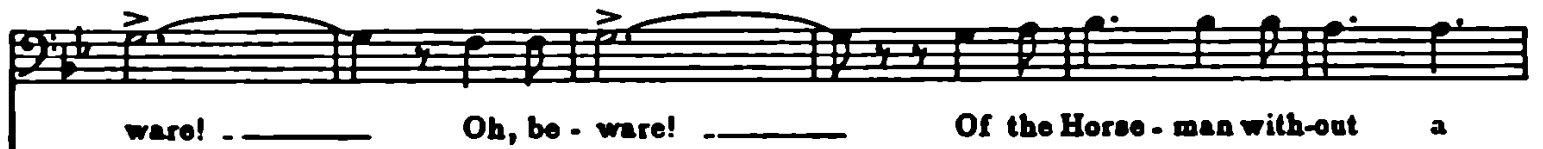
*cresc.*  
 . . . . .) You freeze our maid - en -  
 . . . . .) (tacit -  
 Fall's — his fav - 'rite sea - son! — (tacit -



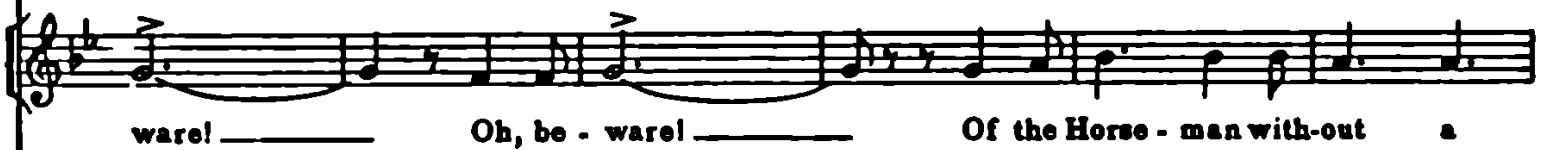
dire - ful elf A - does our best so - ci - e - ty! } So, be-  
 in to call, To - night, you'll know the rea - son! }



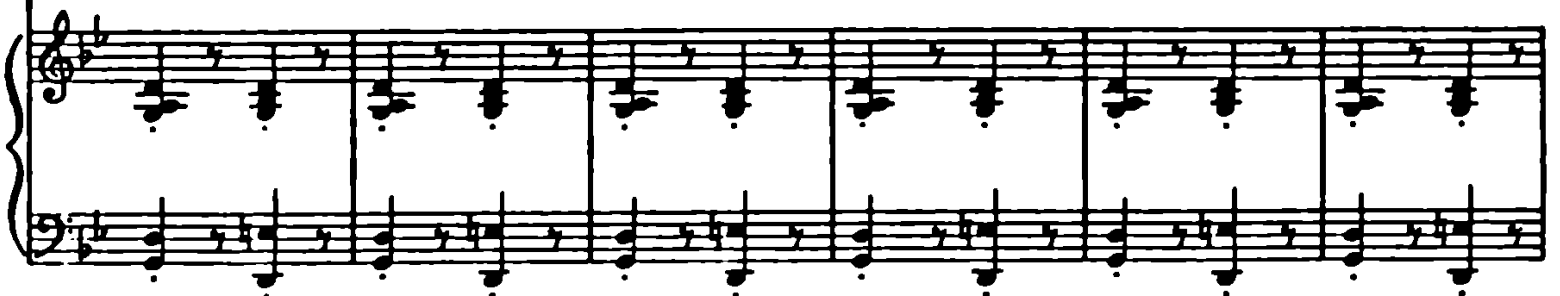
blood with fear, And yet we must be - lieve you! } So, be-  
 BOYS *mf*

ware! Oh, be - ware! Of the Horse - man with-out a



ware! Oh, be - ware! Of the Horse - man with-out a

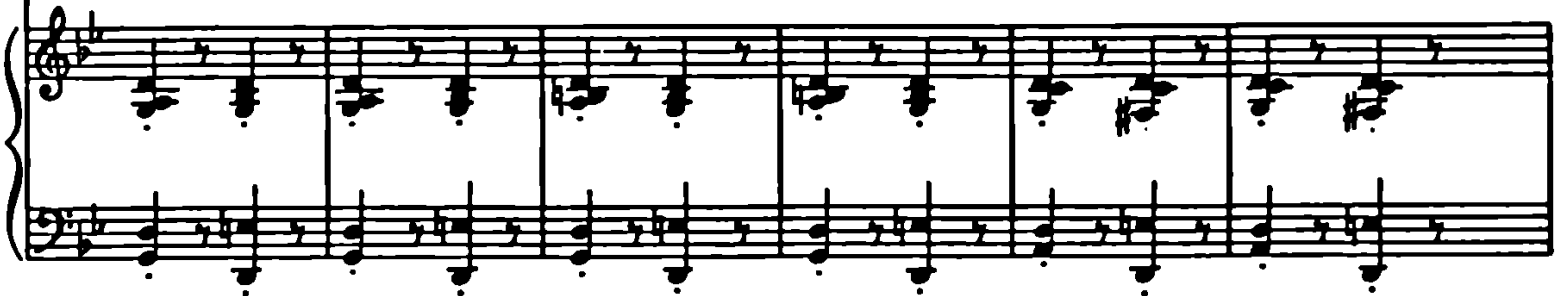




head! \_\_\_\_\_ (1) For when Sleep-y Hol - low is tuck'd in tight, — His  
 (2) For he loves to come for a cos - y chat — When you've  
 (3) And if you — hear, in the moon - lit lane, — A



head! \_\_\_\_\_ (1) For when Sleep-y Hol - low is tuck'd in tight, — His  
 (2) For he loves to come for a cos - y chat — When you've  
 (3) And if you — hear, in the moon - lit lane, — A



gal - lop - ing hoofs ring down the night, And your flesh will creep and your  
 op - en'd the door and put out the cat; — But, when he po - lite - ly  
 horse — that tugs at a phan - tom rein, — Just cov - er your head with the



gal - lop - ing hoofs ring down the night, And your flesh will creep and your  
 op - en'd the door and put out the cat; — But, when he po - lite - ly  
 horse — that tugs at a phan - tom rein, — Just cov - er your head with the

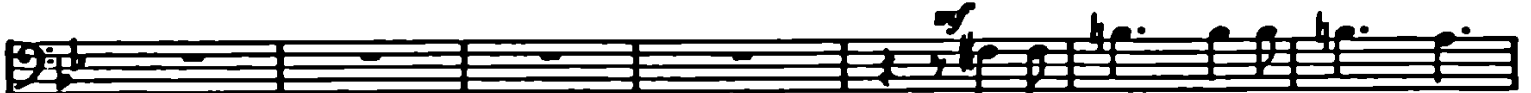




cheeks turn white If you see that sight of dread! \_\_\_\_\_  
lifts his hat, There's noth - ing there in - stead! \_\_\_\_\_  
coun - ter - pane And jump right in - to bed. \_\_\_\_\_



cheeks turn white If you see that sight of dread! \_\_\_\_\_  
lifts his hat, There's noth - ing there in - stead! \_\_\_\_\_  
coun - ter - pane And jump right in - to bed! \_\_\_\_\_



Oh, be - ware of The Head - less



Oh, be - ware of The Head - less





Horse - man! — (1) No shy lit - tle spec - tre, he, \_\_\_\_\_ But a  
 (2) Be - ware of his ghost - ly knock! \_\_\_\_\_ For the  
 (3) And see that your doors will lock! \_\_\_\_\_ For —



Horse - man! — (1) No shy lit - tle spec - tre, he, \_\_\_\_\_ But a  
 (2) Be - ware of his ghost - ly knock! \_\_\_\_\_ For the  
 (3) And see that your doors will lock! \_\_\_\_\_ For —



ped - i - greed phan - tom, fierce and fell, With a pride in his trade I'd  
 guests he in - vites to toast and tea In the old. — grave - yard where the  
 my Un - cle Pe - ter, one dread - ful day, — Was fool - ish e - nough not to



ped - i - greed phan - tom, fierce and fell, With a pride in his trade I'd  
 guests he in - vites to toast and tea In the old. — grave - yard where the  
 my Un - cle Pe - ter, one dread - ful day, — Was fool - ish e - nough not to



hate to tell, And a man-ner of giv - ing the phan - tom's yell That would  
 head - stones be, — Are u - sual - ly found by a blast - ed tree in a  
 run a - way, — And, ev - er since then, — I grieve to say, — He

hate to tell, And a man-ner of giv - ing the phan - tom's yell That would  
 head - stones be, — Are u - sual - ly found by a blast - ed tree in a  
 run a - way, — And, ev - er since then, — I grieve to say, — He

*cresc.* *f* *p*  
 scare — a whole ar - meel ——— } *Oo (yell)* ——— So, be-  
 state — of ner - vous shock! ——— }  
 thinks he's a coo - koo - clock! ——— } *p*

*cresc.* *f* *p*  
 scare — a whole ar - meel ——— } *Oo (yell)* ——— So, be-  
 state — of ner - vous shock! ——— }  
 thinks he's a coo - koo - clock! ——— } *p*

ware! ..... Take care! ..... Be - ware of The  
ware! ..... Take care! ..... Be - ware of The

The first system of the musical score consists of three staves. The top two staves are vocal lines in a soprano and alto register, respectively, with lyrics: "ware! ..... Take care! ..... Be - ware of The". The bottom staff is a piano accompaniment in a grand staff (treble and bass clefs), featuring a steady eighth-note bass line and chords in the treble.

Head - less Horse - man! .....  
Head - less Horse - man! .....

The second system continues the musical score with three staves. The vocal lines (soprano and alto) have lyrics: "Head - less Horse - man! .....". The piano accompaniment continues with similar rhythmic patterns, including some sustained chords and a dynamic marking of *ff* (fortissimo) in the right hand.

1. 2.  
1. 2.

The third system features piano accompaniment with first and second endings. The first ending (marked "1.") spans the first two measures of the system, leading to a repeat sign. The second ending (marked "2.") spans the last two measures. The piano part includes dynamic markings of *p* (piano) and *pp* (pianissimo).



# No. 13. For youth and beauty we all adore

For Chorus of Boys and Girls

(Unaccompanied)

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

### CHORUS: GIRLS

*Allegro moderato*

SOPRANO I

Yo ho, . . . . .

SOPRANO II

Yo ho, yo ho, yo ho, yo ho,

ALTO

Yo ho, . . . . . yo ho, yo ho, yo ho,

### CHORUS: BOYS

*Allegro moderato*

TENOR I

Yo

TENOR II

Yo ho, yo ho, yo ho,

BASS

Yo ho, yo ho, yo ho,

*Allegro moderato*

PIANO  
(For rehearsal only)

For youth and beau-ty we all a-dore, Yo ho, \_\_\_\_\_

yo ho, yo ho, yo hol For youth \_\_\_\_\_ and

yo ho, yo ho, yo hol Youth and beau - ty, youth and

hol \_\_\_\_\_ For youth and beau-ty we

Yo ho, yo ho, yo hol Youth and beau - ty, youth and

Yo ho, yo ho, yo hol Youth \_\_\_\_\_

Yo ho, yo ho, ho, yo hol

beau - ty, Ho, yo ho,

beau - ty, Ho, yo ho, yo ho, yo ho, yo hol

all a - dore, Yo ho, Yo ho, yo hol ...

beau - ty, Ho, yo ho, yo ho, yo ho, yo ho, yo ho, hol

and beau - ty We

— *mf*  
We

*p* *mf*  
We real-ly could-n't a - dore 'em more! Yo

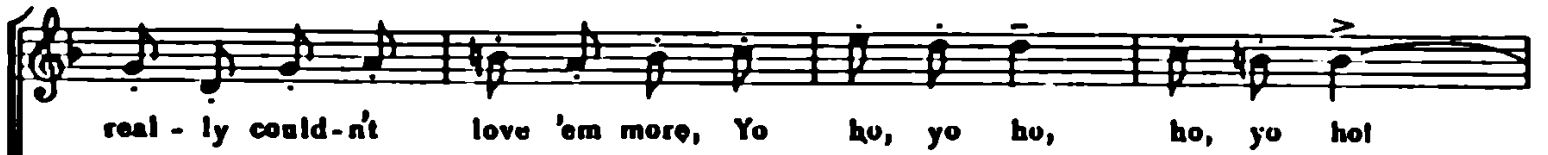
*p* *mf*  
We real-ly could - n't a - dore 'em more! Yo

*p* *mf*  
We real-ly could - n't a - dore 'em more! Yo

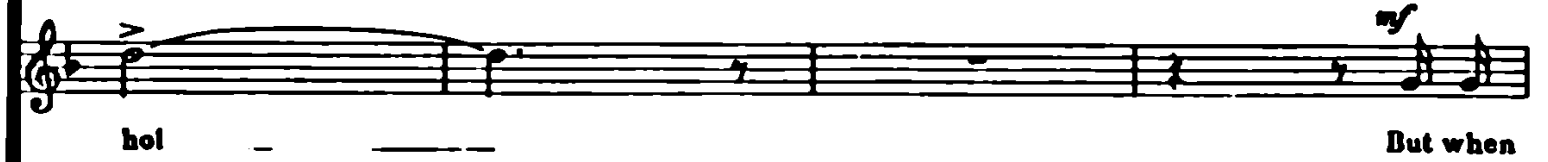
*p* *mf*  
We real-ly could - n't a - dore 'em more! Yo

*mf*  
real-ly couldn't a - dore 'em more! — Yo

*p* *mf*



real - ly could - n't love 'em more, Yo ho, yo ho, ho, yo ho!



ho! But when



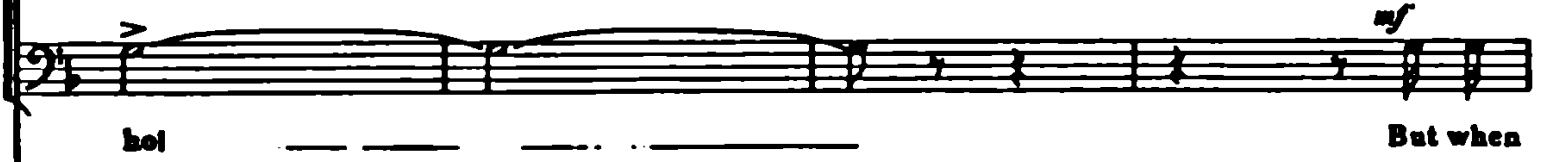
ho, yo ho, yo ho! But when



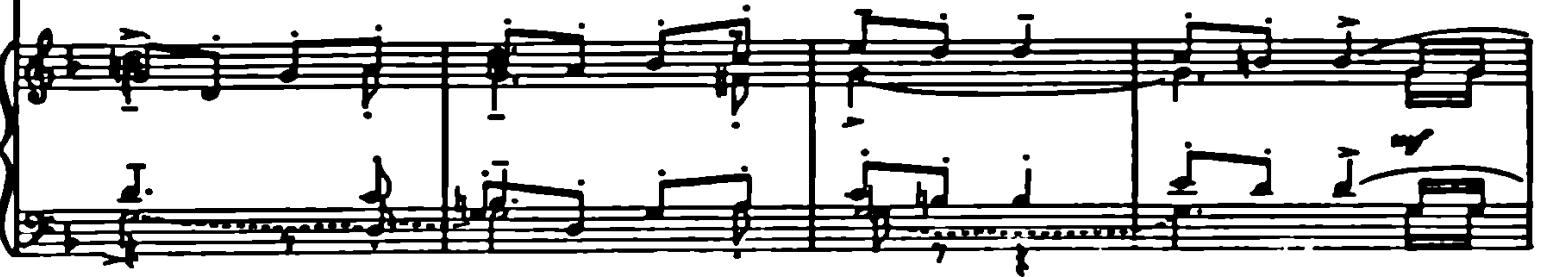
We real - ly could - n't love 'em more, ho, yo ho!



ho, yo ho, yo ho! But when



ho! But when



Meno mosso

(rit.)

(a tempo)



grief and sor - row the heart con - geal, The sur - est cure for the woes we feel, Yo

*rit.* *a tempo*

A musical staff with a treble clef and lyrics. The staff contains a melodic line with a fermata over the first measure. The tempo markings *rit.* and *a tempo* are placed above the staff.

grief and sor - row the heart con - geal, The sur - est cure for the woes we feel, Yo

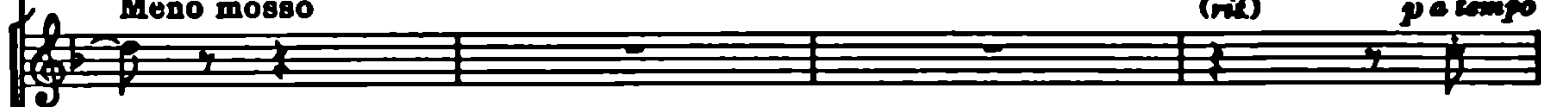
*rit.* *a tempo*

A musical staff with a treble clef and lyrics. The staff contains a melodic line with a fermata over the first measure. The tempo markings *rit.* and *a tempo* are placed above the staff.

Meno mosso

(rit.)

*a tempo*



Yo

grief and sor - row the heart con - geal, The sur - est cure for the woes we feel, Yo

*rit.* *a tempo*

A musical staff with a treble clef and lyrics. The staff contains a melodic line with a fermata over the first measure. The tempo markings *rit.* and *a tempo* are placed above the staff.

grief and sor - row the heart con - geal, The sur - est cure for the woes we feel, Yo

*rit.* *a tempo*

A musical staff with a bass clef and lyrics. The staff contains a melodic line with a fermata over the first measure. The tempo markings *rit.* and *a tempo* are placed above the staff.

Meno mosso

*rit.*

*a tempo*

A piano accompaniment musical staff with two staves (treble and bass clefs). It features a complex rhythmic pattern with chords and moving lines. The tempo markings *rit.* and *a tempo* are placed above the staff.

The musical score consists of seven staves. The first six staves are vocal parts, and the seventh is a piano accompaniment. The vocal parts are arranged in two systems of three staves each. The lyrics are: "Yo ho! ho, ho, yo ho, yo ho, yo ho, yo ho! A ho, ho, yo ho, yo ho, yo ho, yo ho! Ex - cel - ho! Is an ex-cel-lent and sus- ho, ho, yo ho, yo ho, yo ho, yo ho! Ex - cel - ho, ho, yo ho, yo ho, yo ho, yo ho! Ex - cel -". The piano part features a rhythmic accompaniment with chords and melodic lines.

*p* *>*  
Yo ho!

*mf*  
ho, ho, yo ho, yo ho, yo ho, yo ho! A

*mf*  
ho, ho, yo ho, yo ho, yo ho, yo ho! Ex - cel -

*mf*  
ho! Is an ex-cel-lent and sus-

*p* *mf*  
ho, ho, yo ho, yo ho, yo ho, yo ho! Ex - cel -

*p* *mf*  
ho, ho, yo ho, yo ho, yo ho, yo ho! Ex - cel -

Is an ex-cel-lent and sus-tain-ing meal, Yo ho, ho, yo ho!

meal, Yo ho, A meal, Yo ho, ho, yo ho!

lent sus - tain-ing meal, sus - tain-ing meal, Yo ho, ho, yo ho!

tain-ing meal, Yo ho, yo ho, ho, yo ho!

lent sus - tain-ing meal, sus - tain-ing meal, Yo ho, ho, yo ho!

lent sus - tain - ing meal, Yo ho, ho, yo ho!



# No 14. Not with a wistful sueing

SOLOS and DUET: ICHABOD and KATRINA

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

**SOLO** *Allegretto*

**SOLO**

**PIANO** *Allegretto*

*p*

This system contains the first three measures of the piece. It features two solo staves at the top, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is shown in a grand staff (treble and bass clefs) with a key signature of one sharp and common time. The tempo is marked 'Allegretto'. A piano dynamic marking 'p' is present in the first measure of the piano part.

This system contains the next three measures of the piano accompaniment. It continues the melodic and harmonic lines established in the first system, with various note values and rests.

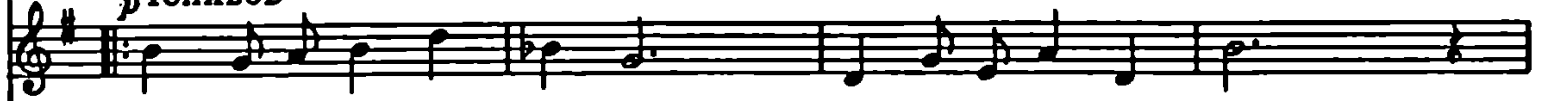
This system contains the final three measures of the piano accompaniment. It concludes with a final cadence. A piano dynamic marking 'p' is present in the final measure. There are some markings at the bottom of the page, including 'red' and an asterisk '\*'. The word 'red' is written in a stylized, cursive font.

*p* KATRINA (2nd and 3rd verses only)

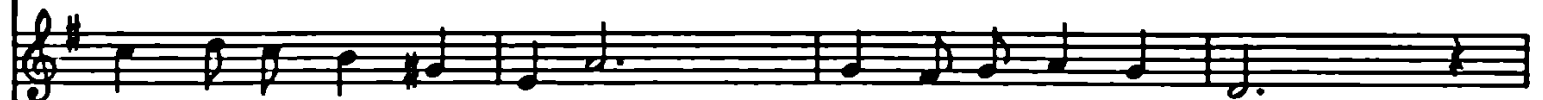
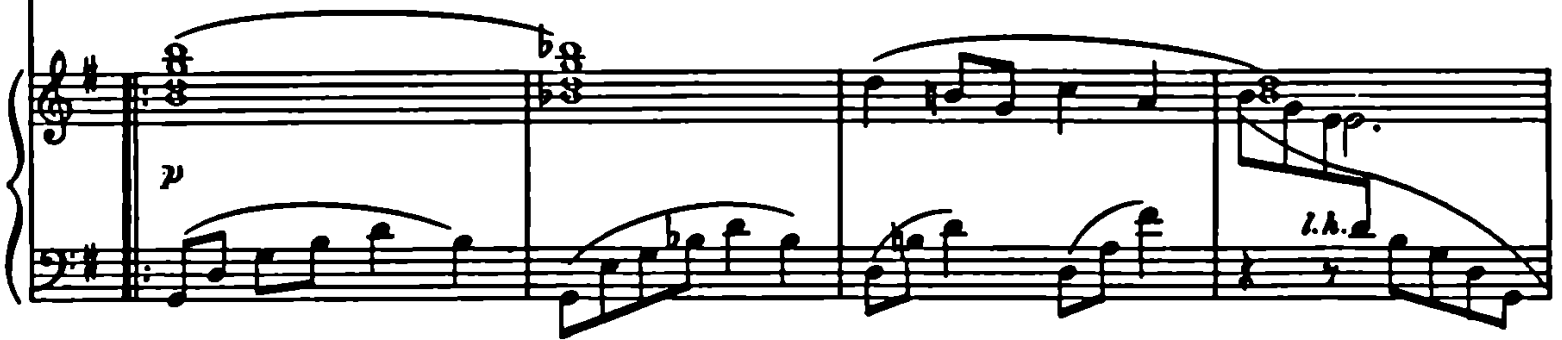


- 1. (*Tacit* . . . . .)
- 2. Say, will you bring me flow-ers? (*tacit* . . . . .)
- 3. Say, will there be no mo-ments I - die and full of dreams?

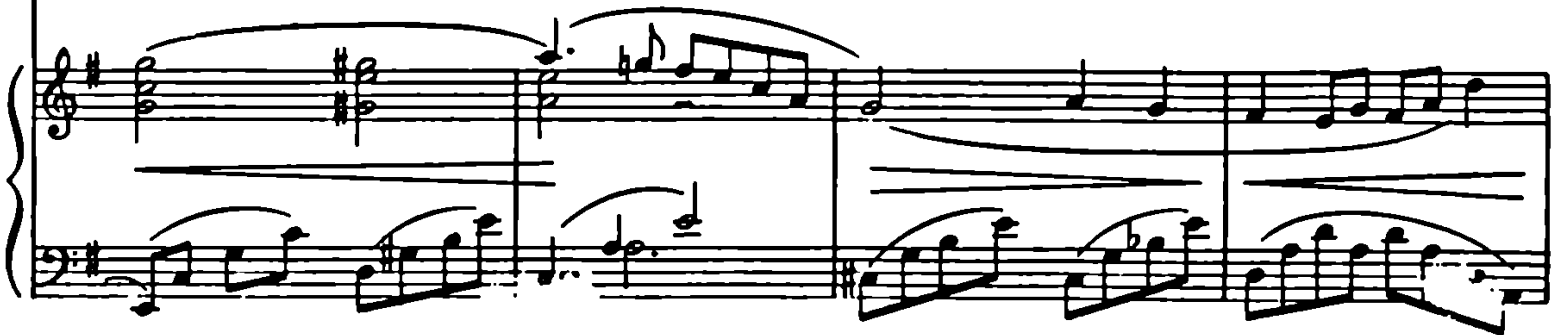
*p* ICHABOD



- 1. Not with a wist-ful sue - ing, Un - der the moon-light's shine,
- 2. (*Tacit* . . . . .) Flow-ers and fair - est fruits,
- 3. (*Tacit* . . . . .)



- Shall I pur - sue the woo-ing, Dear, that will make you mine.
- Gath - er'd from Learn-ing's bow-ers, Flow-ers with La - tin roots!
- Yes! for in - struct-ive com-ments Made on con-struct-ive themes!



*mf*

Hap - py well be to - geth - er,      Swift - ly the days will fly,  
 Free from the mor - tal flaws that      Blem - ish our flor - al race,  
 Down where the brook is glass - y,      Where the brown rip - ples flow,

*mf*      *cresc.*

*r*      *rit.*      *mf a tempo*


Mer - ri - ly find - ing wheth - er      X is the square of Y!      If  
 While we dis - cuss the laws that      Gov - ern the Da - tive Case!      Da -  
 How we shall joy to clas - si - fy them as H 2      O!      If

*r*      *rit.*      *a tempo*


A and B both chop a tree, but B chops twice as fast, Pray  
 ri - us was a Per - sian king, but Cy - rus was a Mede, So,  
 who chased who how man - y times a - long what fa - mous street, How

(1) Oh,  
 (2) And,  
 (3) Oh,

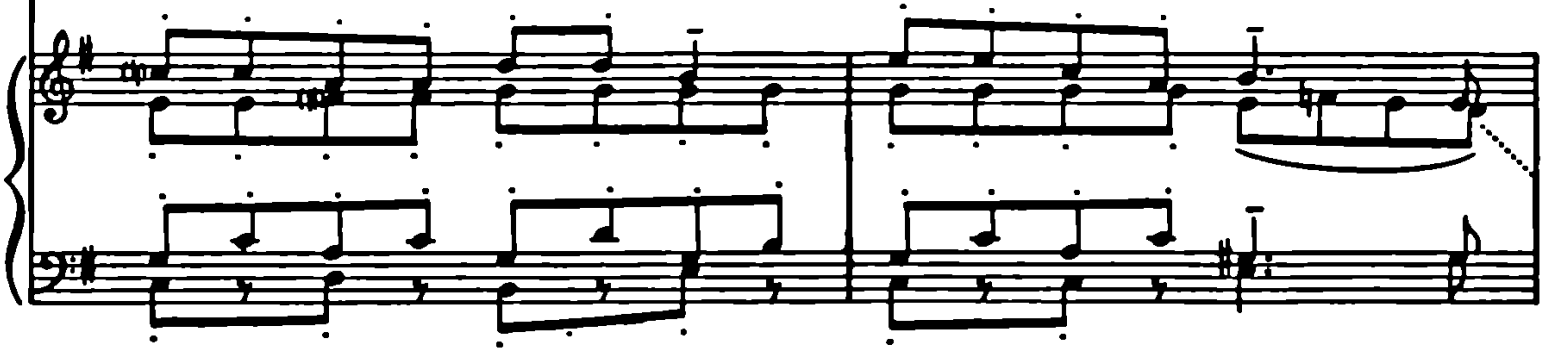

tell me by the "Rule of Three" how long our love will last? Oh,  
 af - ter that, a wed - ding - ring is all we real - ly need! And,  
 man - y doz - en doz - en dimes will make two hun - dred feet? Oh,




in - tel - lect will be our guide and schol - ar - ship our quest,  
 if you can lo - cate Con - stan - ti - no - ple, we'll be blest,  
 life will be one grand and free ex - am - i - na - tion - test, ) When



in - tel - lect will be our guide and schol - ar - ship our quest,  
 if you can lo - cate Con - stan - ti - no - ple, we'll be blest,  
 life will be one grand and free ex - am - i - na - tion - test, ) When

we are snug - ly set - tled in our co - sy lit - tle nest.



we are snug - ly set - tled in our co - sy lit - tle nest.



(Dance)

The first system of the musical score consists of three staves. The top two staves are treble clefs with a key signature of one sharp (F#) and contain whole rests. The third system is a grand staff (treble and bass clefs) with a key signature of one sharp. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The system concludes with a double bar line.

The second system of the musical score consists of three staves. The top two staves are treble clefs with a key signature of one sharp (F#) and contain whole rests. The third system is a grand staff (treble and bass clefs) with a key signature of one sharp. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The system concludes with a double bar line.

The third system of the musical score consists of three staves. The top two staves are treble clefs with a key signature of one sharp (F#) and contain whole rests. The third system is a grand staff (treble and bass clefs) with a key signature of one sharp. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The left hand (bass clef) plays a sequence of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The system concludes with a double bar line.

# No 15. O sun, be quick to bow your head!

SOLO: KATRINA

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

**SOLO** *Andante*

**PIANO**

**KATRINA** *(rit.)* *a tempo* *p*

*rit.* *a tempo* *p*

O — sun, be quick to bow\_ your head! O — moon, be slow to\_

*mf* *p*

rise! — And all you small fa - mil - iar stars Shut up your bright eyes!

*mp* *mf* *poco rit.* *mp*

I can-not bear your shin-ing\_ beams, They pierce me through and through, — For

*mp* *mf* *poco rit.* *mp*

*a tempo*

I am to be mar-ried, — Oh, what shall I do? —

*a tempo*

*(foco rit) p a tempo*

I — lov'd my true love with a

*foco rit a tempo*

*dim.* *p*

*p cresc.*

'T; — My dear love with'an 'L; — He could not pass his

*p cresc.*

*mf* *f* *mf*

al-ge-bra, — But I lov'd him well. — I'd rath-er lie with-in his arms, Be-

*mf* *f* *mf*



neath the church-yard mould, Than have an ed - u - ca - tion, And

*molto rit.* **Molto andante**

*mf* **Con moto**

live to be old! Now I must wed a hate - ful

*molto rit.* **(tempo)**

man; But ere my troth I plight, I'll

*molto rit.*

eat a poi - son'd toad - stool And per - ish to - night!

*molto rit.*

Andante

*a tempo* (rit.) *p a tempo* *mp*

*a tempo espressivo* rit. *a tempo*

And\_ all my friends will sad - ly\_ say: "What

This system contains the first two staves of music. The vocal line starts with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. Dynamics include *a tempo*, *espressivo*, *rit.*, *p*, and *mp*.

*mf* *f*

was she think-ing of?" But I shall die a\_ maid - en, And

This system contains the third and fourth staves. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains its rhythmic pattern. Dynamics include *mf* and *f*.

*foco rit.* *a tempo*

true\_ to my love,

*foco rit.* *a tempo*

This system contains the fifth and sixth staves. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues. Dynamics include *foco rit.* and *a tempo*.

*p rall.* *dim.* *pp*

True to my love!

*p* *dim.* *pp*

This system contains the seventh and eighth staves. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment concludes with a *pp* dynamic. Dynamics include *p rall.*, *dim.*, and *pp*.

# N<sup>o</sup> 16. Dear Katrina, happy bride

Reprise: for Chorus of Boys and Girls

(Unaccompanied)

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

Allegretto

*mf* GIRLS

SOPRANO  
Dear Ka - tri - na, hap - py bride, When the nup - tial

*mf*

ALTO  
Dear Ka - tri - na, hap - py bride, — When the nup - tial

*mf* BOYS

TENOR  
Dear Ka - tri - na, hap - py bride, When the nup - tial

*mf*

BASS  
Dear Ka - tri - na, hap - py bride, — When the nup - tial

Allegretto

PIANO  
(For rehearsal only)

knot is tied, We shall dance and — sing,

knot is tied, — We shall dance and we — shall sing, —

knot is tied, — We shall dance and we shall sing,

knot is tied, We shall dance and we shall sing,

Fol - de - rol - de - rol, O! Fol - de - rol, —

Fol - de - rol - de - rol, O! Fol - de - rol, —

Fol - de - rol - de - rol, O!

Fol - de - rol - de - rol, O!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Fol - de - rol - de - rol, O! Fol - de - rol, —" for the first staff, "Fol - de - rol - de - rol, O! Fol - de - rol, —" for the second, "Fol - de - rol - de - rol, O!" for the third, and "Fol - de - rol - de - rol, O!" for the fourth. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

rol, O! Fol - de - rol - de - rol, O!

rol, O! Fol - de - rol - de - rol, O!

Fol - de - rol - de - rol, O! Fol - de - rol - de - rol, O!

Fol - de - rol - de - rol, O! Fol - de - rol - de - rol, O!

The second system continues the vocal and piano parts. The lyrics for the four vocal staves are: "rol, O! Fol - de - rol - de - rol, O!" (first), "rol, O! Fol - de - rol - de - rol, O!" (second), "Fol - de - rol - de - rol, O! Fol - de - rol - de - rol, O!" (third), and "Fol - de - rol - de - rol, O! Fol - de - rol - de - rol, O!" (fourth). The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

# No 17. Melodrama and Reprise

VAN TASSEL, KATRINA, ICHABOD and BROM BONES,  
and Chorus of Boys and Girls

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

**Allegretto**

PIANO *p*

VAN TASSEL:

Very pretty, very pretty! (*Rises*) And now, friends and neighbors of Sleepy Hollow—

KATRINA: Father! What was that?

**Allegretto**

VAN TASSEL: Please don't interrupt me, child. I'm making a speech— your betrothal speech. Friends and

**Allegro**  
neighbors—

KATRINA: But it ~~was~~ something, Father! Listen! (*Hoofbeats begin*)

VAN TASSEL: Some old horse has got out of his pasture! That's

all Now don't interrupt me any further!

*(Lights flicker)* I say, don't

**Allegretto**

interrupt me! Give me your hand, Katrina,— that's right,—

and your hand, Master Crane.

Friends,— neighbors,— it gives

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a slur over the first four notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

me the greatest pleasure on this auspicious occasion to announce the solemn betrothal of

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues the melodic phrase. The piano accompaniment features a prominent bass line with a 'Ped.' (pedal) marking and a '\*' symbol below the staff.

my daughter Katrina to

Master Ichabod Crane— (*Phantom's yell*)

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line has a 'bb' (double flat) marking. The piano accompaniment features a rhythmic pattern of sixteenth notes in the right hand and a bass line with a '3' (triple) marking.

**Allegro**

Donder und blitzen!—What's that?

**A BOY: Horsehoofs!**

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line has a 'v!' (vibrato) marking. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a 'v!' (vibrato) marking.

**A GIRL: Galloping!**

Listen— galloping, galloping! **A BOY: Horsehoofs,**

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line has a 'v!' (vibrato) marking. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a 'v!' (vibrato) marking.

horsehoofs!

ALL: It's coming here! It's a horseman! The Headless Horseman!

Musical score for the first system, featuring piano accompaniment for the 'It's coming here!' section. The score is written for piano and includes a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The music is in a minor key and has a 4/4 time signature. The tempo is marked 'Andante'.

KATRINA:

Oh, father, save me! I'm afraid! I'm afraid! VAN TASSEL: Now, my dear, keep perfectly

Musical score for the second system, featuring piano accompaniment for Katrina's and Van Tassel's dialogue. The score is written for piano and includes a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The music is in a minor key and has a 4/4 time signature. The tempo is marked 'Andante'.

calm! Look at me! It can't be The Headless Horseman! CHORUS: BOYS and GIRLS (unison)

Musical score for the third system, featuring piano accompaniment for the chorus. The score is written for piano and includes a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The music is in a minor key and has a 4/4 time signature. The tempo is marked 'Andante'. The lyrics 'Oh, be-ware of the Head-less' are written below the treble clef.

Horse-man! Be-ware of his ghost-ly knock!

Musical score for the fourth system, featuring piano accompaniment for the chorus. The score is written for piano and includes a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The music is in a minor key and has a 4/4 time signature. The tempo is marked 'Andante'. The lyrics 'Horse-man! Be-ware of his ghost-ly knock!' are written below the treble clef.

VAN TASSEL:

Donnerwetter! Stop that song! Do you want him to come in here

Musical score for the fifth system, featuring piano accompaniment for Van Tassel's outburst. The score is written for piano and includes a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The music is in a minor key and has a 4/4 time signature. The tempo is marked 'Andante'. The lyrics 'Donnerwetter! Stop that song! Do you want him to come in here' are written below the treble clef.



and gobble us all up? Master Crane— you're a learned man! You do something!— Keep him away!—

ICHABOD: I— I— I—

*p cresc. poco a poco*

BOYS and GIRLS:

Oh, Master Crane,— Master Crane,—save us!—Help us!—Keep him away!—Tell him to vanish!—

You said you'd tell him to vanish!—

ICHABOD: I— I— I— of course!

Exactly!

*p cresc. poco a poco*

There are no ghosts!

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The lyrics "There are no ghosts!" are written above the vocal line. The piano accompaniment consists of a steady eighth-note pattern in the left hand. The vocal line has a long note on "There" and a shorter note on "are".

I say there are

*p cresc. poco a poco*

The second system continues the vocal line with the lyrics "I say there are". The piano accompaniment remains consistent. A dynamic marking *p cresc. poco a poco* is placed below the piano part, indicating a gradual increase in volume.

no ghosts!

The third system concludes the phrase with the lyrics "no ghosts!". The piano accompaniment continues with the same eighth-note pattern. The vocal line has a long note on "no" and a shorter note on "ghosts!".

Stop pushing me!

The fourth system features the lyrics "Stop pushing me!". The piano accompaniment continues. The vocal line has a long note on "Stop" and a shorter note on "me!".

There's nobody there at all!

The fifth system contains the lyrics "There's nobody there at all!". The piano accompaniment continues with the eighth-note pattern. The vocal line has a long note on "There's" and a shorter note on "at all!".

*(Knock at the door.)* There aren't any ghosts! —  
 But I have a very bad headache.  
 I — I want to lie down. *(Knock is repeated.)*  
 Katrina! Neighbor Van Tassell! Keep it out!  
 Don't let it in! Help me! Save me! Oh —!

*(The door flies open, and THE HEADLESS HORSEMAN appears. ICHABOD gives one look, then, with a terrific yell, dives through the window, pursued by THE HEADLESS HORSEMAN, who throws the pumpkinhead after him.)*  
 Molto andante:

The piano accompaniment consists of four systems of staves. The right hand plays a melodic line with various intervals and slurs, while the left hand provides a harmonic and rhythmic foundation with chords and moving lines. Dynamic markings such as *mf* and *mfz* are present throughout the piece.

**BROM:** It's all right, darling!  
 it's only me, Brom Bones!  
**ALL:** Brom Bones!  
**BROM:** Brom Bones, himself!

*(BROM BONES swoops off his disguise.)*

This section of the piano accompaniment features a more rhythmic and repetitive melodic pattern in the right hand, often using eighth notes and chords. The left hand continues with a steady bass line, providing a rhythmic accompaniment for the dialogue.

**BROM BONES** *Allegro maestoso*

As you see, \_\_\_\_\_ as you see, \_\_\_\_\_ I'm The Horse - man that

haunts the hill \_\_\_\_\_ But my spec - tral garb is a

coun - ter - pane, And the head I threw at Ich - a - bod Crane Was a

pump - kin - head for a pump - kin - brain, But I think he's run - ning

still! \_\_\_\_\_ So, cheer for The Head - less

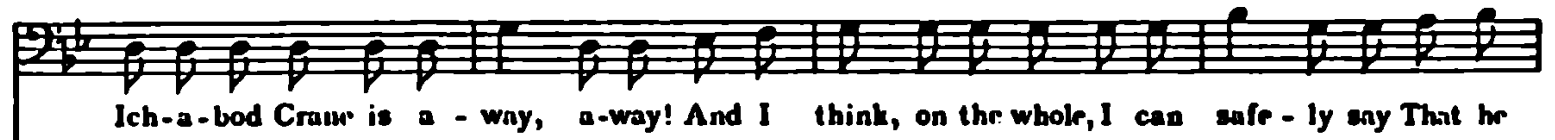
**CHORUS**  
Soprano and Alto

He's run - ning still! \_\_\_\_\_

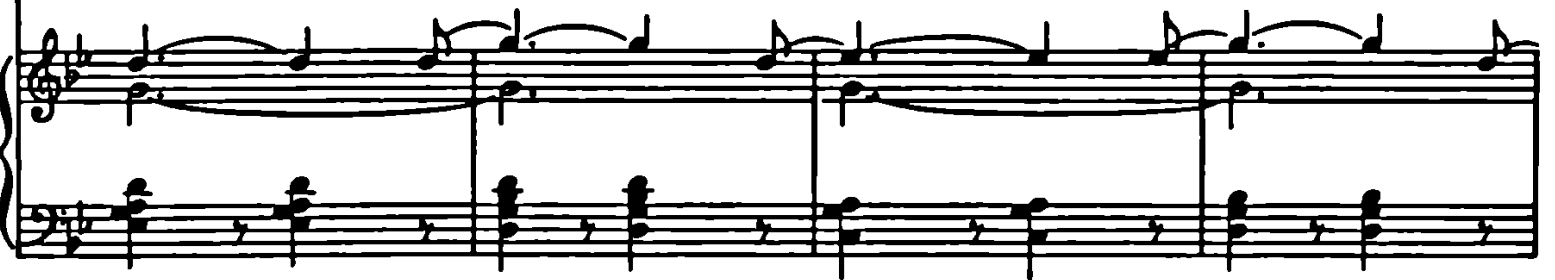
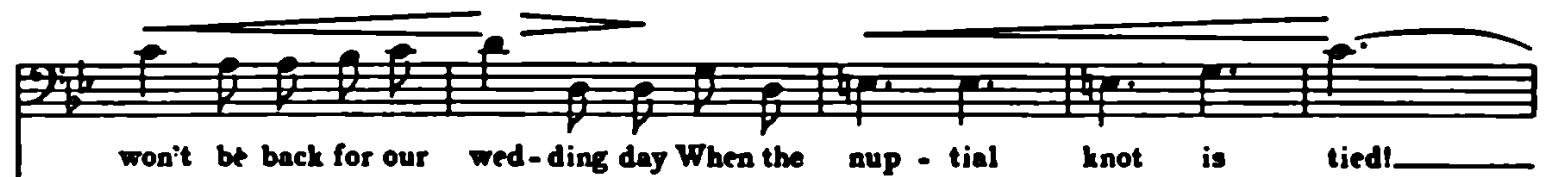
Tenor *f*  
He's run - ning still! \_\_\_\_\_

Bass *f*  
He's run - ning still! \_\_\_\_\_

Horse - man! \_\_\_\_\_ And cheer for his blush - ing bridel \_\_\_\_\_ For\_



Ich-a-bod Craw is a - way, a-way! And I think, on the whole, I can safe - ly say That he

won't be back for our wed - ding day When the nup - tial knot is tied!




So, re - joice \_\_\_\_\_ with one voice! \_\_\_\_\_ Be glad of The

*(Phantom yell)* Re - joice! All hail! \_\_\_\_\_

*(Phantom yell)* One voice! All hail! \_\_\_\_\_

*(Phantom yell)* One voice! All hail! \_\_\_\_\_

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The lyrics are: "So, re - joice \_\_\_\_\_ with one voice! \_\_\_\_\_ Be glad of The". The first vocal line has a dynamic marking of *f* and a slur over the notes. The second vocal line has a dynamic marking of *ff* and a slur. The third and fourth vocal lines have dynamic markings of *f* and *ff* respectively. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Head-less Horse-man! \_\_\_\_\_

Brom \_\_\_\_\_ Bones! \_\_\_\_\_

Brom \_\_\_\_\_ Bones! \_\_\_\_\_

Brom \_\_\_\_\_ Bones! \_\_\_\_\_

The second system of the musical score consists of four vocal staves and a piano accompaniment. The lyrics are: "Head-less Horse-man! \_\_\_\_\_". The vocal parts are arranged in a four-part setting. The lyrics for the vocal lines are: "Brom \_\_\_\_\_ Bones! \_\_\_\_\_". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

# №18. FINALE

SOLOS: BROM BONES, KATRINA and VAN TASSEL,  
and Chorus of Boys and Girls

STEPHEN VINCENT BENÉT

DOUGLAS MOORE

**Allegro moderato**

SOLO

SOLO

**CHORUS: BOYS and GIRLS**  
**Allegro moderato**

SOPRANO

ALTO

TENOR

BASS

PIANO

**KATRINA** *mf*

1. (*tacit* - - - - -) I

2. When I teach En - glish eight, (*tacit* -

**BROM BONES** *mf*

1. When I'm a ped - a - gog, (*tacit* -

2. (*tacit* - - - - -) I



know you'll be a won - der! (tacit - ) I'll nev - er ask a date, I  
 know you'll be de - light - full (tacit - ) I'll nev - er, nev - er flog An

think they're all too fright - full (tacit - ) blun - der!  
 ur - chin for a blun - der! (tacit - ) fright - full

1. Ur - chin, ur - chin,  
 2. Aw - full Aw - full

1. Blun - der, blun - der,  
 2. Fright - full Fright - full

1. Blun - der, blun - der,  
 2. Fright - full Fright - full

*mf*

(1) *f* - - - - -  
 (2) I'll teach the girls the mod-ern way By  
*mf*

(1) I'll rea-son with the lit-tle brat, Ex-  
 (2) *f* - - - - -

ur - chin for a blun - der!  
 Yes, in - deed, they're fright - full

ur - chin for a blun - der!  
 Yes, in - deed, they're fright - full

ur - chin for a blun - der!  
 Yes, in - deed, they're fright - full

self - ex - pres-sion's rule, And, should a pret - ty maid - en say That  
 ceed - ing calm and cool, And, if he's good with ball and bat, Why,

Shake-spere liv'd in Baf-fin's Day, We al-ways mark the pa-per "A" In  
 he can say the earth is flat. We're not re-spon-si-ble for that In

our pro-gres-sive school!  
 our pro-gres-sive school!

(1 & 2) In our pro-gres-sive school,  
 (1 & 2) In our pro-gres-sive school,  
 (1 & 2) In our pro-gres-sive school, In

*rit.* *a tempo*

In <sup>his</sup> pro-gres-sive school, In our pro-gres-sive

*rit.* *a tempo*

In our, in <sup>her</sup> pro-gres-sive school, In our pro-gres-sive

*rit.* *a tempo*

our, in our, in <sup>his</sup> pro-gres-sive school, In our pro-gres-sive

(1) We'll all be free, we'll all be free, we'll  
 (2) We love each new, we love each new, we

school! school! school!

*dim.*

(1) We'll all be free, we'll  
 (2) We love each new, we

*p*

(1) We'll  
 (2) We

*p*

(1) We'll  
 (2) We

all be free as free can be, In our pro-gres-sive schooll  
love each new and nov-el view In our pro-gres-sive

all be free as free can be, In our pro-gres-sive schooll  
love each new and nov-el view In our pro-gres-sive

all be free as free can be, In our pro-gres-sive schooll  
love each new and nov-el view In our pro-gres-sive

**Allegro maestoso**

**VAN TASSEL** *mf*

**And**

**Allegro maestoso**

schooll

schooll


schooll

**Allegro maestoso**

I am Cor - ne - lius Van Tas - sell \_\_\_\_\_ To fam - i - ly pride I'm a



vas - sell \_\_\_\_\_ But I here - by pro - claim that Van Brunt is a



name De - serv - ing to wed with Van Tas - sell \_\_\_\_\_

*rit.* *a tempo*



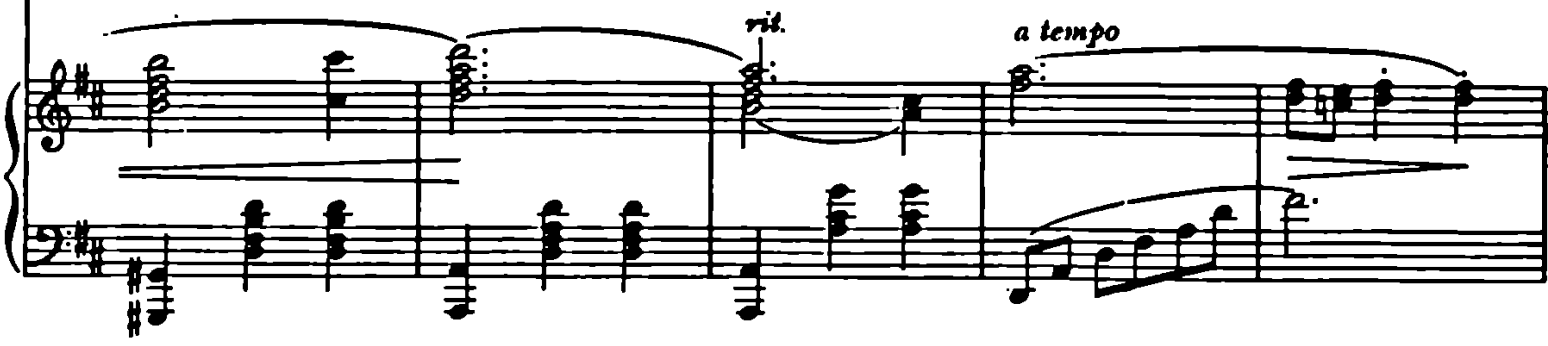
**CHORUS**  
Soprano *p*  
Alto  
Tenor  
Bass

*rit.* *a tempo*

While,



*rit.* *a tempo*



(Chorus)

as for the rest of us here, us here, The wed - ding-bells

*p* While, as for the rest of us here, \_\_\_\_\_

*p* While, as for the rest of us wed - ding-bells

*p* Ding dong, \_\_\_\_\_

The first system of the chorus features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "as for the rest of us here, us here, The wed - ding-bells". The first vocal line has a dynamic marking of *p*. The second and third vocal lines also have a dynamic marking of *p*. The piano accompaniment begins with a dynamic marking of *p*. The system concludes with the vocal line "Ding dong, \_\_\_\_\_".

ring in our ear, \_\_\_\_\_ And we wish to the loves of these

*cresc.* Ding dong, ding dong, ding dong, We wish to the loves of these

*cresc.* ring in our ear, \_\_\_\_\_ And we wish to the loves of these

*cresc.* ding dong, ding dong, The bells for Ka - tri - na Van

The second system of the chorus continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "ring in our ear, \_\_\_\_\_ And we wish to the loves of these". The first vocal line has a dynamic marking of *cresc.*. The second and third vocal lines also have a dynamic marking of *cresc.*. The piano accompaniment begins with a dynamic marking of *cresc.*. The system concludes with the vocal line "ding dong, ding dong, The bells for Ka - tri - na Van".

two tur - tle doves A hap - pi - ness last - ing and  
 two tur - tle doves A hap - pi - ness last - ing and  
 two tur - tle doves A hap - pi - ness last - ing and  
 Tas - sel, And a hap - pi - ness last - ing and

*mf* *rit.* *mf* *rit.* *mf* *rit.* *mf* *rit.*

dear! Ding dong, ding dong, ding dong, ding dong.  
 dear! Ding dong, ding dong, ding dong, ding dong.  
 dear! Ding dong, ding dong, ding dong, ding dong.  
 dear! Ding dong, ding dong, ding dong, ding dong.

*a tempo* *a tempo* *a tempo* *a tempo*



SOLO  
KATRINA

So, let us dance and sing!

SOLO

BROM BONES

The un-der dog's the up-per! I'm

CHORUS  
Soprano and Alto

Tenor

Bass

hap - py as a king!

Sup - per!

*mf.* Yo ho, for love and sup - per!

*mf.* Yo ho, for love and sup - per!

**VAN TASSEL** *mf*

So,

*p* Yo ho, yo ho! Hail to love and sup - per!

*p* Sup - per, sup - per! Hail to love and sup - per!

*p* Sup - per, sup - per! Hail to love and sup - per!

The musical score for 'Van Tassel' consists of five systems. The first system shows the vocal line starting with a rest, followed by the lyrics 'Yo ho, yo ho! Hail to love and sup - per!'. The second system continues the vocal line with 'Sup - per, sup - per! Hail to love and sup - per!'. The third system repeats the vocal line. The fourth and fifth systems show the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic.

**KATRINA** *mf*

For

**BROM BONES** *mf*

cut the gay be - troth - al bun And let con - tent - ment rule! For

The musical score for 'Katrina' consists of five systems. The first system shows the vocal line starting with a rest, followed by the lyrics 'cut the gay be - troth - al bun And let con - tent - ment rule! For'. The second system continues the vocal line. The third and fourth systems show the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand, both marked with a mezzo-forte (*mf*) dynamic.

laugh-ter will be Sub-ject One Re - quir'd of ev - 'ry moth-er's son, And

laugh-ter will be Sub-ject One Re - quir'd of ev - 'ry moth-er's son, And

les - sons nev - er will get done In our pro - gres - sive school!

les - sons nev - er will get done In our pro - gres - sive school!

(rit.)

(rit.)

our pro-gres-sive school! In his pro-gres-sive

our pro-gres-sive school! In our, in his pro-gres-sive

our pro-gres-sive school! In our, in our, in his pro-gres-sive

(a tempo)

(a tempo)

a tempo

school, \_\_\_\_\_ In her pro-gres-sive school, \_\_\_\_\_ *p* We'll

school, \_\_\_\_\_ In her pro-gres-sive school, \_\_\_\_\_

school, \_\_\_\_\_ In her pro-gres-sive school, \_\_\_\_\_

dance and play, we'll dance and play, we'll *cresc.*  
 We'll dance and play, *p* we'll dance and play the live-long day In  
 We'll dance and play the live-long day In *cresc.*  
 We'll dance and play the live-long day In *p cresc.*  
 We'll dance and play the live-long day In

*p* *cresc.*

**KATRINA *f***

**BROM BONES *f***

Dear, we have found our  
 Come, dear, one kiss! We have found our  
 our pro-gres-sive school!  
 our pro-gres-sive school!  
 our pro-gres-sive school!

\*  
220

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

bliss! Ka - tri - na, O Ka - tri - . . . nal

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

bliss! Ka - tri - na, O Ka - tri - nal

(*rit.*) (*a tempo*)

(*rit.*) *ff a tempo*

Hail our teach - er,

(*rit.*) *a tempo*

Hail our teach - er,

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

*10* *10*

*ped.* \* *Ped. sempre*

Hail our teach - er, hail Hail our teach - er,

hail Hail our teach - er, hail!

hail! Hail our teach - er, hail

*10* *10* *10* *10* *10* *10*

hail! Hail, Hail, teach - er! Hail, Hail, teach - er! Hail,

The first system of the musical score consists of six staves. The top two staves are empty. The third staff is a vocal line with lyrics: "hail! Hail, Hail, teach - er! Hail, Hail, teach - er! Hail,". The fourth staff is another vocal line with the same lyrics. The fifth and sixth staves are piano accompaniment, featuring a melodic line with slurs and the number "10" written above it.

hail, teach - er, hail, teach - er, hail, teach - er, hail.

The second system of the musical score consists of six staves. The top two staves are empty. The third staff is a vocal line with lyrics: "hail, teach - er, hail, teach - er, hail, teach - er, hail.". The fourth staff is another vocal line with the same lyrics. The fifth and sixth staves are piano accompaniment, featuring a melodic line with slurs and the number "10" written above it. At the bottom of the system, there are markings "Ped." and "\*".