



THE



KNICKERBOCKERS

 **A** 
COMIC
OPERA



WORDS
BY

HARRY B. SMITH


MUSIC BY

REGINALD
DE KOVEN

NEW YORK
G. SCHIRMER





CHARACTERS REPRESENTED.

| | |
|--|----------------------|
| PETER STUYVESANT, Governor of New Amsterdam, | <i>Baritone</i> |
| ANTONY VAN CORLEAR, his Trumpeter, | <i>Baritone</i> |
| DIEDRICK SCHERMERHORN, a Burgomaster, | <i>Bass</i> |
| HENDRICK, his Son, | <i>Tenor</i> |
| MILES BRADFORD, a Puritan Captain, | <i>Tenor</i> |
| KATRINA, the Governor's Daughter, | <i>Soprano</i> |
| PRISCILLA, a Puritan Damsel, | <i>Mezzo Soprano</i> |
| DAME STUYVESANT, | <i>Mezzo Soprano</i> |
| CAPTAIN VAN WART, | <i>Tenor</i> |
| BARBARA, a Maid, | <i>Soprano</i> |

Chorus of Dutch Burghers, Artisans, Tailors, Matrons.

THE KNICKERBOCKERS

A COMIC OPERA
IN THREE ACTS

THE WORDS BY
HARRY B. SMITH

THE MUSIC BY
REGINALD DE KOVEN

VOCAL SCORE,

PRICE, \$2.00 net

NEW YORK: G. SCHIRMER

**Grande Bros.
Music
115 W. 57 St. N.Y.C.**

A SYNOPSIS OF THE PLOT.

THE scene of the first act is a square in New Amsterdam. The citizens assemble to attend the wedding festivities of Hendrick, who is to marry a Puritan girl, Priscilla. The bride is introduced and is asked to drink to the health of her future husband, which she does, overcoming her puritanical scruples. Miles Bradford is a Puritan captain who has fallen in love with the Governor's daughter, Katrina. Although a war is impending between the Dutch and the Puritans, Miles visits New Amsterdam to see his sweetheart. He aids a Puritan spy to escape, and is about to be arrested himself as the spy when his friend Hendrick plans the escape of Miles in a costume to be provided by Priscilla. Antony overhears this plan, reveals it to the Governor, and they arrest Priscilla, supposing her to be the spy, a Yankee soldier in disguise.

In the second act Priscilla is believed to be a gallant young soldier and the Dutch damsels all fall in love with her. Miles becomes the Governor's body-guard in order to be near Katrina, of whom he is jealous. A political discussion arises between the Governor and Diedrich and results in opportunities for political satire. The satirical element is also introduced in connection with the efforts of the burghers of New Amsterdam to found an American aristocracy. The act ends with the departure of the Dutch army to invade New England, the troops being led by Priscilla, who is forced to take command by the Governor, who persists in believing her to be a mighty warrior.

In the third act the Dutch troops are encamped on the banks of the Hudson. The thrifty Dutchmen carry on their several trades in camp and combine patriotism with business. The dames and damsels sing a lullaby to the sentinels who slumber at their posts. Miles comes from the Puritans with a flag of truce, and the settlement of the international difficulty is left to the quartette of lovers, Miles and Katrina, Hendrick and Priscilla, two delegates for each party. The quartette conference results in an eventual declaration of peace. Katrina marries Miles, while Priscilla is wedded to Hendrick.

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THE KNICKERBOCKERS.

Comic Opera in 3 Acts.



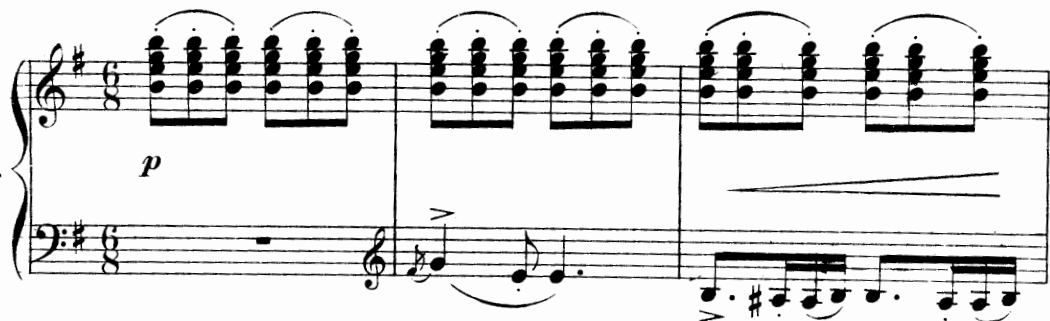
Introduction.

Libretto by
HARRY B. SMITH.

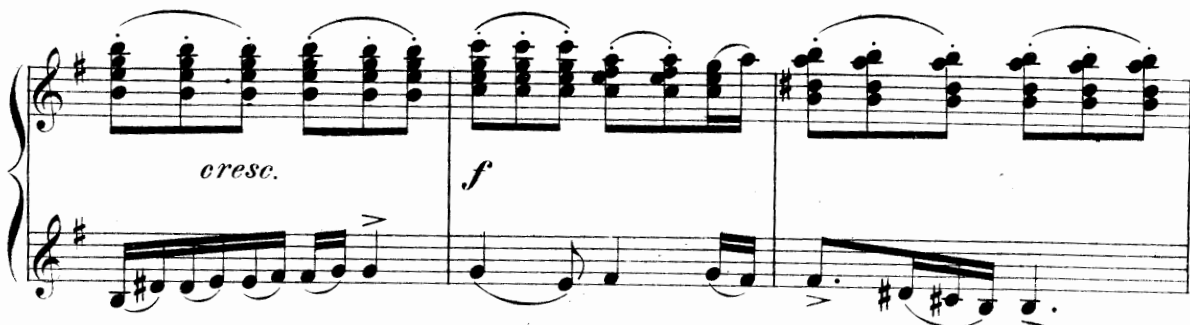
Music by
REGINALD de KOVEN.

Andante con moto.

Piano.



p



cresc. *f*



cresc.



ff

Ad. *

La. * La. * La. *

poco rall. *a tempo.*
cresc.

La.

f

La. * La. *

mf a tempo.

La. * La. *

La. *

rall. *p*

La. * La. * La. *

ACT I.

N^o1. Scene and Chorus.

Composed by
REGINALD de KOVEN.

Allegro, ma non troppo.

Piano.

mf (Cornet behind the scenes.)

Detailed description: This block contains the first system of the piano introduction. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time and begins with a series of eighth-note chords in the right hand, while the left hand remains silent. The dynamic marking is mezzo-forte (mf).

marc. *cresc.*

Detailed description: This block contains the second system of the piano introduction. The right hand continues with eighth-note chords, and the left hand enters with a steady eighth-note accompaniment. The dynamic marking is marcato (marc.) and the instruction cresc. (crescendo) is present.

Antony.

f

Ye people of New-Amster-dam, at-ten-tion! Our

ff

Detailed description: This block contains the first system of the vocal entry. The vocal line is written in a bass clef and begins with a forte (f) dynamic. The piano accompaniment is in a grand staff and starts with a fortissimo (ff) dynamic. The lyrics are "Ye people of New-Amster-dam, at-ten-tion! Our".

worth- Burgomas-ter has some things to say; So heed my call without the

sempre marcato.

Detailed description: This block contains the second system of the vocal entry. The vocal line continues with the lyrics "worth- Burgomas-ter has some things to say; So heed my call without the". The piano accompaniment features a triplet in the right hand. The dynamic marking is sempre marcato.

least dis-sen-sion, And gath-er in the mark-et place, with-out de-lay.

Detailed description: This block contains the third system of the vocal entry. The vocal line concludes with the lyrics "least dis-sen-sion, And gath-er in the mark-et place, with-out de-lay.". The piano accompaniment continues with the triplet accompaniment.

Heed my call, Heed my call, one and all.

Antony.

SOPRANI.

TENORI. *mf* Artisans.

BASSI. From working benches come we all; so

Chorus.

deciso.

tell us why this trum-pet call, Ay, tell us why this trum - pet

ff Antony.

Heed ye the call? Make no de - lay.

Matrons. (SOPR^o II.)
We hope you kindly will forgive, If

call?

we should seem in - quis - i - tive, If we should seem in - quis - i -

ff

Heed the call, one and all!

tive.

We are most in-quis-i - tive.

Burghers.

Weighty mat-ters of the

molto marcato.

ff

Yes, the call o-bey.

While ^(they)tar-ry here must wait.

While ^(they)tar-ry here must wait.

state, While we tar-ry here must wait. While ^(they)tar-ry here must wait.

ff Yes, one and all the trumpet call o - bey. — Young women. (SOPR! I)

We are anxious now to

Do you care to hear?

hear: — Wherefore you have called us near. Prithee make the cause appear.

Prithee make the cause appear.

Prithee make the cause appear.

Great and small, one and all, Heed the call.

ff

Moderato.

Tell us why this trumpet calls? Why give
Tell us why this trumpet calls? Why give
Tell us why this trumpet calls? Why give

Moderato.
mf

us this in - vi - ta - tion? What is it your mind enthalls? Is it
us this in - vi - ta - tion? What is it your mind enthalls? Is it
us this in - vi - ta - tion? What is it your mind enthalls? Is it

I would tell you ver - y glad - ly, if I
 some new proc - la - ma - tion?
 some new proc - la - ma - tion?
 some new proc - la - ma - tion?

knew the rea - son why. But I do not know the rea - son, So I
 will not ev - en try.

Oh, he does not know the rea - son, and he'd
 Oh, he does not know the rea - son, and he'd
 Oh, he does not know the rea - son, and he'd

ff
 But you read - i - ly as - sem - ble, when you
 tell if he knew all.
 tell if he knew all.
 tell if he knew all.

cresc.

hear the trumpet call. Yes, you read - i - ly as - sem - ble, When you
 Yes, we read - i - ly as - sem - ble, When we
 Yes, we read - i - ly as - sem - ble, When we
 Yes, we read - i - ly as - sem - ble, When we

rall. *p*
ff *rall.* *p*
ff *rall.* *p*
ff *rall.* *p*

hear the trumpet call; With ex - pec - tan - cy you trem - ble, When you
 hear the trum - pet call; With ex - pec - tan - cy we trem - ble, When we
 hear the trum - pet call; With ex - pec - tan - cy we trem - ble, When we
 hear the trum - pet call; With ex - pec - tan - cy we trem - ble, When we

f *p*
f *p*
f *p*
f *p*

rall. hear the trumpet call. *ff* The call. Call now the Burgomaster

hear the trumpet call. *ff* The call.

hear the trumpet call. *ff* The call.

hear the trumpet call. *ff* The call.

rall. *mf* *sfz* *f*

out, He will tell you all straightway,

We will have him out!

Why I have called you here to-day.

He will tell us all straightway! He'll say.

He will tell us all straightway! He'll say.

He will tell us all straightway! He'll say.

pesante.

Let us have him out.

Call the Burgomaster out.

Call the Burgomaster out.

Yes, the news is all we care for,

Yes, the news is all we care for,

Let us have him out.

Yes, the news is all we care for,

If the news is all you care for, Ask of him the wherefore.

Ask of him the where-fore.

Ask of him the where-fore.

Ask of him the where-fore.

(Diedrich enters.)

Ah!

Ah!

Ah!

Allegretto pomposo.

Diedrich.

f

Welcome, friends and neighbors, Ay, welcome to you ev-'ry

col 8va basso

one. I've called you hither to an - nounce, The wedding of my son.

Frau Schermerhorn.

He's called us here to tell us of the wedding of his son.

Diedrich.

Antony.

We're here!

He's called us here to tell us of the wedding of his son. We're here!

We're here!

We're here!

col 8va

He weds a girl, a stranger, Who has neither lands nor pelf; I

do not like the match, I do not like the match, He'll tell you more him -

We do not like the match, we do not like the match, He'll self.

We do not like the match, we do not like the match, He'll

We do not like the match, we do not like the match, He'll

We do not like the match, we do not like the match, He'll

We do not like the match, we do not like the match, He'll

tell you more him - self.

tell us more him - self.

tell us more him - self.

tell us more him - self.

tell us more him - self.

mf *rall.*

Andante con moto.

(Hendrick enters.)

Hendrick.

Give me joy— Kind friends, I pray,—

Be - cause this is my wed - ding - day, my wed-ding-day;

Andante.

Ah, give me joy up - on my wedding-day. Brightly dawns my wedding morning, Never
 Frau Sch.
 We give him joy up - on his wedding - day.
 Diedrich.
 We give him joy up - on his wedding - day.
 We give him joy up - on his wedding - day.
 We give him joy up - on his wedding - day.
 We give him joy up - on his wedding - day.
 We give him joy up - on his wedding - day.

Andante.

rall. *p dolce.*

shone the sun with fairer light, Ne'er a cloud a - bove gives warning That my

joy can e'er take flight. **Barbara.**
 Love and hope on youth are smil - ing She he
 Hope is smil - ing,
 Hope is smil - ing,

She has not said me nay; So all fear and care be - guil - ing, I'll be
 loves hath not said nay.

hap - py, hap - py for to - day. — Bright - ly dawns this mar - riage

p **Barbara.**
Yes, to - day. — Bright - ly dawns this mar - riage

p **Diedrich.**
Yes, to - day. —

p **Antony.**
Yes, to - day. —

Bright - ly dawns this mar - riage

Bright - ly dawns this mar - riage

morn - ing, Nev - er shone the sun more bright, Neer a cloud a - bove gives
Nev - er shone the sun with fair - er light,

morn - ing, Nev - er shone the sun more bright, Neer a cloud a - bove gives
Nev - er shone the sun more bright, Neer a cloud a - bove gives

Nev - er shone the sun more bright, Neer a cloud a - bove gives
shone the sun with fair - er light,

morning, Nev - er shone the sun more bright, Neer a cloud a - bove gives

morning, Nev - er shone the sun more bright, Neer a cloud a - bove gives

Nev - er shone the sun more bright, Neer a cloud a - bove gives

warn-ing, That joy can e'er take flight; Love and hope *pp* on youth are

pp And hope,

pp And hope,

pp And hope,

warn - ing, That their joy can e'er take flight; Love is

warn - ing, That their joy can e'er take flight; Love is

warn - ing, That their joy can e'er take flight;

smiling, She I love hath not said nay.—

His love hath not said nay.—

His love! So all

His love!

His love!

sing-ing, songs of joy.— So all

sing-ing, songs of joy.— So all

songs of joy.—

I'll be hap - py, hap - py for to -
 fear all care be - guil - ing,
 Love and hope be-guile, Give him joy to -
 Love and hope be-guile, Give him joy to -
 fear all care be - guil - ing, Give him joy to - -
 fear all care be - guil - ing, Give him joy to - -
 Love and hope be-guile, Give him joy to - -

f *f* *p*

day. to - day, Yes, hope and joy, Smile bright to - day. —
 Yes, hope and joy, to - day. —
 day, to - day, to - day, to - day. —
 day, to - day, to - day, to - day. —
 day, Give joy to - day, Give joy to - day. —
 day, Give joy to - day, Give joy to - day. —
 day, To - day, to - day. —

rall. *rall.* *rall.* *rall.* *rall.* *rall.* *rall.* *rall.*

N^o 2. Song, Priscilla; Scene, and Ensemble.

Allegro moderato. Priscilla. *mf*

Priscilla. *mf*

Piano. *mf*

Pu - ri - tan damsel, bashful, shy, With pensive and maid - en - ly mien, am I; I

ev - er must blush, With the ro - si - est flush, When - ev - er a man comes

nigh. In a Pu - ri - tan dress, se - vere - ly prim, My figure, I trust, is -

not too— trim; Oh, so bash-ful am I, In the church near by, I

blush when they announce the hymn, I blush when they announce the

eresc. *ff* *rall.*

sea basso

hymn. I ev - er have held that love af-fairs, Are

accel. *accel.*

dan - ger - ous things and e - vil snares; But a maid-en's heart by the

tempter's art, Is won when she's un - a - wares. The simplest of Puri-tan

rall. *rall.*

speech is mine, With "thee" and "thou" and "thy" and "thine?" I'm

taught that a smile Is an e - vil - wile; Oh a shy lit - tle Pu - ri - tan

dam - sel I.
Barbara. *rall.*
 What a shy lit - tle Pu - ri - tan dam - sel she.

Hendrick.
 Now take the cup, Of ro - sy wine; The juice of the grape is a

Poco Agitato.

draught di-vine, Is a draught, a draught di - vine!

Priscilla.

The

Chorus.
Yes, try some wine.
Yes, try some wine.
Yes, try some wine.

Poco Agitato.

rall.

juice of the grape You call divine, I have been taught to think a draught ma -

colla voce.

Tempo I.

f marc.

ligu; What Hendrick says, His bride o - beys; The

f marc.

juice of the grape now I drink to my love, I drink my first glass of

colla voce.

Tempo di Valse.

Hend. 'Tis her first glass of wine!

wine.

Barbara, Dame S. & SOPRANI.

TENORI. Will she think it di - vine? Will she

Diedrich & BASSI. Will she think it di - vine? Will she

Tempo di Valse.

Will she think it di - vine? Will she

'Tis her first glass of wine!

'Tis her first glass of wine!

like it, her first glass of wine?

like it, her first glass of wine?

like it, her first glass of wine?

rall. *a tempo.*

Ah! how the heart thou dost fill with de - light, Ro - sy e - lix - ir, so

rall. *a tempo.*

spark ling and bright. Pulses long sleep - ing It sets to leap - ing,

cresc.

rall. *ff.* *Hendrich. rall.*

Nec - tar di - vine I must yield to thy might, Priscilla. Ha! ha! ha! ha!

ff. *rall.*

a tempo. *rall.* *a tempo.*

Yes, it is di - vine! Ha! ha! ha! ha! Yes, it is di - vine!

rall.

Yes, it is di - vine! Ha! ha! ha! ha! Yes, it is di - vine!

a tempo. *a tempo.*

Yes, it is di - vine! Yes, it is di - vine!

Yes, it is di - vine! Yes, it is di - vine!

Yes, it is di - vine! Yes, it is di - vine!

Yes, it is di - vine! Yes, it is di - vine!

a tempo. *rall.* *a tempo.*

Yes, it is di - vine! Yes, it is di - vine!

crese. *molto f*

Ro - sy e - lix - ir so sparkling and bright; Nec - tar di - vine, I ad -

crese. *molto f*

Ro - sy e - lix - ir so sparkling and bright; Nec - tar di - vine, I ad -

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics in German and English. The piano accompaniment is in the left hand, providing harmonic support. The tempo and dynamics are marked as *crese.* and *molto f*.

a tempo.

mit thy might. Yes, 'tis good wine.

a tempo.

mit thy might. Yes, 'tis good wine.

rall. *a tempo.*

Ha! ha! ha! ha! It is most di - vine.

rall. *a tempo.*

Ha! ha! ha! ha! It is most di - vine.

rall. *a tempo.*

Ha! ha! ha! ha! It is most di - vine.

ff rall. *a tempo.*

The second system of the score continues the vocal and piano parts. It features a change in tempo to *a tempo.* and includes a section with a *rall.* (rallentando) tempo. The lyrics continue with 'mit thy might. Yes, 'tis good wine.' and 'It is most di - vine.' The piano accompaniment includes a *ff rall.* (fortissimo rallentando) section. The system concludes with a return to *a tempo.*

a tempo.

I think it fine! Ro-sy e-lix-ir, so

a tempo.

I think it fine! Ro-sy e-lix-ir, so

rall.

a tempo.

Ha! ha! ha! ha! It is most di-vine: Ro-sy e-lix-ir, so

rall.

a tempo.

Ha! ha! ha! ha! It is most di-vine; Ro-sy e-lix-ir, so

rall.

a tempo.

Ha! ha! ha! ha! It is most di-vine; Ro-sy e-lix-ir, so

rall.

a tempo.

cresc. molto.

sparkling and bright;

Nec-tar di - vine, We ad - mit thy might.

sparkling and bright;

Nec-tar di - vine, We ad - mit thy might.

sparkling and bright.

Thy might.

sparkling and bright.

Thy might.

sparkling and bright.

Thy might.

Nº 3. Duet. Priscilla and Hendrick.

Piano. *mf*

Ped.

Hendrick *mf*

1. Up -

1st Verse
Priscilla. on our lit - tle farm we'll keep, _____ A lit - tle flock of lit - tle

2nd Verse
Hendrick. in a cote our door a - bove, _____ We'll keep full man - y a snow - y
Our door a - bove!

mf

sheep; _____ To sing to us their lit-tle "Bah!" And
(imitating)

dove; _____ Whose plain-tive pen-sive *cool!* Will
(imitating)

A snow-y dove! _____ Coo-coo!
(imitating)

soothe to balm-y sleep, _____ While lit-tle hens, both white and
 To balm-y sleep!

sing us songs of love; _____ We'll keep a-mid these scenes of
 Sweet songs of love!

grey, _____ Will soothe us with their lit-tle lay. _____ We'll
 Both white and grey! _____ Their roun-de-lay!

peace, _____ A lit-tle flock of pen-sive geese. _____ We'll
 These scenes of peace! _____ A flock of geese!

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

hear their lively rounde - lay Thro' all the live-long Sum - mer - day. —
(imitate "cluck," if desired)

All day. —

hear their lively rounde - lay Thro' all the live-long Sum - mer - day. —

Sum - mer - day. —

rall.

(Hendrick plays.)

f I, your Corydon, will

f a tempo. *p*

f I, your Phil-li-da, will lis - ten while you toot.
(Hendrick plays.) *(or) to your lute.*

play to you my flute.

Hap-py life, so pas-to-ral, re - plete with rural charm, Leave to others mansions, we will

A life most charm-ing! (*Hendrick plays again.*)

have our lit-tle farm. *cresc.* Hap - py life, Filled with charm, Leave to

cresc. Happy life, so pas-to-ral, So filled with ru-ral charm, Leave to

cresc.

others all their mansions if we have our farm. 1. 2. 2. With (*Hendrick ac-*

others all their mansions if we have our farm.

p

companies Priscilla off still playing.)

Nº 4. Chorus of Sailors and Song.

MILES.

Allegro moderato.

Captain. *f* A - hoy, jol-ly tars! A - hoy, jol-ly tars, come

Miles. *f* Here comes my foe. They're all jolly tars, I'll

Chorus of Sailors. *a 2*
p A - hoy, jol-ly tars! Yo -
p Yo - ho, Yo - ho! Yo -
p Yo - ho, Yo - ho! Yo -

Piano. *f* *cresc.*

Allegro moderato.

one will find him here. — He has cause to fear. Come

stand no show. I have cause to fear. They

yo - ho! — He has cause to fear.

ho, yo - ho! A - hoy! — A - hoy! Come

ho, yo - ho! A - ho A - hoy! jol - ly tars, a - hoy! Come

ho, yo - ho! A - hoy! jol - ly tars, a - hoy! Come

ff

poco rall.

lads, let us lay him low. — From our home in sight of the
poco rall. no pre - tence un - to

think they will lay me low. —

poco rall.

lads, let us lay him low. —

poco rall.

lads, let us lay him low. —

poco rall.

lads, let us lay him low. —

stentato

poco rall.

f

dykes we sailed, sing - ing mer - ri - ly my lads, yo - ho! — With our
 dash or speed, sing - ing mer - ri - ly my lads, yo - ho! — Were a

Sing - ing mer - ri - ly my lads, yo - ho! —
 Sing - ing mer - ri - ly my lads, yo - ho! —

Sing - ing mer - ri - ly my lads, yo - ho! —
 Sing - ing mer - ri - ly my lads, yo - ho! —

flag to the mast-head tight - ly nailed;
 slow and a stead - y - go - ing breed;

cresc.
 From home in the land of
 We make no pre - tence to

From home in the land of
 We make no pre - tence to

From home in the land of
 We make no pre - tence to
stentato.

Sing mer - ri - ly lads, yo - ho! — We've been on the sea for
 Sing mer - ri - ly lads, yo - ho! — We can nev - er cap - ture

dykes ^(they) sailed; sing mer - ri - ly lads, yo - ho! — They've been on the sea for
 dash or speed; sing mer - ri - ly lads, yo - ho! — We can nev - er cap - ture

Sing mer - ri - ly lads, yo - ho! — They've been on the sea for
 Sing mer - ri - ly lads, yo - ho! — We can nev - er cap - ture

dykes ^(they) sailed; sing mer - ri - ly lads, yo - ho! — They've been on the sea for
 dash or speed; sing mer - ri - ly lads, yo - ho! — We can nev - er cap - ture

dykes ^(they) sailed; sing mer - ri - ly lads, yo - ho! — They've been on the sea for
 dash or speed; sing mer - ri - ly lads, yo - ho! — We can nev - er cap - ture

half a year, We've been a - float, my boys, full half a year; But we're
maid - ens fair, Like tars you read a - bout gay De - bon - nair; But for

half a year, We've been a - float, my boys, full half a year; But we're
maid - ens fair, Like tars you read a - bout gay De - bon - nair; But for

half a year, We've been a - float, my boys, full half a year; But we're
maid - ens fair, Like tars you read a - bout gay De - bon - nair; But for

half a year, We've been a - float, my boys, full half a year; But we're
maid - ens fair, Like tars you read a - bout gay De - bon - nair; But for

half a year, We've been a - float, my boys, full half a year; But we're
maid - ens fair, Like tars you read a - bout gay De - bon - nair; But for

happy to say, that at last we're here, mer - ri - ly, my lads, yo - ho! —
all of that, we will not despair, mer - ri - ly, my lads, yo - ho! —

happy to say, that at last we're here, mer - ri - ly, my lads, yo - ho! —
all of that, we will not despair, mer - ri - ly, my lads, yo - ho! —

happy to say, that at last we're here, mer - ri - ly, my lads, yo - ho! —
all of that, we will not de - spair, mer - ri - ly, my lads, yo - ho! —

happy to say, that at last we're here, mer - ri - ly, my lads, yo - ho! —
all of that, we will not de - spair, mer - ri - ly, my lads, yo - ho! —

happy to say, that at last we're here, mer - ri - ly, my lads, yo - ho! —
all of that, we will not de - spair, mer - ri - ly, my lads, yo - ho! —

1

2. We make

2

mer-ri - ly, my lads, and cheer-i - ly, my lads, sing mer-ri - ly, my lads, yo -

mer-ri - ly, my lads, and cheer-i - ly, my lads, sing mer-ri - ly, my lads, yo -

mer-ri - ly, my lads, and cheer-i - ly, my lads, sing mer-ri - ly, my lads, yo -

mer-ri - ly, my lads, and cheer-i - ly, my lads, sing mer-ri - ly, my lads, yo -

ff

rall.

ho, yo - ho! Sing - ing mer - ri - ly, my lads, yo - ho! —

ho, yo - ho! Sing - ing mer - ri - ly, my lads, yo - ho! —

Sing - ing mer - ri - ly, my lads, yo - ho! —

ho, yo - ho! Sing - ing mer - ri - ly, my lads, yo - ho! —

ho, yo - ho! Sing - ing mer - ri - ly, my lads, yo - ho! —

rall.

sfz

f marcato.

Poco più mosso.

Miles.

So, so, my friends, you're seeking sat - is - fac - tion. Come

Poco più mosso.

mf

cresc.

on! You'll find I am a man of ac - tion.

Now

Now

Now

Now

Now

Detailed description: This system contains five vocal staves and a piano accompaniment. The first vocal staff has the lyrics 'on! You'll find I am a man of ac - tion.' The other four vocal staves have the word 'Now' written below them. The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and a rhythmic pattern.

Hendrick.

Be , fair, bold warriors of the sea, be -

down with him, yes, down with him!

down with him, yes, down with him!

down with him, yes, down with him!

down with him, yes, down with him!

Detailed description: This system contains five vocal staves and a piano accompaniment. The first vocal staff is labeled 'Hendrick.' and has the lyrics 'Be , fair, bold warriors of the sea, be -'. The following four vocal staves have the lyrics 'down with him, yes, down with him!'. The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and a rhythmic pattern.

poco rall.

a tempo.

cause a sailorlike you all is he. _____

Captain.

A sail - or, he? No, no you must be

poco rall.

a tempo.

marcato

mf

wrong.

But let him prove his craft then in a

No sail - or he!

No sail - or he!

Hendrick. *ff*

Miles. *ff*

A song! A song! Yes

A song! A song! Yes,

song. — A song, — yes,

A song! A song, yes,

A song! a song, — yes,

A song! — a song, — yes,

let him prove his craft then in a song. —

let him prove his craft then in a song. — Right

let him prove his craft then in a song. —

let him prove his craft then in a song. —

let him prove his craft then in a song. —

let him prove his craft then in a song. —

will - ing - ly the sto - ry I will tell, A -

The first system of the musical score features a vocal line in G major and 2/4 time. The lyrics are "will - ing - ly the sto - ry I will tell, A -". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

poco rall.
bout a cap-tain that I knew right well.
The song!
The song!
The song!
The song!

The second system continues the piece with a tempo marking of *poco rall.* The lyrics are "bout a cap-tain that I knew right well." followed by a four-measure phrase "The song!" repeated in all four staves. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The system concludes with a key signature change to A major and a 2/4 time signature.

Allegretto giocoso.

1. Haus
2. This

(Chorus between verses only.)

Yo - ho! yes, whistle for a breeze.

Yo - ho! Yo - ho! yes, whistle for a breeze.

Yo - ho! Yo - ho! yes, whistle for a breeze.

Allegretto giocoso.

staccato.
p

Rap was a gal - lant and a jol - ly skipper, And he sailed, and he sailed the
plan nev - er failed in working well and safe - ly, And he drove ver - y soon each

A - hoy, a - hoy!

Zuyder Zee, sing a - hoy! A - hoy, a - hoy! For his
calm a - way, sing a - hoy! A - hoy, a - hoy! By the

A - hoy, a - hoy!

A - hoy, a - hoy!

A - hoy, a - hoy!

A - hoy, a - hoy! Sing a - hoy, my lads.

ship a good - ly one was she, As taut and trim as ev - er
whistling of this sail - or clan, A breeze in course of time at

He'd pipe a - way.
 And so that crew.
 morn or night;
 piped so strong; He'd pipe a - way.
 And so that crew. He'd
 All was

(All whistle.) *(All whistle.)*

Ay!
 whis - tle a - way so gail - y. Then pipe a - way, and whis - tle gay, A1 -
 lost in a hur - ri - cane. - Then pipe a - way, and whis - tle gay, A1 -

Ay!
 Ay!
 Ay!
 Ay!

mf
A - hoy! _____

1 - 2, though of wind there is ne'er a puff; A - hoy! _____ A -

ff

A - hoy! _____

mf
Then pipe and whis-tle a - way.

mf
Then pipe and whis-tle a - way.

mf
Then pipe and whis-tle a - way.

crese.

A - hoy! _____

poco rall.

hoy! _____ Yes, though the breeze blows ne'er a puff; It will

A - hoy! _____

p poco rall.

For a breeze will sure-ly come soon. Yes, pipe a - way, lads.

For a breeze will sure-ly come soon. Yes, pipe a - way, lads.

poco rall.

For a breeze will sure-ly come soon. Yes, pipe a - way, lads.

poco rall.

Dal $\text{\textcircled{S}}$ *ff*

Yo - ho!

come if one whistles long enough.

ff

Yo - ho!

Yo - ho!

Yo - ho!

Yo - ho!

Dal $\text{\textcircled{S}}$

ff *rall.*

Yo - ho! Then whis - tle for a breeze.

ff *rall.*

Yo - ho! Then whis - tle for a breeze.

rall.

(All whistle.) Yo - ho! Whis - tle for a breeze.

a 2. *rall.*

Yo - ho! Then whis - tle for a breeze.

rall.

Yo - ho! Then whis - tle for a breeze.

rall.

Yo - ho! Then whis - tle for a breeze.

rall. *sf*

No 5.

Song, Antony; Ensemble, and Entrance and Song, Katrina.

Allegro moderato.

Piano. *f*

Antony. *f*

1. If you and I should meet; — With gore as a pos-si-ble
 2. If I should slaughter you, — There wouldnt be sorrow or

se - quel, 'Twould not be fair, I do de - clare, For you're ver - y far from my
 poth - er; If me you slay, the world will say, "Oh, where can we get such an -

e - qual. In creatures such as you, — Natures
 oth - er." You'd not be missed at all, — But they'd

poco rall.

prod - i - gal rather than fru - gal; But on this earth there
 miss — my fan - ta - sies fu - gal; We've tars in stacks can

mf colla voce.

ff a tempo.

is a dearth, Of men who can blow
 horst their slacks, But few who can blow 1_2.Tan-ta-

ff a tempo. *ff more.*

ra, tan-ta - ra, tan-ta - ra, ra, ra, {Of } men who can blow the
 {Few }

Antony.

bu - gle.
Hendrick.

f

Captain.

Yes, on this earth there is a dearth, Of men who can blow -

Miles.

Yes, on this earth there is a dearth, Of men who can blow -

Yes, on this earth there is a dearth, Of men who can blow -

Yes, on this earth there is a dearth,

Yes, on this earth there is a dearth, of men who can blow -

Yes, on this earth there is a dearth, of men who can blow -

Hendrick.

o! Tan-ta - ra, tan-ta - ra, tan-ta - ra, ta - ra; Of

o! Tan-ta - ra, tan-ta - ra, tan-ta - ra, ta - ra; Of

o! Tan-ta - ra, tan-ta - ra, tan-ta - ra, ta - ra; Of

Antony.

Chorus.

Tan-ta - ra, tan-ta - ra, tan-ta - ra, ta - ra; Of

o! Tan-ta - ra, tan-ta - ra, tan-ta - ra, ta - ra; Of

o! Tan-ta - ra, tan-ta - ra, tan-ta - ra, ta - ra; Of

men who can blow the bu - gle.

men who can blow the bu - gle.

men who can blow the bu - gle.

men who can blow the bu - gle.

men who can blow the bu - gle.

men who can blow the bu - gle.

più mosso.

2.
 is a dearth.
 is a dearth.
 is a dearth.

rall. ad lib.

is a dearth.
 is a dearth.
 is a dearth.

più mosso.

colla voce.

Allegro.

Miles. *f*

What - e'er advantage may to me ac - crue, ——— All

Allegro.

Captain. Come on! nor play the craven
 Come on! nor play the craven
 this I vol-un-teer to give to you, _____

long-er. Come to blows, and
 long-er. Come to blows, and
 Yes,
 We'll see which of us is the stronger!

Come to blows, and
 Come to blows, and

ff *rall.* *f con energia.*

all your powers show. That is a might-y blow!

all your powers show. A blow!

now your powers show. That is a might-y blow!

Then take this blow. *(Blows trumpet.)* Ah!

all your powers show. Ah! that is a might-y, might-y blow!

all your powers show. Ah!

Ah! that is a might-y, might-y blow.

(Katrina enters.)

A might - y blow!

A might - y blow!

A blow! Ha!

A blow! Ha!

A might - y blow!

A might - y blow!

A might - y blow!

A might - y blow!

pressando. *rall.*

All^o mod^{to}

Katrina.

Hold! Stay your hands!

Hendrick.

cresc. molto.

ff

Captain.

Ka - tri - na, Ka - tri - na, Ka - tri - na!

cresc. molto.

ff

Miles.

Ka - tri - na, Ka - tri - na, Ka - tri - na!

cresc. molto.

ff

Antony.

Ka - tri - na, Ka - tri - na, Ka - tri - na!

cresc. molto.

ff

Ka - tri - na, Ka - tri - na, Ka - tri - na!

cresc. molto.

ff

Ka - tri - na, Ka - tri - na, Ka - tri - na!

cresc. molto.

ff

Ka - tri - na, Ka - tri - na, Ka - tri - na!

cresc. molto.

ff

All^o mod^{to}

Ka - tri - na, Ka - tri - na, Ka - tri - na!

mf

cresc. molto

ff

declamato.

Put up your swords, and peace pray make; I ask it: Grant it for my

marcato.

ff

colla voce.

sake. _____ It doth alarm!

It doth alarm!

It doth alarm!

(*aside.*)
Ka - tri - na here: this fills men with a - larm! _____ (*aside.*)
This

agitato.

What cause, sweet maid, bids you these

damsel loves me: Fears I'll come to harm. _____

p *cresc.*

f Put up your swords, Though hon-or calls to fight, yet love says nay. If
 men disarm? Though hon-or calls to fight, yet love says nay. If
 He'd fight him! But love says nay. If
 Right glad-ly we would fight!

mf They'll fight! Disarm.
 They'll fight! Disarm. We hope they'll do no harm.
 They'll fight! Disarm. We hope they'll do no harm.

ff

in the fray you fall to-day, You will re-gret this fight for aye. So
 in the fray you fall, you will re-gret.
 in the fray you: fall, you - will re - gret.

In the fray you'll fall, fall to - day.
 In the fray you'll fall to - day, to - day.

In the fray you'll fail to day.
 In the fray you'll fall to - day, to - day.

marcato molto *rull.* *cresc.*

allargando.
p *cresc.*

ff *rall.*

hearken; love says sur - ren - der, Love says sur - ren - der, And you must o -
 hearken; love says sur - ren - der, Love says sur - ren - der, And you must o -
 hearken; love says sur - ren - der, Love says sur - ren - der, We must o -
 hearken; love says sur - ren - der, Love says sur - ren - der, We must o -
 hearken; Love says sur - ren - der, Love says sur - ren - der, They must o -
 hearken; Love says sur - ren - der, Love says sur - ren - der, They must o -

hearken: Love says sur - ren - der, Love says sur - ren - der, They must o -
allargando.

And.te **And.te* *All^o commodo.*

hey. - O - - bey.
 hey. - Yes, o - - bey.
 hey. - O - - bey.
 hey. - O - - bey.
 hey. - O - - bey.
 hey. - O - - bey.
 hey. - O - - bey.
 hey. - O - - bey.

All^o commodo.

Katrina.

1. If there is a lad who wants a wife, And where is the lad that
2. If you— could see the bread she bakes, The poul-try of her

leggiere.

don't, boys; I'll name the lass who can make his life, What sin - gle blessings
roast - ing; If you could see — her pies and cakes, You would for-give her

wont, boys. O she can brew a steam-ing bowl, To chase - a-way your
boast - ing. She milks the cows, she churns and knits, And deft - ly can she

poco rall. *a tempo.*
sigh, lads; Or jo - vial bai-lads she can troll; The lass I mean is I, lads.
spin, lads; She is a lass of sprightly wits, She is a lass to win, lads.

poco rall. *a tempo.*

p
1-2. If you would wed this dam-sel gay, Make haste my lads then, and name the day:

Giocoso.

Mon - day, Tues - day, Wednes - day, Thurs - day, Fri - day, Sat - ur - day,

leggiero.

Sun - day; Name - the day, with - out - de - lay,

So that it be but one day. Shall it be A - pril or

June? _____ March, or De - cem - ber, or May? _____

cresc. rall. *con sentimento.*

Or in the wane, or the full of the moon! Prithee dear, name the day.

rall. cresc. *colla voce.*

Mon-day, Tues-day, Wednesday, Thurs-day, Fri-day, Sat-urday, Sun-day;

Mon-day, Tues-day, Wednesday, Thurs-day, Fri-day, Sat-urday, Sun-day;

Mon-day, Tues-day, Wednesday, Thurs-day, Fri-day, Sat-urday, Sun-day;

Mon-day, Tues-day, Wednesday, Thurs-day, Fri-day, Sat-urday, Sun-day;

Mon-day, Tues-day, Wednesday, Thurs-day, Fri-day, Sat-urday, Sun-day;

Mon-day, Tues-day, Wednesday, Thurs-day, Fri-day, Sat-urday, Sun-day;

Mon-day, Tues-day, Wednesday, Thurs-day, Fri-day, Sat-urday, Sun-day;

Mon-day, Tues-day, Wednesday, Thurs-day, Fri-day, Sat-urday, Sun-day;

Mon-day, Tues-day, Wednesday, Thurs-day, Fri-day, Sat-urday, Sun-day;

Mon-day, Tues-day, Wednesday, Thurs-day, Fri-day, Sat-urday, Sun-day;

All^o vivace.

Name the day, with-out de-lay, So that it be but one day.

Name the day, with-out de-lay, So that it be but one day.

Name the day, with-out de-lay, So it be but one day.

Name the day, with-out de-lay, So it be but one day.

Name the day, with-out de-lay, So it be but one day.

Name the day, with-out de-lay, So it be but one day.

a 2 Name the day, with-out de-lay, So that it be but one day.

Name the day, with-out de-lay, So it be but one day.

Name the day, with-out de-lay, So it be but one day.

Name the day, with-out de-lay, So it be but one day.

Shall it be A-pril or June? March, or De-cem-ber, or
 Shall it be A-pril or June? March, or De-cem-ber, or
 A - pril or now? Shall it be June? March, or bet - ter
 A - pril or now? Shall it be June? March, or bet - ter
 A - pril or now? Shall it be June? March, or bet - ter
 Shall it be A - pril or June? March, or De-cem-ber, or
 A - pril or in June? March, or bet - ter
 A - pril or in June? March, or bet - ter
 A - pril or in June? March, or bet - ter

cresc.
 May? Or in the wane, or the full of the moon?
 May? Or in the wane, or the full of the moon?
 shall it be May? In the wane, or full of moon?
 shall it be May? In the wane, or full of moon?
 shall it be May? In the wane, or full of moon?
 May? Or in the wane, or the full of moon?
 May? In the wane, or full of moon?
 May? In the wane, or full of moon?

D. S. al Fine.

Prithee dear, name the day.

Prithee dear, name the day.

Prithee dear, name the day.

Prithee dear, name the day.

Prithee dear, name the day.

Pray dear, name the day.

Pray dear, name the day.

Pray dear, name the day.

Dance.

D. S. al Fine.

Nº 6. Chorus and Entrance of the Governor.

Allegro vivace.

Katrina.

Hendrick.

Chorus.

Allegro vivace.

Piano.

Allegro moderato.

Katrina and *ff*

Dame S.

Hendrick. *ff*

Captain with
TENORS.

Diedrich and
Antony with

BASSES.

Allegro moderato.

ech-oes, shout and sing. — He draws near! Let us

ech-oes, shout and sing. — He draws near! Let us

ech-oes, shout and sing. — He's drawing near! Let us

ech-oes, shout and sing. — He's drawing near! Let us

ech-oes, shout and sing. — He's drawing near! Let us

make the wel-kin ring. —

make the wel-kin ring. —

make the welkin ring. — As to what the wel-kin is, We are

make the welkin ring. — As to what the wel-kin is, We are

make the welkin ring. — As to what the wel-kin is, We are

somewhat lost in doubting. But we'll mind our_ duties, viz: To keep
 somewhat lost in doubting. But we'll mind our_ duties, viz: To keep
 lost in doubting. But we'll mind our duties, viz: To keep

The first system of music consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment. The bottom two staves are a grand staff (treble and bass clef) for piano accompaniment. The lyrics are: "somewhat lost in doubting. But we'll mind our_ duties, viz: To keep".

up a cheer - ful shout - ing. E - ven now he's draw - ing nigh,
 up a cheer - ful shout - ing. E - ven now he's draw - ing nigh,
 up a shout - ing. E - ven now he's draw - ing nigh,

The second system of music consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment. The bottom two staves are a grand staff (treble and bass clef) for piano accompaniment. The lyrics are: "up a cheer - ful shout - ing. E - ven now he's draw - ing nigh,".

Shout and sing. At this dis-tance one can

Shout and sing.

Shout and sing. At this dis-tance one can

Shout and sing.

Shout and sing.

see, How ma-jes-tic is his walk. Yes,

Yes, one can see, How ma-jes-tic is his walk. Yes,

see, How ma-jes-tic is his walk. Yes,

Yes, one can see, How ma-jes-tic is his walk. Yes,

Yes, one can see, How ma-jes-tic is his walk. Yes,

Yes, one can see, How ma-jes-tic is his walk. Yes,

there is pride and ped-i - gree, In each step he deigns to
 see! Yes, there is ped-i - gree, In each step he deigns to
 there is pride and ped-i - gree, In each step he deigns to
 see! Yes, there is ped-i - gree, In each step he deigns to
 there is pride and ped - i - gree, We see, In each step he deigns to

stalk. — Read - y to en - force the
 stalk. — One step at a time he comes, Read - y to en - force the
 stalk. — Read - y to en - force the
 stalk. — One step at a time he comes, Read - y to en - force the
 stalk. — One step at a time he comes, Read - y to en - force the

sf *f marcato.* *cresc.*

law. — Beat the gongs, and bang the drums; Ut-ter a pro-longed hur-

law. — Beat the gongs, and bang the drums; Ut-ter a pro-longed hur-

law. — Beat the gongs, and bang the drums; Ut-ter a pro-longed hur-

law. — Beat the gongs, and bang the drums; Ut-ter a pro-longed hur-

law. — Beat the gongs, and bang the drums; Ut-ter a pro-longed hur-

mf molto
rah! — Shout and sing, Lau - rels bring, He, though but gov-ern-or, *à 2.*

mf molto
rah! — Shout and sing, Lau - rels bring, He, though but gov-ern-or,

mf molto
rah! — Shout and sing, Lau - rels bring, He, though but gov-ern-or, *à 2.*

mf molto
rah! — Shout and sing, Lau - rels bring, He, though but gov-ern-or,

mf molto
rah! — Shout and sing, Lau - rels bring, He, though but gov-ern-or,

Should be King. Shout and sing, Lau - rels bring, He is victo-ri-ous,

Should be King. Shout and sing, Lau - rels bring,

Should be King. Shout and sing, Lau - rels bring, He is victo-ri-ous,

Should be King. Shout and sing, Lau - rels bring,

Should be King. Shout and sing, Lau - rels bring,

Let cheers up - roar - i - ous, Round him ring.

He is vic-to-ri-ous, Let cheers up roar - i - ous, Round him ring.

Let cheers up - roar - i - ous, Round him ring.

He is vic-to-ri-ous, Let cheers up - roar - i - ous, Round him ring.

He is vic-to-ri-ous, Let cheers up - roar - i - ous, Round him ring.

poco rall.

Hur - rah! _____ Hur - rah! _____

Hur - rah! _____ Hur - rah! _____

poco rall. Hur - rah! _____ Hur - rah! _____

Hur - rah! _____ Hur - rah! _____

Hur - rah! _____ Hur - rah! _____

a tempo.

poco rall. *ff*

Hur - rah!

Hur - rah!

Hur - rah!

Hur - rah!

Hur - rah!

ff *poco rall.*

Allegro moderato.

The Governor.

Musical notation for the first line of 'The Governor', featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody begins with a repeat sign and a first ending bracket.

Katrina and Dame S.

1. Oh, a tru-cu-lent, tur-bu-lent, gov-er-nor, I, With a
2. If a peddler awakes me at morn with his din, If a

Musical notation for Katrina and Dame S., consisting of a treble clef and a 6/8 time signature with a repeat sign.

Hendrick and Captain.

Musical notation for Hendrick and Captain, consisting of a treble clef and a 6/8 time signature with a repeat sign.

Chorus.

Diedrich }
Antony } with BASSES.

Musical notation for the Chorus, including a bass clef and a 6/8 time signature. It features a repeat sign and a first ending bracket.

Allegro moderato.

Piano accompaniment for the second section, marked *mf* (mezzo-forte). It consists of a grand staff with treble and bass clefs and a 6/8 time signature, featuring a rhythmic accompaniment of eighth notes.

ter-ri-ble tem-per, I can't de-ny.
man has a bill that he oft brings in.

Vocal lines for the second section, including a treble clef and a 6/8 time signature. The first line contains the lyrics 'ter-ri-ble tem-per, I can't de-ny. man has a bill that he oft brings in.' The second line is a repeat sign.

Oh, his ter-ri-ble tem-per he
If a man has a bill that he

Oh, his ter-ri-ble tem-per he
If a man has a bill that he

Oh, his ter-ri-ble tem-per he
If a man has a bill that he

Musical notation for the second section, including piano accompaniment and vocal lines. The piano part is at the bottom, and the vocal parts are above. It includes a grand staff and a treble clef with a 6/8 time signature. The vocal lines are repeated three times with the lyrics 'Oh, his ter-ri-ble tem-per he If a man has a bill that he'.

Pve a
Pve a

He's seek-ing a troub-le-some Pu-ri-tan spy;
If an in-fant has too much o-rig-i-nal sin;

He's seek-ing a troub-le-some Pu-ri-tan spy;
If an in-fant has too much o-rig-i-nal sin;

cant de-ny.
oft brings in.

cant de-ny.
oft brings in. **Antony,**

cant de-ny. He's seek-ing a troub-le-some Pu-ri-tan spy.
oft brings in. If an in-fant has too much o-rig-i-nal sin.

bone to pick with him.
bone to pick with him.

Oh, of laws I have made a mag - nif - i - cent stock, And my
If a school-boy looks at me with glance that is pert, If a

The first system of the musical score features a vocal line in the upper staff with lyrics. Below it are three empty staves for the vocal ensemble. The piano accompaniment is shown in the lower system with a grand staff (treble and bass clefs).

pen - al - ties range from the fine, to the block;
damsel dis - plays in - cli - na - tion to flirt;

If an - y one dares at his
If young men display a de

If an - y one dares at his
If young men display a de -

If an - y one dares at his
If young men display a de -

The second system continues the musical score. It includes a vocal line with lyrics, three empty staves for the vocal ensemble, and a piano accompaniment in the lower system. The lyrics are split across four lines of the vocal staff.

My myr - mi - dons af - ter him straight-way flock. So
Should an - y young clerk be the least bit curt; Oh,

laws to mock!
sire to flirt.

laws to mock!
sire to flirt.

laws to mock!
sire to flirt.

let him e - scape with vig - rous vim, And let him be - ware of
let him be stout or pass - ing slim, The chanc - es for him are

life and limb,
ver - y slim, I've a
I've a

Let him be - ware of life and limb.
The chanc - es for him are most slim.

Let him be - ware of life and limb.
The chanc - es for him are most slim.

Let him be - ware of life and limb.
The chanc - es for him are most slim.

Let him be - ware of life and limb.
The chanc - es for him are most slim.

of life and limb.
him are most slim.

high - ly cor - po - re - al, gu - ber - na - to - ri - al bone to pick with him. —
ver - y un - com - i - cal, most a - na - tom - i - cal bone to pick with

1_2. Yes, with him.

1_2. Yes, with him. —

1_2. Yes, with him. —

1_2. Yes, with him. —

1_2. Yes, with him. —

1_2. Yes, with him. —

1.

2 *ad lib. with Soprani.*

him. Oh, his laws are a fierce com - mod - i - ty, His
 him. Oh, his laws are a fierce com - mod - i - ty, His
 him. Oh, his laws are a fierce com - mod - i - ty, His
 him. Oh, his laws are a fierce com - mod - i - ty, His
 him. Oh, his laws are a fierce com - mod - i - ty, His
 him. Oh, his laws are a fierce com - mod - i - ty, His

Katrina & Dame S.
Hendrick & Captain.
Governor. (with Soprani ad lib.)

pun - ish - ment fraught with od - di - ty; Let ev - 'ry knave e -
 pun - ish - ment fraught with od - di - ty; Let ev - 'ry knave e -
 pun - ish - ment fraught with od - di - ty; Let ev - 'ry knave e -
 pun - ish - ment fraught with od - di - ty; Let ev - 'ry knave e -
 pun - ish - ment fraught with od - di - ty; E -

marc.

The Governor. SOLO.

scape with vim. I've a ver-y un-com-i-cal, most an-a-tom-i-cal,

scape with vim.

scape with vim.

scape with vim.

scape with vim.

molto

K. & D. S.

Ver-y un-com-i-cal, most an-a-tom-i-cal bone to pick with him...

H. & C.

Ver-y un-com-i-cal, most an-a-tom-i-cal bone to pick with him...

Ver-y un-com-i-cal, most an-a-tom-i-cal bone to pick with him...

GOV. with TEN. II.

Ver-y un-com-i-cal, most an-a-tom-i-cal bone to pick with him...

Ver-y un-com-i-cal, most an-a-tom-i-cal bone to pick with him...

Ver-y un-com-i-cal, most an-a-tom-i-cal bone to pick with him...

f, *sfz*, *rall.*

Nº 7. Finale I.

Allegro moderato.

Piano.

L.H.
mf

cresc.

ff

rall.

mf a tempo.

rall.

Ped. * Ped. * Ped. *

Allegro con spirito.

Chorus.

Sing your mer-ri-est songs, In praise of the bridegroom and his fair

Sing in praise of the bridegroom and his fair

Sing in praise of the

f

Katrina.

Hendrick.

Car-ol your mer-ri - est lays, For she is worth-y of praise, Love-ly is

bride. Sing lays in her praise, and sing

bride. Sing lays in her praise, and sing

bride. Sing lays in her praise, and sing

crese.

f Love-ly is she. Yes, she is most fair to

f she. All Gal-lant is he, Love-ly is she, ver-y fair to

so fair to see, Yes, she's so fair to

so fair to see, Yes, she's so fair to

fair to see, Yes, she's fair to

f

Katrina. *see.* Though a stranger here, We'll give her good cheer; Tho' she is a *cresc.*

Dame S. *see.* Though a stran - ger, she will *cresc.*

Hendrick. Tho' she's a stranger here, give her the *cresc.*

Diedrich. *see.* Though a stran - ger she comes *cresc.*

stranger here, Sing, in her praise.

have good cheer, Sing, to him, and to his fair

best of cheer, Sing, in praise of his fair

here, — Sing, in praise of his fair
Sing your mer-ri-est songs, in praise of the bridegroom and his fair

ff Sing your songs, to him, and to his fair

ff Sing your songs, to him, and his

Sing your songs, to his fair

Yes, carol so gai - ly In her praise. — With heart and voice Let all re -
 bride. Your lays in praise. — With heart and voice Let all re -
 bride, In praise of his fair bride. — With heart and voice Let all re -
 bride, Your lays in praise. — With heart and voice Let all re -

Car-ol your mer-ri-est lays, For she is worth-y of praise.
 bride, Your lays in praise. — With heart and voice Let all re -
 bride, Your lays in praise. — With heart and voice Let all re -
 bride, Your lays in praise. — With heart and voice Let all re -

ff marcato

joice, So cheeri - ly meet them, Hap-pi - ly greet them, Hap-pi - ly, yes, greet the
 joice, and sing praise, and greet the hap - py
 joice, So cheer-i - ly greet them, with dance and with
 joice, With heart and voice, yes, greet the
 So cheeri - ly meet them, Hap-pi - ly greet them, Happi - ly greet the fair
 joice, With heart and voice, Yes, greet the
 joice, With heart and voice, Yes, greet the
 joice, With heart and voice, Yes, greet the

Allegro à la Valse.

bride. —

bride. — And now — let the dance be — gin. *f* Now let the

song. —

bride. — And now — let the dance be — gin.

bride. — *f* à 2. Now let the

bride. — *ff* Tra — la! —

bride. — *ff* Tra — la! —

mf *f* *pesante.*

Allegro à la Valse.

p Let the gay dance be — gin. *ff*

wooden shoes re-sound, as danc - ers gai - ly bound, with gay Tap, tap,

Dance all. *ff* Tap, tap,

wooden shoes resound, as danc - ers gai - ly bound, with gay Tap, tap, *ff*

Tap, tap, *ff*

Tap, tap, *ff*

Yes, all may join the
 Yes, let me join the mer-ry throng.
 Join in the dance.
 Join in the dance. So gay, la, la.
 Yes, all may join the mer-ry throng.
 la, la, la, la, la.
 la, la, la, la, la,
 la, la, la, la,

song. Naught is fur-ther from—
 Now let the wooden shoes resound, as dancers gai-ly bound, with
 Ah, yes!
 la, la, la, la, la, la,
 Now let the wooden shoes resound, as danc-ersgai-ly bound, with
 la, la. La, la, la, la,
 la, la. La, la, la, la,

wrong. I will join in the
 gay Tap,tap, tap. A jol-ly dance has pow'r to please and set us all at ease, So
 I've the fair - est of brides, of
 Tap,tap, tap. La, la, la, la,
 gay Tap,tap, tap, a jol-ly dance has pow'r to please and set us all at ease, So
 Tap,tap, tap. La, la, la, la,
 Tap,tap, tap. La, la, la, la,

dance. In hon-or of the bride re-joice.
 dance, Rap,rap, rap. La, la,
 brides, Yes, hail my bride, hail,my
 Rap,rap, rap. La, la, la, la, la, la, la, la,
 dance, Rap,rap, rap. La, la,
 Rap,rap, rap. La, la, la, la, la, la, la, la,
 Rap,rap, rap. La, la, la, la, la, la, la, la,

In hon-or of the bride, rejoice, because she is our Hendrick's
 la, la. Yes, re-joice, for she is our gallant Hendrick's
 bride. Yes, hail my fair bride, rejoice, because she is my own sweet
 la. Yes, hail the bride, for she is our gallant Hendrick's
 la, la. hail, the bride, rejoice, because she is our Hendrick's
 la, la. hail, the bride, for she is our gallant Hendrick's
 la. Yes, hail, the bride, for she is our gallant Hendrick's

choice.
 choice.
 choice.
 choice.
 choice.
 choice.

Let all re - jice, So cheer-i - ly meet them, Hap-pi - ly greet them, Hap-pi - ly

Let all re - jice, sing her praise, and greet the

Let all re - jice, so cheer-i - ly greet them with

Let all re - jice, with heart and voice, Yes, Let all re - jice, So cheer-i - ly meet them, Hap-pi - ly greet them, Hap-pi - ly

Let all re - jice, with heart and voice, yes,

Let all re - jice, with heart and voice, yes,

Let all re - jice, with heart and voice, yes,

cresc. greet the fair bride, sing her praise. *rall.* *Allegro.* (Antony enters.) *ff* 'Tis he! 'tis

cresc. hap - py young bride, sing her praise. *rall.* *ff* 'Tis he! 'tis

cresc. dance and with song, sing her praise. *rall.* *ff* 'Tis he! 'tis

cresc. greet the fair bride, sing her praise. *rall.* *ff* 'Tis he! 'tis

cresc. greet the fair bride, sing her praise. *rall.* *ff* 'Tis he! 'tis

cresc. greet the fair bride, sing her praise. *rall.* *ff* 'Tis he! 'tis

cresc. greet the fair bride, sing her praise. *rall.* *ff* 'Tis he! 'tis

cresc. *rall.* *ff* *Allegro.*

Moderato pomposo.

he! 'Tis An - to - ny, what brings him here?

he! 'Tis An - to - ny, what brings him here?

he! 'Tis An - to - ny, what brings him here?

he! 'Tis An - to - ny, what brings him here?

Antony. *ff* *declamato.*

Now, cease! This revel on our

he! 'Tis An - to - ny, what brings him here?

he! 'Tis An - to - ny, what brings him here?

he! 'Tis An - to - ny, what brings him here?

he! 'Tis An - to - ny, what brings him here?

Moderato pomposo.

rall. *f marc.*

time eneroaches! The gov-'lor of New Amsterdam Is now drawing nigh. With

all his dig-ni-ty he now approaches, He comes to seek and capture a dis-

(Katrina & Dame S.)

(Captain enters.) (Hendrick & Captain.) *ff* ^{Oh,}_{a 2}

guised Brit-ish spy. Yes, he comes looking for a spy.—

Oh,
Oh,
Oh,
Diedrich (with BASSES.)
Oh,

Allegro commodo.

let him be tall, or stout, or slim, He'd better e-scape with vig'rous vim; Let

let him be tall, or stout, or slim, He'd better e-scape with vig'rous vim; Let

let him be tall, or stout, or slim, He'd better e-scape with vig'rous vim; Let

let him be tall, or stout, or slim, He'd better e-scape with vig'rous vim; Let

let him be tall, or stout, or slim, He'd better e-scape with vig'rous vim;

Allegro commodo.

him beware of life and limb.

him beware of life and limb.

The Governor

For I have mul-ti-fa-ri-ous,

him be-ware of life and limb.

him be-ware of life and limb.

of life and limb.

A bone to pick with

A bone to pick with

A bone to pick with

most un-hi-la-ri-ous bones to pick with him. — A bone to pick with

A bone to pick with

A bone to pick with

A bone to pick with

A bone to pick with

rall.

Katrina.

spy.
Dame S.

Ah!

spy.

Ah!

(Priscilla enters.)

Hendrick.

Ah!

Captain.

Ah!

Governor.

— A Brit-ish spy.

He is here in a woman's dress.

Diedrich.

A Brit - ish spy.— Ah!

Antony.

A Brit - ish spy.— Ah!

spy.

Ah!

spy.

Ah!

A Brit - ish spy.— Ah!

Real - ly, where's this

Real - ly, where's this

Real - ly, where's this

His i-den-ti-ty I must guess: We must capture him, we must capture him,

Real - ly, we must

The musical score is written for a vocal ensemble and piano. It features a key signature of one sharp (F#) and a common time signature. The vocal parts are arranged in four staves, with lyrics written below the notes. The piano accompaniment is shown in a grand staff at the bottom. The lyrics are: "Real - ly, where's this" (repeated three times), "His i-den-ti-ty I must guess: We must capture him, we must capture him," and "Real - ly, we must".

rall. Allegretto.

Brit - - ish spy. We'll cap - ture him.

Brit - - ish spy. We'll cap - ture him.

What can they mean?

Brit - - ish spy. Who is the spy.

Brit - - ish spy. Who is the spy.

cap - - ture him. Who is the spy. *mf* A lit - tle

cap - - ture him. Who is the spy.

cap - - ture him. Who is the spy.

Who can it be? We do not see him. We'll cap - ture him.

Who can it be? We do not see him. We'll cap - ture him.

cap - - ture him, We'll cap - ture him.

rall. *mf* Allegretto.

+) The Governor. (*speaking*) The description of the spy's disguise reads thus:
10140

Katrina & Dame S. *mf*

Priscilla. (*aside.*) *mf* A bon-net white._

Governor. *p* A bon-net white!_

bon-net white as drift-ed snow._ A dain-ty, lit-tle kerchief

A ker-chief light!_

A ker-chief light!_

fold-ed so; A modest lit-tle gown of dove-like grey._

A ker-chief light._

K. & D.S.

Prisc. The one we swear! Be -

H. & C. The one I wear. It

Gov. The one she wears! Be -

D. & A. For ornament, a bunch of blos - soms gay. f

The one she wears! Be -

That's it, we swear! f

The one she wears! Be -

The one she wears! Be -

The one she wears! Be -

Più mosso.

hold, behold them there. Yes, we hold.

cant be me, I swear! Yes, we hold.

hold, behold them there.

hold, behold them there. A wolf in lambs disguise we hold, We're

hold, behold them there. A wolf in lambs disguise we hold, We're

hold, behold them there. A wolf in lambs disguise we hold, We're

hold, behold them there. A wolf in lambs disguise we hold, We're

Più mosso.

Katrina.

Man-i-fold. Ha, ha, ha, ha, ha, ha, ha, ha, ha!

Dame S.

Man-i-fold. Ha, ha, ha, ha, ha, ha, ha, ha, ha!

Priscilla.

Man-i-fold. Woe is me, Woe is me, Where am I?

Hendrick.

Man-i-fold. Hor-ri-ble, hor-ri-ble; She's no spy!

Captain.

Man-i-fold. Ha, ha, ha, ha, ha, ha, ha, ha, ha!

Governor.

saved from dangers man-i - fold. Ha, ha, ha, ha, ha, ha, ha, ha, ha!

Diedrich.

saved from dangers man-i - fold. Ha, ha, ha, ha, ha, ha, ha, ha, ha!

Antony.

saved from dangers man-i - fold. Ha, ha, ha, ha, ha, ha, ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha, ha, ha, ha, ha, ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha, ha, ha, ha, ha, ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

saved from dangers man-i - fold. Ha,

ha, ha, ha!

And.



His guilt we have in - ferred. The

But my de - fence must be heard.

mar - ry her have I not pledged my word? **Captain.** Has he not pledged his word. The

Governor. A spy shall not be heard. The

Diedrich.

Antony. A spy shall not be heard. The

His guilt we have in - ferred. The

His guilt we have in - ferred. The

spy is she. > Can she be he? Ar

'Tis not true, I say; no spy am I, No spy am I.

spy is she. > Can she be he? Ar -

spy is she. I give you now my word that she is he! Ar -

spy is she. Can she be he? Ar -

spy is she. Can she be he? Ar -

spy is she. Can she be he? Ar -

rest him, ar - rest him, ar - rest him! We hear! *rall.*

Listen first to me, I pray. Though this de-

rest him, ar - rest him, ar - rest him!

rest him, ar - rest him, ar - rest him! We hear! *rall.*

rest him, ar - rest him, ar - rest him! We hear!

rest him, ar - rest him, ar - rest him! We hear!

rest him, ar - rest him, ar - rest him! We hear!

molto f *rall.*

Allegretto.

Yes, fits you quite. —

scrip-tion fits my dress, I see, A British spy I'm not, and

Yes, fits you quite. —

Yes, fits you quite. —

Yes, fits you quite. —

Yes, fits you quite. —

mf

Allegretto.

mf

ne'er would be. I'm nothing but an art less, guideless maid,

The Governor.
I'm always right.

Kat.
D. S. How fierce her air!

Prisc. How fierce her air! *poco rall.*

H. & C. No spy, I de - clare! There's naught you can have heard, To

Gov. How sweet her air!
How fierce her air!

D. & A. How fierce her air!
How fierce her air, how fierce her air!

How fierce her air!

How fierce her air!

poco rall.

Katrina.
The spy is she, we swear!

Dame S.
The spy is she, we swear!

Priscilla.
The spy is she, we swear! A
make you doubt my word, 'Tis true, I swear!

Hendrick.
No spy is she. I swear! 'Tis not true. A

Captain.
The spy is she, we swear! It is true. A

Governor.
The spy is she, we swear! It is true. A

Diedrich.
The spy is she, we swear! A

Antony.
The spy is she, we swear! A

The spy is she, we swear! A

The spy is she, we swear! A

The spy is she, we swear! A

Allegro moderato.

K. & D.S. - - - - - A spy.

Prisc. - - - - - Not I.

H. & C. - - - - - A spy.

(Miles enters.) **The Gov.** *ff* Yes! a man, and a British

f **Ant.** Lead him off to a gruesome jail.

Diedrich (with BASSES.) Yes, he is a spy, a spy.

Yes, he is a spy, a spy.

ff

p A spy,

p A spy,

Miles and the Governor. *ff* A spy,

spy. Lock him up, and refuse all bail.

A - way with him, off with him, off! with him!

A - way with him, off with him, off! Ha!

A - way with him, off with him, off! Ha!

A - way with him, off with him, off! Ha!

mf

Katrina.

Seize him! A spy is he.

Dame S.

Seize him! A spy is he.

Prisc.

No no! You're mis-tak-en, I vow, I am not a

Hend.

Must he go to a gruesome jail? Pray re-lease him!

Cap.

Seize him, Seize him!

Gov.

We, mis-tak-en, oh no! That cannot be

Miles.

Seize him! Seize him, Seize him!

Died. & Anton.

Ha!

Ha!

Ha!

cresc. *ff*

Seize him! Seize him!

Seize him! Seize him!

spy, no! No spy am I, No spy am I,

No spy is she, No spy is she, A spy, no, no! A spy, no, no!

A spy is he, A spy is he, A spy is he! A spy is he!

Seize him! Seize him!

A spy is he, A spy is he, A spy is he! A spy is he!

Seize him! Seize him!

Seize him! Seize him!

A spy is he, a spy is he! A - way with him, a - way with him,

A spy is he, a spy is he! A - way with him, a - way with him,

A - way with him, a - way with him,

A - way with him, a - way with him,

A spy is he, a spy is he! Seize him!

Lead him forth to a grue-some jail. Ah!

Lead him forth to a grue-some jail. Ah!

I'll not go to a grue-some jail. What! to the jail? Ah!

Must she go to a grue-some jail? Ah!

She must go to a grue-some jail. Ah!

Yes, a - way to the jail Ah!

She must go to a grue-some jail. Ah!

Lead him forth to a grue-some jail. A - way, to jail! Ah!

Lead him forth to the grue-some jail. Ah!

Lead him forth to the jail. Ah!

Lead him forth to the jail. A - way to jail! Ah!

Moderato.
Priscilla.

mf sostenuto.

Joy turn'd to sor-row. Dark clouds a -

Moderato.

sostenuto.

pp
Ah! me! Dark clouds a -

pp
Ah! me! Dark clouds a -

rise. On my own wed - ding

Ah! me! Dark clouds a -

Ah! me! Dark clouds a -

Governor.
Dark clouds a -

Miles.
Dark clouds a-rise, The joy is turn'd to sor-row. Banished are the a - zure

Diedrich.
Dark clouds a -

Antony.
Dark clouds a -

pp
Ah me!

pp
Ah me!

pp
Ah me!

cresc.

rise. Oh, hour of

rise. But bright the skies

morn - ing fair the skies. Oh, hour of

rise. Oh, hour of

rise. But bright the skies.

rise. Lead him a - way!

skies. Lead him a - way!

rise. Lead him a - way!

rise. Lead him a - way!

ff But a - zure skies may smile once **p** more the com - ing

ff But a - zure skies may smile once **p** more the com - ing

ff But a - zure skies may smile once **p** more the com - ing

cresc.

ff sor - row, But let one not de - spair. *rall.* *molto rall.* A -

But let one not de - spair. *rall.* *molto rall.* A -

sor - row. Ah, well may I de - spair. *rall.* A -

sor - row. Let us then not de - spair. *ff* *rall.* A

Yes, he may well de - spair. A -

Oh, you may well de - spair. *f* A -

Oh, you may well de - spair. *f* A -

Oh, you may well de - spair. *molto rall.* A -

Oh, you may well de - spair. Lead him forth! *molto rall.* A -

Oh, you may well de - spair. Lead him forth! *f* *rall.* *molto rall.* A -

de - spair. *molto rall.* A -

mor - row, Oh, you may well de - spair. *f* *rall.* *molto rall.* A -

mer - row, Oh, you may well de - spair. *f* *rall.* *molto rall.* A -

mor - row, Oh, you may well de - spair. Lead him forth! *f* *rall.* *molto rall.* A -

ff *rall.* *molto rall.*

á 2

Pris. Let your joy be most de-cided, Let your caps be tossed on high; Let your joy be

Woe is me! I, a cap - tive now must

Hend. All your joy I have de-rid-ed, For the spy's re - lease is nigh; All your joy I

Cap. Gov. Let your joy be most de-cided, Let your caps be tossed on high; Let your joy be

Mil. Ant. Let your joy be most de-cided, Let your caps be tossed on high; Let your joy be

Let your joy be most de-cided, Let your caps be tossed on high; Lead him a-way with

ff Let your joy be

Diedrich with I. BASSES. *ff* Let your joy be

Let your joy be

most de - cid-ed, Let your caps be tossed on high.

be. Hap - - less day for me!

have de - rid-ed, For the spy's re - lease is nigh.

most de - cid-ed, Let your caps be tossed on high. **Governor.** *poco ritard.*

most de - cid-ed, Let your caps be tossed on high. With a hip hur-rah and a

no de - lay; He is a spy, he can't de - ny.

most de - cid-ed, Let your caps be tossed on high.

most de - cid-ed, Let your caps be tossed on high.

most de - cid-ed, Let your caps be tossed on high. *poco ritard*

With a hip hurrah, and a
 They're mis - tak-en, for they in -
 With a hip hurrah, and a
 three times three, We have caught a Yankee spy; With a hip hurrah, and a
 With a hip hurrah, and a
 With a hip hur-rah, and a
 With a hip hur-rah, and a

an - do.

three times three, We have caught a Yan-kee spy.
 sist I'm a Yan - kee spy.
 three times three, We have caught a Yan-kee spy.
 three times three, We have caught a Yan-kee spy. **Antony.**
 three times three, We have caught a Yan-kee spy. Yes, a spy he can't de - ny.
 three times three, We have caught a Yan-kee spy.
 three times three. We have caught a Yan-kee spy.
 three times three, We have caught a Yan-kee spy.

Miles.
We've no doubt the charge is truthful; This is one of England's spies: But the cul - prit

The first system of the musical score consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics: "We've no doubt the charge is truthful; This is one of England's spies: But the cul - prit".

f *a 2*
Oh, his fate will be most ruthless,
Woe is me!
Oh, his fate will be most ruthless,
is so youthful, That with him we sympathize. Oh, his fate will be most ruthless,
Oh, his fate will be most ruthless,

The second system of the musical score continues with five staves. It features vocal lines and piano accompaniment. The key signature remains two flats. The vocal line includes the lyrics: "Oh, his fate will be most ruthless, Woe is me! Oh, his fate will be most ruthless, is so youthful, That with him we sympathize. Oh, his fate will be most ruthless, Oh, his fate will be most ruthless,". The piano accompaniment includes dynamic markings such as *f* and *a 2*.

Kat. & Dame S.

ff

But we'll toss our caps on high; Oh, his fate will be most ruthless, But we'll toss our

Pris.

Toss your vul-gar caps on high. *ff* No, his fate shall not be ruthless, Though you toss your

Hend.

Cap - - tive I must be, his must be, ruthful, Hap - - less

But we'll toss our caps on high; Oh, his fate will be most ruthless, But we'll toss our

Cap. Gov.

But we'll toss our caps on high; Oh, his fate will be most ruthless, But we'll toss our

Mil. Died.

But we'll toss our caps on high. Lead him away, with no de - lay. He is a spy, he

Ant.

ff Oh, his fate will be most ruthless, But we'll toss our

ff Oh, his fate will be most ruthless, But we'll toss our

Oh, his fate will be most ruthless, But we'll toss our

cresc. *ff*

caps on high.

day for me!

caps on high.

caps on high. Miles.

caps on high. With a hip hurrab, and a three times three, We have caught a Yankee

can't de - ny.

caps on high.

caps on high.

caps on high.

ff marcato. *à 2*

With a hip hurrah, and a three times three, We have caught a Yankee
 They're mis-taken, for they in-sist I'm a Yan-kee, Yankee
 With a hip hurrah, and a three times three, We have caught a Yankee
 spy! — With a hip hurrah, and a three times three, We have caught a Yankee

With a hip hurrah, and a three times three, We have caught a Yankee
 With a hip hurrah and a three times three, We have caught a Yankee
 With a hip hurrah and a three times three, We have caught a Yankee
 With a hip hurrah and a three times three, We have caught a Yankee

Tempo di Valse.

rall.

spy. Ha, ha, ha, ha!
 spy. **Barbara.** Ha, ha, ha, ha!
 spy. **Priscilla.** Ha, ha, ha, ha!
 spy. Ha, ha, ha, ha!
 spy. Ha, ha, ha, ha!

spy. **Tempo di Valse.** *ff rall.*

Katrina.
a tempo.

rall.

Ha, ha, ha, ha!

Dame S.

We have caught a spy. Ha, ha, ha, ha! Such a daring spy.

Barb.

They have caught a spy. Ha, ha, ha, ha! Such a daring spy.

Prisc.

Ha, ha, ha, ha!

Hend.

She is not a spy. Ha, ha, ha, ha! Such a daring spy.

Cap.

They have caught a spy. Ha, ha, ha, ha! Such a daring spy.

Gov.

We have caught a spy. Ha, ha, ha, ha! Such a daring spy.

Miles.

We have caught a spy. Ha, ha, ha, ha! Such a daring spy.

Died.

We have caught a spy. Such a daring spy.

Ant.

We have caught a spy. Such a daring spy.

a tempo.

rall.

We have caught a spy, Yes! We have caught a

We have caught a spy, Yes! We have caught a

We have caught a spy, Yes! We have caught a

rall.

a tempo.

cresc. molto.

Now let the welkin ring, shout, lads, hur - rah! On him we'll soon have the

Now let the welkin ring, shout, lads, hur - rah! On him we'll soon have the

Now let the welkin ring, shout, lads, hur - rah! On him they'll soon have the

Now let the welkin ring, shout, lads, hur - rah! On me they'll soon have the

Now let the welkin ring, shout, lads, hur - rah! On her you'll not have the

Now let the welkin ring, shout, lads, hur - rah! On him we'll soon have the

Now let the welkin ring, shout, lads, hur - rah! On him we'll soon have the

Now let the welkin ring, shout, lads, hur - rah! On him we'll soon have the

Now let the welkin ring, shout, lads, hur - rah! On him we'll soon have the

Now let the welkin ring, shout, lads, hur - rah! On him we'll soon have the

Now let the welkin ring, shout, lads, hur - rah! On him we'll soon have the

shout, lads, hur - rah!

pp

spy, yes, hur - - rah!

pp

spy, yes, shout, lads, hur - rah!

pp

spy, yes, hur - - rah!

cresc. molto.

law. Shout hurrah! Yes shout hur - rah!

law. Shout hurrah! ha, ha, ha. We have caught a

law. Shout hurrah! Yes shout hur - rah!

law. Shout hurrah! ha, ha, ha. They have caught a

law. Shout hurrah! Ha, ha, ha, ha. They have caught a

law. Shout hurrah! Ha, ha, ha, ha. They have caught a

law. Shout hurrah! Ha, ha, ha, ha. They have caught a

law. Shout hurrah! Ha, ha, ha, ha. They have caught a

law. Shout hurrah! Ha, ha, ha, ha. They have caught a

law. Shout hurrah! Ha, ha, ha, ha. They have caught a

law. Shout hurrah! Ha, ha, ha, ha. They have caught a

law. Shout hurrah! Ha, ha, ha, ha. They have caught a

Hur - rah! Ha, ha, ha, ha. We have caught a

Hur - rah! Ha, ha, ha, ha. We have caught a

Hur - rah! Ha, ha, ha, ha. We have caught a

mf *ff* *rall.* *a tempo.*

ACT II.

N^o 8 . Spinning Song, Katrina.

Andante grazioso.

Katrina.

Piano.

Katrina.

mf

1. A maid-en vexed ver-y much perplexed, I sit at my wheel to-
old love's song I have heard so long, It's true, 'tis a worn-out

day, — And my wheel turns round with a nov-el sound, Two names it seems to
theme, — And I can-not swear that his face tho' fair Is one — that fills my

say. — The wheel's soft whirr sets my heart a-stir, For both the names are dream. I've heard him say I am his for aye, It is not nice to

l. h.

dear: — Yet I needs must choose, and must one refuse, My choice is far from hear. — For a heart that's free, ev - er seems to me, As one that's doub-ly

L.H.

p

p

Ad. *

clear: — As my dear: — Yet my) 1. 2. wheel turns 'round with its drow-sy sound, It seems to me — to

cresc. *f*

say: — With an old love, and a new love, Shall I tell you what to do? — Be

L.H. *L.H.* *L.H.* *L.H.*

Ad. * *Ad.* * *Ad.* * *Ad.* *

espress.

poco rall.

sure you are off with the old love, Be - fore you are on with the new, the

L.H.

colla voce.

Ad. *

1. new, the new! — 2. Oh, the

L.H. *L.H.*

Ad. * *Ad.* *

2. new! —

L.H. *L.H.* *L.H.*

p dimin. e rall. al Fine.

Ad. * *Ad.* * *Ad.*

pp

*

Nº 8^b Song and Chorus. (Katrina & Girls.)

Allegro giocoso.

Katrina.
SOPRANI I.
Girls.
SOPRANI II.

Allegro giocoso.

Piano.

f leggiero. *pressando.*

mf
To thee this mes-sage,
mf
To thee this mes-sage,
mf
To thee this mes-sage,
mf sempre leggiero.

gal-lant lad, To ask "Art thou heart - free!" To say that I am
gal-lant lad, To ask "Art thou heart - free!"
gal-lant lad, To ask "Art thou heart - free!"

driv- en mad with love, dear youth For thee, with love for thee. Of
 I'm mad with love for thee.
 I'm mad with love, dear, for thee.

all the damsels of this place There's none that has my
 Of the damsels of this place.
 Of the damsels of this

grace.
 There's none to e-qual me in grace, In grace of
 place There's none to e-qual me In an-y charm or grace, In an-y charm or

Fly, car - rier dove, to the
 form and face. These charms are mine a lone,
 grace of face.

one who holds My heart for -
 These charms are all my own, These charms are all my

er and eye: This
 These charms are mine a lone.
 own. Fly fast, fair dove, to one who holds My heart for

mes - - sage car - ry, For in its
 To one who holds my heart.
 aye. My heart is his for

fold's Are words and thoughts I
 It tells him words I dare not say, It tells him words I
 aye. Its love I dare not say.

dare not say; *cresc.* Words that I
 dare not say, It tells him man - y *cresc.* words that I
 Ye, un - to him, fly - ing, Tell him of my sigh - ing, For with love I'm dy - ing, *cresc.*

dare not say.

dare not say. Hasten to him, fly-ing, Tell him, of my

Yes, all this I prithe say, Yes, I prith - ee say;

sigh - ing, I'll take no de - ny - ing, Tell him all, I pray.

Say that, I'll take no de - ny - ing Tell him all, I pray.

To thee, this message, gal-lant lad, To ask "art thou heart-

To thee, this message, gal-lant youth, So

To thee, this mes -

free?" To tell the truth I'm driv-en mad, dear youth, And all for
 free, Thee, I love, on-ly—
 sage, Thee, do I love, on-ly

rall.

rall.

thee. To say that I am driv-en mad, all for thee.
 thee. All for thee, Yes, all for thee, I'm driven mad
 thee. All for thee.

a tempo. poco a poco dim. al Fine.

a tempo.

poco a poco dim. al Fine.

p Pray, on me have pit-y! *pp* For thee. *Fine.*
 all for thee. Pray, on me have pit-y, For I sigh for thee.
 Pit - y, pray, For I sigh for thee.

p

pp

Fine.

N^o 9. Trio.
(Katrina, Priscilla & Miles.)

Allegro.

Friscilla.

Piano.

f *p* *f* *p* *f* *p*

poco rall.

Priscilla.

mf

I have a swain in the ar - my, And a Captain gay is he;—

mf

His scarlet coat can charm me, And his plumes are fine to see.— With his

sword at his side a - danging, And his helm-et bright as gold,— He

f
sets all the girls to wrangling For the love of my Cap-tain bold. Thro' the

crese. *f.*

deciso ed animato
battle's smoke he has led his men, On the foeman's bristling steel; — He has

deciso ed animato.

crese. *rall.* *poco*
caught the flag from an en-sig's hand, When he saw the poor lad reel. — He has

crese. *colla voce.*

pressando. *ff*
been the first at the foe's redoubt, When the flag he stood to wave; — Oh, my

colla voce.

rall.
Cap-tain's the lad I — sing a - bout, He's the bravest of the brave: Ra-ta-

rall.

Allegro Marcia.

f plan, Ra-ta - plan, Ra-ta - plan, plan, plan, plan, plan! *cresc.* *ff* Rat-tle the drum, Ra-ta-

plan, Ra-taplan, Let the fifes go piping free; There's no heart so brave as a

Katrina.

Priscilla.

sol-dier's heart, And the bravest belongs to me.

Miles.

ff Ra-ta - plan, Ra-ta-

ff plan, plan,

ff plan, plan,

plan, plan,

plan, Ra-ta - plan, plan, plan, plan, plan, Then rat-tle the drums, rat-tle

poco rall. *a tempo.*

plan, plan, plan, plan, plan, plan, Then rat-tle the drums, rat-tle

poco rall. *a tempo.*

plan, plan, plan, plan, plan, plan, Then rat-tle the drums, rat-tle

poco rall. *a tempo.*

plan, Ra-ta-plan, Let the fifes go pip-ing free; No
 plan, Ra-ta-plan, Let the fifes go pip-ing free; No
 plan, Ra-ta-plan, Let the fifes go pip-ing free; No
 heart so brave as a sol-dier's heart, The brav-est be-longs to
 heart so brave as a sol-dier's heart, The brav-est be-longs to
 heart so brave as a sol-dier's heart, The brav-est be-longs to

me. I have a love in the
 me.
 me.
 Tempo I.
 Tempo I.
 mf

Na-vy, And a sail-or lad is he; — Oh! who so brave as

Davy, That's the name of my swain at sea. — When the ship thro' the storm is

reel-ing, And the blast is dread to see; — There's nev-er a fear he's

cresc.

feel-ing, But the fear of los-ing me. —

f Ra-ta-plan!

Ra-ta - plan! —

f *Allegro comodo.*

Let the wind blow high, and the wind blow low, Let him

marcato il movimento.

fight the storm at sea;— For your Captain may never feel a fear, Yet the

Allegro vivace.

sail - or lad for me, — for me, — for me

Ra - ta - plan, Ra - ta - plan, Ra - ta -

Ra - ta - plan, Ra - ta - plan, Ra - ta -

Allegro vivace.

So let the wind blow high, and the

plan, plan, plan, plan, plan Then rat - tle the drums, Ra - ta -

plan, plan, plan, plan, plan Then rat - tle the drums, Ra - ta -

winds blow low, Let him fight the storm at sea. There's no heart so brave as a
 plan, Ra-taplan, Let the winds go pip-ing free, There's no heart so brave as a
 plan, Ra-taplan, Let the winds go pip-ing free, There's no heart so brave as a

sail - or's heart, And the brav-est be-longs to me. — Plan, plan
 sail - or's heart, And the brav-est be-longs to me. — Rata - plan, Rata -
 sail - or's heart, And the brav-est be-longs to me. — Plan, plan

Plan, plan. Ra - ta - plan! So let the *ff*
 plan. Plan, plan, plan, plan! Then *ff*
 Plan, plan. Ra - ta - plan, plan, plan, plan, plan! Then

wind blow high, And the wind blow low As he fights the storm at sea; No
 rat-tle the drums, Ra-ta - plan, Ra-ta-plan, Let the fifes go pip- ing free; No
 rat-tle the drums, Ra-ta - plan, Ra-ta-plan, Let the fifes go pip- ing free; No

heart so brave as a sail- or's heart, The brav- est be- longs to
 heart so brave as a sail- or's heart, The brav- est be- longs to
 heart so brave as a sail- or's heart, The brav- est be- longs to

me, to me, be - longs to me, to me.
 me. Ra - ta - plan, plan, plan, Ra - ta - plan, to me.
 me. Ra - ta - plan, plan, plan, Ra - ta - plan, to me.

Nº 10. Quartet.

Katrina, Priscilla, Hendrick and Miles.

Andante cantabile.

Piano.

mf sostenuto.

And.

rall. molto

f *p*

And.

Priscilla.
mf con sentimento.

Has-ten, time, when naught shall divide us! Happy time, Oh, swift bethy flight!

sostenuto.

mf

And.

*

And.

*

And.

*

Katrina.

Priscilla.
cresc.

Now the bonds of love are denied us; Soon may fate unite.

Hendrick.

Miles.

mf

Oh, fu - ture

cresc. *f*

p
Part - ing makes thee dear - er and near - er, Yet leaves me sad and
bright!
p
(To Hendrick)
Ah, so sad and

ℳ. * ℳ. * ℳ. * ℳ. *

lone - - ly; Ah, I love thee,
Oh, leave me not! Clouds will van - ish; sun - light be clear - er; My
lone - - ly!
Ah, yes the clouds will rise; the sun shine

ℳ. * ℳ. * ℳ. * ℳ.

dear; love thee on - - ly.
dar - ling, I love thee on - - ly. Has - ten, time, when
Yes, love me on - - ly. Has - ten, time, when
clear. *(To Katrina)* I love but thee.

ℳ. * ℳ. * ℳ. * ℳ.

naught shall di- vide us! Hap- py time, Oh, swift be thy flight, I pray thee!

naught shall di- vide us! Hap- py time, Oh, swift be thy flight, I pray thee!

I pray thee!

cresc.
Now the bonds of love are denied us, May a kindly fate at last u- nite.

cresc.
haste; Haste to me! Fate, at last, will u- nite.

cresc.
haste; Haste to me! May a kindly fate at last u- nite.

cresc.
haste; Haste to me! Fate, at last, will u- nite.

p
When I am far from thee, - What is the world to me?

p
When I am far from thee, - What is the world to me?

p
From thee, - No joy for me?

p
Far from thee, - Naught has charm for

dolce.

f
 A wil-der-ness, a des-ert drear and lone, A for-est where - in no
 Ah! a des-ert drear and lone, A for-est where - in no
 A des-ert drear. A for-est where - in no
 me. A for-est where - in no

rall. sunbeams peer thro' leaf - y shades. *p* Far from thee.
rall. sun - beams peer thro' the shades; So is this drear-y world to me. — *p*
rall. sun - beams peer thro' the shades. Far from thee.
rall. sun - beams peer thro' the shades. Far from thee.
rall. sun - beams peer thro' the shades. Far from thee.
rall. *p colla voce.* *pp*

∞. * ∞. * ∞. * ∞. *

rall.

∞. * ∞. *

Nº II. Entrance of Burgomasters, and Trumpeter's Song, Antony.

Allegro moderato alla Marcia.

Piano.

Diedrich.

We come to see the Gov-er - nor proud!

Antony.

The Gov- er - nor proud!

Chorus of Burgomasters.

TENORS I.

TENORS II.

BASSES I.

The Gov- er - nor proud!

BASSES II.

The Gov- er - nor proud!

Van Corlear, sound your trumpet loud.

Your trumpet loud.

That he may come in pomp and
That he may come in pomp and

Your trumpet loud.
Your trumpet loud.

poco staccato.

In pomp and state, In state. Let
In state, for a de-bate. Let

state, To join us in a sage de-bate. Let
state, To join us in a sage de-bate. Let

In pomp and state; For a de-bate. Let
In pomp and state; For a de-bate. Let

him approach us now, Our Gov - er - nor in pomp and state. We're

him approach us now, Our Gov - er - nor in pomp and state. We're

him approach us now, Our Gov - er - nor in pomp and state. We're

him approach us now, Our Gov - er - nor in pomp and state. We're

him approach us now, Our Gov - er - nor in pomp and state. We're

him approach us now, Our Gov - er - nor in pomp and state. We're

doughty burghers of New-Amsterdam, Might-y with a pipe, and mighty with a dram; And

doughty burghers of New-Amsterdam, Might-y with a pipe, and mighty with a dram; And

doughty burghers of New-Amsterdam, Might-y with a pipe, and mighty with a dram; And

doughty burghers of New-Amsterdam, Might-y with a pipe, and mighty with a dram; And

doughty burghers of New-Amsterdam, Might-y with a pipe, and mighty with a dram; And

doughty burghers of New-Amsterdam, Might-y with a pipe, and mighty with a dram; And

for our Gov-er-nor we here a - wait, To
 for our Gov-er-nor we here a - wait, To
 Gov - er - nor we wait, We hope you won't be late. Come, join us,
 Gov - er - nor we wait, We hope you won't be late. Come, join us,
 for our Gov - er - nor we here a - wait, To
 for our Gov - er - nor we here a - wait, To

join us in a sage de - - bate. —
 join us in a sage de - - bate. —
 join us in a sage de - - bate. —
 join us in a sage, a sage de - - bate. —
 join us in a sage de - - bate. — Bring him out!
 join us in a sage de - - bate. — Bring him out!

cresc.

used on all sorts of oc - ca - sions; My good trumpet blares for all
me is made prompt ap - pli - ca - tion, An - nounc - ing the twen - ty - four

sorts of af - fairs, From the los - ing of kine to in - vas - ions. It is
hours of the day, Is a por - tion of my oc - cu - pa - tion. It is

"An - to - ny" here, It is "An - to - ny" there; I'm sum - moned by saint and by
"An - to - ny" here, It is "An - to - ny" there; I'm sum - moned by prince and by

sin - ner; All the troops of the land with a blast I com - mand, Or I
peas - ant, And of me they make use to re - tail all the news, For we've

rall.
call Bur - go - mas - ters to din - ner. 1 2. I summon the town with a
no morning pa - pers at present.

colla voce. *marc.*

Hendrick.

Diedrich.

Antony.

What -

loud bu - gle call, What - ev - er the ti - dings, I tell them to all.

What -

What -

What -

What -

ev - er the ti - dings, he tells them to all! Trumpet - er sound an a -

ev - er the ti - dings, he tells them to all!

ev - er the ti - dings, he tells them to all!

ev - er the ti - dings, he tells them to all!

ev - er the ti - dings, he tells them to all!

Hendrick.

mf
Come bug - ler,
larm!

p
Trum-pet - er, trum - pet - er,
Trum-pet - er, trum - pet - er,
Trum-pet - er, sound an a - larm!
Trum-pet - er, sound an a - larm!

p
Trum-pet - er, trum - pet - er,
Trum-pet - er, trum - pet - er,
leggiero.

f
sound!
Trum-pet - er, trum-pet - er,
Trum-pet - er, trum-pet - er,
Trum-pet - er, trum-pet - er, sound!

pp
trum-pet - er, trum-pet - er, sound your bu - gle call, For a - larm or re -
trum-pet - er, trum-pet - er, sound your bu - gle call, For a - larm or re -
trum-pet - er, trum-pet - er, sound your bu - gle call For our re -
trum-pet - er, trum-pet - er, sound your bu - gle call For our re -

p stacc.

sound a-larm or re-treat.

sound! Yes, sound a re-treat.

a-larm or re-treat. Trum-pet-er, trum-pet-er,

treat; 'Tis mu-sic sweet, 'Tis mu-sic so sweet. Yes, nerve each

treat; 'Tis mu-sic sweet, 'Tis mu-sic so sweet. Yes, nerve each

treat; 'Tis mu-sic sweet, 'Tis mu-sic so sweet. Yes, nerve each

treat; 'Tis mu-sic sweet, 'Tis mu-sic so sweet. Yes, nerve each

Trumpet-er, nerve ev-'ry arm, With mel-o-dy sweet.

Sound, we pray, Your mel-o-dy sweet.

sound, we pray, Your mel-o-dy sweet.

arm with your mel-o-dy sweet, your mel-o-dy sweet. Tan-ta-ra! Ta-ra!

arm with your mel-o-dy sweet, your mu-sic sweet. Tan-ta-ra! Ta-ra!

arm with mu-sic sweet, your mel-o-dy sweet. Tan-ta-ra! Ta-ra!

arm with mu-sic sweet, your mu-sic sweet. Tan-ta-ra! Ta-ra!

ff
 Sound an a-larm! Sound a re-treat! Sure-ly your mu-sic has

ff
 Sound a-larm! Sound re-treat! You, with mu-sic

p
 Sound an a-larm! Sound a re-treat! I with mu-sic

p
 Nerve with mu-sic ev-ry arm, You have a po-tent

p
 Nerve with mu-sic ev-ry arm, You have a po-tent

p
 Nerve with mu-sic ev-ry arm, You have a po-tent

p
 Nerve with mu-sic ev-ry arm, You have a po-tent

charm. — Trum-pet-er, sound, Trum-pet-er, sound!

charm. — Tan-ta-ra! Tan-ta-ra!

charm. — Sounds loud-ly my bu-ble call, As with

charm. Tan-ta-ra! Ta-ra! Trum-pet-er sound, Trum-pet-er sound!

charm. Tan-ta-ra! Ta-ra! Tan-ta-ra! Tan-ta-ra!

charm. Tan-ta-ra! Ta-ra! Tan-ta-ra! Tan-ta-ra!

charm. Tan-ta-ra! Ta-ra! Tan-ta-ra! Tan-ta-ra!

charm. Tan-ta-ra! Ta-ra! Tan-ta-ra! Tan-ta-ra!

Nº 12. Song of the Flint and Steel.

Peter, Diedrich and Chorus.

Allegro deciso.

Piano.

Peter. (*The Governor.*) *f*

1. Come, now, ye faith-ful
2. It may be in some

Flint and Steel, Thou tin-der-box as well, as well; Your la-tent fires do
dis-tant time, We shall not see the day, the day; A rare young ge-nius,

not con-ceal, But scat-ter sparks, pell-mell, pell-mell. Ay, faith-ful ser-vants,
quite sublime, Will find some oth-er way, a way. To woo the spark a

be not slow, To make of flames a good-ly show; Our pipes we fain would
fire to light, When trust-y pipes we would ig-nite; But now the flint and

set a-glow, So_ light them by your spell. 1_2. Strike the steel on the flint, just so!
 steel we strike, As_ gay-ly as we may. *ff*
Diedrich. *ff*
 Strike the steel on the flint, just so!

Soon the tin - der will flare and glow! Rap, rap, rapping, tho' it takes all day, The
 Soon the tin - der will flare and glow! Rap, rap, rapping, tho' it takes all day, The
Stentanto.

fire, we'll strike, if we work a - way.
 fire, we'll strike, if we work a - way.

SOPR. I. Rap, rap, rap, rapping, though it takes all day, The
SOPR. II. Rap, rap, rap, rapping, though it takes all day, The
TENOR. Rap, rap, rap, rapping, though it takes all day, The
BASS. Rap, rap, rap, rapping, though it takes all day, The
 Rap, rap, rap, rapping, though it takes all day, The

Chorus.

fire we'll strike, if we work a-way, if we work, if we work a - way. — Strike the steel just *ff*
 fire we'll strike, if we work a-way, if we work, if we work a - way. — Strike the steel just *ff*
 fire we'll strike, if we work a-way, if we work, if we work a - way. — Strike the steel just *ff*
 fire we'll strike, if we work a-way, if we work, if we work a - way. — Strike the steel just *ff*

With a clink, and a clink! Let
 With a clink, and a clink! Let
 so, just so, Now strike the steel. — *p.* Clink, clink! Clink, clink!
 so, just so, Now strike the steel. — Clink, clink! Clink, clink!
 so, just so, Now strike the steel. — Clink, clink! Clink, clink!

flint on steel be smiting; With a clink, and a clink! Ver-y soon we'll have our
 flint on steel be smiting; With a clink, and a clink! Ver-y soon we'll have our

Clink,clink! Clink,clink!
 Clink,clink! Clink,clink!

smoke,clink,clink! With a clink, with a clink!
 smoke,clink,clink! With a clink, with a clink!

Clink,clink! With a clink,clink,clink,and a clink,clink,clink;Let flint on steel be
 Clink,clink! With a clink,clink,clink,and a clink,clink,clink;Let flint on steel be
 With a clink,clink,clink,and a clink,clink,clink;Let flint on steel be

With a clink,clink,clink,and a clink,clink,clink;Let flint on steel be

The flint and steel, the sparks in -
 Will soon re-veal, the sparks in -
 smit - ing. The flint and steel, will soon re-veal, The sparks in -
 smit - ing. The flint and steel, will soon re-veal, The sparks in -
 smit - ing. The flint and steel, will soon re-veal, The sparks, the sparks in -
 smit - ing. The flint and steel, will soon re-veal, The sparks, the sparks in -

voke, With a clink, and a clink; with a clink, and a clink!
 voke, With a clink, and a clink; with a clink, and a clink!
 voke, In - voke, to smoke. Clink!
 voke, In - voke, to smoke. Clink!
 voke, In - voke, to smoke. Clink!
 voke, In - voke, to smoke. Clink!

Nº 13. Concerted Piece.

Allegro.

Hendrick.

The Governor.

Miles.

Diedrich.

Antony.

SOPR. I.II.

TENOR.

BASS.

Chorus.

Allegro.

Piano.

p

Come sing! Come

p

Come sing! Come

p

Come sing! Come

f

I have a pipe, the din - gi - est of pipes; A pipe that I love full

I have a pipe, the din - gi - est of pipes; A pipe that I love full

Sing of love! In Bac - chus'

Sing of love! Of love di -

Sing of love! I must de -

p

mf
sing of love di - vine: In Bac - chus' praise we'll tune no
mf
sing of love di - vine: In Bac - chus' praise no tune. Let them
ff
sing! When I calmly puff a-way At this com-fort-er of clay, When I'm
ff
well; — When I calmly puff a-way At this com-fort-er of clay, When I
ff
well; — When I calmly puff a-way At this com-fort-er of clay, When I
mf
praise I tune no lays, I, to oth - ers, leave good wine, and
ff
vine! When I calmly puff a-way At this com-fort-er of clay,
cline. In Bac - chus' praise, Tune my lays; But I

marc. il basso.
cresc.
lays; But we'll sing: "Love is di - vine."
cresc.
ev - er drink who will; I will praise love still.
cresc.
puff - ing a - way; Puff - ing a - way;
cresc.
calm - ly puff a - way At this com - fort - er of clay, It doth
cresc.
calm - ly puff a - way At this com - fort - er of clay, It doth
cresc.
sing of love. Quaff, an ye will;
cresc.
sing of love. Quaff, an ye will;
cresc.
love to puff a - way At a com - fort - er of clay; It doth

ff *poco rall.*
 I a - dore a sweet-heart more. Hail, love di - vine. Sing
 I adore a sweet-heart more. oh, far more; And I sing praise of love di - vine.
 Weaving o-ver me a spell, spell, spell, It doth weave o - ver me a spell. Sing
 weave o-ver me a spell, spell, spell, It doth weave o - ver me a spell. Sing
 weave o-ver me a spell, spell, spell, It doth weave o - ver me a spell.
 Drink to your fill; I sing of love di - vine. Oh
 Drink to your fill; I sing of love di - vine. Sing
 weave o'er me a spell, spell, spell, o'er me, weaves a spell! Sing

Marcato.
 what ye will; Praise what ye will, All na-ture sings of love; The
 Oh, I have a pipe, the din-gi-est of pipes, A
 what ye will; Praise what ye will; Na-ture sings of love; The
 what ye will; Praise what ye will; Na-ture sings of love; The
 I have a pipe, Oh, I have a pipe, the din-gi-est of pipes, A
 Yes, I have a pipe.
 what ye will, Praise what ye will; All nature sings of love; The
 what ye will, Praise what ye will; All nature sings of love; The
Marcato.

cresc. *ff.*
 flow - ers fair; The songsters rare. Whose mu - sic fills the grove; So
 pipe that I love full well; Yes,
cresc. *ff.*
 flow - ers fair; The songsters rare. Whose mu - sic fills the grove; So
cresc. *ff.*
 flow - ers fair; The songsters rare. Whose mu - sic fills the grove; Yes,
 pipe that I love full well. Yes.
cresc. *ff.*
 The blossoms so fair, The birds ev-'ry-where, Of
 flow - ers fair; The songsters rare, Whose mu - sic fills the grove; So
 flow - ers fair; The songsters rare, Whose mu - sic fills the grove; So
cresc. *ff.*
 sneer and jeer at love, my dear. Pour forth your stoups of wine; But
 I have a pipe, the din-gi-est of pipes. A pipe that I love full well; But
 sneer and jeer at love, my dear, Pour forth your stoups of wine; But
 I've a pipe, the din-gi-est of pipes. A pipe I love full well, When I calmly puff a -
 I have a pipe, the din-gi-est of pipes, A pipe that I love full well, When I calmly puff a -
 love seem to sing, Of love will sing, Of love that is di - vine; But
 sneer and jeer at love, my dear; Pour forth your stoups of wine. Still
 sneer and jeer at love, my dear; Pour forth your stoups of wine. Still

cresc. I a - dore a sweet - heart more, And love shall be my
cresc. I have a pipe, a din - gy pipe. It weaves over me. it weaves over me a
cresc. I a dore a sweet - heart more, And love shall be my
cresc. way, When I calm - ly puff a - way. It weaves over me. it weaves over me a
cresc. way, When I calm - ly puff a - way. It weaves over me. it weaves over me a
cresc. I have a pipe, the din - gi - est of pipes, The pipe I love full
cresc. I a - dore my sweet - heart more, And love shall be my
cresc. I a - dore my sweet - heart more, And love shall be my

Tempo I. (Antony & Governor change music sheets)

shrine. Come,
spell. Come.
shrine. Come!
spell. I have a pipe, the din - gi - est of pipes. A
spell. I have a pipe, the din - gi - est of pipes. A
well. Come, and sing of love, of love.
shrine. Come, and sing of love, of love.
shrine. I de - cline to sing of love.

ff molto marcato.
ff molto marcato.
f
f
p
p
p
p

cresc.
sing! Come, sing of love di - vine! In Bac - chus'
sing! Come, sing of love di - vine! In Bac - chus'
sing! Come, sing! When I calm-ly puff a - way. At this
pipe that I love right well: — When I calm-ly puff a - way. At this
pipe that I love right well: — When I calm-ly puff a - way. At this
In Bacchus' praise I tune no lays. I, to oth - ers
In Bacchus' praise. When you calm-ly puff a - way, At this
In Bacchus' praise. Sing Bacchus' praise;
praise we'll tune no lays, But we'll sing: "Love is di-vine!"
praise no tune. Let them ev - er drink who will, I will praise love still.
com-fort-er of clay; When I'm puffing a - way. puff - ing a - way.
com-fort-er of clay; When I calmly puff a - way, At this com-fort-er of clay; It doth
com-fort-er of clay; When I calmly puff a - way, At this com-fort-er of clay; It doth
leave good wine, and sing of love. Quaff, an ye will;
com-fort-er of clay. Sing of — love. Quaff, an ye will;
I tune lays. When I calmly puff a - way, At a com-fort-er of clay, It doth

ff
I a - dore my own sweet-heart more. Hail, love *rall.* di

ff
I a - dore a sweet-heart more, oh, far more; And I sing praise of love di -

ff
Weaving o - ver me - a spell, spell, spell, It doth weave o - ver me a

ff
weave o - ver me - a spell, spell, spell, It doth weave o - ver me a

ff
weave o - ver me - a spell, spell, spell, It doth weave o - ver me a

ff
Drink to your fill, I sing of love *rall.* di -

ff
Drink to your fill, I sing of love *rall.* di -

ff
weave o'er me - a spell, spell, spell, o'er me, weave a

ff
vine. All hail, love di - vine, di - vine. -

a tempo.
vine. Then all hail! all hail to love divine, di - vine; hail to love di - vine. -

ff
spell, Yes, my pipe's the din - gi - est of pipes, This pipe that I love full well. -

a tempo.
spell, Yes, my pipe's the din - gi - est of pipes, This pipe that I love full well. -

a tempo.
spell, Yes, my pipe's the din - gi - est of pipes, This pipe that I love full well. -

p
vine. All hail! love di - vine, di - vine. -

ff
vine. All hail! love di - vine, di - vine. -

ff
spell, Yes, my pipe's the din - gi - est of pipes; This pipe that I love full well. -

a tempo.
ff

No. 14. Romance.

(Hendrick.)

Moderato appassionato.
marcato. *rall.*

Piano.

Hendrick. *con espress.*

1. On-ly in dreams, in dreams, love, I be-hold thee, When stars o'er
 2. When all is still, I hear thy soft voice call-ing, As soft as

me their si-lent vig-il keep a - bove, — If in my arms, once more I could en-
 summer zephyrs stirring in the leaves; — A tender glance from eyes I love is

rall.

fold thee, And tell thee of my true heart's death - less love! —
 fall - ing, The vision van-ish-es, my sad heart grieves. —

Poco pressando ma dolce.

cresc.

— A-las! full well I know it can - not be, Though the dear face I love is
— Dear, distant love, a-lone for thee I'll bide, Till drifting days shall bring thee

p *cresc.*

Ad. * *Ad.* * *Ad.*

mine to see; When nightingales are singing 'neath moonlight beams. On-ly in
to my side; Mine, as of old, thy love, my own, ev-er seems. On-ly in

ff *rall. molto.*

ff marcato. *colla voce.*

Ad. * *Ad.* *

1 2 *rall. molto*

dreams, a-las! on-ly in dreams. — dreams, a-las! on-ly in

mf *colla voce.*

Ad. * *Ad.*

dreams.

ff stentato. *p*

Ad. * *Ad.* *

Nº 15. Finale II.

Moderato.

mf

Piano.

p

Ad. * *Ad.* *

crese.

f marcato.

The Governor. *Poco agitato.*

War to the knife! War to the knife!

p dim.

pp

f Poco agitato

That we'll never de-ny them; They shall have all of the war they want,

Katrina.
Barbara.
Priscilla.
Dame S.
Hendrick.
The Captain.
Governor.
Miles.
Diedrich.
Antony.

To the knife! To the
 To the knife! To the
 To the knife! To the
 To the knife! To the
 To the knife! To the
 To the knife! To the
 Yes, they shall have a supply.
 To the knife! To the
 To the knife! To the

ff *a2*
ff *a2*
ff *a2*
ff *a2*
ff *a2*
ff *a2*
ff *a2*
ff *a2*
ff *a2*

SOPRANI.
TENORI.
BASSI.

War to the knife! War to the knife!
 War to the knife! War to the knife!
 War to the knife! War to the knife!

Chorus.

knife. 'Tis war! To
 knife. *a2*'Tis war! To
 knife. *a2*'Tis war! To
 knife. *a2*'Tis war! To

knife. 'Tis war!

That we'll nev-er de-ny them, They shall have all of the war they want,
 That we'll nev-er de-ny them, They shall have all of the war they want,
 That we'll nev-er de-ny them, They shall have all of the war they want,

arms! To arms! Defend our native land!

arms! Yes, To arms! Defend our land!

arms! To arms! Defend your native land!

arms!
arms! To arms! To arms! De - fend our

To arms! We'll not endure this taunt. To arms! To arms! De - fend our

Yes! To arms! To arms! Defend our land!

Yes! To arms! To arms! Defend our land!

Yes! To arms! To arms! Defend our land!

molto f

Yes, to arms! Defend our land.

Yes, to arms! Defend the land.

Yes, to arms! Defend the land.

land! to arms! Defend our native land. For the foe un-to us may be now near at

land! to arms! Defend our native land. For the foe un-to us may be now near at

Yes, to arms! Defend our native land.

Yes, to arms! Defend our native land.

Yes, to arms! Defend our native land.

Allegretto moderato.

Lead on!

Lead on!

Lead on!

Miles. *f deciso.*

Let each plow-share and each

hand.

hand.

Lead on!

Lead on!

Lead on!

Lead on!

Allegretto moderato.

Come, has - ten!

Come, has - ten!

Come, has - ten!

spade, In - to pikes and swords be made.

And ev-'ry spade!

Come, has - ten!

Come, has - ten!

Come, has - ten!

And ev-'ry spade!

Come, has - ten!

Yes, who saucepans have to spare, May the same as hel - mets
Can glory share!

Can glory share!

wear: Ev - 'ry rus - ty blun - der - buss. Blunderbuss. Blunderbuss.

Blunderbuss.

Blunderbuss.

Of use to us.

Of use to us.

Of use to us.

Now may be of use to us. Or - ganize a gal-lant

Of use to us.

Of use to us.

Of use to us.

Of use to us.

We are at hand. To arms, then!

We are at hand. To arms, then!

We are at hand. To arms, then!

band, Drive the foe - man from the land.

We are at hand. To arms, then!

We are at hand. To arms, then!

We are at hand. To arms, then!

We are at hand. To arms, then!

ff
 Beat the drums with loud and vig - 'rous bang! Let the arms on bra - zen

ff
 Let the drums go "Bang!" the drums go "Bang!" Let the ar - mor

ff
 Let the drums go "Bang!" Rata-plan! Let our armor

ff
 Let the drums go "Bang!" Rata-plan!
 the drums go "Bang!" Let our ar - mor

ff
 Let the drums go "Bang!" the drums go "Bang!" Rata-plan! Let our ar - mor

Beat the drums with vig'rous bang. Let the arms on armor

ff
 Let the drums go "Bang!" Let the ar - mor

ff
 Let the drums go "Bang!" Let the ar - mor

ff
 Let the drums go "Bang!" the drums go "Bang!" Rata-plan!
 Let our ar - mor

ff
fz
fz
fz

ar - mor clang! Ra-ta-plan! Shout then, hurrah! Warriors we are!

clang! on ar - mor clang! Shout then, hurrah! Warriors we are!

clang! _____ Ra-ta-plan! Shout then, hurrah! Warriors we are!

clang! _____
 clang! on ar - mor clang! Ra-ta-plan! Shout then hurrah! Warriors we are! And

clang! on ar - mor clang! Shout then hurrah! Warriors we are!

clang! _____ Shout then hurrah! Warriors we are! And

clang! _____ Shout then hurrah! Warriors we are! And

clang! on ar - mor clang! Ra-ta-plan! Shout then hurrah! Warriors we are!

clang! on ar - mor clang! Shout then hurrah! Warriors we are!

clang! on ar - mor clang! Shout then hurrah! Warriors we are!

clang! on ar - mor clang! Shout then hurrah! Warriors we are!

We will drive the foe from New Amsterdam.

We will drive the foe from New Amsterdam.

We will drive the foe from New Amsterdam.

we will drive the foe from New Amsterdam.

We will drive the foe from New Amsterdam. **Antony.** *ff* *poco rall.*
Hark! Now the call to war resounds.

we will drive the foe from New Amsterdam.

we will drive the foe from New Amsterdam.

We will drive the foe from New Amsterdam.

poco rall.

Poco sostenuto.

Katrina.

Fame shall for ye a wreath of lau - rel weave, That may _____ for death a

Poco sostenuto.

p

tone. A - las! for us who stay at home and grieve And wait for you a -

Hendrick.

For death a - tone.

poco rall. lone, a - lone! *Tempo I. decisa.* Beat the drums with vig'rous bang.

poco rall. A - las! a lone.

poco rall. A - las! a lone.

poco rall. A - las! a lone.

poco rall. A - las! a lone.

ff ^{à 2} With vig'rous bang.

With vig'rous bang.

With vig'rous bang.

With vig'rous bang.

poco rall. *Tempo I.* *ff* *fz*

With vig'rous bang.

Let the arms on armor clang! — Shout then hurrah! Warriors we are!

To arms all! Shout then hurrah! Warriors we are!

To arms all! Shout then hurrah! Warriors we are!

To arms all! Shout then hurrah! Warriors we are! And

To arms all! Shout then hurrah! Warriors we are! For Warriors we are! And

To arms all! Shout then hurrah! Warriors we are! And

To arms all! Shout then hurrah! Warriors we are!

Andante con moto.

We will drive the foe from New Amsterdam!

We will drive the foe from New Amsterdam!

We will drive the foe from New Amsterdam!

we will drive the foe from New Amsterdam!

We will drive the foe from New Amsterdam!

we will drive the foe from New Amsterdam!

we will drive the foe from New Amsterdam!

We will drive the foe from New Amsterdam!

p rall. To glo - ry,

p rall. To glo - ry,

p rall. To glo - ry,

Andante con moto. To glo - ry,

largamente. rall.

Priscilla.
f largamente.

Thine is — the glo - ry, sol - dier, sol - dier brave! Thy sweet - heart's is — the

go!

go!

go!

And. * *And.* * *And.* * *And.* *

For thee the flags that proud - ly, gallantly wave; The
 pain. Thine is the fame, soldier brave. For thee the flags that proud - ly, gallantly wave; The
 Thine is the fame, soldier brave. For thee the flags proud - ly, gallantly wave; The
 Thine is the fame, soldier brave.

Thine is the fame, soldier brave. For

à 2
 Thine is the fame, soldier brave.

bu - gle with its clear re - frain.

bu - gle with its clear re - frain.

bu - gle with its clear, with its clear re - frain.

thee, the fame.

The glo - ry, for

The glo - ry, for

The glo - ry, for

Più mosso.

Thine is the hope of grand re - nown, - The hope of a bright fame that the

Thine is the hope of grand re - nown, - The hope of a bright fame that the

Thine is the hope of grand re - nown, - The hope of a bright fame that the

Thine is the hope of grand re - nown, - The hope of a bright fame that the

Of grand re - nown, - The hope of a bright fame that the

thee.

thee.

Più mosso.

animato.

heart ev - er stirs; Death may bring thee - a lau - rel crown; A
 heart ev - er stirs; Death may bring thee - a lau - rel crown; A
 heart ev - er stirs; Death may bring thee - a lau - rel crown; A
 heart must ev - er stir, must ev - er stir; A lau - rel crown; A
 heart ev - er stirs, must ev - er stir; A lau - rel crown; A

p Fond hope!
p Fond hope!
p Fond hope!

sad, sad cypress wreath must be hers. - Thine the glo -
 sad, sad cypress wreath must be hers. -
 sad, sad cypress wreath is hers. -
 sad, sad cypress wreath must be hers. - Thine, the
 sad, sad cypress wreath must be hers. *cresc. molto*

Ah! yes; for thine is - the glo - ry,
 Ah! yes; for thine must be the glo - ry,
 Thine must be the glo - ry,

cresc. molto
Tempo I.
molto f

ry! Yes, for thee the

The fame;

Thine the glo-ry and fame!

Thine the glo-ry and fame!

Thy fame,

Sol - dier, valiant and brave; Thy sweet - heart's e'er must be the

Sol - dier, valiant and brave; Thy sweet - heart's e'er must be the

Sol - dier, valiant and brave; Thy sweet - heart's e'er must be the

bright and gay;

fame! Glo - ry and fame, Yes, for thee, are all the flags that

Glo - ry and fame, Yes, for thee, are all the flags that

fame! Glo - ry and fame, Yes, for thee, For thee, the flags so

Glo - ry and fame, Yes, for thee, are all the flags that

Glo - ry and fame, Yes, for thee, are all the flags that

pain. Yes thee, are all the flags that

pain. Yes thee, are all the flags that

pain.

proudly, proudly they wave. The trum-pet with its clear — refrain. Thine is the fame, Thine shall be *rall.*
 proudly, gallantly wave. The trum-pet when it calls with its re - frair. Thine is the fame, Thine shall be *rall.*
 proudly, gallantly wave. The trum-pet when it calls with its re - frair. Thine is the fame, Thine shall be *rall.*
 proudly, gallantly wave. The trum-pet when it calls with its re - frair. Thine is the fame, And glory's *rall.*
 proudly, gallantly wave. The trum-pet with its clear — refrain. Thine is the fame, And glory's *rall.*
 proudly, gallantly wave. The trum-pet with its clear — refrain. Thine is the fame, And glory's *rall.*
 proudly, gallantly wave. The trum-pet with its clear — refrain. Thine is the fame, And glory's *rall.*
 proudly, gallantly wave. The trum-pet with its clear — refrain. Thine is the fame, And glory's *rall.*
 proudly, gallantly wave. The trum-pet with its clear — refrain. Thine is the fame, And glory's *rall.*
 proudly, gallantly wave. The trum-pet with its clear — refrain. Thine is the fame, And glory's *rall.*
 proudly, gallantly wave. The trum-pet with its clear — refrain. Thine is the fame, And glory's *rall.*

fz *molto f e marcato. rall.*

à2
glo-ry and glo-ri-ous name. — For aye! —

à2
glo-ry and glo-ri-ous name. — For aye! —

à2
glo-ry and glo-ri-ous name. — For aye! —

p *ff*
name, — Here is the pain! For aye! —

p *ff*
name, — Here is the pain! For aye! —

p *ff*
name, — Here is the pain! For aye! —

p *ff*

Allegro vivace.

The Governor.

But who has giv'n the foe-men in-for - ma - tion ——— A -

Allegro vivace.

f

bout us and our army's sit - u - a - tion? ——— There is a spy amongus; that is

cresc.

clear; ——— Yes, that is clear.

A spy so near!

à 2

A spy so near!

Antony.

The spy is here. ———

f *à 2*
 Hen - drick a spy? Oh, no! Is he a spy?

Is he a spy?

Hend. No spy am I! No spy am I!

Capt. A spy, a spy!

Miles.
 A spy, a spy!

Gov. Oh, can it be he is a spy?

Died. Oh, can it be he is a spy?

Ant. Yes, it must be; He is a spy!

f
 Hen - drick a spy? Oh, no! _____ Tell us, why you think it

f
 Hen - drick a spy? Oh, no! _____ Tell us, why you think it

f
 Hen - drick a spy? Oh, no! _____ Tell us, why you think it

ff

à 2

A spy he can - not be! Can this be true?

No! He's no spy!

A spy he can - not be!

No!

à 2

A spy he can - not be! No!

No no! Can this be true?

He is a spy! It must be true? If

so?

No!

so?

Tell us, can this be true?

so?

No!

Allegro deciso.

Antony. *quasi misterioso.*

Hen-drick is not the spy we seek, His con-duct is sus - pi - cious; I

Allegro deciso.

poco animato.

have no small re - venge to wreak, Nor is my mind ma - li - cious. 'Tis ev - i - dence, cir - cum -

stantial quite, If I am wrong, he will set me right; But I should ver - y much

like to know Why Hendrickev - er was wont to go With that warrior wight, By day or night In

rall. fair or cloudy weather? You see? — **Diedrich.** Ha! ha! — **Antony.** Put

We see! — We see! —

rall. *f* *cr. esc.*

Allegretto.

a2

Put this and that, and
Put this and that, and

this and that, and that and this, Put this and that to - gether; —

Allegretto.

that and this; Put this and that, and
that and this; Put this and that, and
Put this and that, and that and this; put this and that, and
Put this and that, and that and this; and that,
Put this and that, and that and this; put this and that, and

that and this to - geth - er; Put this and that, and *f* > *con spirito.*
 that and this to - geth - er; Put this and that, and *f* *con spirito.*
 that and this to - geth - er; Put this and that, and *f* *con spirito.*
 that and this to - geth - er; Put this and that, and *f* *con spirito.*
 And this, and that to geth - er; Put this and that, and *f* *con spirito.*
 that and this, And this, all to geth - er; Put this and that, and *f* *con spirito.*
 Put this and that, and *f* *con spirito.*
 Put this and that, and *f* *con spirito.*
 Put this and that, and *f* *con spirito.*

that and this; Put this and that to - geth - er; Put this and
 that and this; Put this and that to - geth - er; Put this and that and
 that and this; Put this and that to - geth - er; Put this and that and
 that and this; Put this and that to - geth - er; Put this and that and
 that and this; Put this and that to - geth - er; Put this and that and
 that and this; Put this and that to - geth - er; Put this and that
 that and this; Put this and that to - geth - er; Put this and that to -
 that and this; Put this and that to - geth - er; Put this and that to -
 that and this; Put this and that to - geth - er; Put this and that to -

that to - geth - er. *a2* No! 'Tis not
 and this to - geth - er. *a2* **Dame S.** *ff* My
 that. *a2* I swear, I'm no spy, no, no spy!
 that and this to - geth - er. *a2* No, not
 and this to - geth - er. No! He's no
 that and this to - geth - er. *ff* **Diedrich.** My
 that and this to - geth - er. No! 'Tis not
 that and this to - geth - er. No! 'Tis not
 that and this to - geth - er. No! 'Tis not
pressando.

Allegro moderato.

true.
 son, a spy? It can-not be!
 I! I am no spy.
 spy! He is no spy.
 son, a spy? It can-not be! It can't be him. I mean, it can't be
 No! No! No! No!

Allegro moderato.

mf

The Governor. *ff* I'm glad that you correct your grammar. *f* Now seize that traitor Amster- *declamando.*
 he.

Can it be he?
 Can it be he?
 Can it be he?

Lento.
sfz colla voce.

(Hend. seized) *ff* I a spy? *(To Miles)* Hush! Your secret I will dammer!

Lento. *f* *stringendo.*

Moderato, poco agitato.

à 2
 What does he say?

What does he say?

Hendrick. You can escapemy friend, so

Miles. (*Aside, to Hendrick.*)

You shall not sac-ri-fice your - self _ for me! No, he is no traitor; no; for

à 2
 What does he say?

What does he say?

What does he say?

What does he say?

Moderato, poco agitato.

ff
molto marcato.

ff

*

The spy? oh no!
 It can - not be!

(aside.) You ru - in all our plans to
 'Tis he!

si - - lent be. *(aside.)* You ru - in all our plans to
 'Tis he!

not he! *(Hendrick tries to stop him.)*
 I am he!

p It can - not be! can - not

p It can - not be! can - not

p It can - not be! can - not

ℳ. * ℳ. *

Katrina.

He, whom I love, must now a help - less cap - tive be.

Barbara. A cap-tive he, indeed, must

set you free.

A cap-tive he?

set you free.

A cap-tive he?

A cap-tive he?

be!

be!

be!

p placido.

Qw.

*

be! My love, a - las! I can-not set you free! Oh,
 He is no spy! 'Tis he!
 That I de-ny! No!
 I am the spy! à 2 Ar-rest me!

Can this be? It
 He is the spy!
 He is the spy!
 He is the spy!

cresc. *molto*

why when chance was here did you not flee? A -
 Yea, 'tis he. Oh,
 Now all e - scape were vain! Oh,
 Ar - rest me! A -
 must be he. 'Tis

mf
 Ar - rest the spy! Ar -
 Ar - rest the spy! Ar -
 Ar - rest the spy! Ar -

mf

ff
 las! Now you will be torn from me! A-las! All hope for him is lost,

ff *a 2*
 joy! You will not be torn from me! A-las! All hope for him is lost,

ff
 joy! You will not be torn from me! A-las! All hope for him is lost,

ff
 las! Now you will be torn from me! A-las! All hope for him is lost,

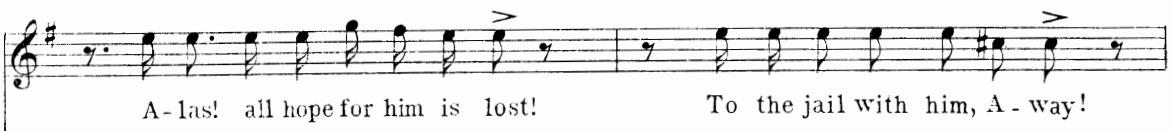
ff
 well! Now the spy no more is free! Yes, a-las! All hope for him is lost. A -

ff
 rest him! Ar-rest the spy, the spy! A-las! All hope for him is lost,

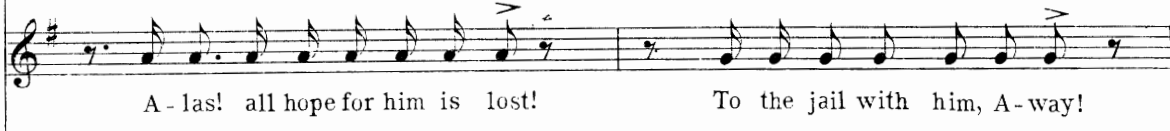
ff
 rest him! Ar-rest the spy, the spy! A-las! All hope for him is lost,

ff
 rest him! Ar-rest the spy, the spy! Yes, a-las! All hope for him is lost. A -

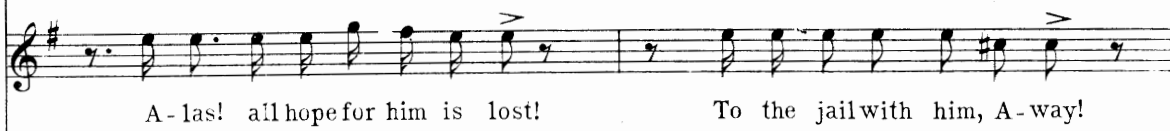
ff *fz*
 (Piano accompaniment)



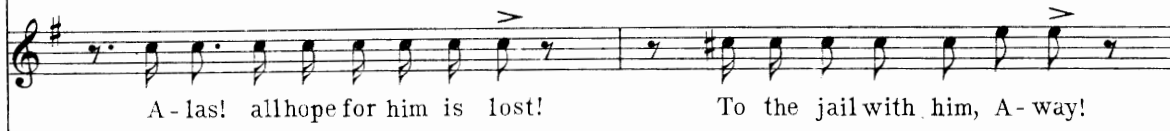
A-las! all hope for him is lost! To the jail with him, A-way!



A-las! all hope for him is lost! To the jail with him, A-way!



A-las! all hope for him is lost! To the jail with him, A-way!



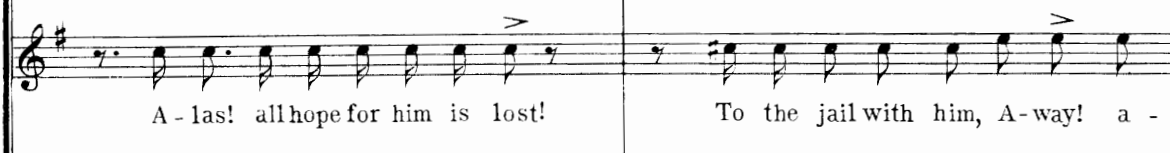
A-las! all hope for him is lost! To the jail with him, A-way!



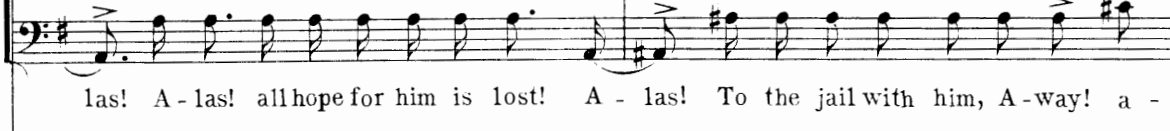
las! A-las! all hope for him is lost! A-las! To the jail with him, A-way!



A-las! all hope for him is lost! To the jail with him, A-way! a -



A-las! all hope for him is lost! To the jail with him, A-way! a -



las! A-las! all hope for him is lost! A-las! To the jail with him, A-way! a -



Lad. * Lad. *

rall. Allegro moderato.

To jail! To jail! To jail! To jail! To jail!

A - way! A - way! A - way! A - way! A - way!

Governor. A man wened to lead the

way! way! way! way! way!

molto f *rall.* *ff* Allegro moderato.

Who shall it Who shall it Who shall it

frays, One who knows the Yan-kee's ways. Ha

To lead the frays. Who shall it Who shall it Who shall it

To lead the frays. Who shall it

he? à 2
A gen'ral she!

What! lead the way! No I never, nev-er can! — Ah!

be? What! lead the way!

be? What! she?

ha! Behold the ver - y man! —

be? The ver - y man! The very man!

be? The ver - y man! The very man!

be? à 2
The ver - y man! The very man!

be? The very man!

be? The ver - y man! The very man!

à 2
He a-grees!

well! If you in-sist I must, ——— We'll crush the foeman in the
He a-grees!

à 2
He a-grees!

à 2
He a-grees!

à 2
He a-grees!

He a-grees!

He a-grees!

He a-grees!

He a-grees!

He a-grees!

ff $\hat{a}2$
He leads the fray. For dar - ing strife!

dust, — the dust.
I'll lead the fray. For dar - ing strife!

ff
He'll lead us all! For dar - ing strife!
He'll lead us! Now for dead-ly dar - ing strife! — Our challenge

ff
He'll lead us all! For dar - ing strife.

ff
He'll lead us all! For dar - ing strife!

ff
He'll lead us all! For dar - ing strife!

ff
He'll lead us all! For dar - ing strife!

ff
He'll lead us all! For dar - ing strife!

fz

à 2
To arms, then! Beat the drums with loud and

à 2
To arms, then! Let the drums go

à 2
To arms, then! Let the drums go

says: "War to the knife." Then let the drums go

To arms, then! Let the drums go

à 2
To arms, then! Let the drums go

Beat the drums with vigorous

To arms, then! Let the drums go

To arms, then! Let the drums go

To arms, then! Let the drums go

vig - 'rous bang. Let the arms on bra - zen
 "Bang;" the drums go "Bang." Let the arms on
 Ra - ta - plan! "Bang!" Let our ar - mor
 Ra - ta - plan! "Bang;" the drums go "Bang." Let our ar - mor
 Ra - ta - plan! "Bang;" the drums go "Bang." Let our ar - mor
 Ra - ta - plan! "Bang!" Let our arms on ar - mor
 Ra - ta - plan! "Bang!" Let our arms thus
 Ra - ta - plan! "Bang;" the drums go "Bang." Let our ar - mor
 Ra - ta - plan! "Bang;" the drums go "Bang." Let our ar - mor

Musical score in G major (one sharp) and 2/4 time. The score consists of a vocal line and a piano accompaniment. The vocal line features lyrics such as "vig - 'rous bang. Let the arms on bra - zen", "Ra - ta - plan!", and "Bang!". The piano accompaniment includes a bass line and a treble line with chords and melodic fragments. There are several instances of "Bang!" in the vocal line, often accompanied by a long horizontal line indicating a sustained note or a specific rhythmic pattern. The score is divided into two systems, with the second system containing a double bar line.

Drive the foeman from our land. Heed the call! On, and

Drive the foeman from our land. Heed the call! On, and

Drive the foeman from our land. Heed the call! On, and

Drive the foeman from our land. Heed the call! On, and

Drive the foeman from our land. Heed the call! On, and

Drive the foeman from our own native land, New Amsterdam.

Drive the foeman from our own native land, New Amsterdam.

Drive the foeman from our own native land, New Amsterdam. Yes,

Allegro maestoso, alla marcia.

rall.



we will drive the foe from New Amster - dam!

rall.



we will drive the foe from New Amster - dam!

rall.



we will drive the foe from New Amster - dam! To glo-ry let us onward go,

rall.




we will drive the foe from New Amster - dam! To glo-ry let us onward go,

rall.



we will drive the foe from New Amster - dam! To glo-ry let us onward go, Come,

rall.



we will drive the foe from New Amster - dam!

rall.



we will drive the foe from New Amster - dam! To glo-ry let us onward go,

rall.



we will drive the foe from New Amster - dam! To glo-ry let us onward go, Come,

Allegro maestoso, alla marcia.

rall.



ff

To fame and glory let us onward go, Ye

To fame and glory let us onward go, Ye

Li-on-hearted Dutchmen, Slay the traitor foe! To fame and glory let us onward go, Ye

Li-on-hearted Dutchmen, Slay the traitor foe! To fame and glory let us onward go, Ye

Li-on-hearted Dutchmen, Slay the traitor foe! To fame and glory let us onward go, Ye

To fame and glory let us onward go, Ye

Li-on-hearted Dutchmen, Slay the traitor foe! To fame and glory let us onward go, Ye

Li-on-hearted Dutchmen, Slay the traitor foe! To fame and glory let us onward go, Ye

li - on - hearted Dutchmen, slay the foe. Away! A - way! The trumpet calls! To glo - ry, you must

li - on - hearted Dutchmen, slay the foe. Away! A - way! The trumpet calls! To glo - ry a -

Dutch - men, slay the foe. Away! A - way! lads! To glo - ry

Dutch - men, slay the foe. Yes, on to meet the foe. To glo - ry

Dutch - men, slay the foe. Away! A - way! The trumpet calls! To glo - ry

li - on - hearted Dutchmen, slay the foe. Away! A - way! The trumpet calls! To glo - ry. you must

Dutch - men, slay the foe. Away! A - way! Yes! To glo - ry a -

Dutch - men, slay the foe. Yes, on to meet the foe. To glo - ry

Dutch - men, slay the foe. Away! A way! The trumpet calls! To glo - ry

go, And slay the traitor foe. To glo-ry, a - way. *rall.*

way, Lead on! A-way! Yes, To glo-ry, a - way. *rall.*

and the grave. Lead on, To glo-ry, a - way. *rall.*

and the grave. Lead on, To glo-ry, a - way. *rall.*

and the grave. Lead on, To glo-ry, a - way. *rall.*

go, way, And slay the traitor foe. To glo-ry, a - way. *rall.*

and the grave. Lead on, To glo-ry, a - way. *rall.*

and the grave. Lead on, To glo-ry, a - way. *rall.*

(Curtain.)

rall.

a tempo.

Ped. *

Ped. *

ff

End of Act II.

ACT III.

Nº 16ª Lullaby.

(Katrina, Priscilla and Chorus.)

Andantino.

Katrina.

Priscilla.

Piano.

p

Katrina. *mf*

Priscilla.

p

mf

p

Sleep, you pretty win-some creatures, Angels bring ye sweet re - pose; Yes, compose your martial features, For a fierce and martial doze. While ye here lie steeped in slumber, May ye dream that ye are brave; Dream of battles without number, Dream a-bout a

dim.

dim.

And slum - ber; Sleep and slumber; Sleep, slumber sweet. *rall.*

soldier's grave. Sleep! — Sleep, slumber sweet. *rall.*

SOPR. I. *pp* And slumber, and slumber, Slumber sweetly, slumber sweet *rall.*

SOPR. II. *pp* And slumber, and slumber, Slumber sweetly, slumber sweet *rall.*

TENOR. *pp* And slumber, and slumber, Slumber sweetly, slumber sweet *rall.*

BASS. *pp* And slumber, and slumber, Slumber sweetly, slumber sweet *rall.*

Sleep! sleep! sleep! Slum - ber!

Allegretto grazioso.

mf Slum-ber on, cour - a - geous dears, Each with knapsack for a pil - low;

mf Slum-ber on, cour - a - geous dears, Each with knapsack for a pil - low;

Allegretto grazioso.

p marcato il movimento.

While a dream of car-nage cheers. *mf* Wil-low, wal-ly, wal-ly, wil-low,
 While a dream of car-nage cheers. *mf* Wil-low, wal-ly,
 Wil-low, wal-ly, wal-ly, wil-low,
 Wil-low, wal-ly,
 Wil-low, wal-ly, wal-ly, wil-low,

p rall. wal-ly, wil-low, wil-low. *p a tempo.* Slum-ber, war-like dear,
p rall. wal-ly, wil-low. *p a tempo.* Slum-ber, war-like dear,
p rall. wal-ly, wil-low, wil-low. *p a tempo.* Slum-ber, war-like dear,
p rall. wal-ly, wil-low. *p a tempo.* Slum-ber, war-like dear,
rall. Wil-low. *p a tempo.* Slum-ber, war-like dear,
p rall. Wal-ly, wil-low, wil-low. *p a tempo.* Slumber on, you war-like dear,
rall. *p*

dim. sempre *rall.* *pp*
 Lul - la - bies we sing to cheer, So sleep!
dim. sempre *rall.* *pp*
 Lul - la - bies we sing to cheer, So sleep!
dim. sempre *rall.* *pp*
 Lul - la - bies we sing to cheer, So sleep!
dim. sempre *rall.* *pp*
 Lul - la - bies we sing to cheer, So sleep!
dim. sempre *rall.* *pp*
 Lul - la - bies we sing to cheer, So sleep!

rall.
 Slum - ber sweet, Sleep, — so sleep!
rall.
 Slum - ber sweet, Slumber sweetly, and sleep.
pp *rall.*
 Slum - ber sweet, Sleep, — so sleep.
pp *rall.*
 Slum - ber sweet, Slumber sweetly, and sleep.
rall. *pp*
 Slumber sweetly, and sleep.
 Sleep, — so sleep.

morendo. *rall.* *Segue.*

Nº 16^b Dutch War-Song.

(Antony, Diedrich and Chorus.)

Allegro moderato.

Diedrich.

Antony.

SOPR! I.
SOPR! II.
TENOR.
BASS.

(Katrina and Priscilla with Soprani.)

Chorus

Allegro moderato.

Piano.

*ra. **

rall. f

1. Twelve hours a day are quite e-nough _____ For
quan-tities of Schnaps I drink, _____ I

rall.

1. Are quite enough,
2. Of Schnaps I drink;

f Sleepers, now a - wake! _____ *rall.*

f Sleepers, now a - wake! _____ *rall.*

f Sleepers, now a - wake! _____ *rall.*

f Sleepers, now a - wake! _____ *rall.*

f Sleepers, now a - wake! _____

ff
rall. **Pomposo.**

war-ri-ors to sleep and snore; When they are made of val'rous
 feel like Mars a might-y wight, When fair-ly drunk I have. I

To sleep and snore;
 A might-y wight;

stuff, And long to shed the foe-man's gore; Thus
 think, Suf-fi-cient bra-ver-y to fight; But

Of val'rous stuff, And long to shed the foe-man's gore;
 He has, he thinks, Suf-fi-cient bra-ver-y to fight;

ff *marc.*

far we have reposed in camp, As calm and peaceful as a clam; We've
 when a-gain I so-ber grow, I'm gen-tle as a lit-tle lamb, That's

cresc. *ff*
 met each foe like cold and damp, Like warriors, 1-2. yes, warri-ors of
 so with all of you, you know, Ye warriors, warriors,

Like warriors, 1-2. yes, warri-ors of
 Ye warriors, warriors,

cresc. *ff*

New Am - ster - dam, dam, dam, of New Am - ster - dam!

New Am - ster - dam, dam, dam, of New Am - ster - dam!

ff marc.

Tho' we've done

ff marc.

Tho' we've done

ff marc.

Tho' we've done

ff marc.

Tho' we've done

Like warriors, like

Like warriors, like

naught but stay in camp, We've met each foe like cold and damp, Like warriors, like

naught but stay in camp, We've met each foe like cold and damp, Like warriors, like

naught but stay in camp, We've met each foe like cold and damp, Like warriors, like

naught but stay in camp, We've met each foe like cold and damp, Like warriors, like

molto f

1.

warriors of New Am - ster - dam,dam,dam,of New Amster - dam. —

warriors of New Am - ster - dam,dam,dam,of New Amster - dam. —

warriors of New Am - ster - dam. —

warriors of New Am - ster - dam. —

warriors of New Am - ster - dam,dam,dam,of New Am - ster - dam. —

warriors of New Am - ster - dam,dam,dam,of New Am - ster - dam. —

sfz

2.

2. When dam! —

dam! —

dam! —

dam! —

dam! —

dam! —

rall.

Nº 17. Country Dance and Chorus of Fiddlers.

Piano.

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a triplet of eighth notes (F#, G, A) followed by a quarter note (B) and a half note (C). The bass line consists of a steady eighth-note accompaniment of F#, G, A, B, C, D, E, F#.

The second system continues the piano introduction. The treble clef melody includes a triplet of eighth notes (B, C, D) and a quarter note (E). The bass line continues with eighth-note accompaniment, featuring some dynamic markings like accents (>) and slurs.

SOPRANI.
TENOR.
BASS.

ff

Come, lads, and play us your mer-ri-est lay;

Come, lads, and play us your mer-ri-est lay;

The vocal introduction consists of three staves: Soprano, Tenor, and Bass. The Soprano and Tenor parts begin with a rest, followed by the lyrics "Come, lads, and play us your mer-ri-est lay;". The Bass part remains silent. The music is marked *ff* and includes triplet markings over the words "mer-ri-est".

The piano accompaniment for the first vocal line features a treble clef melody with triplet markings over the words "mer-ri-est" and a *ff* dynamic marking. The bass line continues with eighth-note accompaniment.

Let us pre - tend 'tis a gay hol - i - day. Come, now, a tune!

Pre - tend 'tis a gay hol - i - day.

Let us pre - tend 'tis a gay hol - i - day.

The second vocal line includes three staves: Soprano, Tenor, and Bass. The Soprano part has the lyrics "Let us pre - tend 'tis a gay hol - i - day. Come, now, a tune!". The Tenor part has "Pre - tend 'tis a gay hol - i - day.". The Bass part has "Let us pre - tend 'tis a gay hol - i - day.". The piano accompaniment features a treble clef melody with triplet markings and a *ff* dynamic marking.

The piano accompaniment for the second vocal line features a treble clef melody with triplet markings and a *ff* dynamic marking. The bass line continues with eighth-note accompaniment.

Strike up your fiddles! play well as you may,
 Come, lads, a tune! Play your fiddles well as you may,
 Come, lads, a tune! Play your fiddles well as you may,

While in the dance we will make hol-i-day. Let us pre-
 While in the dance we will make hol-i-day. Fa la!
 We make hol-i-day. Let us pre-

tend 'tis a hol-i-day. Cares of war all for-getting; Let us make hol-i-
 Fa la la! Fa la!
 tend 'tis a hol-i-day.

day. To day.

Cares of war all for - getting; Let us make hol - i - day.

To - day.

Allegro con spirito.

If King Cole, was a

If King Cole, was a

Allegro con spirito.

mer - ry old soul, We'll be mer - ri - er souls than he; — For

mer - ry old soul, We'll be mer - ri - er souls than he; — For

fiddlers but three, Old King Cole once had he, While we have more, man-y more, than his

fiddlers but three, Old King Cole once had he, We have more, man-y more, than his

cresc. *ff*

fid - dlers three. He had his fid - dlers three, Fine

fiddlers so free. He called for his fid - dlers, fid - dlers three, He

cresc. *ff*

fiddlers might be; But we have more than he, We have more than his fid - dlers

called for his pipe, And he called for his bows And he called for his fid - dlers so

rall.

Più mosso.

three. Now ev-'ry fiddler here, Has a fine fid-dle, And a ver-y fine fiddle has
free. Now ev-'ry fiddler here, Has a fine fid-dle, And a ver-y fine fiddle has

Più mosso.

SOPR.
CONTR.
TENOR.
BASS.

Has he!
Has he!

he, has he; A fiddle has he, has he. Fiddle dee, dee, Happy
he, has he; A fiddle has he, has he. Fiddle dee, dee, Happy

poco rall.
poco rall.
ff *poco rall.*
ff *poco rall.*
poco rall.

Yes, we see! Gay and free.
Yes, we see! Gay and free.
fiddlers are we. Fid-dle, dee, dee, Sing the fid-dlers so free.
fiddlers are we. Fid-dle, dee, dee, Sing the fid-dlers so free.

Allegro à la Valse.

SOPR.
CONTR.
TENORI.
BASSI.

Fa, la, la, la, la, la, Fa, la, la, la, la.

Allegro à la Valse.

f marcato.

ff

Fa, la, la, la, la, la. Fa, la, la, la, la. Fa, la, la, la, la, la.

Fa, la, la, la, la, la. Fa, la, la, la, la.

Fa, la, la, la, la, la.

ff

Fa, la, la, la, la, la.

Fa, la, la, la, la.

Fa, la, la, la, la.

TENOR SOLO.

la, la, la, la, la. Fiddle, fiddle, dum, dum, dum, dum. Fiddle, fiddle, dum, dum, dum, dum.

la, la, la, la, la. dum, dum, dum, dum, dum, dum, dum,

We've

fid - dlers rare, who can com - pare With
 dum. Fid-dle, diddle, dum, dum, dum, dum, Fiddle, did-dle, dum, dum, dum,
 dum, Fid - dle, dum, dum, dum, dum, dum,

cresc.
 old King Cole's and his fid - dlers three; We've
cresc.
 dum. Fiddle, diddle, dum, dum, dum, Dum, Fid-dle, did-dle, dum, Fiddle, diddle,
cresc.
 Dum, dum, Dum, dum, Dum, dum, dum, dum,

fid - dlers rare, that can com - pare With
 dum, Fiddle, diddle, dum, Fiddle, diddle, dum, Fiddle, diddle, dum, dum, With
 dum, Fiddle, diddle, dum, Fiddle, diddle, dum, Fiddle, diddle, dum, dum, With
 With
 With
 With

Nº 18. Song of the Flag.

Miles.

Andante con moto.

Miles.

Piano.

Miles.

1. Here's a song for the flag, that shall give us The freedom and worship we
 2. O, a na-tion whose king has ar-rayed it In pomp, with the monarch can

prize;— 'Tis an emblem to us sent from heaven, With stars and with hue of the
 fall, — But our land is what we now have made it, The na-tion be-long to us

skies;— Its blue and white are a - dorn - ing The skies when the days are most
 all;— Our flag! may glo - ry at - tend it, In bat-tle its triumphs in -

mf *cresc.*

bright;— Its red is the blush of the morn - ing, Its stars are the lamps of the crease;— In war may we ev - er de - fend it, And love it for - ev - er in

ff **Allegro maestoso.**

night. — 1_2. That flag shall lead to glory Our soldiers true and brave, It

ff *rall.* *ff* **Allegro maestoso.**

ff *rall.* *ff*

waves a - bove the Land we love, And shall for - ev - er wave;— It

molto f e largamento.

tells our he - ros' sto - ry, It tells of lib - er - ty; Yes, it shall wave for -

molto f

1. *rall.*

ev-er, The banner of the free.

SOPR. I.

SOPR. II.

TENOR.

BASS.

f Sing! sing of the

f Sing! sing of the

f Sing! sing of the

f Sing! sing of the

1. *ff*

2. *ff*

peace. — That

flag, — Sing! sing to the flag. — That

flag, — Sing! sing to the flag. — That

flag, — Sing! sing to the flag. — That

flag, — Sing! sing to the flag. — That

ff *rall.*

ff *rall.*

Allegro maestoso.

flag shall lead to glo-ry, Our sol-diers,true and brave; — It *cresc.*

flag shall lead to glo-ry, Our sol-diers,true and brave; — It *cresc.*

flag shall lead to glo-ry, Our sol-diers,true and brave; — It *cresc.*

flag shall lead to glo-ry, Our sol-diers,true and brave; — It *cresc.*

flag shall lead to glo-ry, Our sol-diers,true and brave; — It *cresc.*

Allegro maestoso.

ff *cresc.*

waves a-bove the Land we love, And shall for-ev-er wave; — It *ff.*

waves a-bove the Land we love, And shall for-ev-er wave; — It *ff.*

waves a-bove the Land we love, And shall for-ev-er wave; — It *ff.*

waves a-bove the Land we love, And shall for-ev-er wave; — It *ff.*

waves a-bove the Land we love, And shall for-ev-er wave; — It *ff.*

ff

cresc.
 tells the he-ros' sto-ry, Who died for lib - er - ty; Yes, it shall wave for-
cresc. *ff*
 tells the he-ros' sto-ry. Who died for lib - er - ty; Yes, it shall wave for-
cresc. *ff*
 tells the he-ros' sto-ry, Who died for lib - er - ty: Yes, it shall wave for-
cresc. *ff*
 tells the he-ros' sto-ry, Who died for lib - er - ty; Yes, it shall wave for-
cresc. *ff*

cresc.

rall. *molto f*
 ev - er The ban-ner of the free. Hur-rah! Hurrah! Hur - rah!_
rall. *molto f*
 ev - er The ban-ner of the free. Hur-rah! Hurrah! Hur - rah!_
rall. *molto f*
 ev - er The ban-ner of the free. Hur-rah! Hurrah! Hur - rah!_
rall. *molto f*
 ev - er The ban-ner of the free. Hur-rah! Hurrah! Hur - rah!_

rall. *molto f*

Nº 19. Song of the Cuckoo Clock.

Priscilla and Chorus.

Allegro commodo.

Piano.

Priscilla. *mf*

1. The
2. There's

rall.

p

pp leggiero.

con sentimento. poco rall. a tempo.

good old dame is knitting a - way, The good man toils in the harvest field; A -
time for work, and time for play, The night comes soon with its wan-ing light; Then

colla voce. a tempo.

f

las! for the world it is work - a - day, And the toil of all must their
af - ter the toil of the long, long day, We can gath - er a - round the

p

liv - ing yield. So the lads - must - reap, or winnow, or plow, Or with
hearth - fire bright. Then for ap - ples and ci - der, and home - ly cheer, Then for

mf

stur- dy arm they must wield the flail; While there's work for the lass - es
laugh and jest, and for ryhme and tune; Ah! those are then the hours we

Katrina.

1. While
2. Yes,

Priscilla.

too, I trow, With the spinning wheel, or the milk - ing pail. While
find most dear, And the hours that hur - ry a - way too soon. Yes,

Hendrick.

1. While
2. Yes,

Antony.

1. While
2. Yes,

ev - er and aye, thro' the live - long day, Be it sunshine bright, or
this is the time when the cuc - koo's chime, We would ah! so glad - ly

ev - er and aye, thro' the live - long day, Be it sunshine bright, or
this is the time when the cuc - koo's chime, We would ah! so glad - ly

ev - er and aye, thro' the live - long day, Be it sunshine bright, or
this is the time when the cuc - koo's chime, We would ah! so glad - ly

ev - er and aye, thro' the live - long day, Be it sunshine bright, or
this is the time when the cuc - koo's chime, We would ah! so glad - ly

cresc.
 show - er; From the old Dutch clock on the mantel-shelf, The cuckoo it tells the
 stay; — As from yon old clock on the mantel-shelf, It sings all our mirth a -

cresc.
 show - er; From the old Dutch clock on the mantel-shelf, The cuckoo it tells the
 stay; — As from yon old clock on the mantel-shelf, It sings all our mirth a -

cresc.
 show - er; From the old Dutch clock on the mantel-shelf, The cuckoo it tells the
 stay; — As from yon old clock on the mantel-shelf, It sings all our mirth a -

cresc.
 show - er; From the old Dutch clock on the mantel-shelf, The cuckoo it tells the
 stay; — As from yon old clock on the mantel-shelf, It sings all our mirth a -

cresc. *f*

Allegretto.

hour.
way.

hour.
way.

hour.
way.

hour.
way.

hour.
way.

SOPR. I. II.
 1. 2. Cuc-koo, Cuc-koo, Cuc-koo, Cuc-koo, hear!

TENOR. *pp*
 1. It tells the hour!
 2. Our mirth a - way!

BASS. *pp*
 1. It tells the hour!
 2. Our mirth a - way!

Allegretto.

Ad. * *Ad.* *

Priscilla. *mf*

1-2. Cuckoo, Cuckoo, the hour is fly-ing fast; Cuckoo, Cuckoo, the

cresc.

day will soon be past; Cuckoo, Cuckoo, there's work for all to do; So

poco rall.

Katrina. (ad lib.) *p*

Cuckoo, Cuckoo, the

Priscilla. *p ad lib.*

heed the warning cry: Cuc-koo, Cuckoo, Cuckoo, Cuc-koo!

Hendrick. (ad lib.) *p*

Cuckoo, Cuckoo, the

Antony. (ad lib.) *p*

Cuckoo, Cuckoo, the

SOPR. I. *p*

Hark! _____ the

Cuckoo, Cuckoo, the

SOPR. II. *p*

Cuckoo, Cuckoo, the

TENOR. *p*

Cuckoo, Cuckoo, the

BASS. *p*

Cuckoo, Cuckoo, the

p

Hark! _____ the

hours are fly - ing fast; Cuc-koo, Cuckoo, the day will soon be past;

hours are fly - ing fast; Cuc-koo, Cuckoo, the day will soon be past;

hours are fly - ing fast; Cuc-koo, Cuckoo, the day will soon be past;

hours are fly - ing fast; Hark! the day will soon be past;

hours are fly - ing fast; Cuc-koo, Cuc-koo, the day will soon be past;

hours are fly - ing fast; Cuc-koo, Cuc-koo, the day will soon be past;

hours are fly - ing fast; Cuc-koo, Cuc-koo, the day will soon be past;

hours are fly - ing fast; Hark! the day will soon be past;

Cuc-koo, Cuckoo, there's work for all to do, So heed the warning cry: Cuc-

Cuc-koo, Cuckoo, there's work for all to do, So heed!

Yes! there's work for all to do, So heed the warning cry: Cuc-

There's work for all to do, So heed!

Cuc-koo, Cuckoo, there's work for all to do, So heed the warning cry: Cuc-

Cuc-koo, Cuckoo, there's work for all to do, So heed!

Yes! there's work for all to do, So heed the warning cry: Cuc-

There's work for all to do, So heed!

Cuc-koo, Cuckoo, there's work for all to do, So heed the warning cry: Cuc-

Cuc-koo, Cuckoo, there's work for all to do, So heed!

Yes! there's work for all to do, So heed the warning cry: Cuc-

There's work for all to do, So heed!

Cuc-koo, Cuckoo, there's work for all to do, So heed the warning cry: Cuc-

Cuc-koo, Cuckoo, there's work for all to do, So heed!

Yes! there's work for all to do, So heed the warning cry: Cuc-

There's work for all to do, So heed!

koo, Cuc-koo, Cuc-koo, Cuc - koo, Cuc-koo, Cuc-koo, Cuc - koo!
 Cuc-koo, Cuc-koo, Cuc - koo, Cuc-koo, Cuc-koo, Cuc - koo!
 koo, Cuc-koo, Cuc-koo, Cuc - koo, Cuc-koo, Cuc-koo, Cuc - koo!
 heed! Cuc - koo, Heed Cuc - koo!
 koo, Cuc-koo, Cuc-koo, Cuc - koo, Heed Cuc - koo!
 Cuc-koo, Cuc-koo, Cuc - koo, Heed Cuc - koo!
 koo, Cuc-koo, Cuc-koo, Cuc - koo, Heed Cuc - koo!
 heed! Cuc - koo, Heed Cuc - koo!

rall. mf
rall. mf
rall. mf
rall. pp
pp
pp
pp
pp
rall.
p

pp
rall.
p

N^o. 20. Finale. III.

Allegro.

Katrina.
Barbara.

Hur-rah! — Hurrah! — Now peace is pro-

Dame S.
Priscilla.

Hur-rah! — Hurrah! Hurrah! Now peace is pro-

Hendrick.
Captain.
The Governor.

Hur-rah! — Hurrah! Hurrah! Now peace is pro-

Miles.
Diedrich.
Antony.

Hurrah! Hurrah!
Hur-rah! — Hur-rah! — Now peace is pro-

SOPR. I. II.

Hur-rah! — Hurrah! Hurrah! Now peace is pro-

TENOR.

Hur-rah! — Hurrah! Hurrah! Now peace is pro-

BASS.

Hur-rah! — Hur-rah! — Now peace is pro-

Allegro.

Piano.

The musical score consists of eight staves. The first seven staves are vocal parts, and the eighth is the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro' and the dynamics are 'ff'. The lyrics are 'Hur-rah! — Hurrah! — Now peace is pro-'. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

claim'd. —

claim'd. —

claim'd. —

claim'd. —

claim'd. — à 2

claim'd. — Sing mer-ri-ly, Sing so cheer-i-ly, hap-pi-ness now must

claim'd. — Sing so cheer-i-ly, hap-pi-ness now must

claim'd. — Sing, let hap-pi-ness

Pia. *

Lov-ers at last will u-nite, fair be their fu-ture, and bright, For with-out

reign! Now lov-ers u-nit-ed, the

reign! Now lov-ers u-nit-ed, the

reign! Now lov-ers u-nit-ed, the

cresc.

Love will u - nite; The future is fair and bright.

Hendr. & Captain.

So bright! Fair-est and bright.

Love Vic-try is vain: So let the fu - ture be fair and bright.
 fu - ture and pres-ent is fair-est and bright.
 fu - ture and pres-ent is fair-est and bright.
 fu - ture and pres-ent is fair and bright.
 time, is fair, is fair and bright.

Sing we merri-ly, Sing we cheer-i - ly, Love is ev - er vic -
 Sing, and cheer, for Love's vic -

cresc.

Hendr. Capt. Governor.

Sing - ing so cheer - i - ly, Love is vic -
 Sing, and cheer, for Love has

cresc.

Katrina & Barbara.

ff
 to - ri - ous! With - out, love is the Vic - tory

Dame S. & Priscilla.

ff
 to - ri - ous! Sing — we mer - ri - ly, sing, for

Hendrick. Capt.

ff
 to - ri - ous! Sing - ing, bring - ing

ff **Miles.**

won! — Shout and sing, bring - ing

Diedr. Antony.

sing, bring - ing
 sing, bring

Sing — we mer - ri - ly, sing — we cheer - i - ly,

ff
 Shout and sing, for

ff

Shout and sing, and

ff

Shout and sing, and

ff

vain. For hap-pi-ness now, yes, now— must

hap-pi-ness now must reign, yes, now, must

ros - es! Hap - pi - ness ev - - er will

ros - es! Joy and love will

ros - es! Joy and love will

hap-pi-ness now must reign. Hail to the bride-grooms and brides! Hail to the

hap-pi-ness now must reign. So hail the

ros - - es bring, and hail the

ros - - es bring, and hail the

ros - - es bring, and hail the

reign. Gai - ly sing-ing, Hail to the bride-grooms and to the

reign. Gai - ly sing-ing, Hail to the bride-grooms and

reign. Gai - ly sing-ing, Hail to the grooms and

reign. Gai - ly sing-ing, Hail to the grooms and

bride-grooms and brides! bride-grooms and to the

brides! Gai - ly sing-ing, Hail to the grooms and

brides! Gai - ly sing-ing, Hail to the bridegrooms and

brides! Gai - ly sing-ing, Hail to the grooms and

cresc. *rall.*
 brides! So merri-ly sing-ing, merri-ly sing! Vic'try now with us brides.

cresc. *rall.*
 brides! Sing, hail, sing, hail! Vic'try now with us brides. And

cresc. *rall.*
 brides! So sing, hail, so sing, hail! Vic'try now with us brides. And

cresc. *rall.*
 brides! Sing, hail, sing, hail! Vic'try now with us brides. And

cresc. *rall.*
 brides! Sing, hail, sing, hail! Vic'try now with us brides. —

cresc. *rall.*
 brides! So mer-ri-ly sing-ing, mer-ri-ly sing!
 brides! Sing, hail! sing, hail! Vic'try now with us brides. —

cresc. *rall.*
 brides! Sing, hail! sing, hail! Vic'try now with us brides. —

cresc. *rall.*
 brides! Sing, hail! sing, hail! Vic'try now with us brides.

mf *cresc.* *ff rall.*

Vivace.

peace shall be now pro - claimed.

peace shall be now pro - claimed.

peace shall be now pro - claimed.

Govern. Solo

To my house let

Antony. Solo.

There is peace through-out the Land!

Vivace.

them be guid-ed, In their mar - i - tal ar - ray; And a feast shall

Let the joy be most de-cid-ed,
Love is mine!
be provid-ed, All in honor of the day. Let the joy be most de-cid-ed,
Let the joy be most de-cid-ed,
Let the joy be most de-cid-ed,

Put a-side all griefs and cares; Let our joy be most de-cid-ed, Bid begone to
Put a-side all griefs and cares; Let our joy be most de-cid-ed, Bid begone to
Why re-pine? Put care a-way! For to -
Put a-side all griefs and cares; Let our joy be most de-cid-ed, Bid begone to
Put a-side all griefs and cares; Let our joy be most de-cid-ed, Bid begone to
Put a-side all griefs and cares; Let our joy be most de-cid-ed, Bid begone to
Let our joy be most de-cid-ed; Bid begone to
Let our joy be most de-cid-ed; Bid begone to
Let our joy be most de-cid-ed; Bid begone to
Let our joy be most de-cid-ed; Bid begone to

griefs and cares.
griefs and cares.

day!

Governor. Solo.

griefs and cares. With a hip, hurrah, and a three times three, Let us greet the happy

griefs and cares.
griefs and cares.
griefs and cares.
griefs and cares.

poco ritard.

ff marc.
With a hip, hurrah, And a three times three; We will greet the hap-py

With a hip, hurrah, And a three times three; We will greet the hap-py

pairs, With a hip, hurrah, And a three times three; We will greet the hap-py

With a hip, hurrah, And a three times three; We will greet the hap-py

With a hip, hurrah, And a three times three; We will greet the hap-py

With a hip, hurrah, And a three times three; We will greet the hap-py

With a hip, hurrah, And a three times three; We will greet the hap-py

With a hip, hurrah, And a three times three; We will greet the hap-py

ff

Tempo di Valse.

Katrina.

pairs. _____ *rall.* Ha, ha, ha, ha!

Barbara.

pairs. _____ *rall.* Ha, ha, ha, ha!

Dame S.

pairs. _____ *rall.* Ha, ha, ha, ha!

Priscilla.

pairs. _____ *rall.* Ha, ha, ha, ha!

Hendr.

pairs. _____ *rall.* Ha, ha, ha, ha!

Captain.

pairs. _____ *rall.* Ha, ha, ha, ha!

Govern.

pairs. _____ *rall.* Ha, ha, ha, ha!

Miles.

pairs. _____ *rall.* Ha, ha, ha, ha!

Diedr.

pairs. _____ Ha, ha, ha, ha!

Antony.

pairs. _____ Ha, ha, ha, ha!

Tempo di Valse.

pairs. _____

Tempo di Valse.

pairs. _____

Tempo di Valse.

pairs. _____

Tempo di Valse.

ff rall.

vain, All in vain! Ha, ha, ha! Love is not in vain.

vain, All in vain! Ha, ha, ha! Love is not in vain.

vain, All in vain! Ha, ha, ha! Love is not in vain.

vain, All in vain! Ha, ha, ha! Love is not in vain.

vain, All in vain! Ha, ha, ha, ha! Love is not in vain.

vain, All in vain! Ha, ha, ha, ha! Love is not in vain.

vain, All in vain! Ha, ha, ha, ha! Love is not in vain.

vain, All in vain! Ha, ha, ha, ha! Love is not in vain.

vain, All in vain! Ha, ha, ha, ha! Love is not in vain.

vain, All in vain! Ha, ha, ha, ha! Love is not in vain.

vain, All in vain! Ha, ha, ha, ha! Love is not in vain.

vain, All in vain! Ha, ha, ha, ha! Love is not in vain.

Is vain! Ha, ha, ha, ha! Love is not in vain.

Is vain! Ha, ha, ha, ha! Love is not in vain.

Is vain! Ha, ha, ha, ha! Love is not in vain.

Is vain! Ha, ha, ha, ha! Love is not in vain.

cresc. molto.

vain, not in vain. Ha, ha, ha! Cu-pid now shall reign. War-clouds have *cresc. molto.*

vain, not in vain. Ha, ha, ha! Cu-pid now shall reign. War-clouds have *cresc. molto.*

Ha, ha, ha, ha! Ha, ha, ha! Cu-pid now shall reign. War-clouds have *cresc. molto.*

Ha, ha, ha, ha! Ha, ha, ha! Cu-pid now shall reign. War-clouds have *cresc. molto.*

Ha, ha, ha, ha! Cu - pid shall reign. War-clouds have *cresc. molto.*

Ha, ha, ha, ha! Cu - pid shall reign. War-clouds have *cresc. molto.*

Ha, ha, ha, ha! Cu-pid now shall reign. War-clouds have *cresc. molto.*

Ha, ha, ha, ha! Cu-pid now shall reign. War-clouds have *cresc. molto.*

Ha, ha, ha, ha! Cu-pid now shall reign. War-clouds have *cresc. molto.*

Ha, ha, ha, ha! Cu-pid now shall reign. War-clouds have *cresc. molto.*

Ha, ha, ha, ha! Cu-pid now shall reign. War-clouds have *cresc. molto.*

Ha, ha, ha, ha! Cu-pid now shall reign. War-clouds have *cresc. molto.*

Ha, ha, ha, ha! Cu-pid now shall reign. War-clouds have *cresc. molto.*

Ha, ha, ha, ha! Cu-pid now shall reign. War-clouds have *cresc. molto.*

cresc. molto.

vain, With-out love is all vic-to-ry vain!
vain, With-out love is all vic-to-ry vain!
vain, With-out love is all vic-to-ry vain!
vain, With-out love is all vic-to-ry vain!
vain, With-out love is all vic-to-ry vain!
vain, With-out love is all vic-to-ry vain!
vain, With-out love is all vic-to-ry vain!
vain, With-out love is all vic-to-ry vain!
vain, With-out love is all vic-to-ry vain!
vain, With-out love is all vic-to-ry vain!
vain, With-out love is all vic-to-ry vain!
vain, With-out love is all vic-to-ry vain!
vain, With-out love is all vic-to-ry vain!
vain, With-out love is all vic-to-ry vain!
vain, With-out love is all vic-to-ry vain!

rall.
rall.
rall.
rall.
rall.
rall.
rall.
rall.
rall.
rall.
rall.
rall.
rall.
rall.
rall.

a tempo. molto marc.

ff

End of Opera.