KURT WEILL
MAXWELL ANDERSON

KNICKERBOCKER HOLIDAY

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A Musical Comedy

Music by

KURT WEILL

Book and Lyrics by

MAXWELL ANDERSON

VOCAL SCORE

Price $6.00

CRAWFORD MUSIC CORPORATION
RKO Building Rockefeller Center
New York, N.Y.
Printed in the U. S. A.

First Performance at the Ethel Barrymore Theatre, New York, November 7th, 1938.

The Playwrights' Company

presents

KNICKERBOCKER HOLIDAY

A Musical Comedy

Music by KURT WEILL Book and Lyrics by MAXWELL ANDERSON

Production staged by
JOSHUA LOGAN

Production designed by
JO MIELZINER

Musical Direction by
MAURICE ABRAVANEL

Costumes designed by
FRANK BEVAN

Dances by
CARL RANDALL and EDWIN DENBY

Entire musical arrangement and orchestrations by KURT WEILL

CAST

(In order of appearance)

WASHINGTON IRVING	RAY MIDDLETON
ANTHONY CORLEAR	HARRY MEEHAN
TIENHOVEN	MARK SMITH
VANDERBILT	FRANCIS PIERLOT
ROOSEVELT	GEORGE WATTS
De PEYSTER	CHARLES ARNT
De VRIES	JOHN E. YOUNG
VAN RENSSELAER	JAMES PHILLIPS
VAN CORTLANDT, Jr.	RICHARD COWDERY
TINA TIENHOVEN	JEANNE MADDEN
BROM BROECK	RICHARD KOLLMAR
TENPIN	CLARENCE NORDSTROM
SCHERMERHORN	HOWARD FREEMAN
PIETER STUYVESANT	WALTER HUSTON
GENERAL POFFENBURGH	DONALD BLACK
MISTRESS SCHERMERHORN	EDITH ANGOLD

Citizens of New Amsterdam : Helen Carroll, Jane Brotherton, Carol Deis, Robert Arnold, Bruce Hamilton, Ruth Mamel, William Marel, Margaret MacLaren, Robert Rounseville, Rufus Smith, Margaret Stewart, Erika Zaranova, William Wahlert.

Soldiers : Albert Allen, Matthias Ammann, Dow Fonda, Warde Peters.

Fighters : The Algonquins.

SYNOPSIS OF SCENES

Washington Irving's Study. 1809

ACT I

The Battery. A Morning in 1647.

ACT II

SCENE 1. Interior of the Jail. Evening of the Same Day.

SCENE 2. The Battery. The Following Day.

MUSICAL PROGRAM

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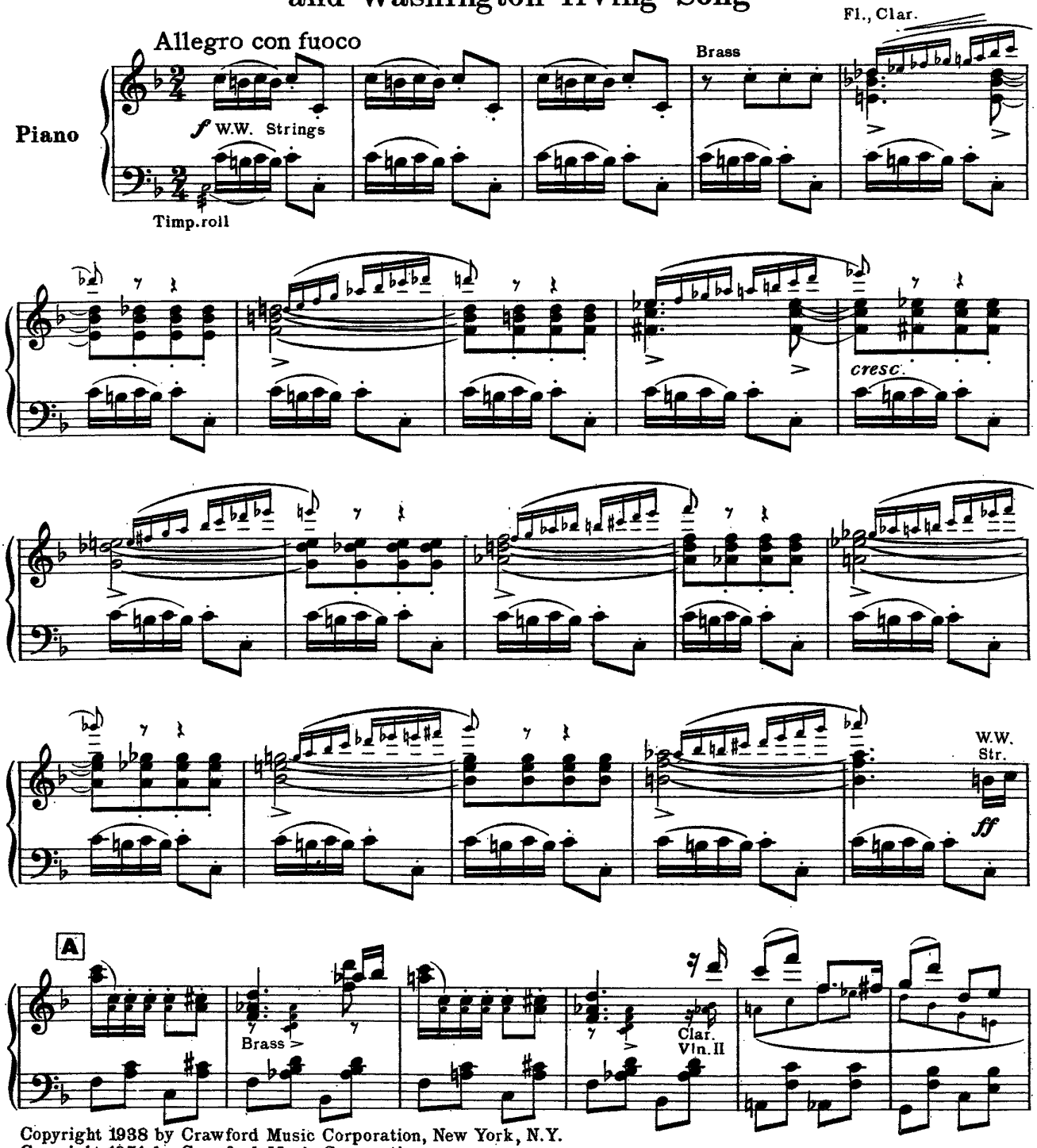
KNICKERBOCKER HOLIDAY

Lyrics by
Maxwell Anderson

Music by
Kurt Weill

No 1. Introduction
and Washington Irving Song



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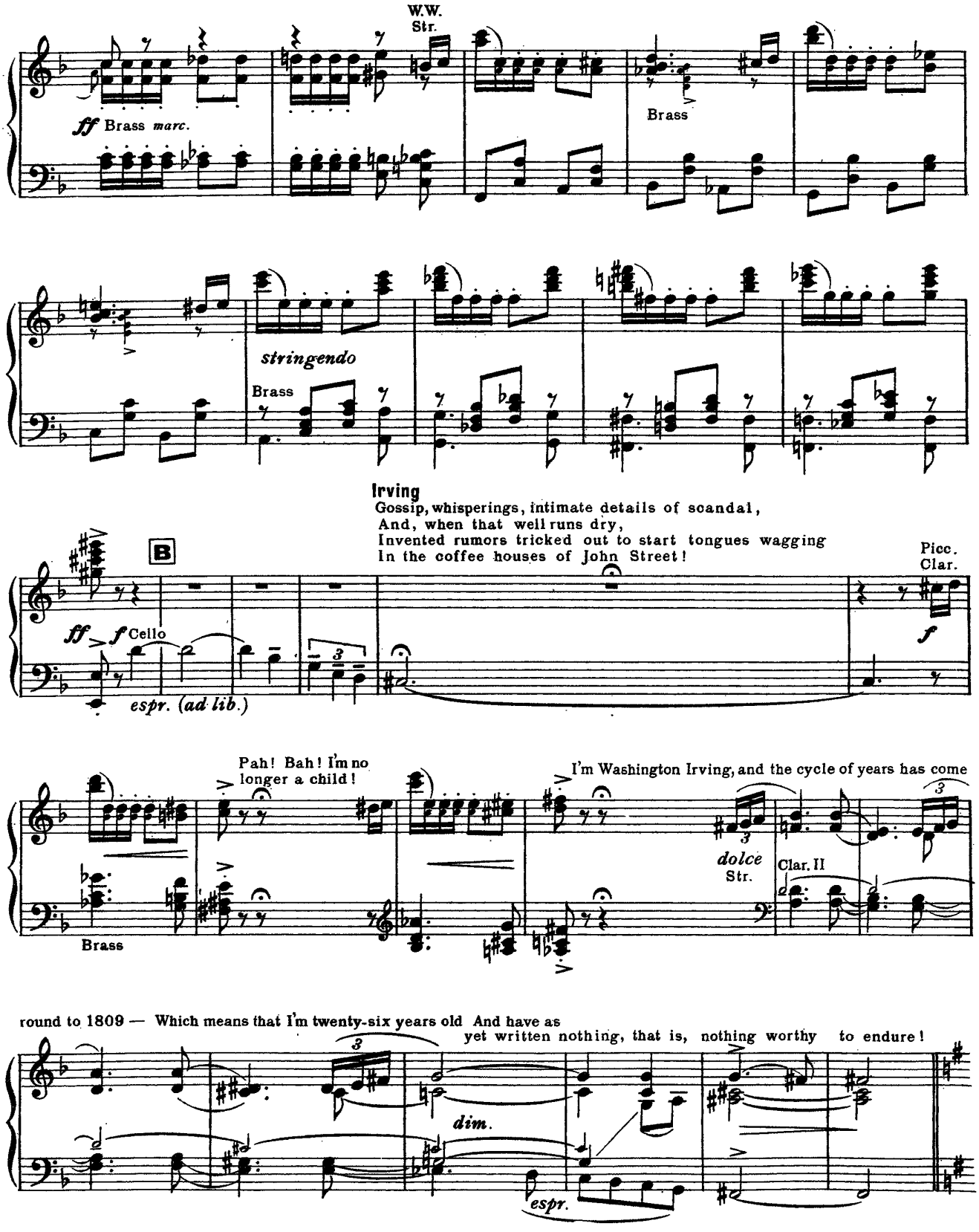
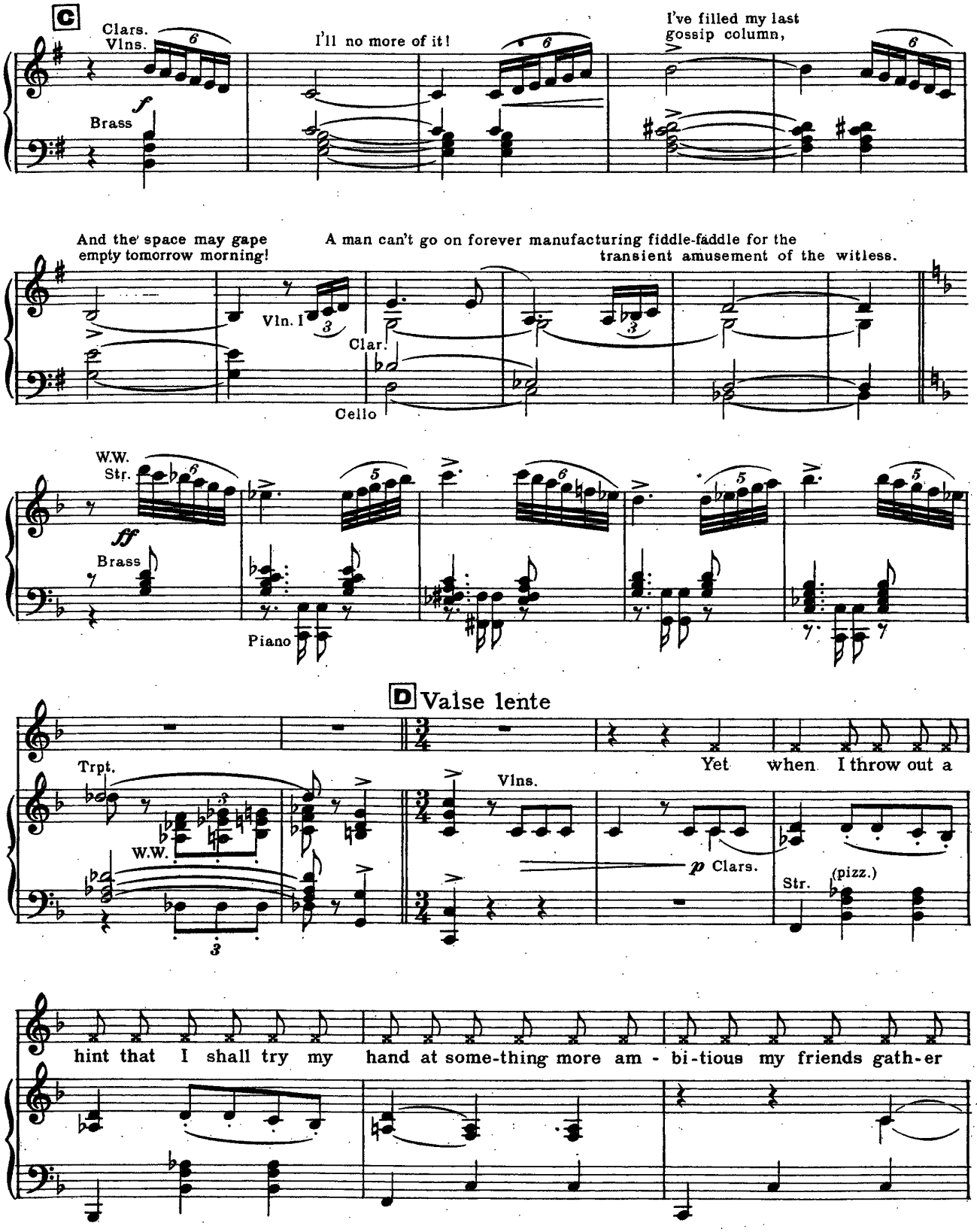
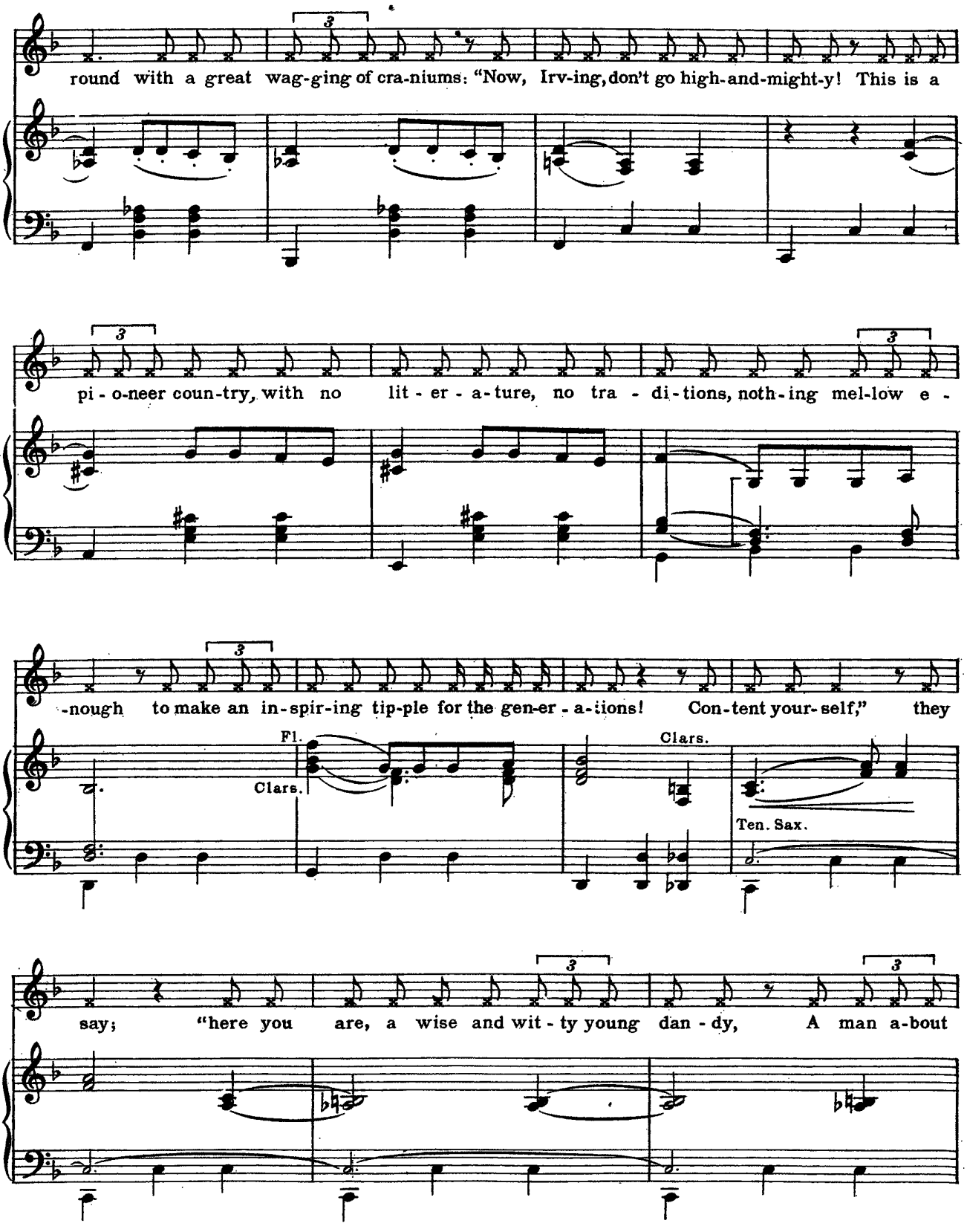
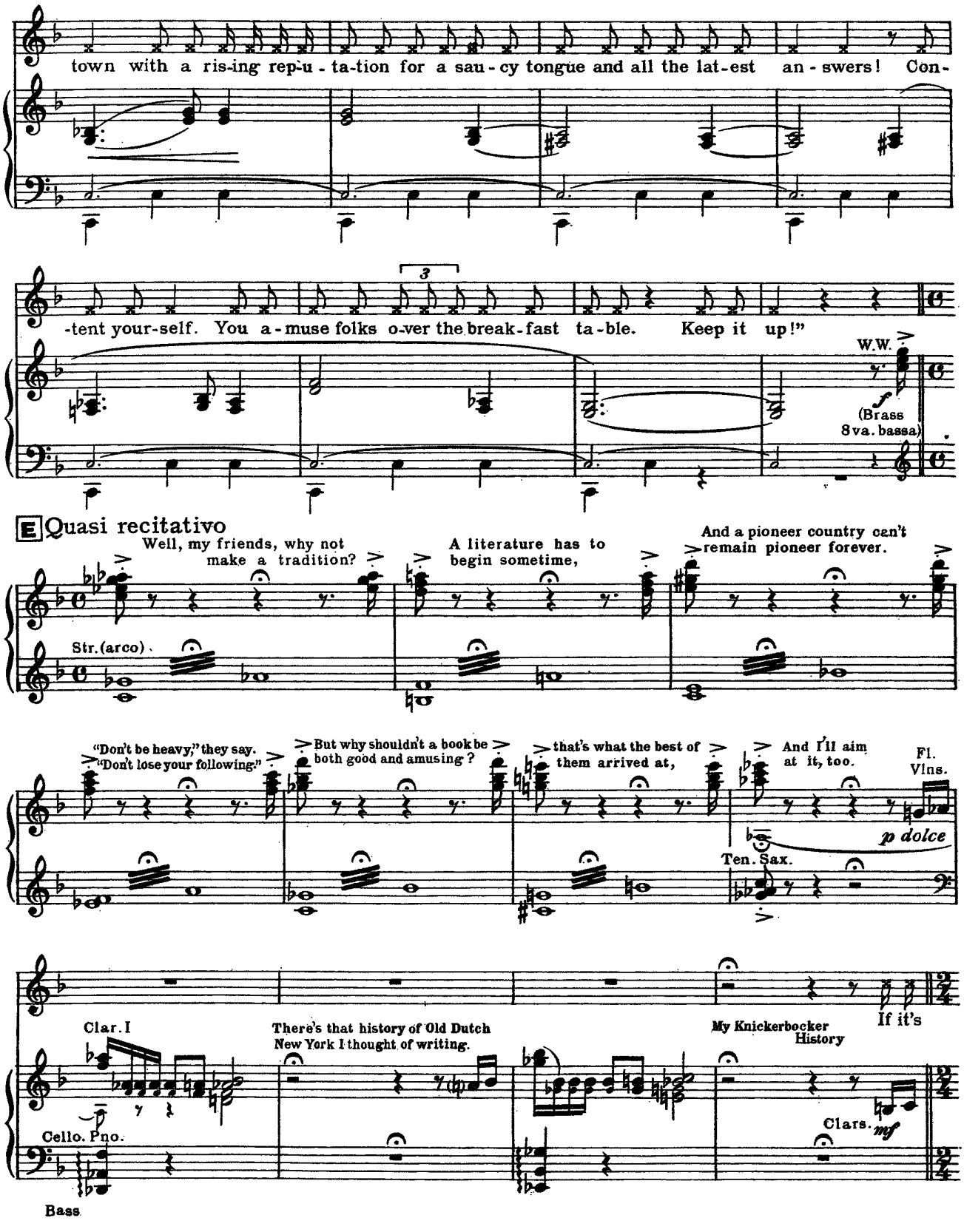

W.W.
Str.
ff Brass marc.
Brass
stringendo
Brass
Irving
Gossip, whisperings, intimate details of scandal,
And, when that well runs dry,
Invented rumors tricked out to start tongues wagging
In the coffee houses of John Street!
B
Picc.
Clar.
ff
f Cello
f
espr. (ad lib.)
Pah! Bah! I'm no longer a child!
I'm Washington Irving, and the cycle of years has come
dolce
Str.
Clar. II
Brass
round to 1809 — Which means that I'm twenty-six years old And have as yet written nothing, that is, nothing worthy to endure!
dim.
espr.


C
Clars.
Vlns.
f
Brass
I'll no more of it!
I've filled my last
gossip column,
And the space may gape
empty tomorrow morning!
A man can't go on forever manufacturing fiddle-faddle for the
transient amusement of the witless.
Vln. I
Clar.
Cello
W.W.
Str.
ff
Brass
Piano
D Valse lente
Trpt.
W.W.
Vlns.
p Clars.
Str.
(pizz.)
Yet when I throw out a
hint that I shall try my hand at some-thing more am - bi-tious my friends gath-er


round with a great wag-ging of cra-niums: "Now, Irv-ing, don't go high-and-might-y! This is a
pi-o-neer coun-try, with no lit-er-a-ture, no tra-di-tions, noth-ing mel-low e-
-nough to make an in-spir-ing tip-ple for the gen-er-a-tions! Con-tent your-self," they
Fl.
Clars.
Clars.
Ten. Sax.
say; "here you are, a wise and wit-ty young dan-dy, A man a-bout


town with a ris-ing rep-u - ta-tion for a sau - cy tongue and all the lat-est an - swers! Con-
-tent your-self. You a - muse folks o-ver the break-fast ta - ble. Keep it up!"
3
W.W.
f
(Brass 8va. bassa)
E Quasi recitativo
Well, my friends, why not make a tradition?
A literature has to begin sometime,
And a pioneer country can't remain pioneer forever.
Str.(arco)
"Don't be heavy," they say. "Don't lose your following."
But why shouldn't a book be both good and amusing?
that's what the best of them arrived at,
And I'll aim at it, too.
Fl. Vlns.
p dolce
Ten. Sax.
Clar. I
There's that history of Old Dutch New York I thought of writing.
My Knickerbocker History
If it's
Cello. Pno.
Clars.
mf
Bass

F Allegretto

funny e-nough it will be read; If it's good e-nough it will en - dure— And in all the history of

Str. (pizz.) Br.

the world there's never been such a gathering of Pantalunatics as among those first fat Dutch settlers.

Str. (arco)

Of course, for the sake of popularity I'd be careful to keep the laughter innocent. There was a seamy side even to that isle of the blest, the old New Amsterdam; I'd have to gloss that over a bit here and there— Just here and there— Or I'd offend a lot of tony descendants Among our High Dutch aristocracy, And that, beyond question, would affect sales —and adversely. But I'll avoid that ——

G

Allegretto animato

(Spoken)

I'll make it all enchanting romance and good clean fun!

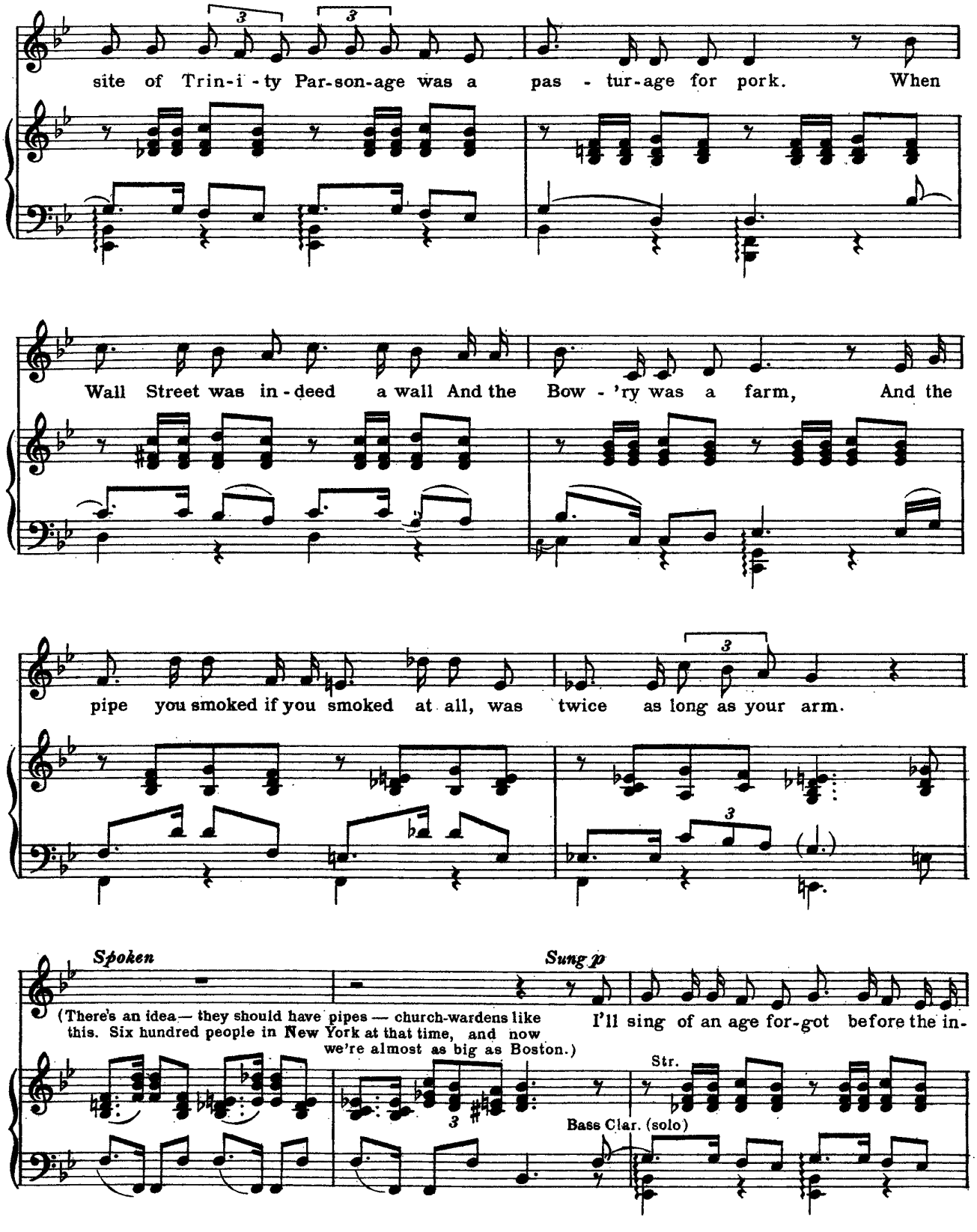
Vlns. Sax. *l.h.* *pp*

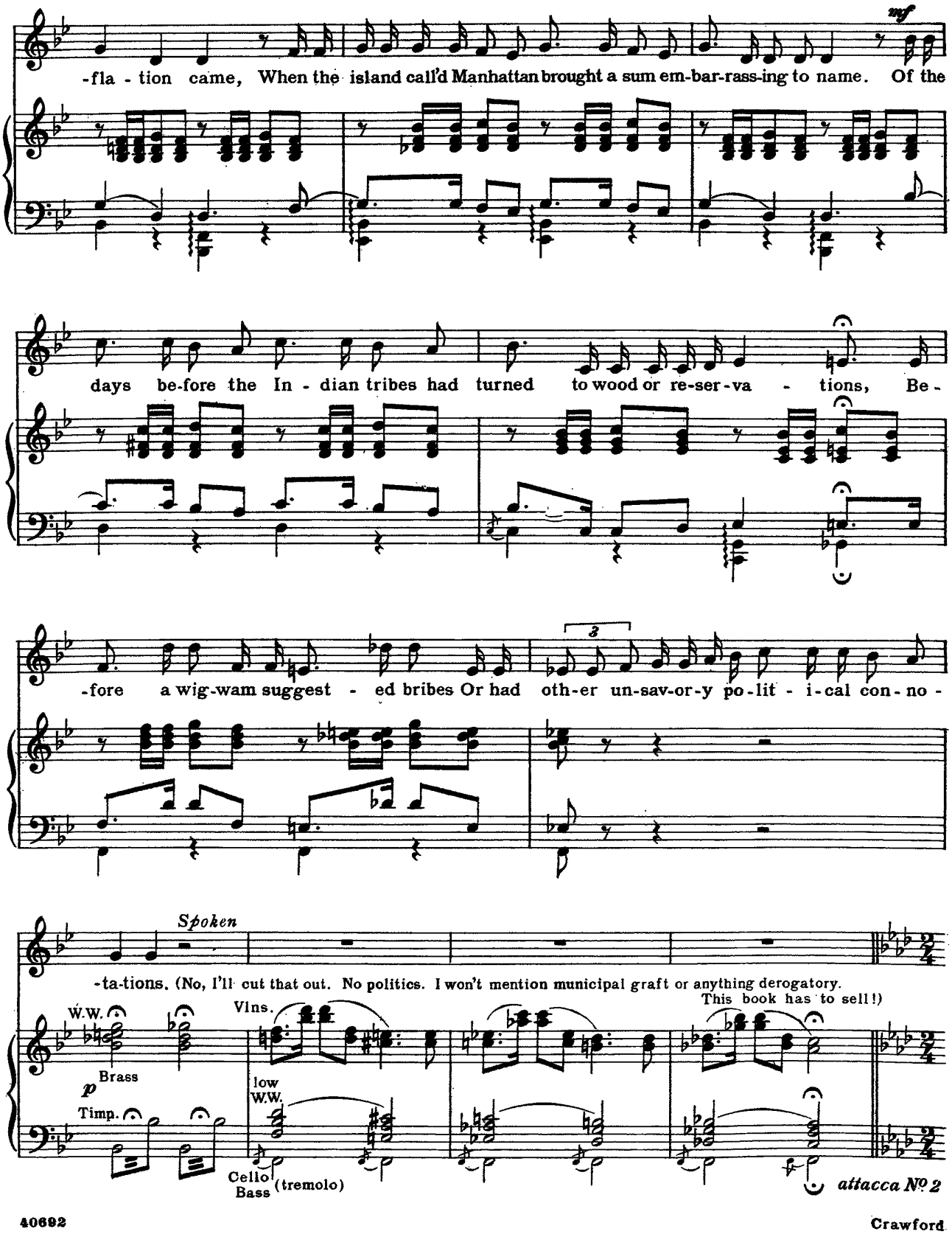
mf W.W. Cello etc.

(Sung)

I'll sing of a gold-en age in the his-to-ry of New York, When the

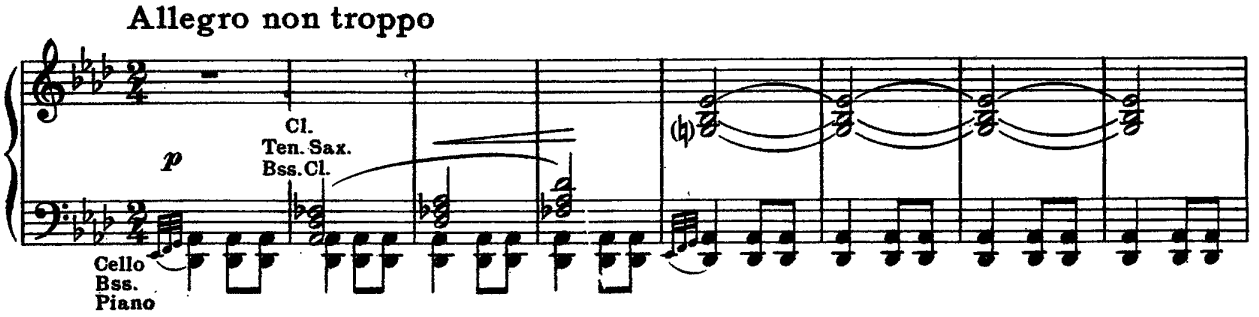
Trom.


site of Trin-i-ty Par-son-age was a pas-tur-age for pork. When
Wall Street was in-deed a wall And the Bow-'ry was a farm, And the
pipe you smoked if you smoked at all, was twice as long as your arm.
Spoken
(There's an idea— they should have pipes — church-wardens like this. Six hundred people in New York at that time, and now we're almost as big as Boston.)
Sung p
I'll sing of an age for-got before the in-
Str.
Bass Clar. (solo)

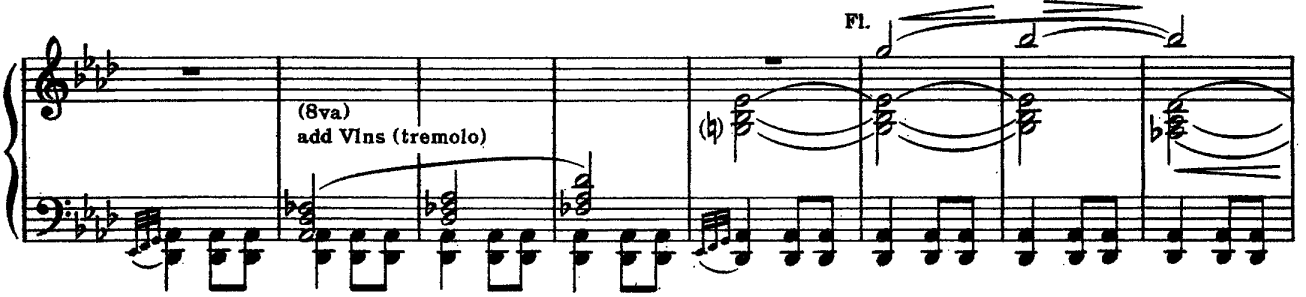

mf
-fla - tion came, When the island call'd Manhattan brought a sum em-bar-rass-ing to name. Of the
days be-fore the In - dian tribes had turned to wood or re-ser-va - tions, Be -
-fore a wig-wam suggest - ed bribes Or had oth-er un-sav-or-y po-lit - i-cal con-no -
3
Spoken
-ta-tions. (No, I'll cut that out. No politics. I won't mention municipal graft or anything derogatory.
This book has to sell!)
W.W.
Brass
p
Timp.
Vlns.
low
W.W.
Cello
Bass
(tremolo)
attacca No 2

Nº 2. Clickety-Clack

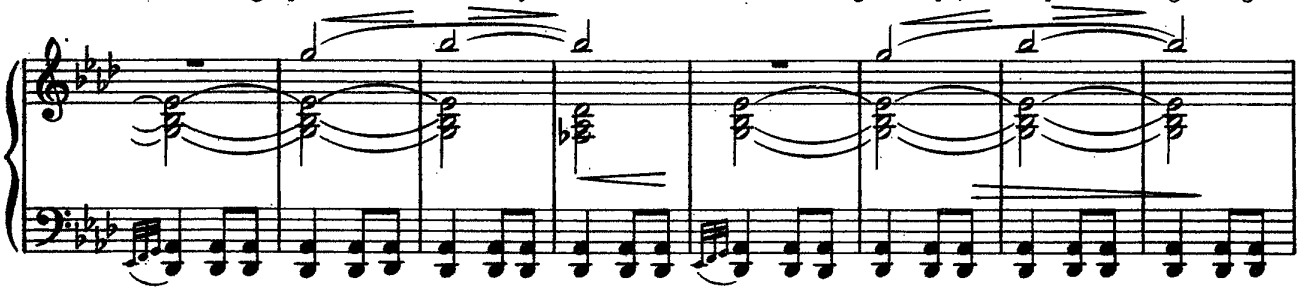
cue: **Irving:** I begin to see it. Yes, I think I begin to see it _ The Battery, circa 1647_ Stone piers along the waterfront, wind-



mills in the distance, Perhaps a ship at anchor behind the rows of houses with their corrugated roofs _ And then



dawn flushing up over ancient Brooklyn_ Little Dutch Maidens washing the steps, a trumpeter coming through_

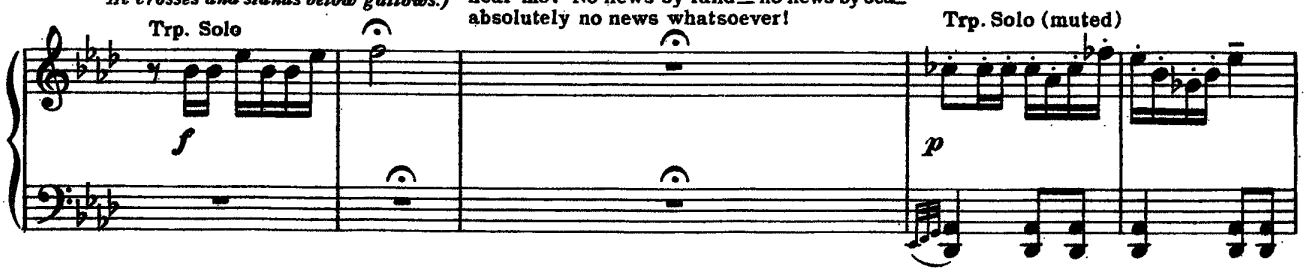


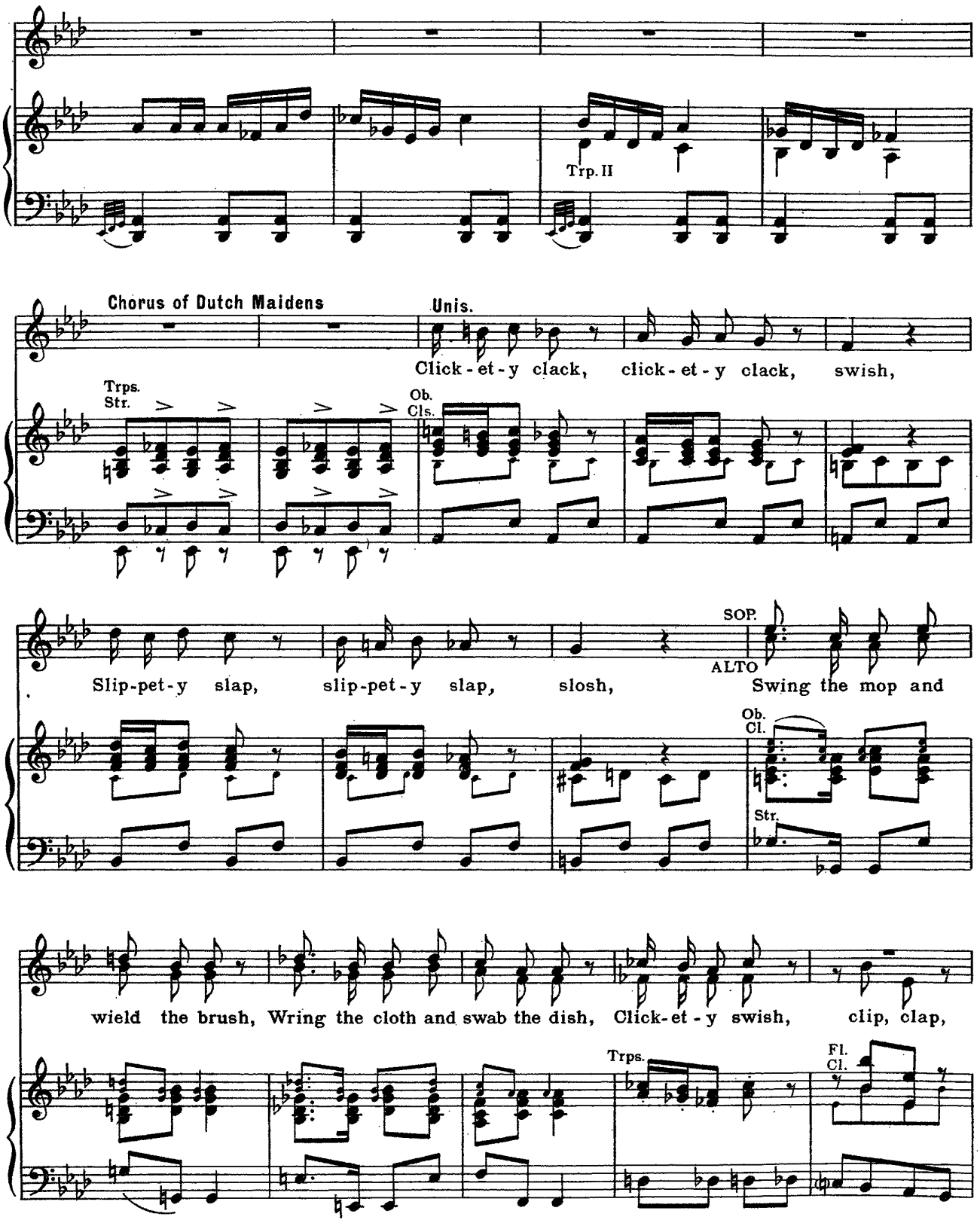
(Corlear enters left, blowing his bugle. He crosses and stands below gallows.)

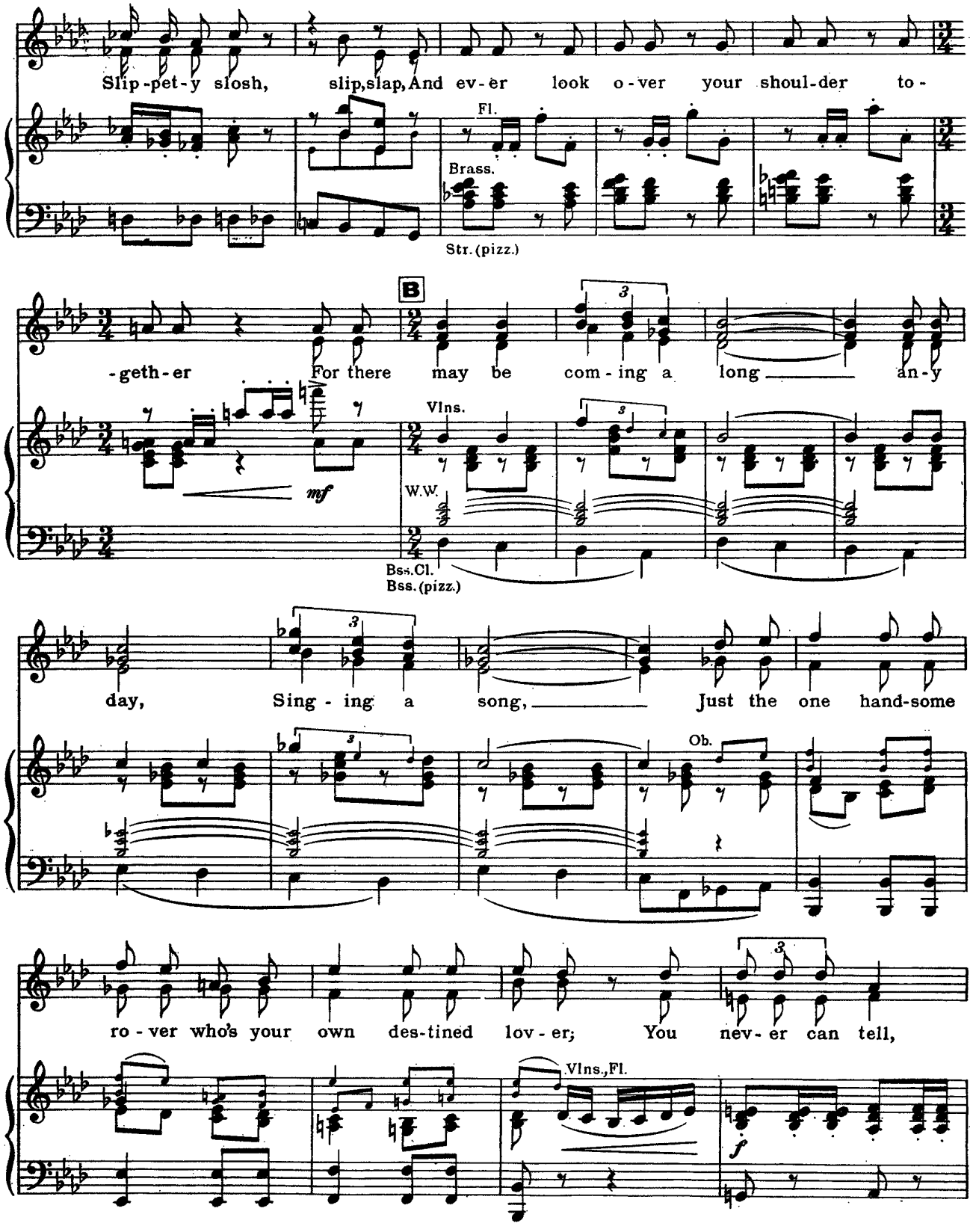
Corlear

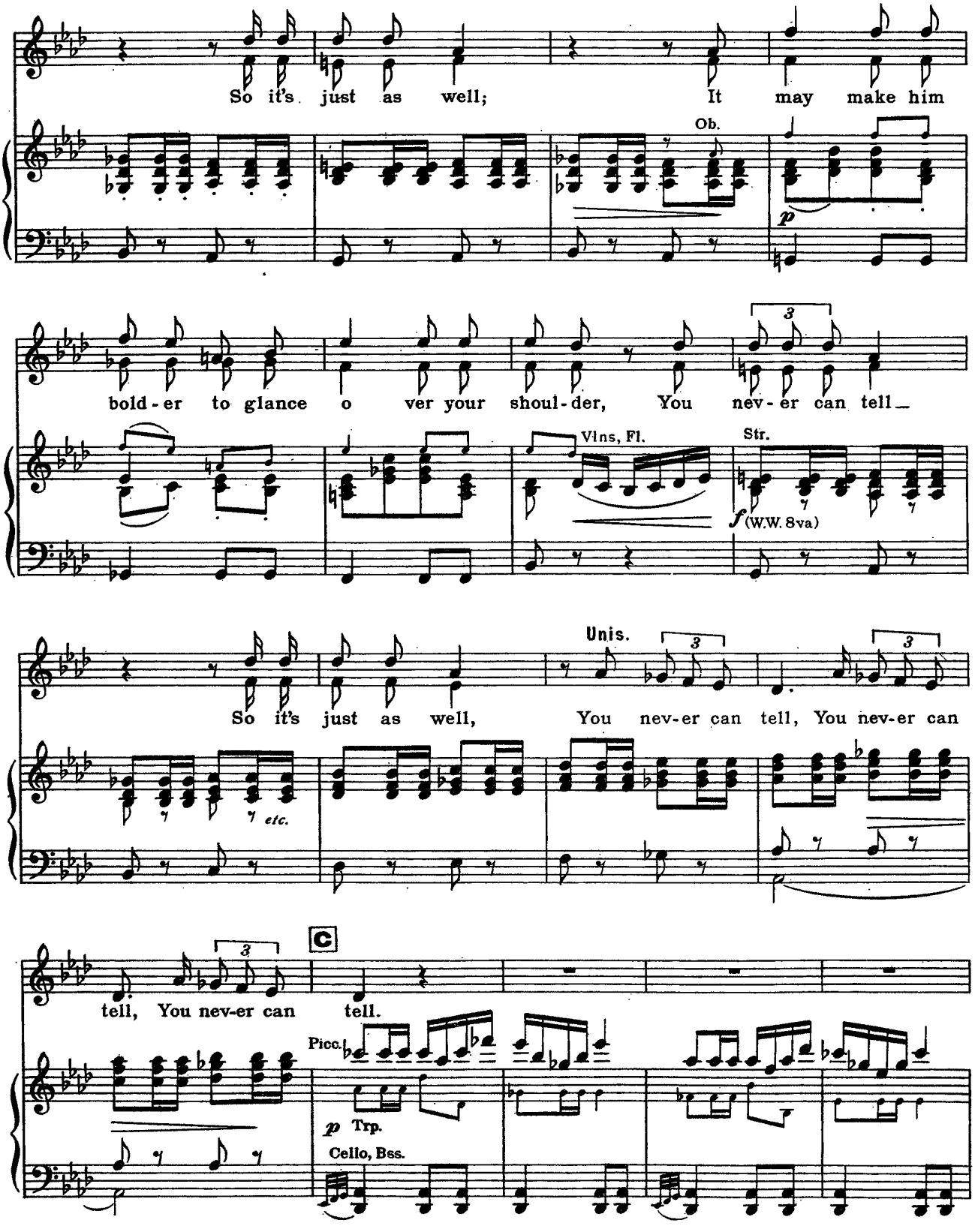
Oyez! Oyez! Can the city of New Amsterdam hear me? No news by land_ no news by sea_ absolutely no news whatsoever!

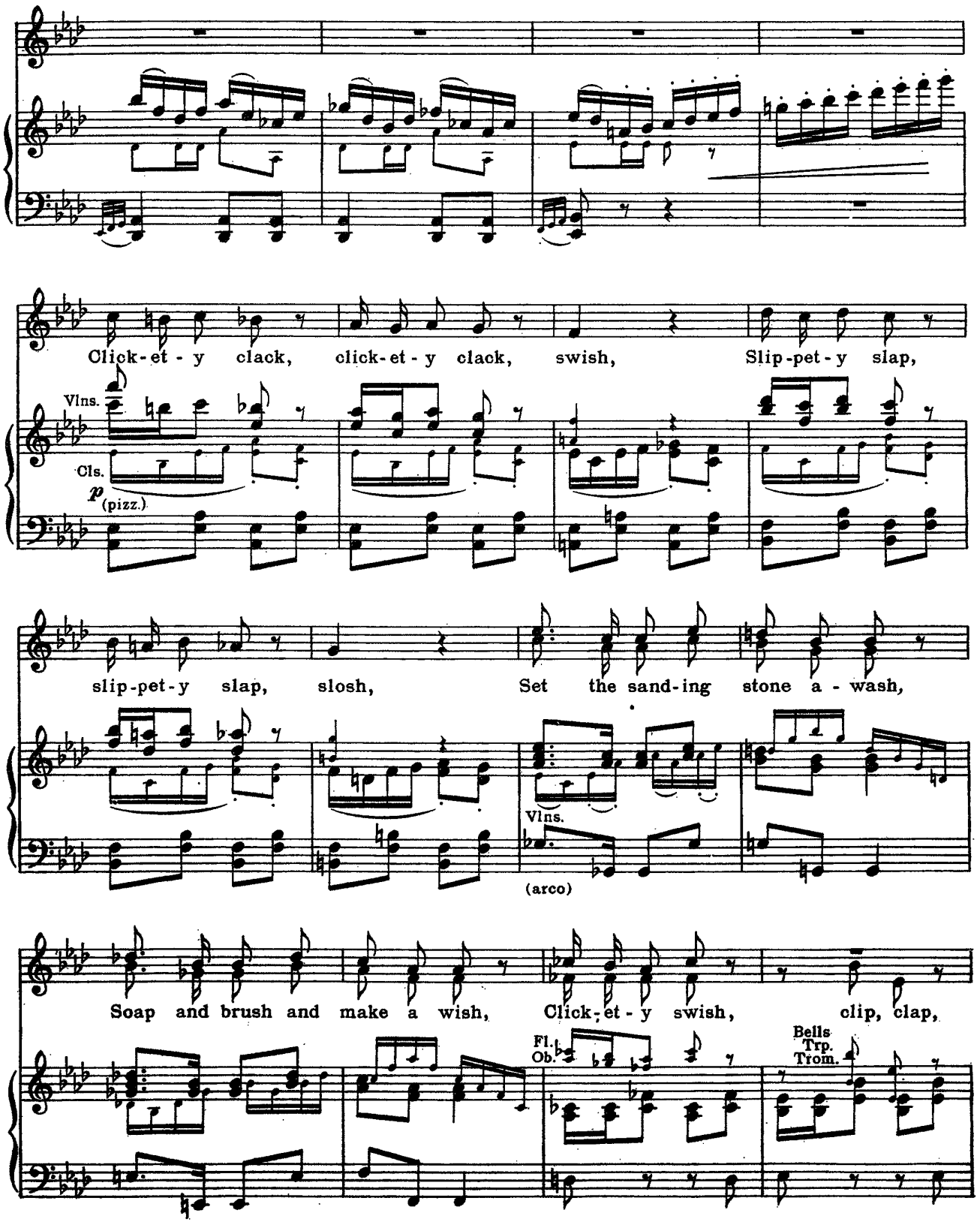
A

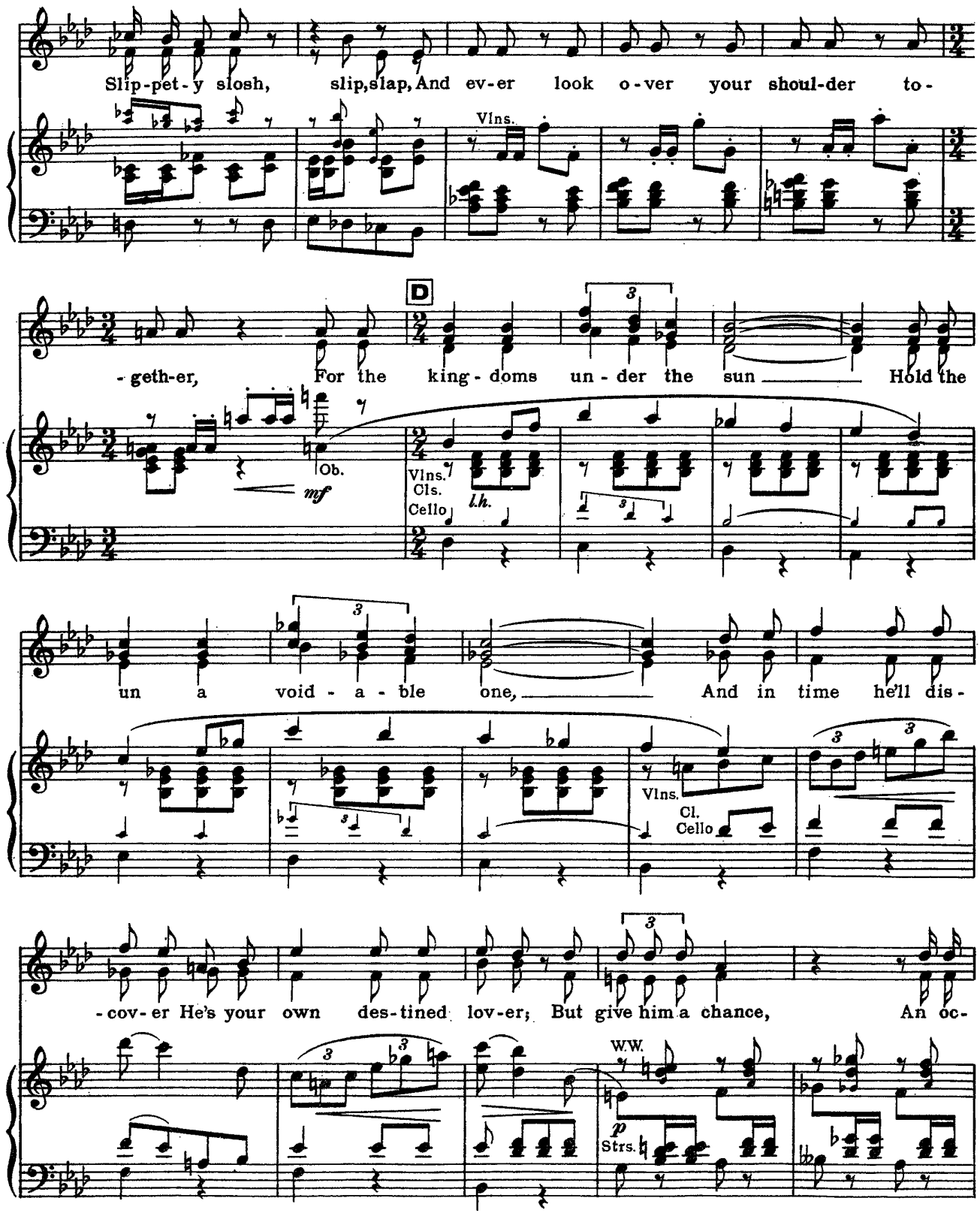


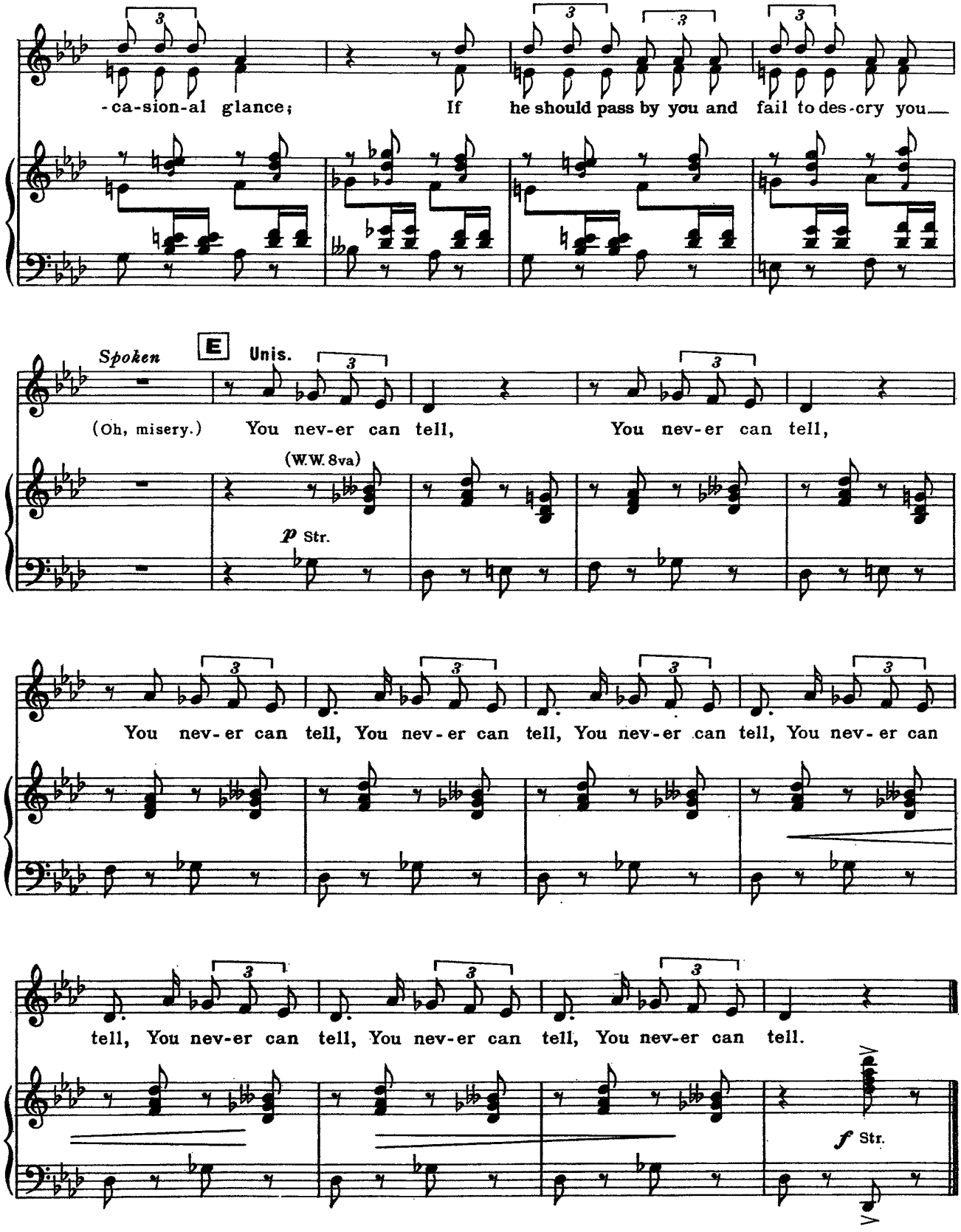

Trp. II
Chorus of Dutch Maidens
Unis.
Click - et - y clack, click - et - y clack, swish,
Trps.
Str.
Ob.
Cls.
Slip-pet-y slap, slip-pet-y slap, slosh,
SOP.
ALTO
Swing the mop and
Ob.
Cl.
Str.
wield the brush, Wring the cloth and swab the dish, Click-et - y swish, clip, clap,
Trps.
Fl.
Cl.


Slip-pet-y slosh, slip, slap, And ev-er look o-ver your shoul-der to-
Fl.
Brass.
Str. (pizz.)
B
-geth-er For there may be com-ing a long an-y
Vlns.
mf
W.W.
Bss. Cl.
Bss. (pizz.)
day, Sing-ing a song, Just the one hand-some
Ob.
ro-ver who's your own des-tined lov-er; You nev-er can tell,
Vlns., Fl.
f

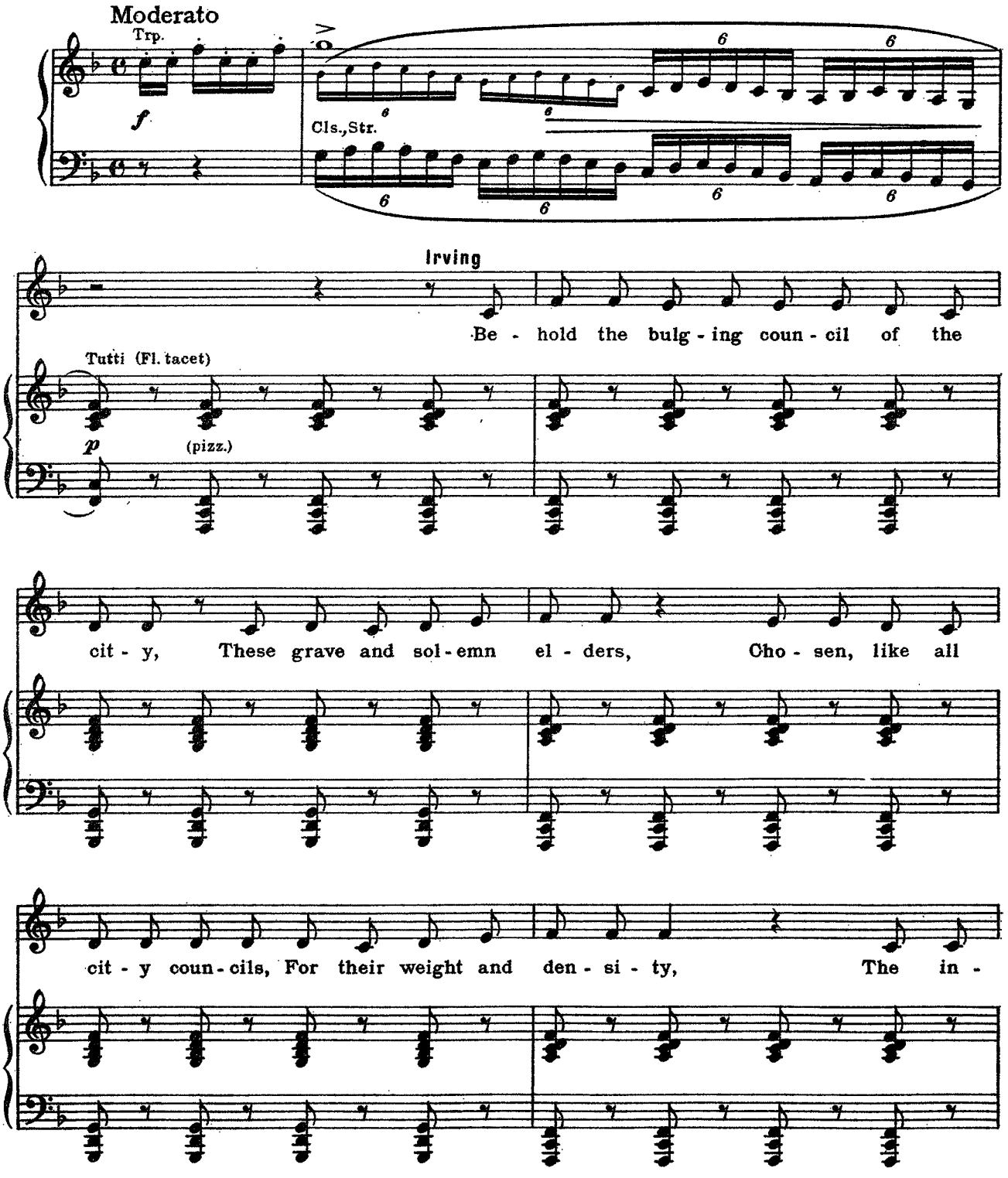

So it's just as well; It may make him
Ob.
p
bold-er to glance o ver your shoul-der, You nev-er can tell_
Vlns, Fl.
Str.
f (W.W. 8va)
So it's just as well,
Unis.
You nev-er can tell, You nev-er can
etc.
C
tell, You nev-er can tell.
Picc.
p Trp.
Cello, Bss.

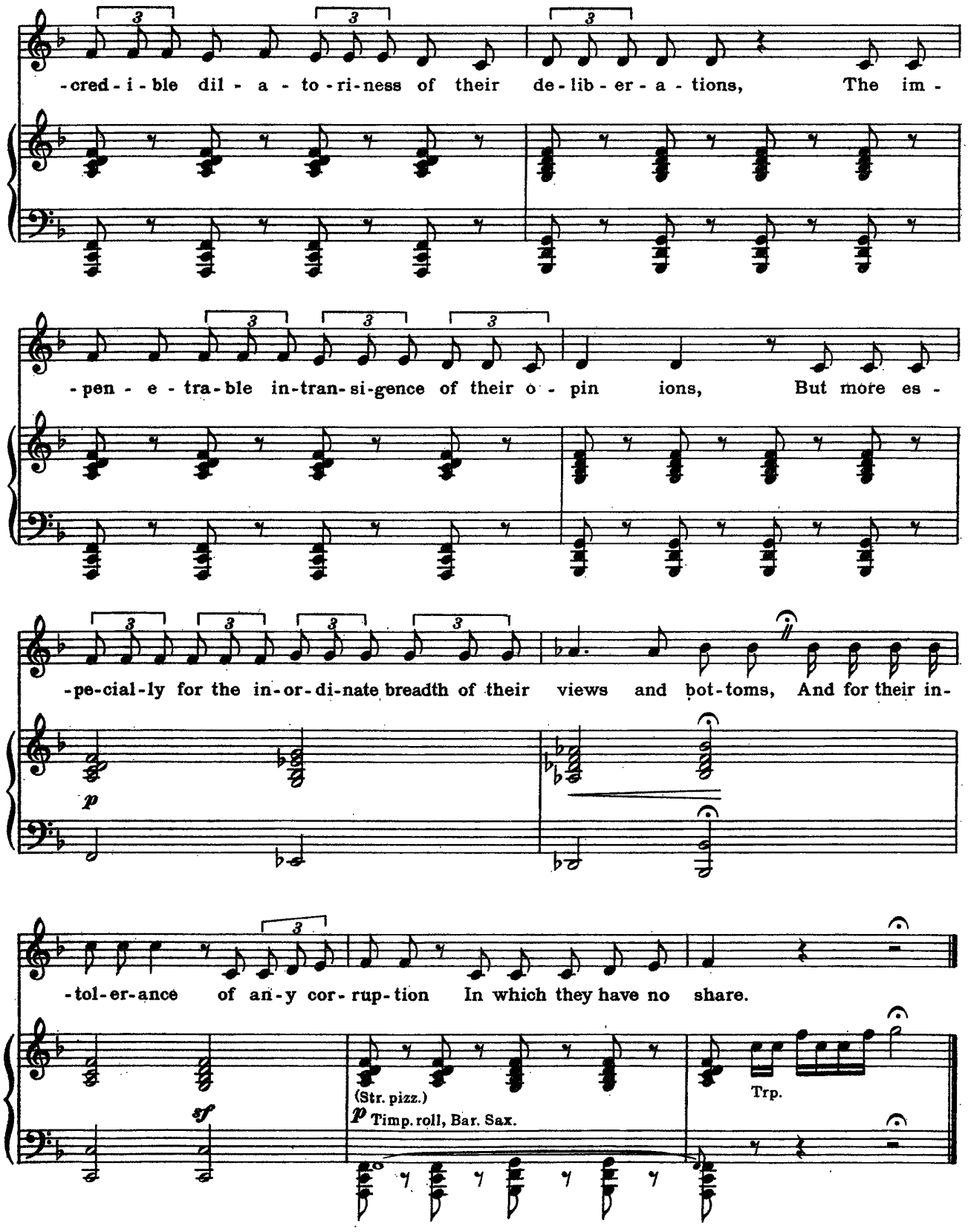

Click-et - y clack, click-et - y clack, swish, Slip-pet - y slap,
Vlns.
Cls.
p
(pizz.)
slip-pet-y slap, slosh, Set the sand-ing stone a - wash,
Vlns.
(arco)
Soap and brush and make a wish, Click-et - y swish, clip, clap,
Fl.
Ob.
Bells
Trp.
Trom.


Slip-pet-y slosh, slip, slap, And ev-er look o-ver your shoul-der to-
Vlns.
D
-geth-er, For the king-doms un-der the sun Hold the
Ob.
mf
Vlns.
Cls.
Cello
l.h.
un a void-a-ble one, And in time he'll dis-
Vlns.
Cl.
Cello
-cov-er He's your own des-tined lov-er; But give him a chance, An oc-
W.W.
p
Strs.


-ca-sion-al glance; If he should pass by you and fail to des-cry you
Spoken
E
Unis.
(Oh, misery.) You nev-er can tell, You nev-er can tell,
(W.W. 8va)
p Str.
You nev-er can tell, You nev-er can tell, You nev-er can tell, You nev-er can
tell, You nev-er can tell, You nev-er can tell, You nev-er can tell.
f Str.

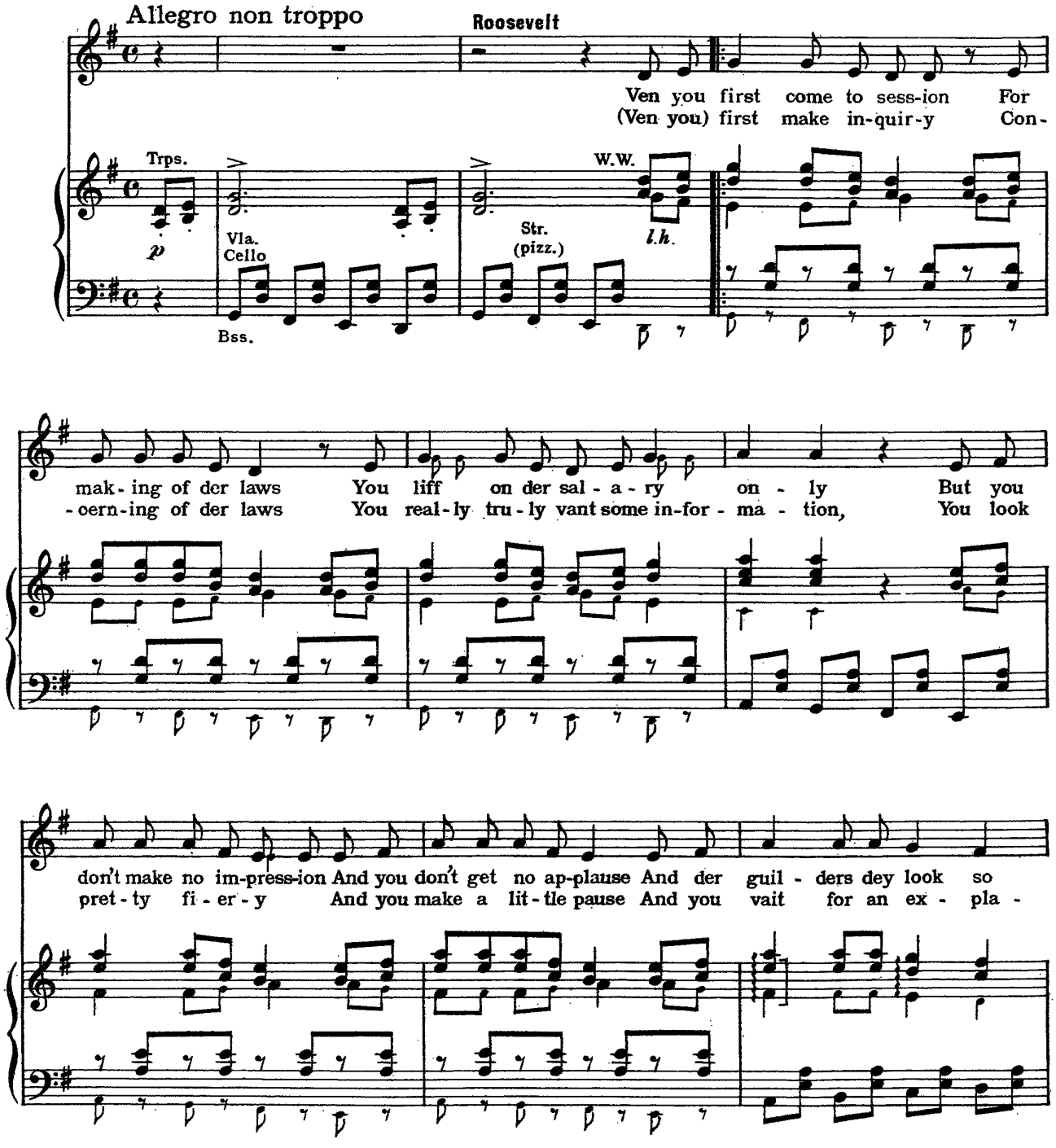
Nº 3. Entrance of the Council

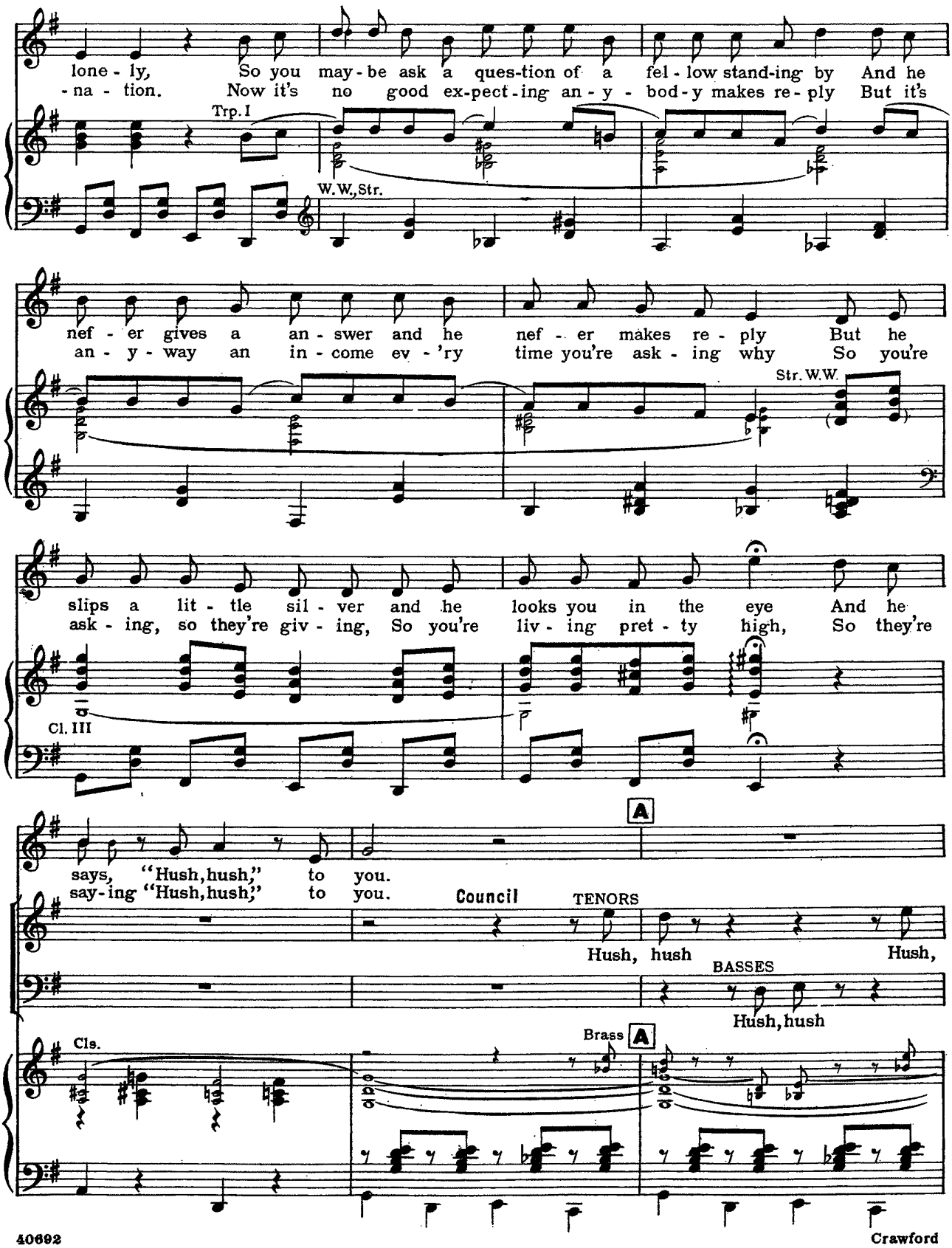


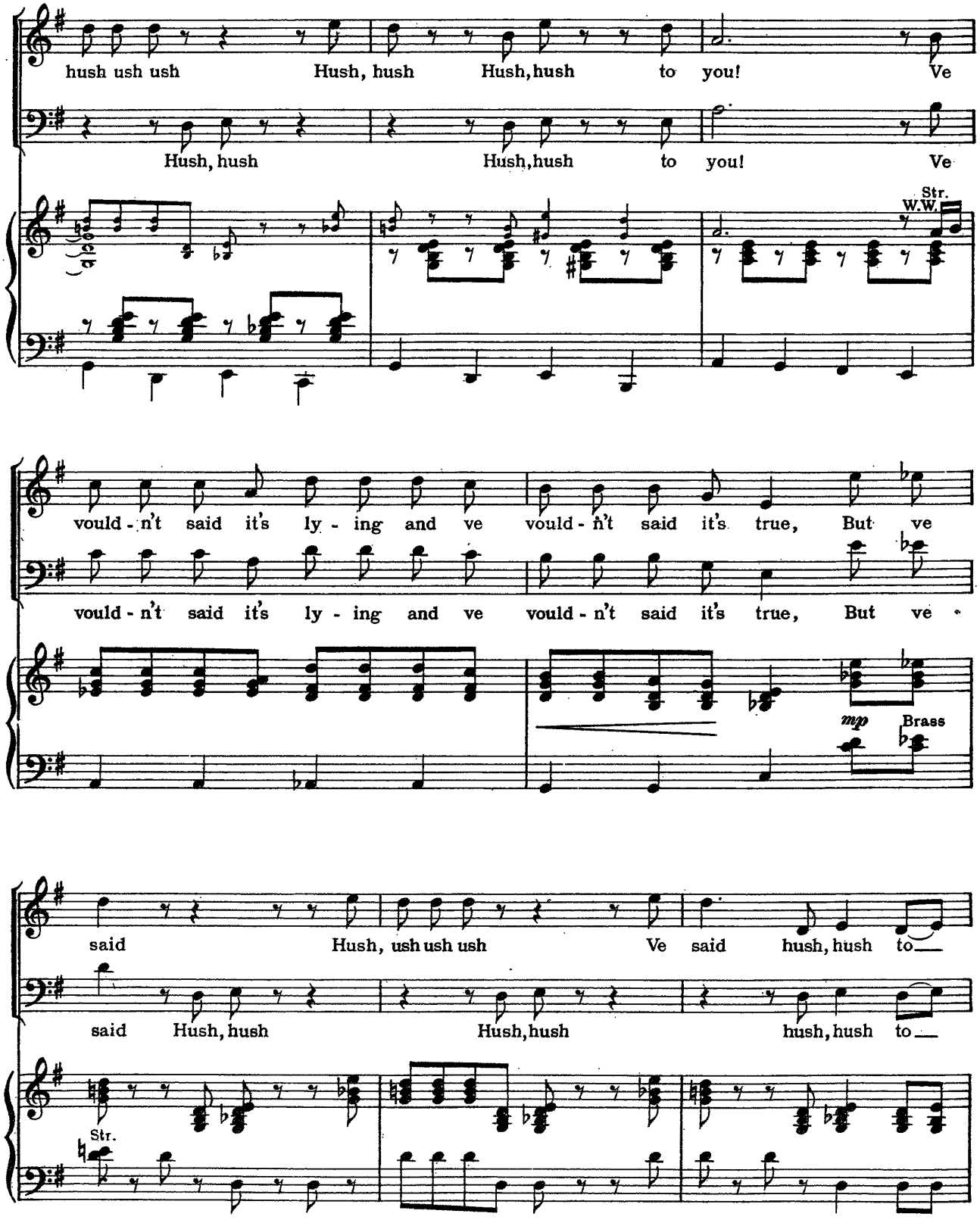

-cred-i-ble dil-a-to-ri-ness of their de-lib-er-a-tions, The im-
-pen-e-tra-ble in-tran-si-gence of their o-pin ions, But more es-
-pe-cial-ly for the in-or-di-nate breadth of their views and bot-toms, And for their in-
p
-tol-er-ance of an-y cor-rup-tion In which they have no share.
sf
(Str. pizz.)
p Timp. roll, Bar. Sax.
Trp.

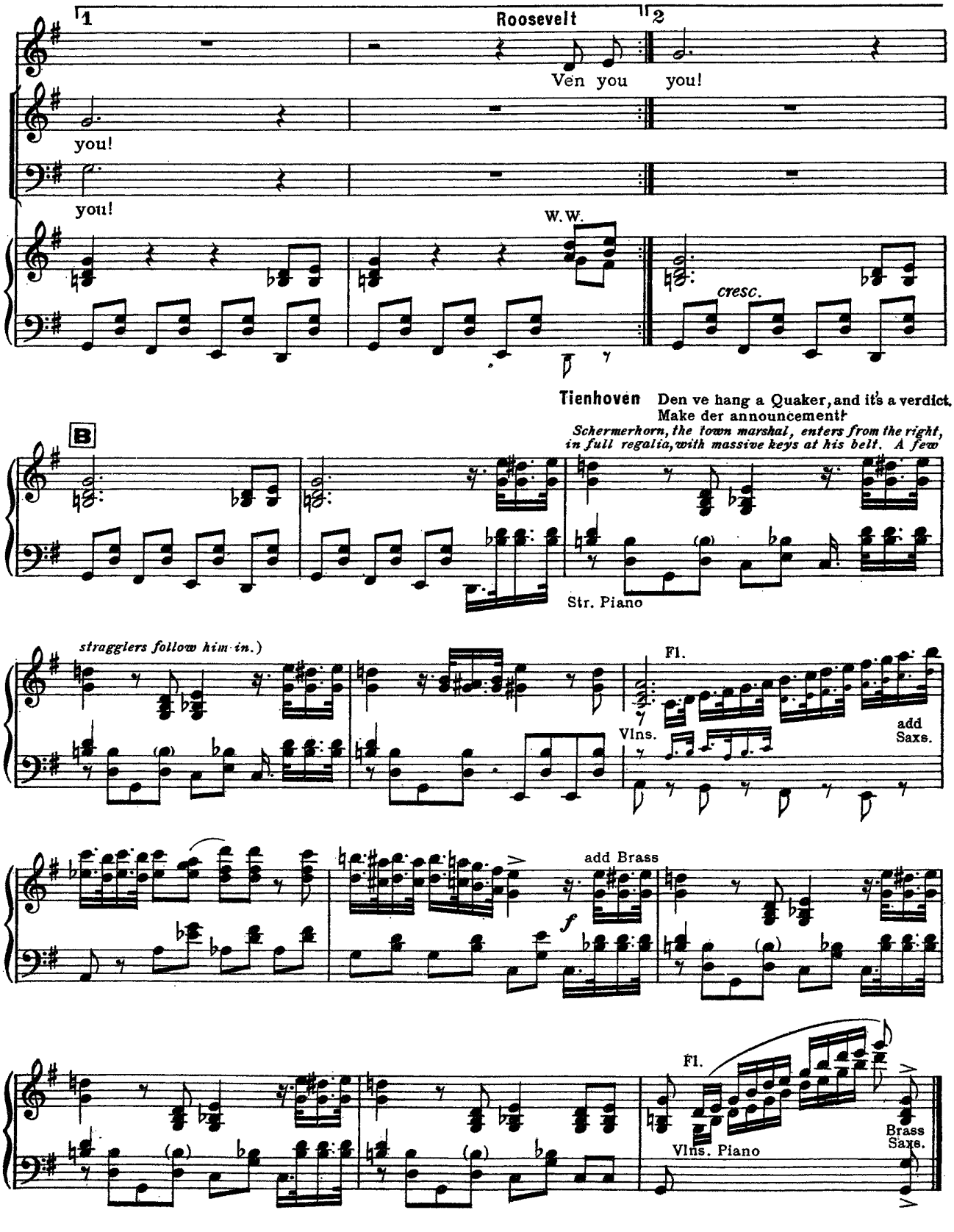
No 4. Hush, Hush

The Council: Hush.
Roosevelt: ..... I vould not be silent! I vould vant to know who done someting!
Tienhoven: Give.
(*Van Cortland, Jr. gives more money to Roosevelt.*)



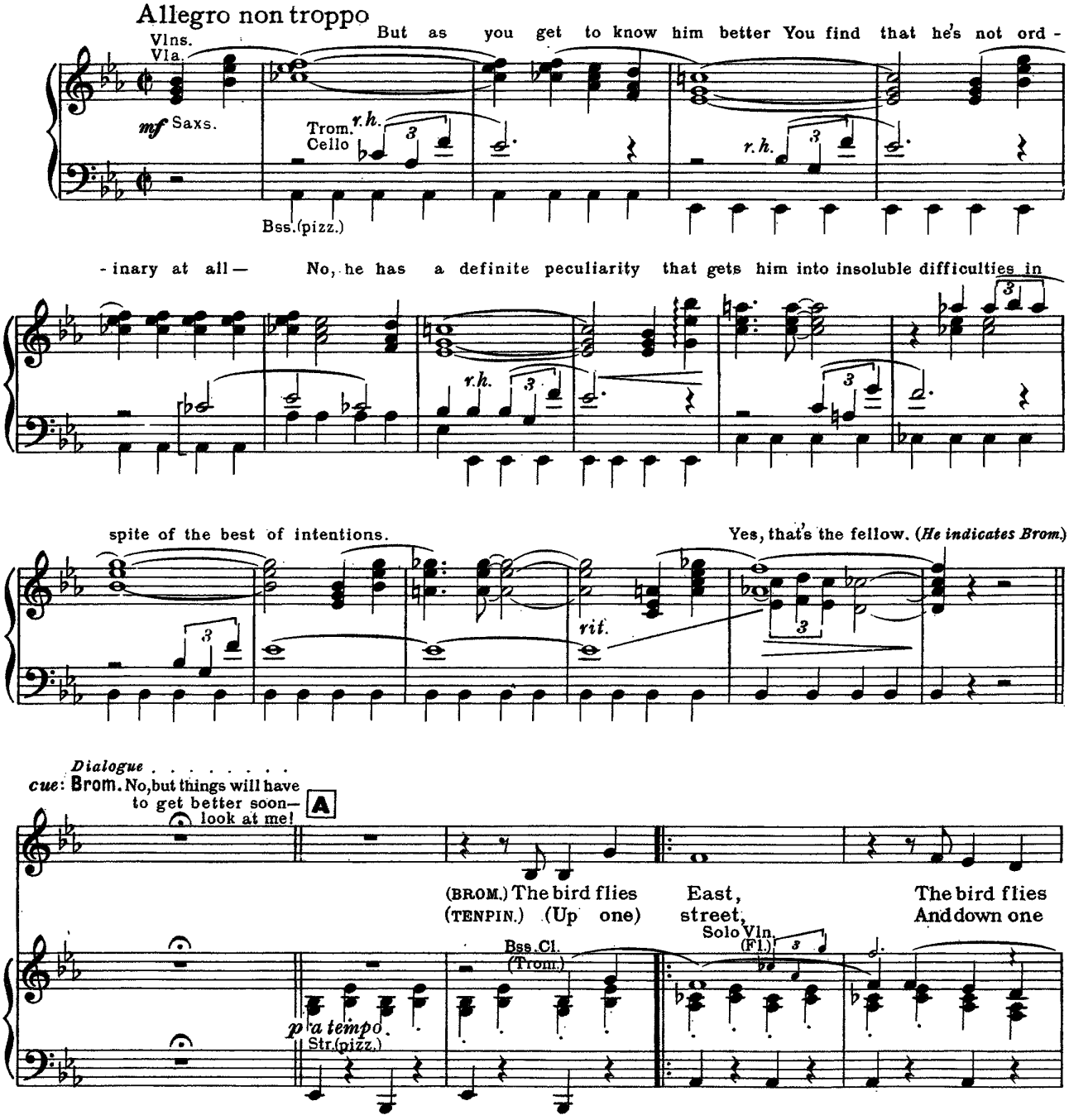

lone - ly, So you may - be ask a ques-tion of a fel - low stand-ing by And he
- na - tion. Now it's no good ex-pect - ing an - y - bod - y makes re - ply But it's
Trp. I
W.W., Str.
nef - er gives a an - swer and he nef - er makes re - ply But he
an - y - way an in - come ev - 'ry time you're ask - ing why So you're
Str. W.W.
slips a lit - tle sil - ver and he looks you in the eye And he
ask - ing, so they're giv - ing, So you're liv - ing pret - ty high, So they're
Cl. III
A
says, "Hush, hush," to you.
say - ing "Hush, hush," to you.
Council
TENORS
Hush, hush Hush,
BASSES
Hush, hush
Cls.
Brass
A


hush ush ush Hush, hush Hush, hush to you! Ve
Hush, hush Hush, hush to you! Ve
Str.
W.W.
vould - n't said it's ly - ing and ve vould - n't said it's true, But ve
vould - n't said it's ly - ing and ve vould - n't said it's true, But ve
mp
Brass
said Hush, ush ush ush Ve said hush, hush to
said Hush, hush Hush, hush hush, hush to
Str.


1
Roosevelt
2
Ven you
you!
you!
you!
W.W.
cresc.
Tienhoven
Den ve hang a Quaker, and it's a verdict.
Make der announcement!
Schermerhorn, the town marshal, enters from the right, in full regalia, with massive keys at his belt. A few
B
Str. Piano
stragglers follow him in.)
Fl.
Vlns.
add
Saxs.
add Brass
f
Fl.
Vlns. Piano
Brass
Saxs.

No 5. There's Nowhere To Go But Up!

cue: **Irving:** Rather bedraggled, if possible,
And fairly ordinary, at first glance;
(*Brom Broeck enters*)



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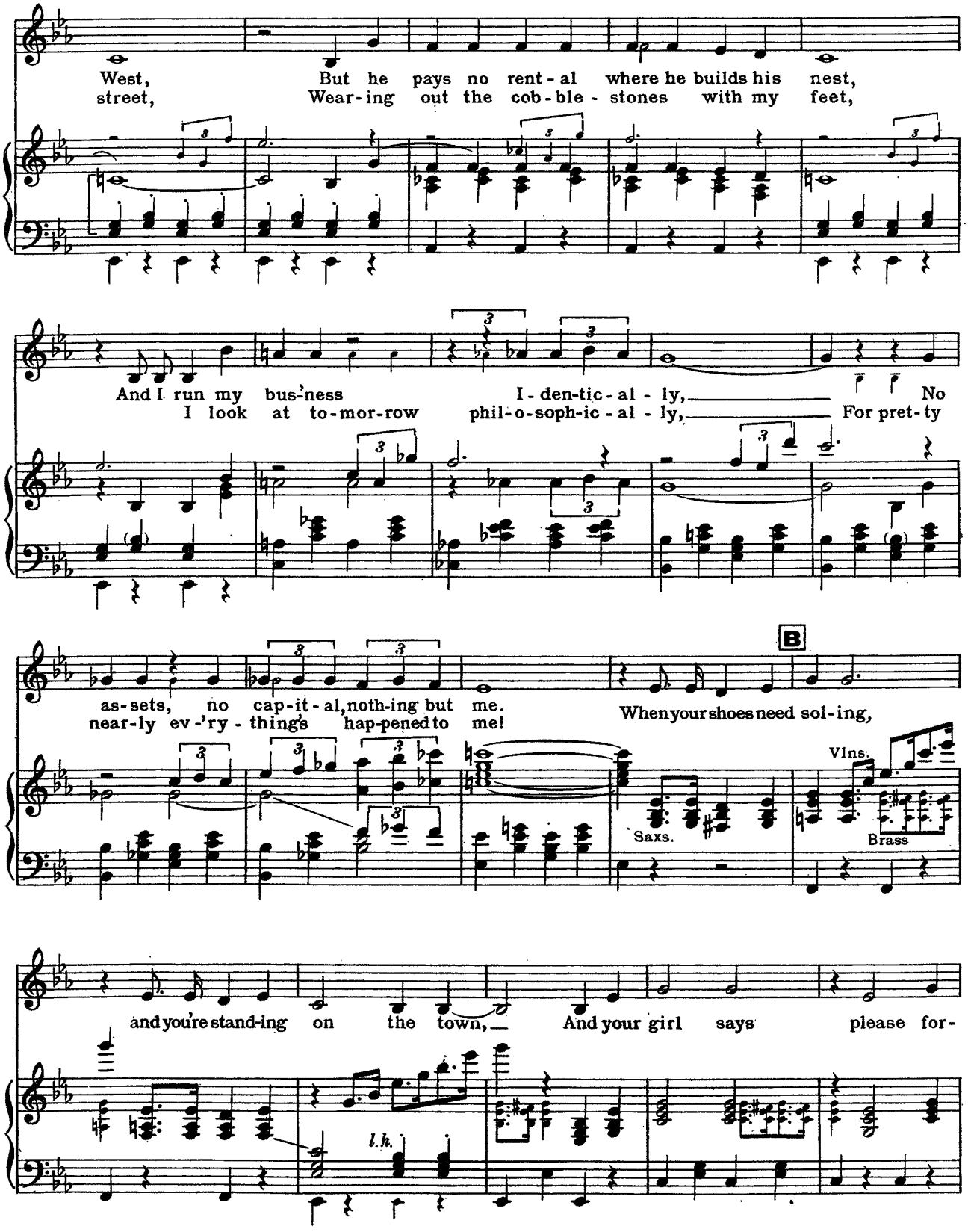
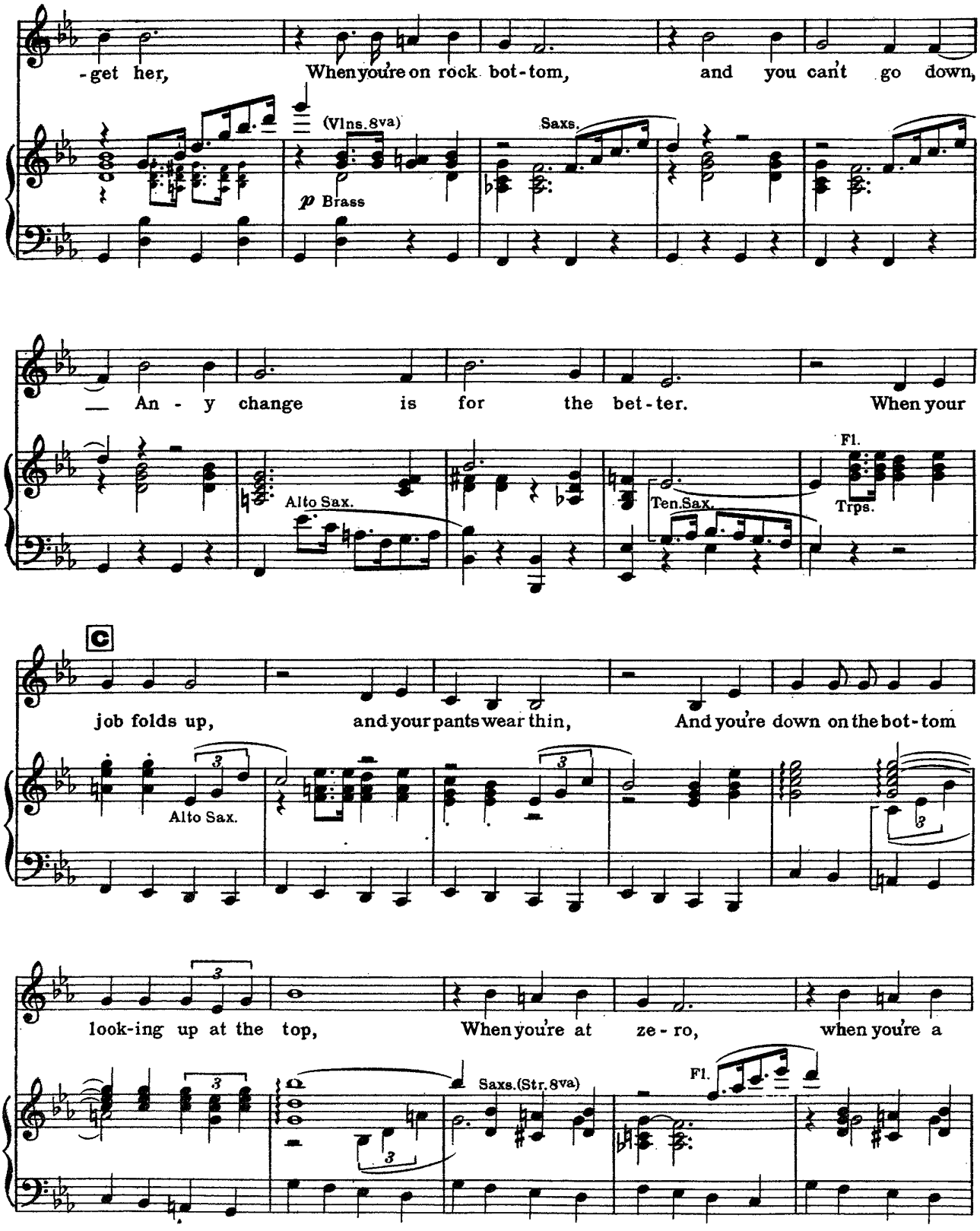
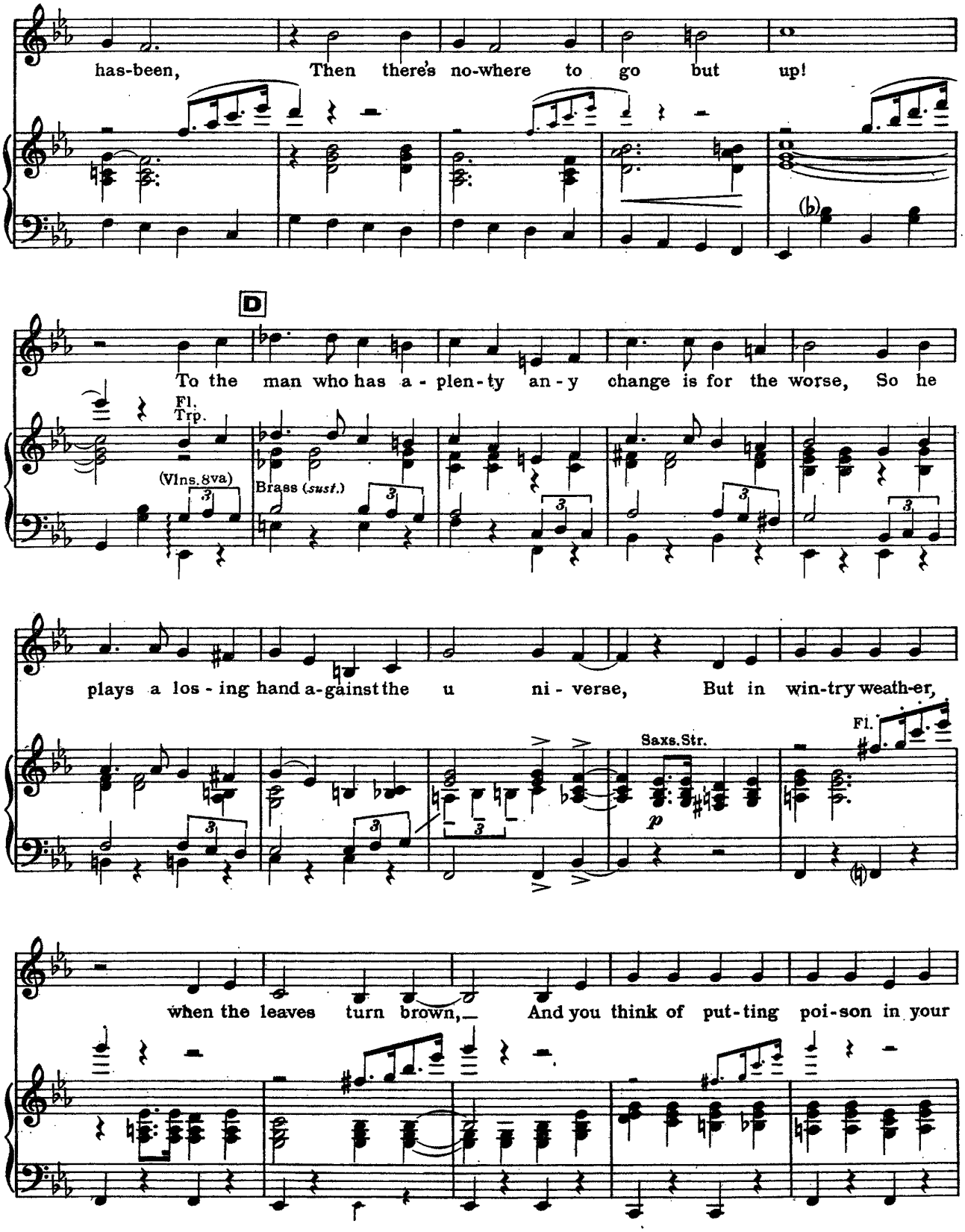
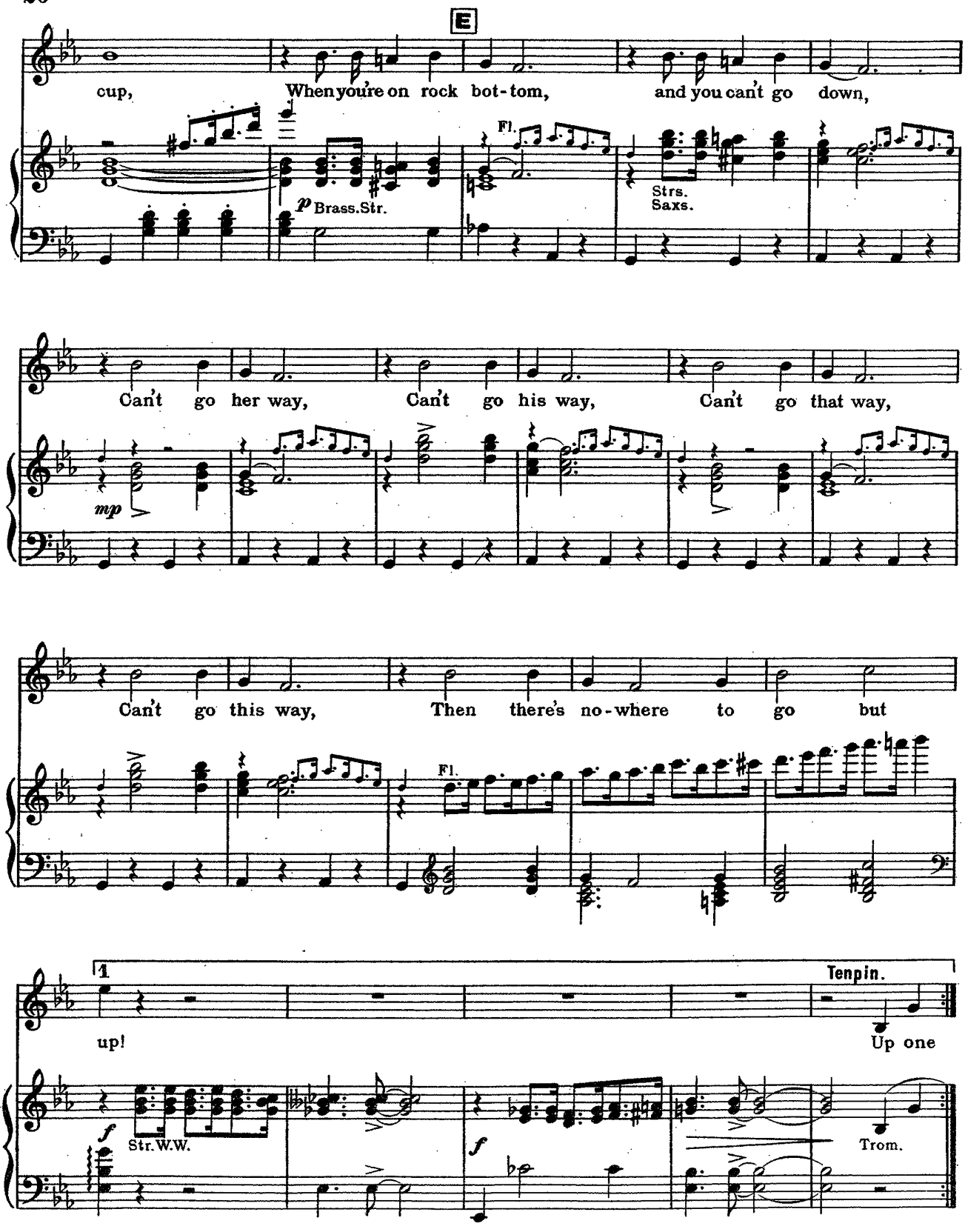
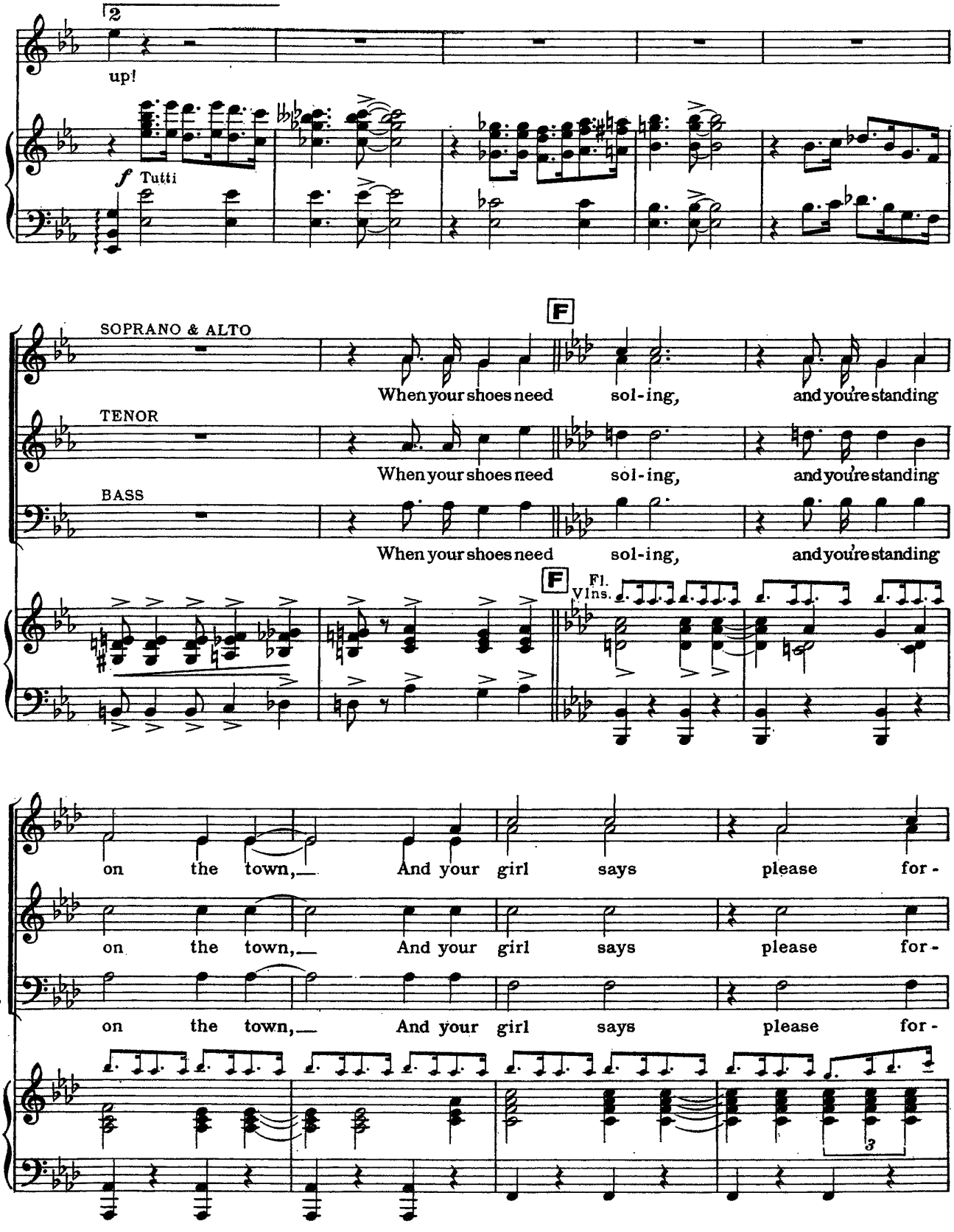
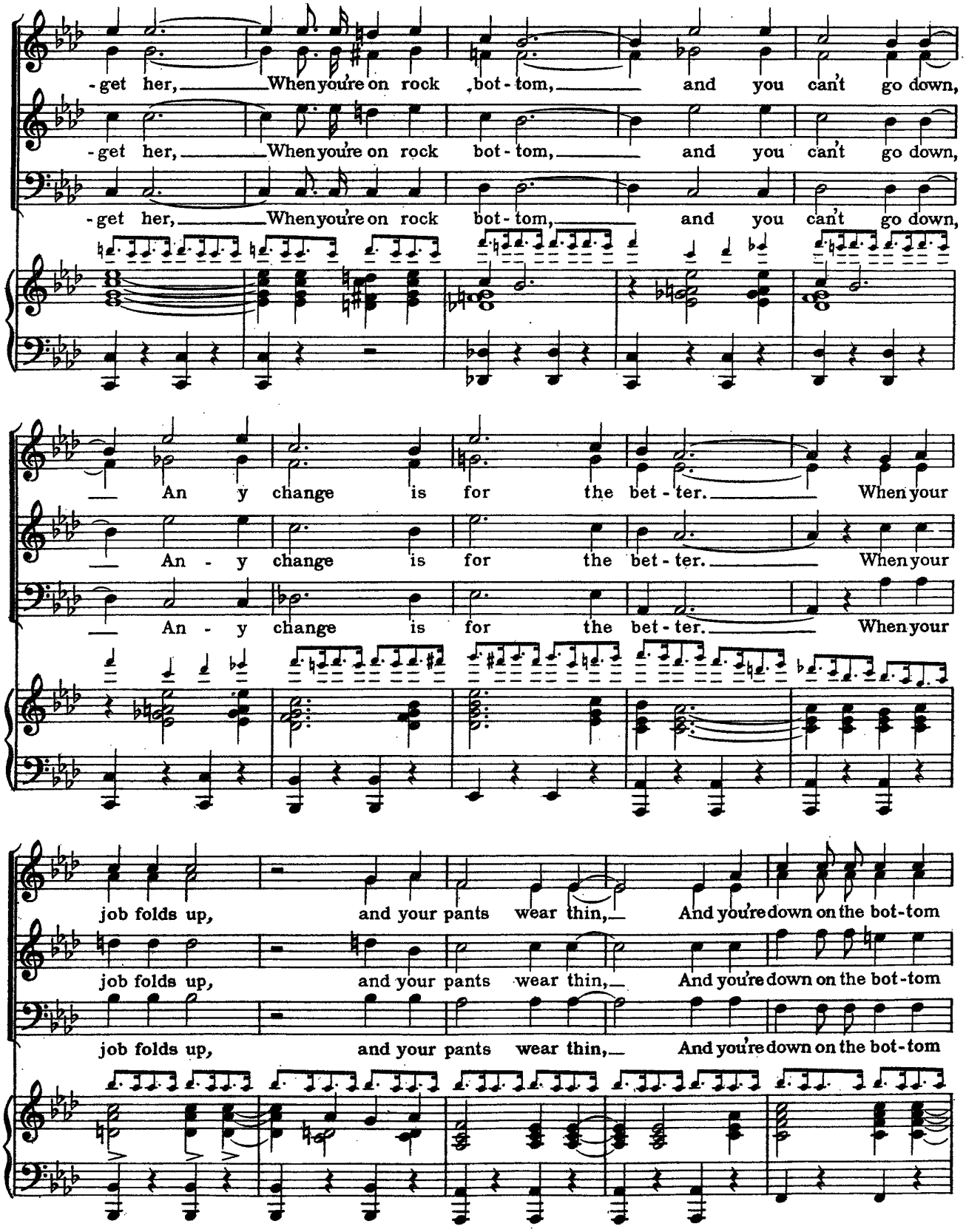

West, But he pays no rent - al where he builds his nest,
street, Wear-ing out the cob - ble - stones with my feet,
And I run my bus-'ness I - den-tic - al - ly, No
I look at to-mor-row phil-o-soph-ic - al - ly, For pret-ty
as-sets, no cap-it - al, noth-ing but me.
near-ly ev-'ry - thing's hap-pened to me!
B
When your shoes need soi-ing,
Saxs.
Vlns.
Brass
and you're stand-ing on the town, And your girl says please for-
l.h.

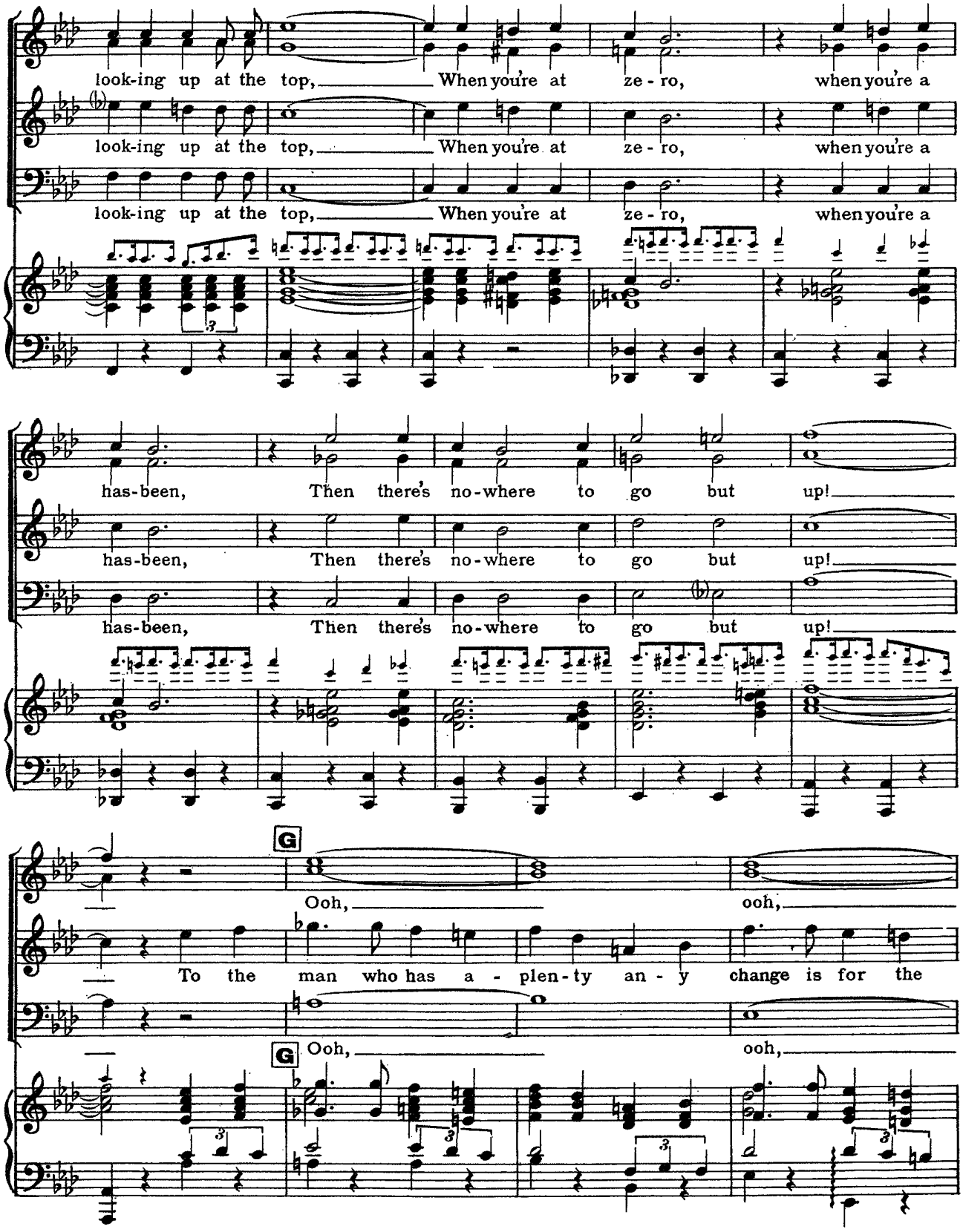

-get her, When you're on rock bot-tom, and you can't go down,
(Vlns.8va)
p Brass
Saxs.
— An - y change is for the bet-ter. When your
Alto Sax.
Ten.Sax.
Fl.
Trps.
C
job folds up, and your pants wear thin, And you're down on the bot-tom
Alto Sax.
look-ing up at the top, When you're at ze - ro, when you're a
Saxs.(Str.8va)
Fl.

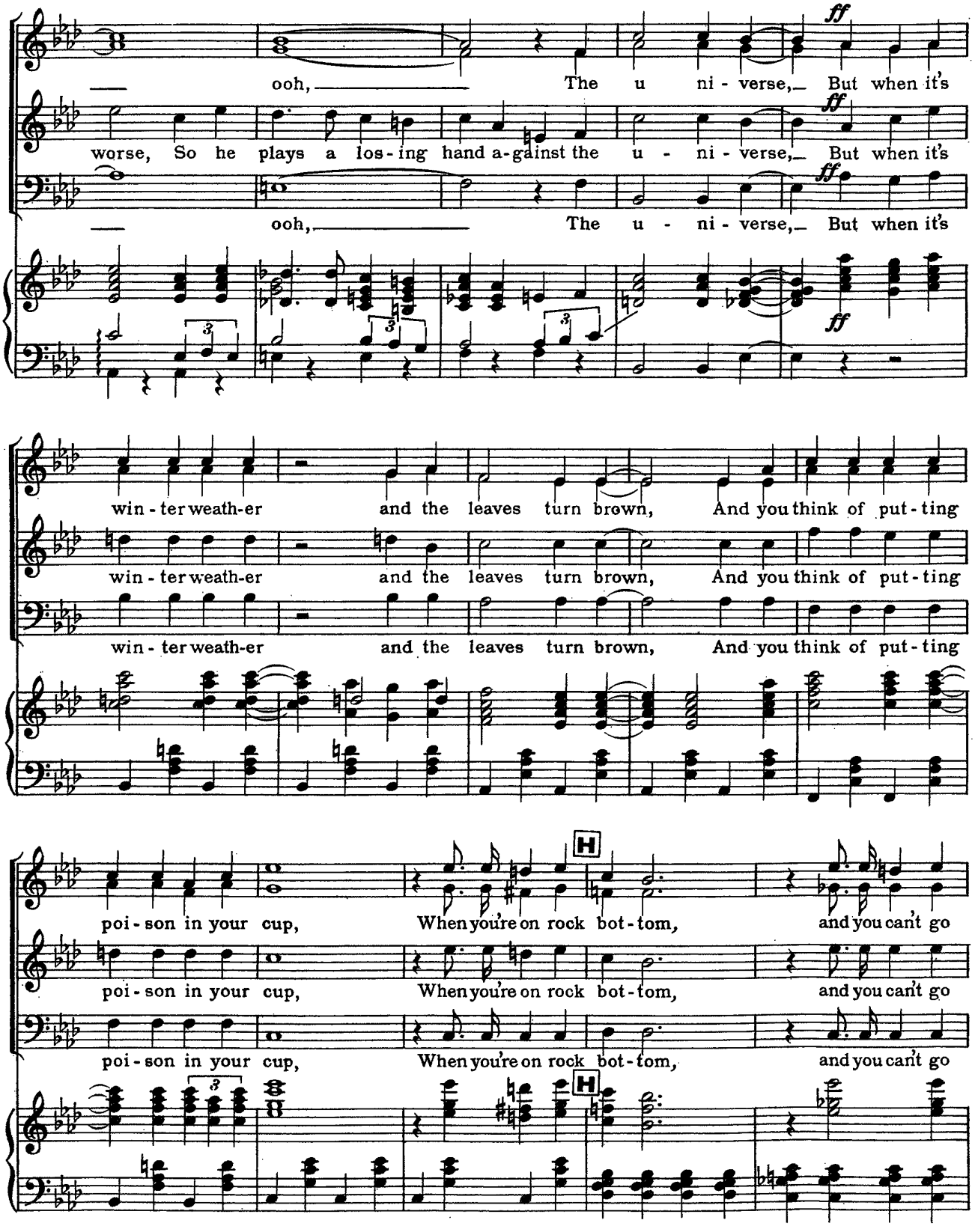

has-been, Then there's no-where to go but up!
D
To the man who has a - plen - ty an - y change is for the worse, So he
Fl.
Trp.
(Vlns. 8va)
Brass (sust.)
plays a los - ing hand a-gainst the u ni - verse, But in win-try weath-er,
Saxs. Str.
Fl.
p
when the leaves turn brown,— And you think of put-ting poi-son in your

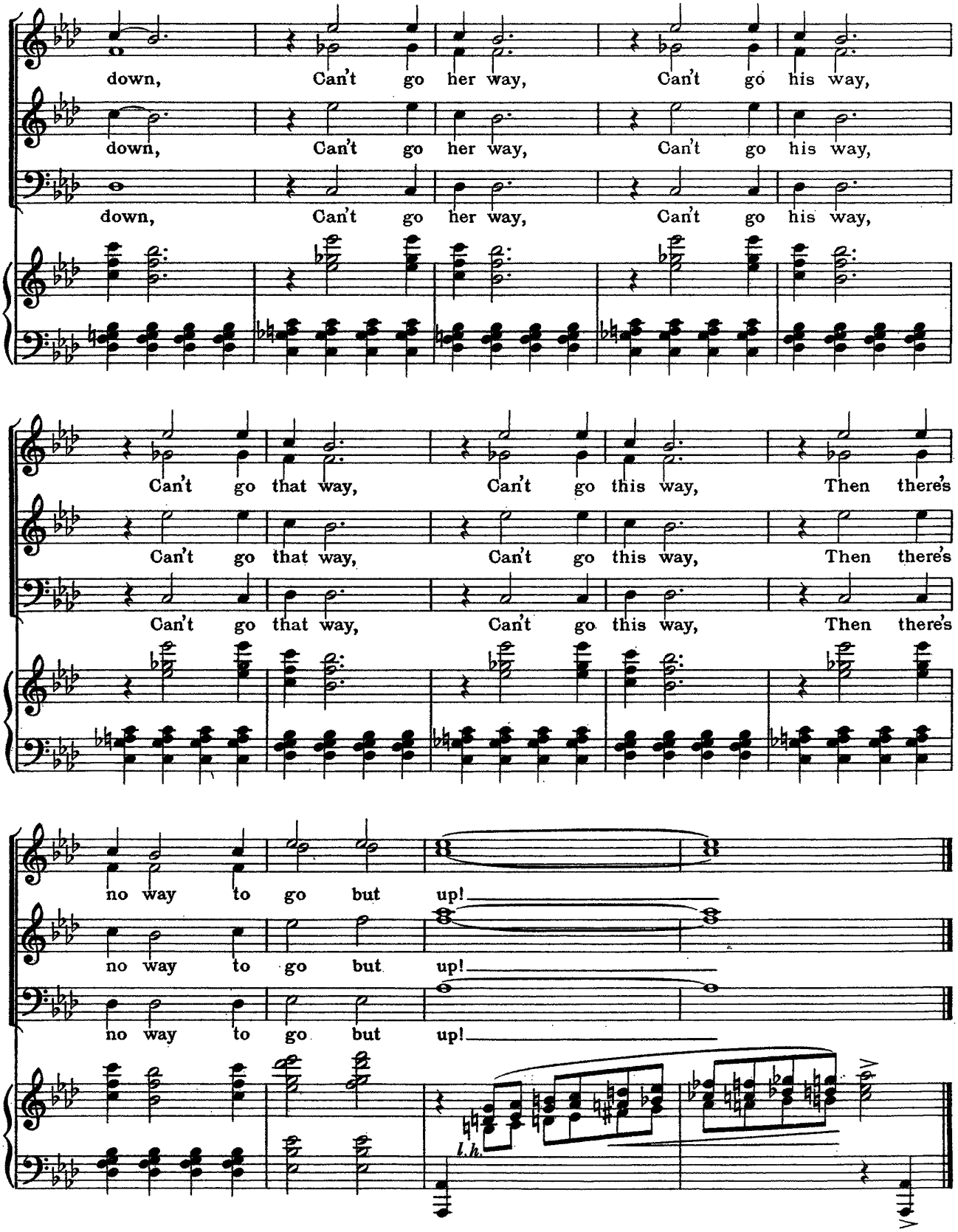

E
cup, When you're on rock bot-tom, and you can't go down,
Fl.
p Brass.Str.
Strs.
Saxs.
Can't go her way, Can't go his way, Can't go that way,
mp
Can't go this way, Then there's no-where to go but
Fl.
1
Tenpin.
up! Up one
f
Str.W.W.
f
Trom.


2
up!
f Tutti
F
SOPRANO & ALTO
When your shoes need sol-ing, and you're standing
TENOR
When your shoes need sol-ing, and you're standing
BASS
When your shoes need sol-ing, and you're standing
F
Fl.
Vlns.
on the town, And your girl says please for-
on the town, And your girl says please for-
on the town, And your girl says please for-
3


-get her, When you're on rock bot-tom, and you can't go down,
-get her, When you're on rock bot-tom, and you can't go down,
-get her, When you're on rock bot-tom, and you can't go down,
An y change is for the bet-ter. When your
An - y change is for the bet-ter. When your
An - y change is for the bet-ter. When your
job folds up, and your pants wear thin, And you're down on the bot-tom
job folds up, and your pants wear thin, And you're down on the bot-tom
job folds up, and your pants wear thin, And you're down on the bot-tom

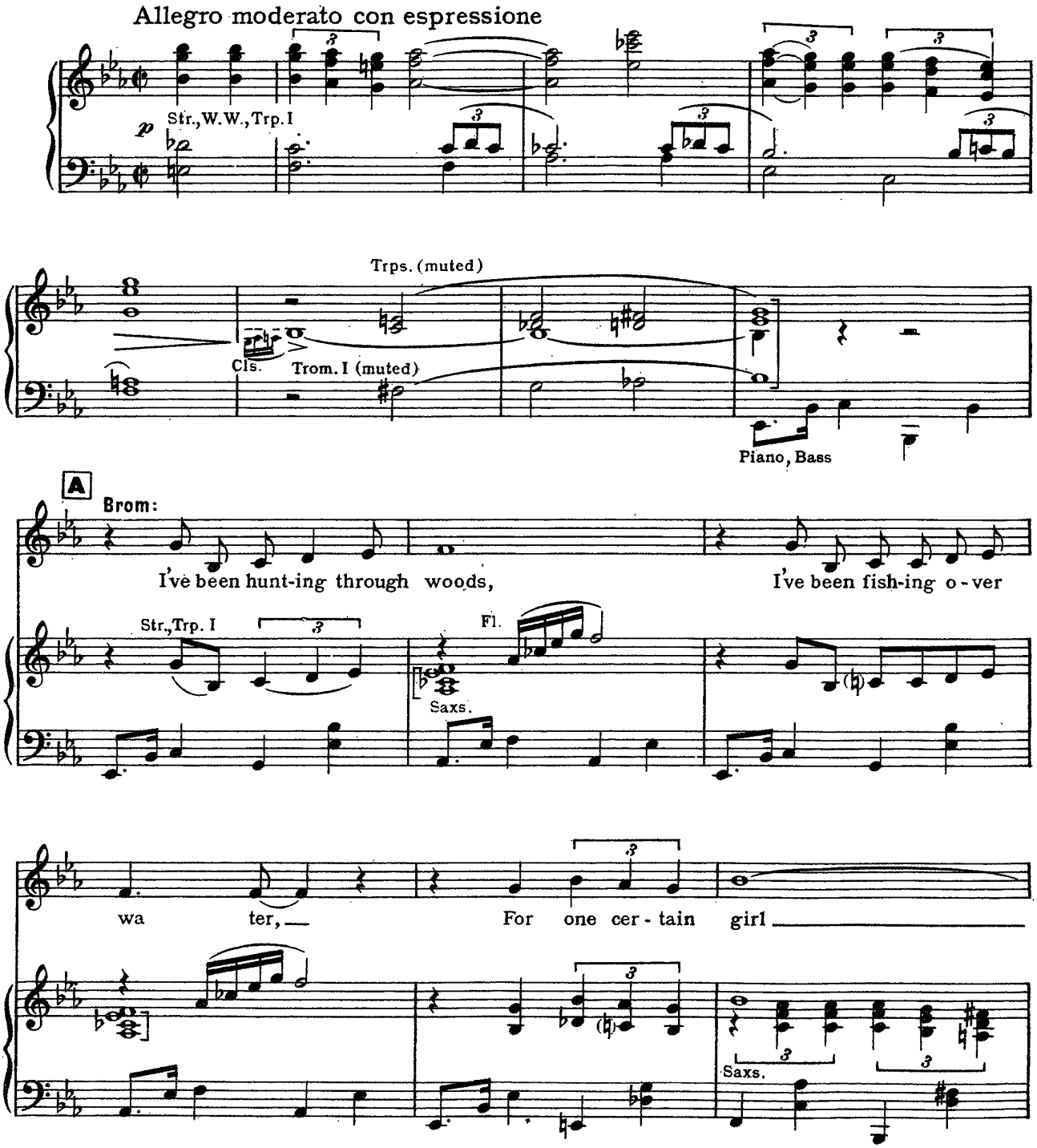

look-ing up at the top, When you're at ze - ro, when you're a
look-ing up at the top, When you're at ze - ro, when you're a
look-ing up at the top, When you're at ze - ro, when you're a
has-been, Then there's no-where to go but up!
has-been, Then there's no-where to go but up!
has-been, Then there's no-where to go but up!
G
Ooh, ooh,
To the man who has a - plen-ty an - y change is for the
G
Ooh, ooh,


ooh, The u ni - verse, But when it's
worse, So he plays a los - ing hand a-gainst the u - ni - verse, But when it's
ooh, The u - ni - verse, But when it's
win - ter weath-er and the leaves turn brown, And you think of put - ting
win - ter weath-er and the leaves turn brown, And you think of put - ting
win - ter weath-er and the leaves turn brown, And you think of put - ting
poi - son in your cup, When you're on rock bot - tom, and you can't go
poi - son in your cup, When you're on rock bot - tom, and you can't go
poi - son in your cup, When you're on rock bot - tom, and you can't go


down, Can't go her way, Can't go his way,
down, Can't go her way, Can't go his way,
down, Can't go her way, Can't go his way,
Can't go that way, Can't go this way, Then there's
Can't go that way, Can't go this way, Then there's
Can't go that way, Can't go this way, Then there's
no way to go but up!
no way to go but up!
no way to go but up!
l.h.

No. 6. It Never Was Anywhere You

cue: **Brom:** ..... Wherever I went I kept looking for you.



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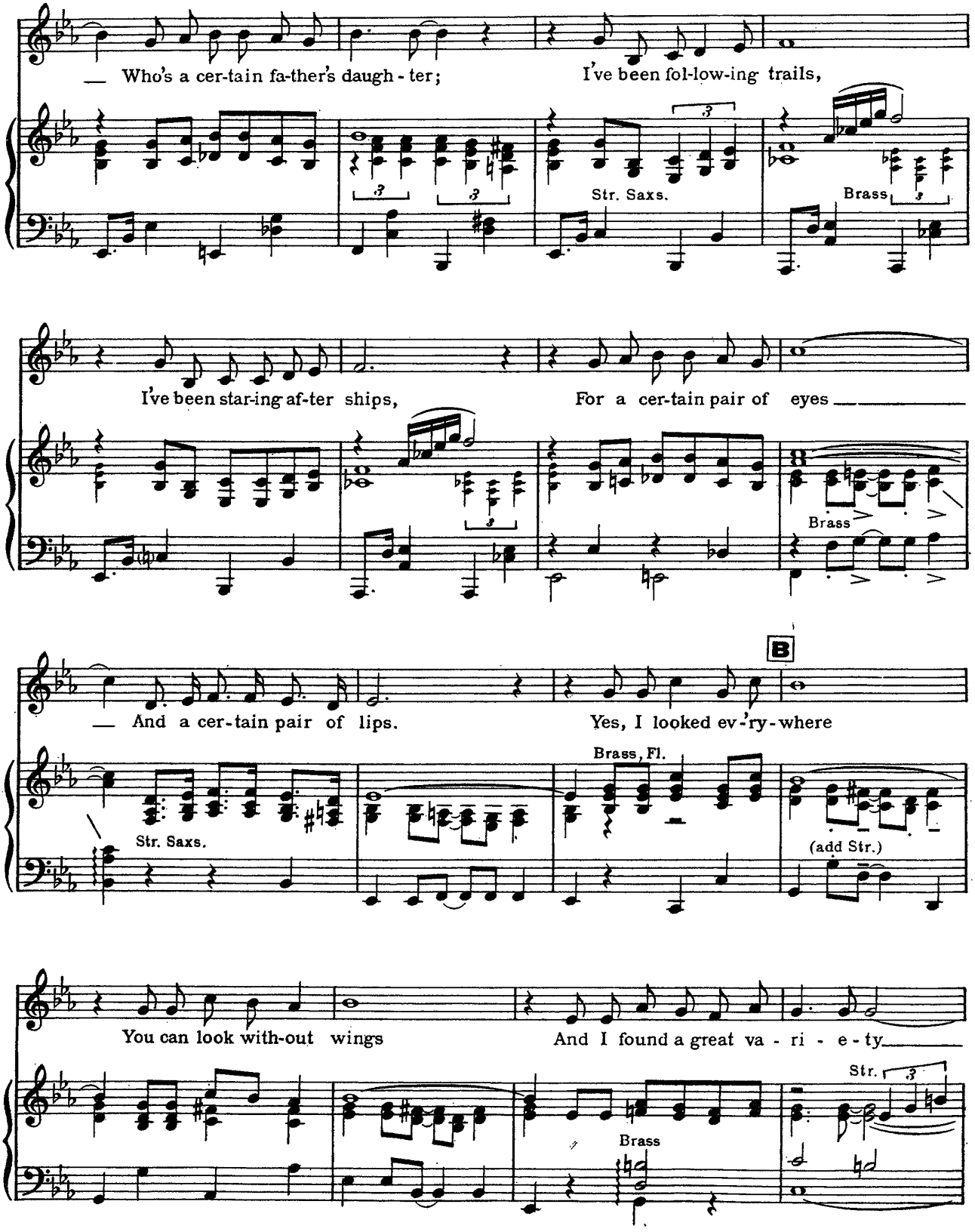
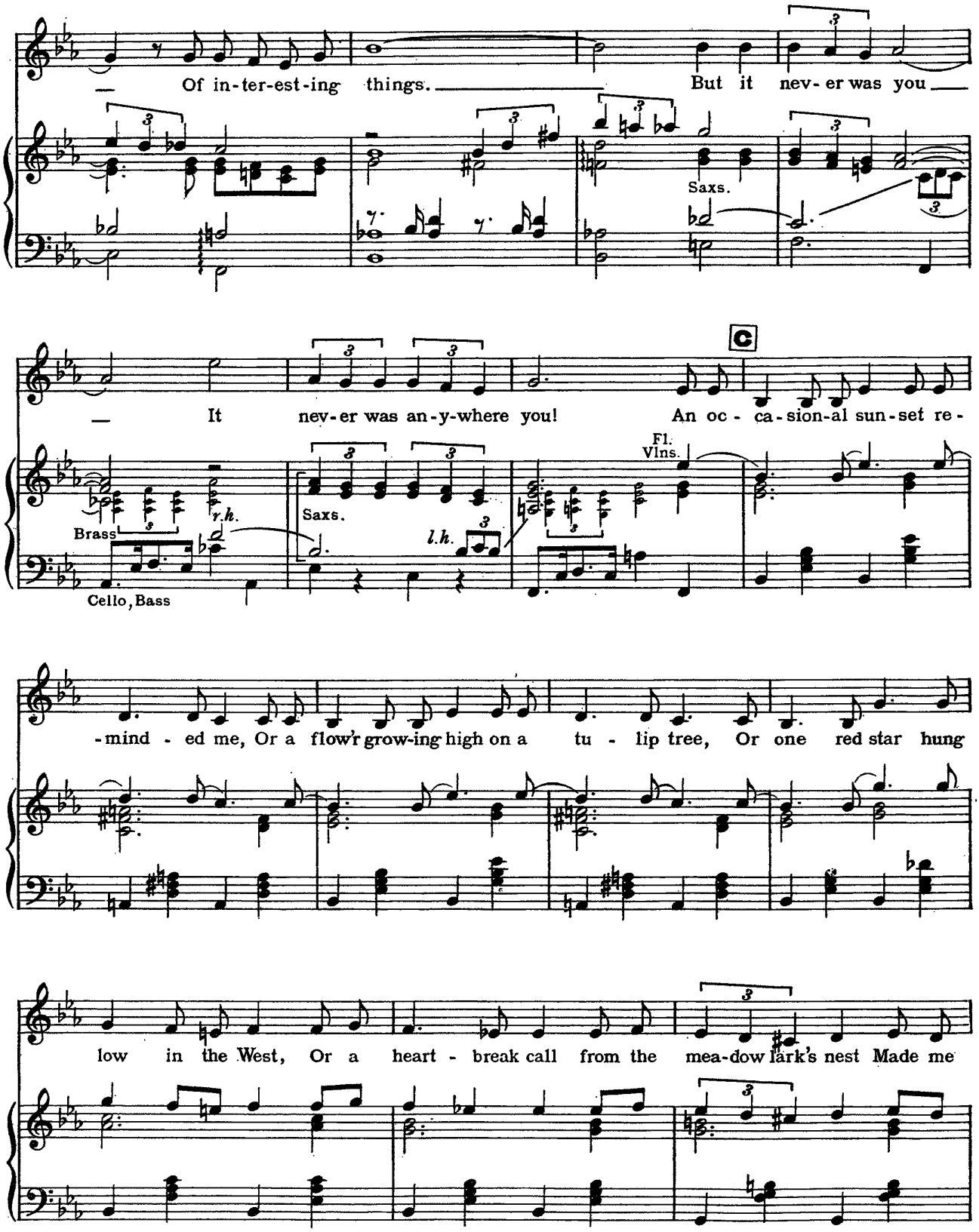
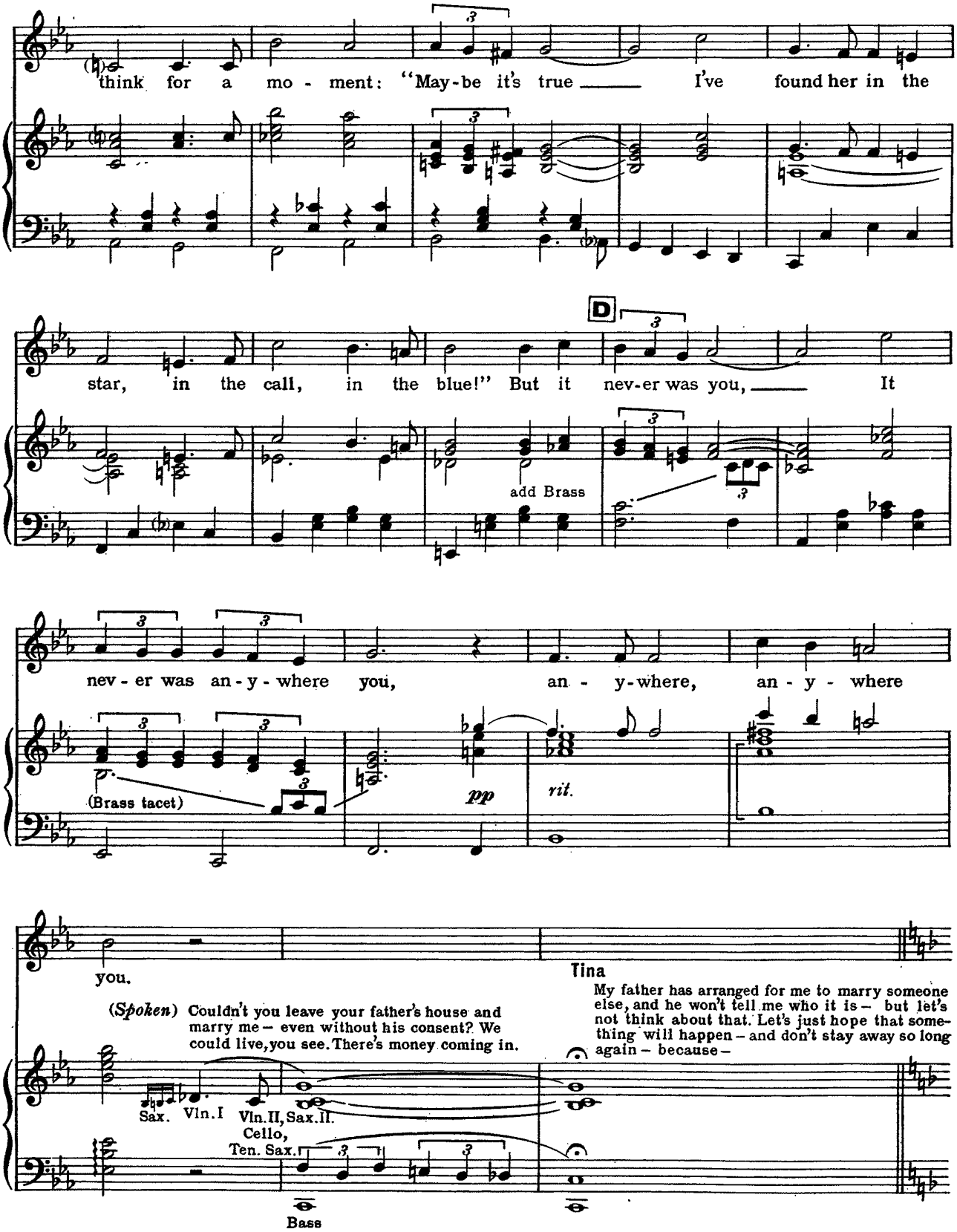
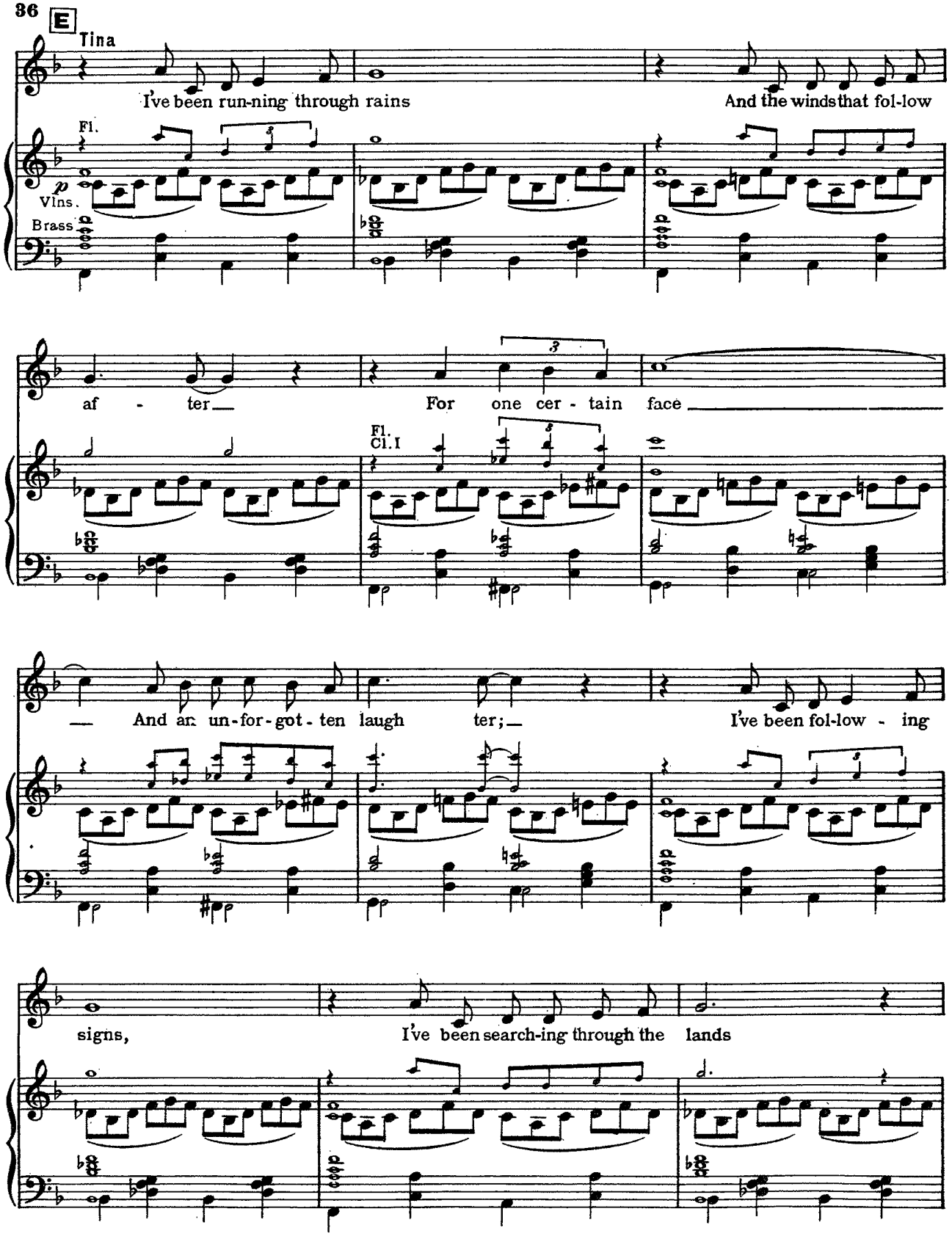
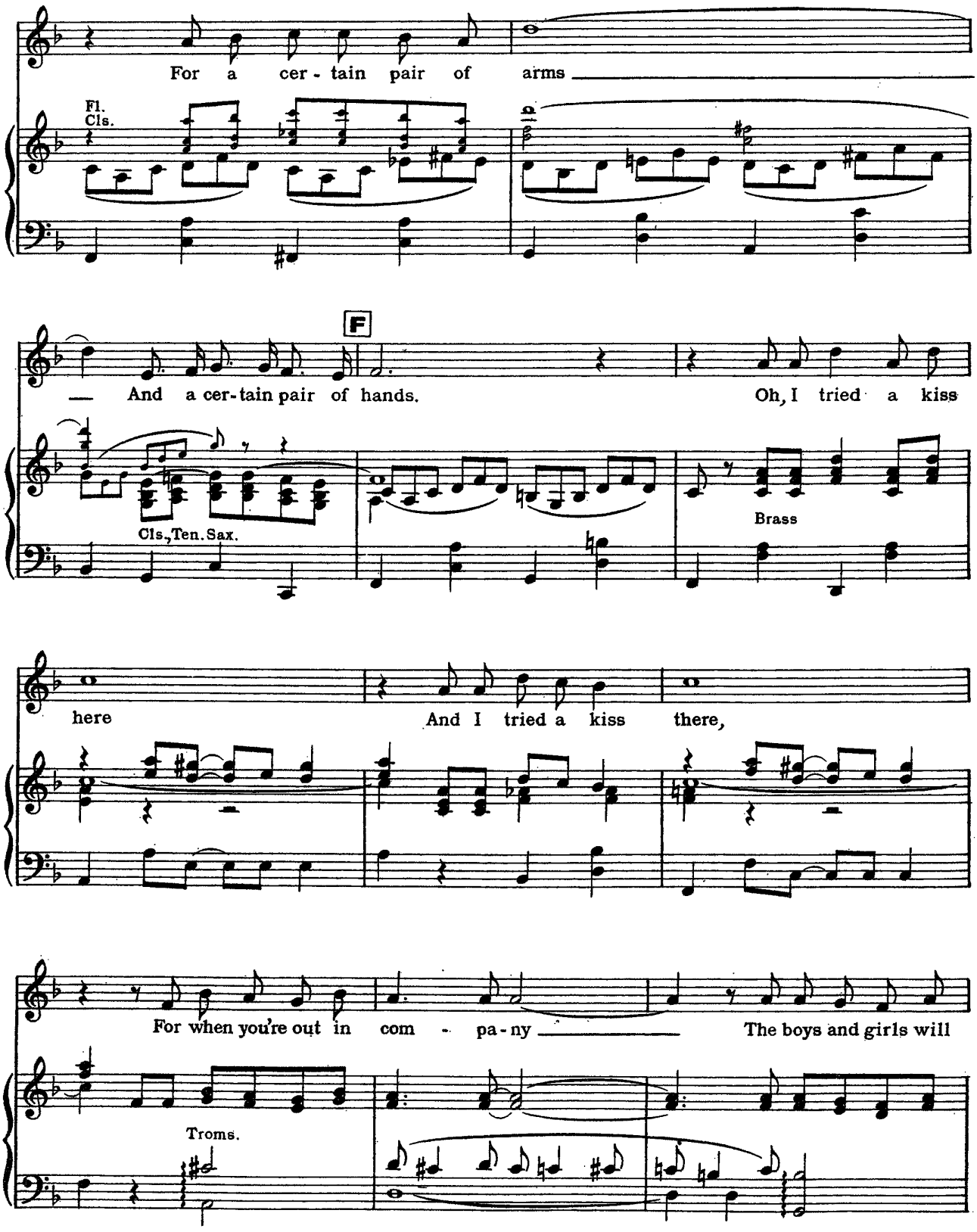
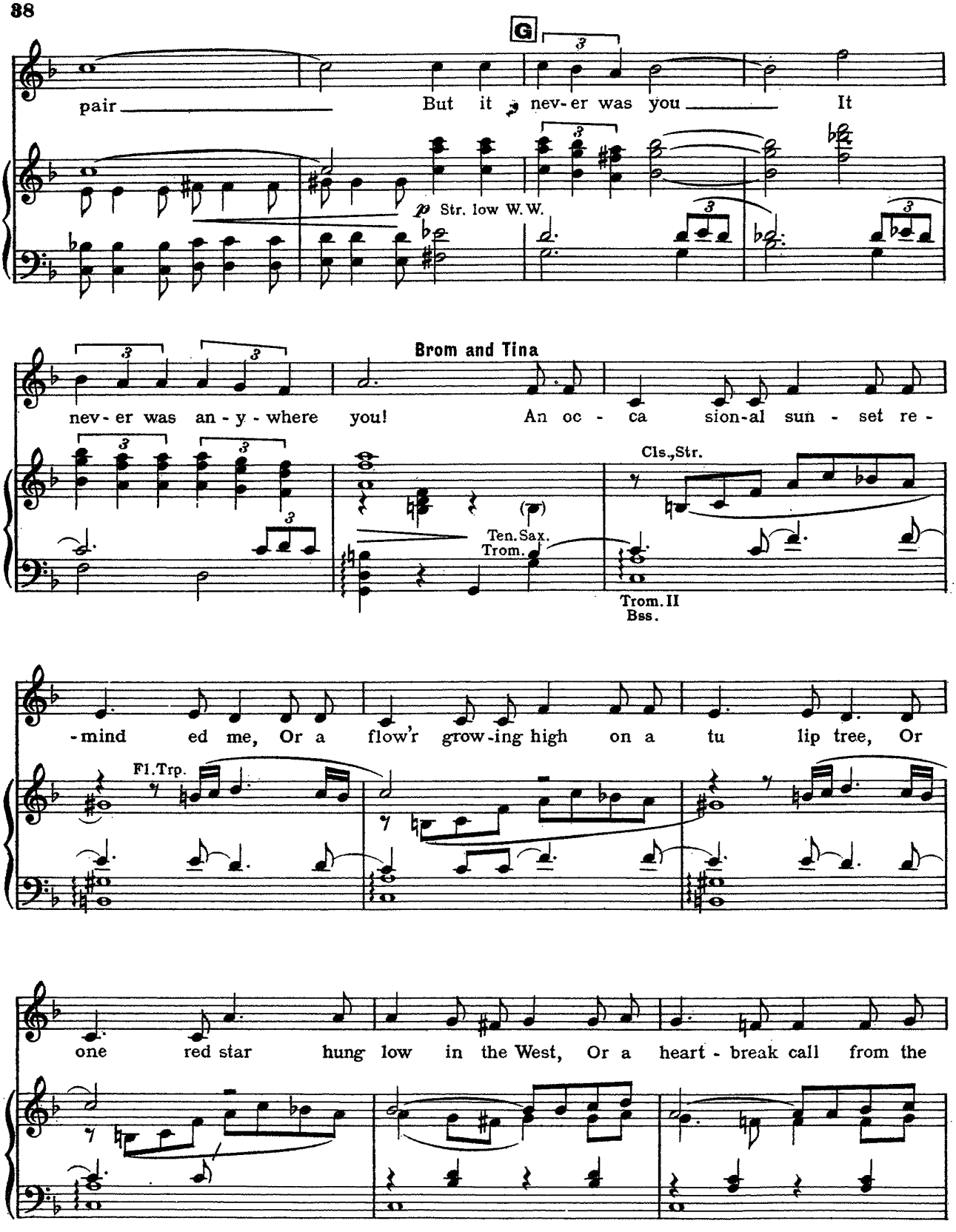

— Who's a cer-tain fa-ther's daugh - ter;
I've been fol-low-ing trails,
Str. Saxs.
Brass
I've been star-ing af-ter ships,
For a cer-tain pair of eyes
Brass
— And a cer-tain pair of lips.
Yes, I looked ev-'ry-where
B
Brass, Fl.
Str. Saxs.
(add Str.)
You can look with-out wings
And I found a great va - ri - e - ty
Str.
Brass

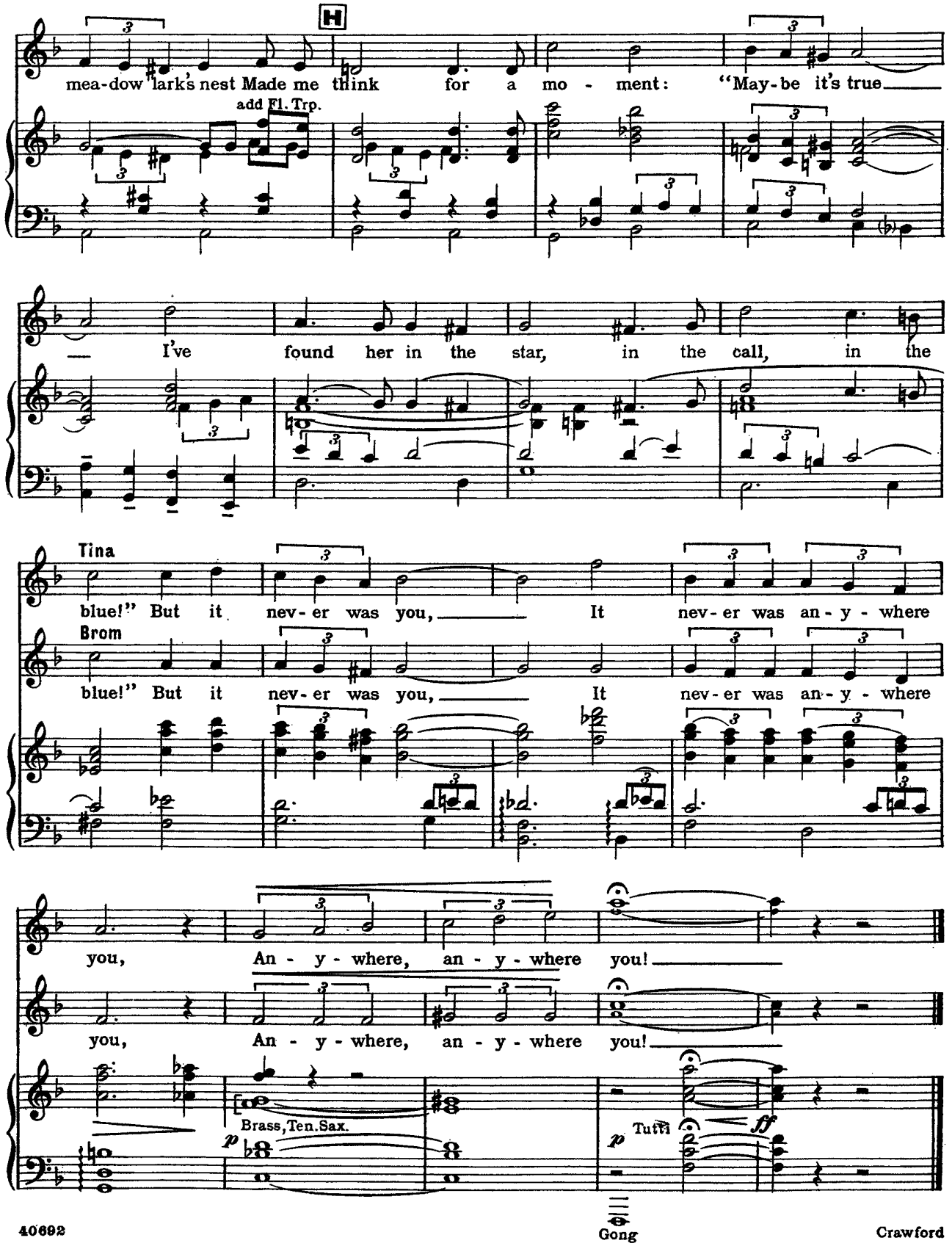

Of in-ter-est-ing things.
But it nev-er was you
Saxs.
It nev-er was an-y-where you!
An oc - ca-sion-al sun-set re-
Brass
r.h.
Saxs.
l.h.
Fl.
Vlns.
Cello, Bass
-mind - ed me, Or a flow'r grow-ing high on a tu - lip tree, Or one red star hung
low in the West, Or a heart - break call from the mea-dow lark's nest Made me


think for a mo - ment: "May-be it's true I've found her in the
star, in the call, in the blue!" But it nev-er was you, It
D
add Brass
nev - er was an - y - where you, an - y-where, an - y - where
(Brass tacet)
pp
rit.
you.
Tina
My father has arranged for me to marry someone else, and he won't tell me who it is – but let's not think about that. Let's just hope that something will happen – and don't stay away so long again – because –
(Spoken) Couldn't you leave your father's house and marry me – even without his consent? We could live, you see. There's money coming in.
Sax. Vln.I Vln.II, Sax.II.
Cello,
Ten. Sax.
Bass


E
Tina
I've been run-ning through rains
And the winds that fol-low
Fl.
p
Vlns.
Brass
af - ter
For one cer - tain face
Fl.
Cl. I
And an un-for-got-ten laugh ter;
I've been fol-low - ing
signs,
I've been search-ing through the lands


For a cer - tain pair of arms
Fl.
Cls.
F
— And a cer-tain pair of hands.
Oh, I tried a kiss
Cls., Ten. Sax.
Brass
here
And I tried a kiss there,
For when you're out in com - pa-ny
The boys and girls will
Troms.

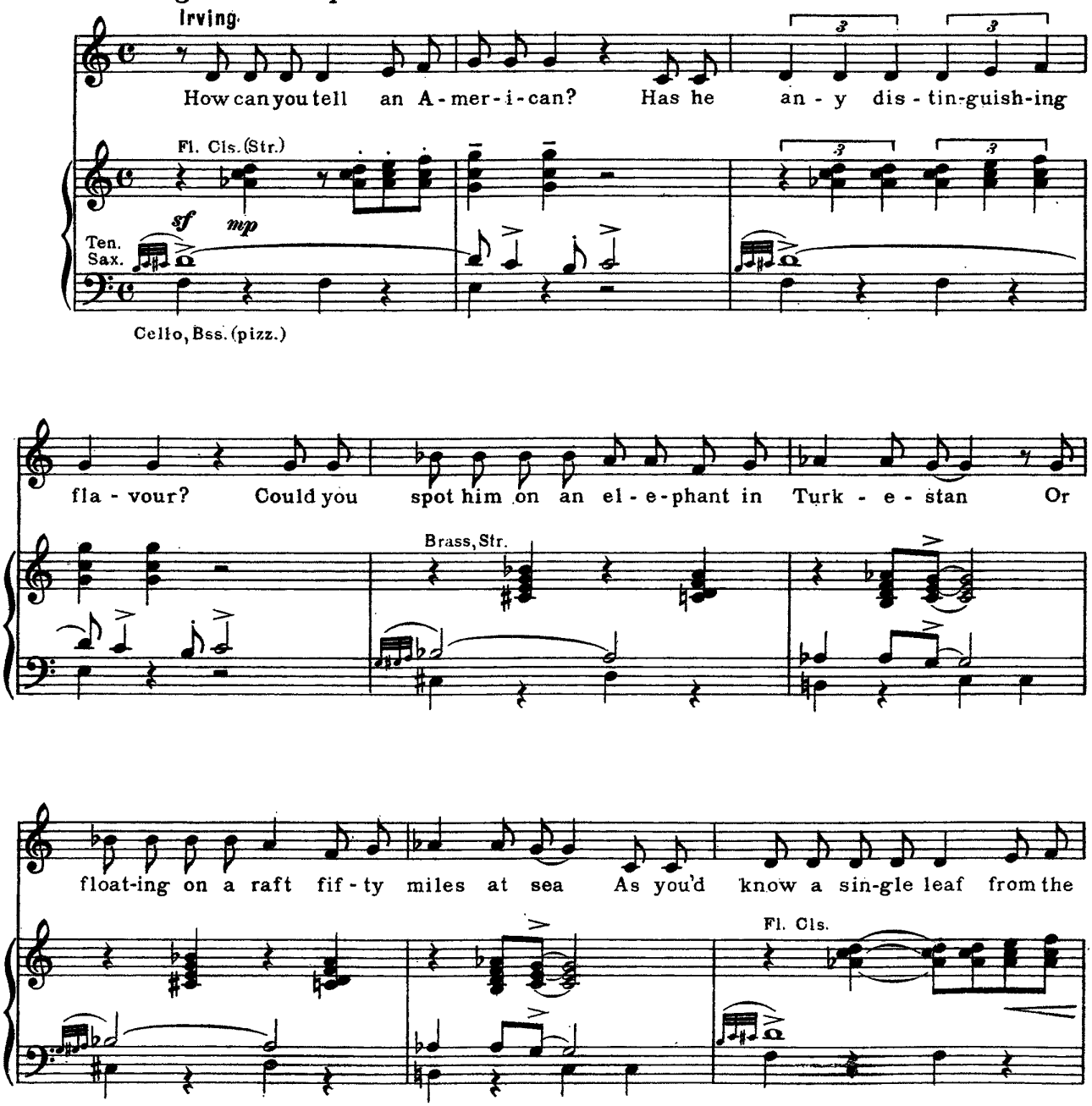

G
pair
But it never was you
It
p Str. low W.W.
Brom and Tina
never was anywhere you!
An occa sional sun set re-
Cls.,Str.
Ten.Sax.
Trom.
Trom.II
Bss.
-mind ed me, Or a flow'r growing high on a tu lip tree, Or
Fl.Trp.
one red star hung low in the West, Or a heart-break call from the


H
mea-dow lark's nest Made me think for a mo - ment: "May-be it's true
add Fl. Trp.
I've found her in the star, in the call, in the
Tina
blue!" But it nev-er was you, It nev-er was an-y-where
Brom
blue!" But it nev-er was you, It nev-er was an-y-where
you, An-y-where, an-y-where you!
you, An-y-where, an-y-where you!
Brass, Ten. Sax.
Tutti
ff
Gong

No 7. How Can You Tell An American?

Irving. An American is a fellow who resents being ordered around!
Brom. It's a sort of test—
Irving. At last I've got it.
Brom. And I'm right.

Allegretto con spirito



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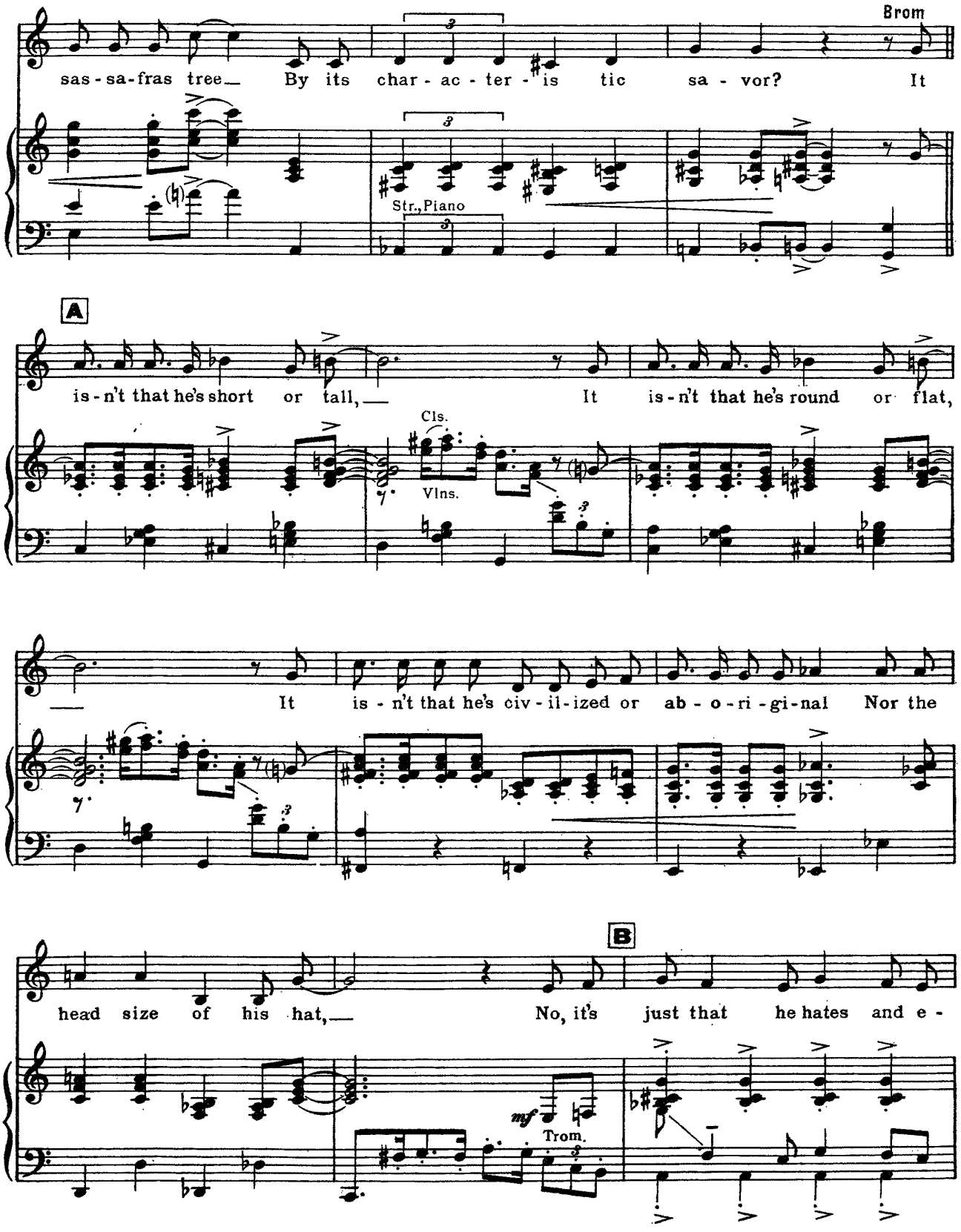
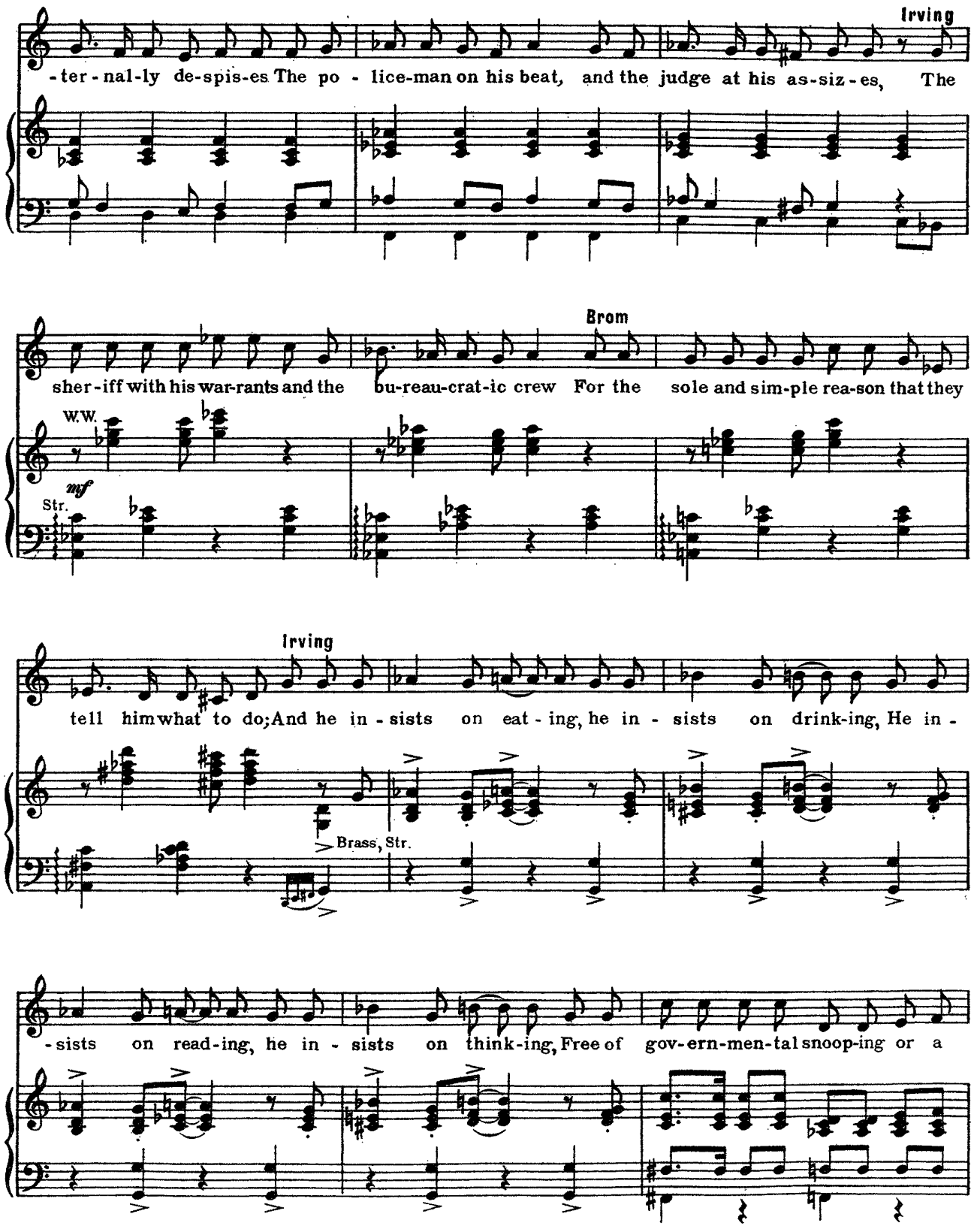
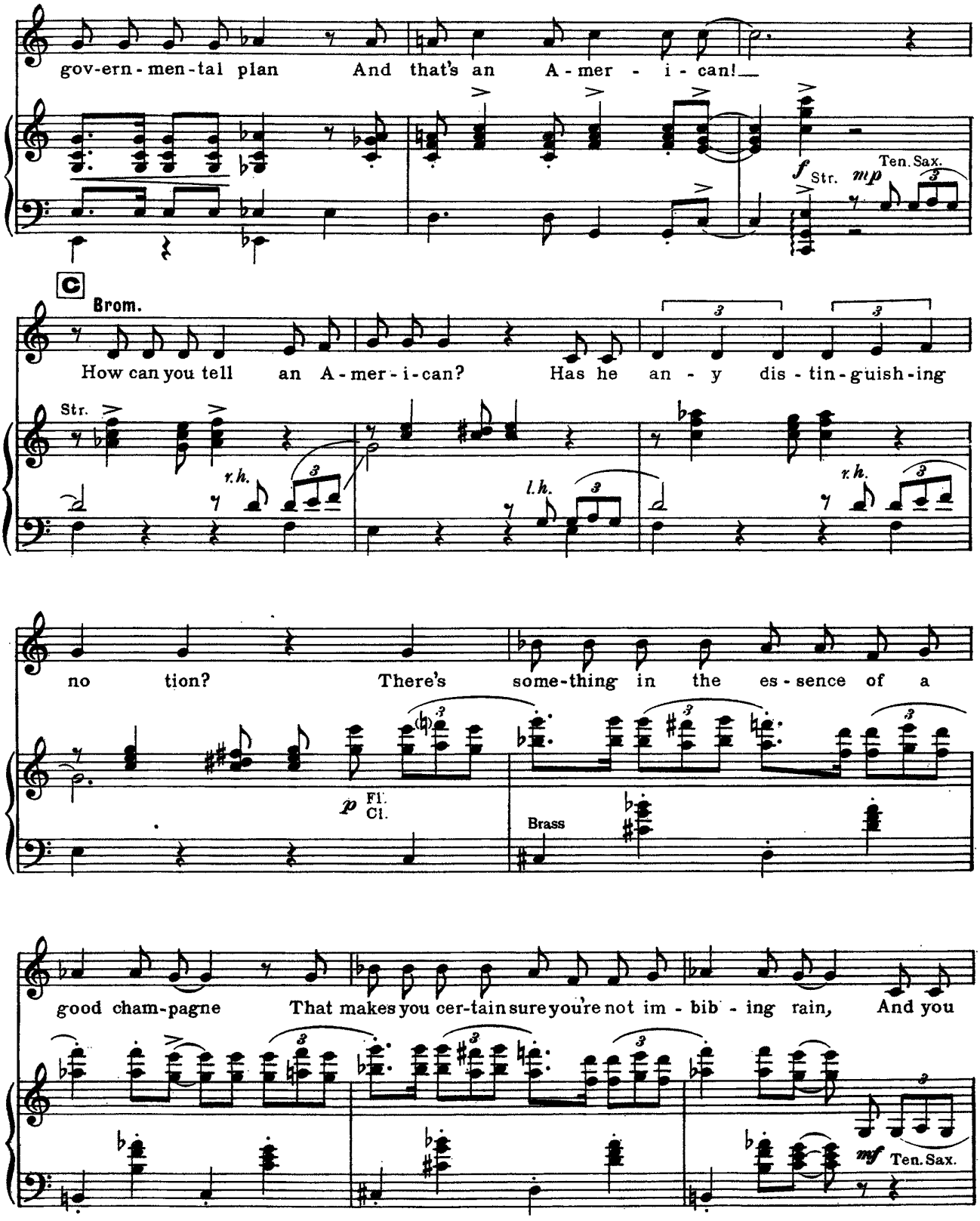
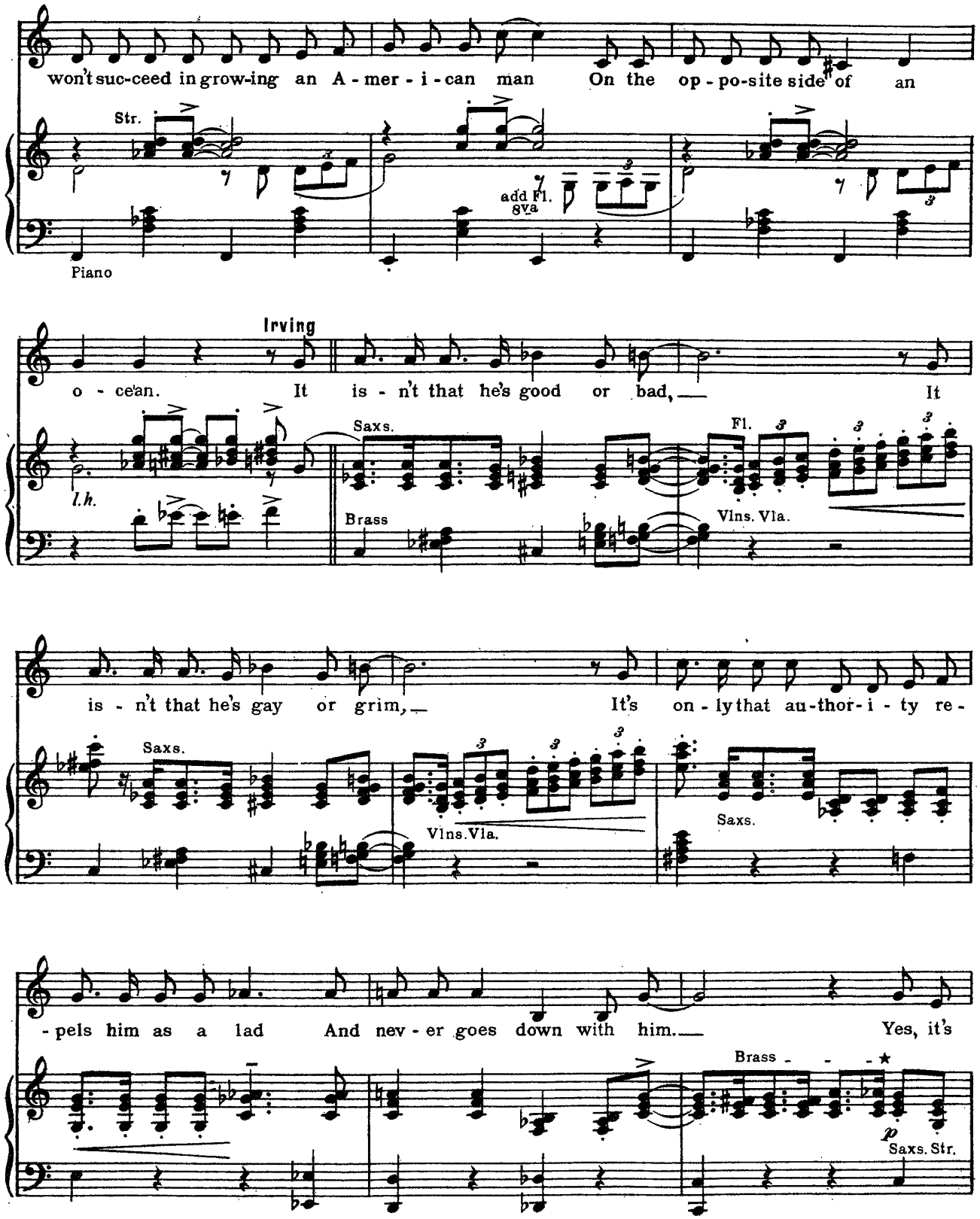
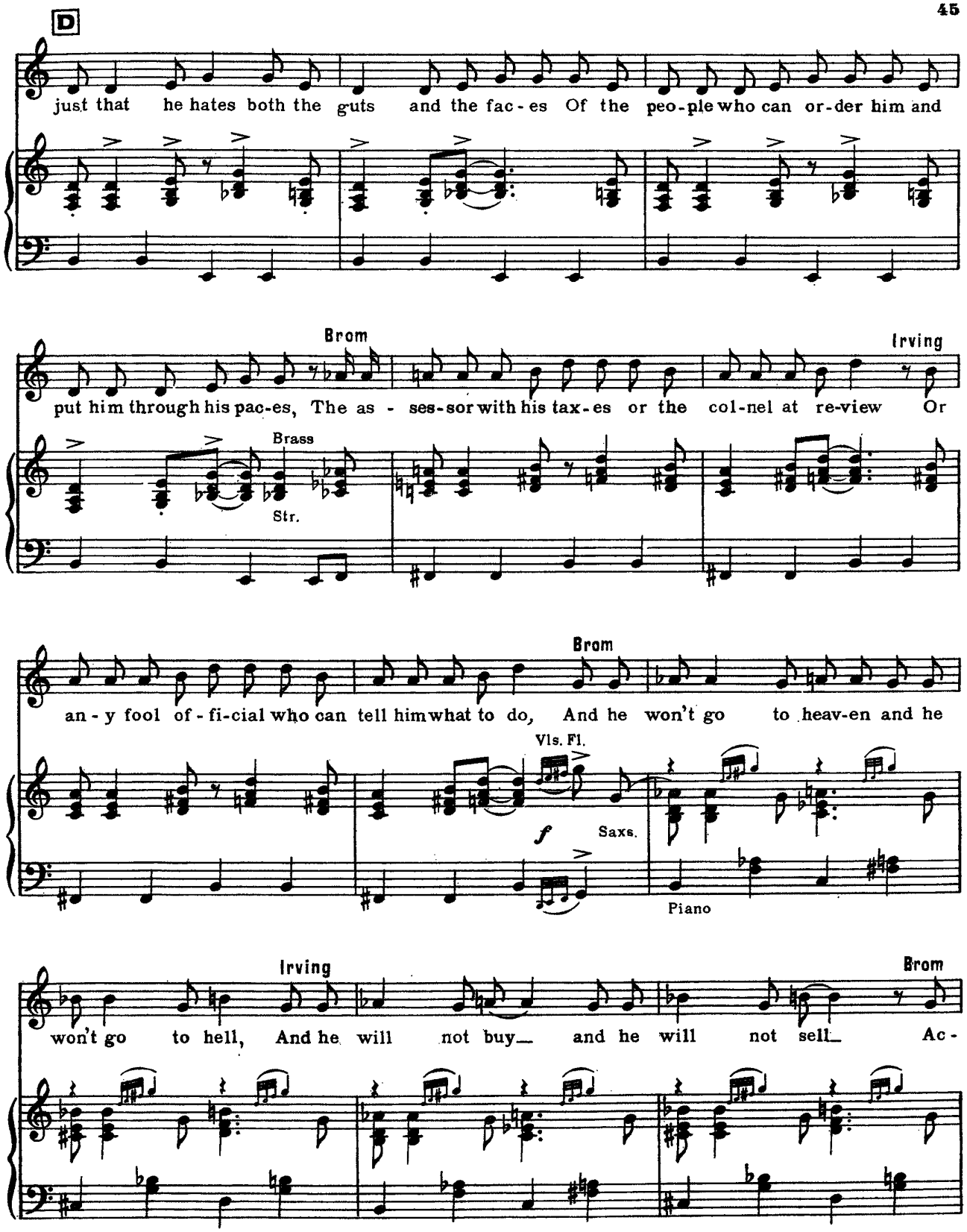
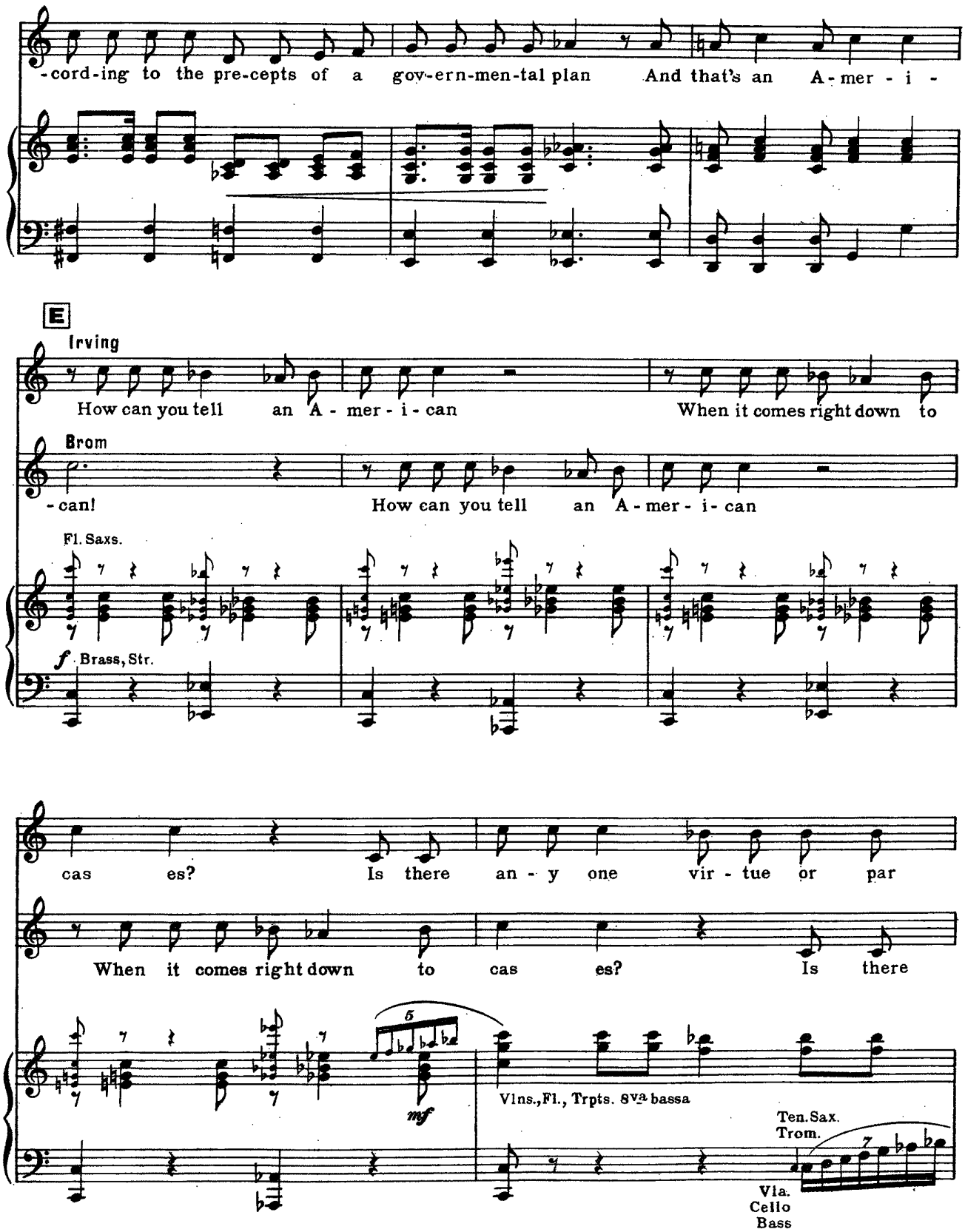

Brom
sas - sa-fras tree_ By its char - ac - ter - is tic sa - vor? It
Str., Piano
A
is - n't that he's short or tall,_ It is - n't that he's round or flat,
Cls.
Vlns.
_ It is - n't that he's civ - il - ized or ab - o - ri - gi - nal Nor the
B
head size of his hat,_ No, it's just that he hates and e -
mf
Trom.

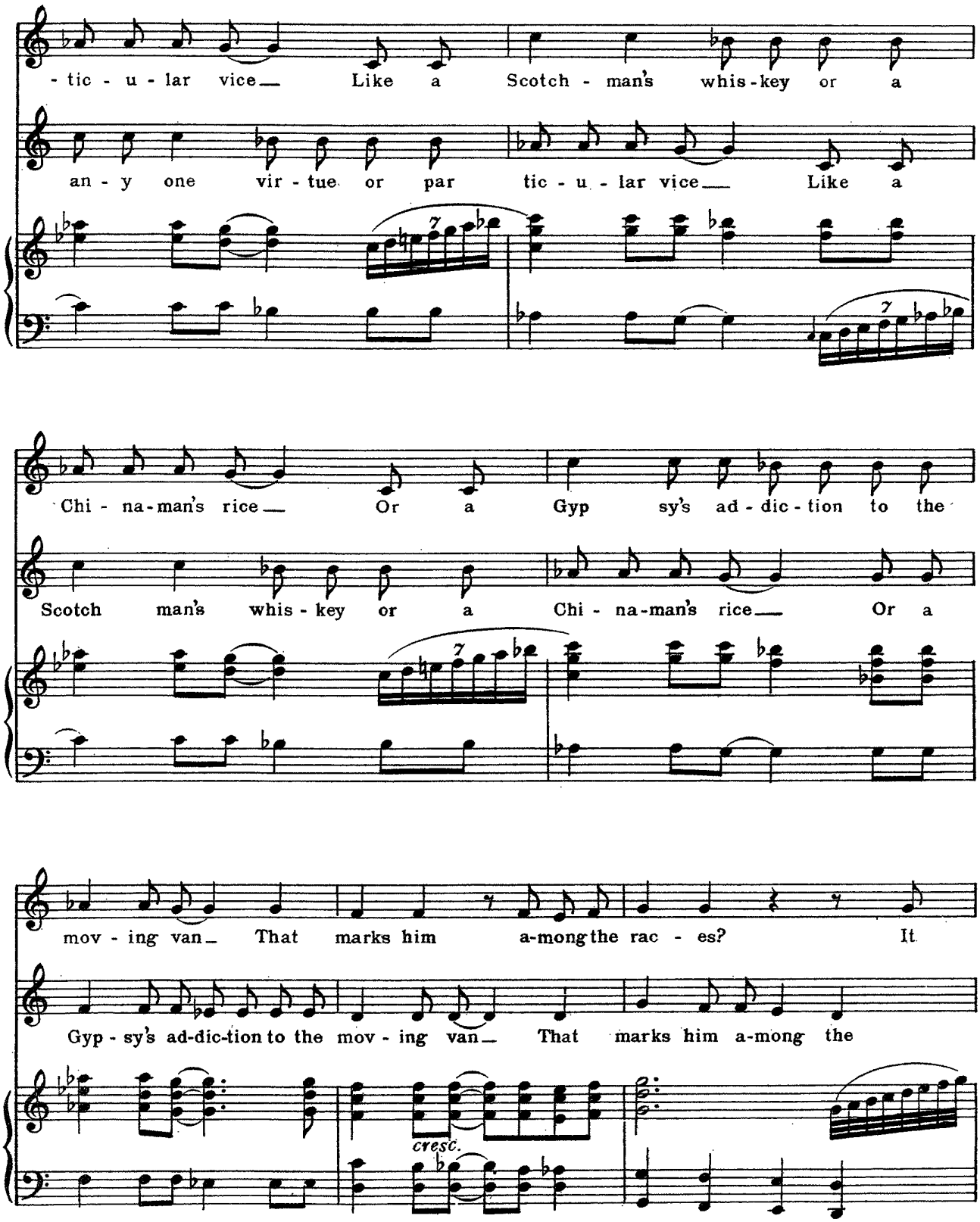

Irving
-ter-nal-ly de-spis-es The po - lice-man on his beat, and the judge at his as-siz-es, The
Brom
sher-iff with his war-rants and the bu-reau-crat-ic crew For the sole and sim-ple rea-son that they
W.W.
mf
Str.
Irving
tell him what to do; And he in-sists on eat-ing, he in-sists on drink-ing, He in-
Brass, Str.
-sists on read-ing, he in-sists on think-ing, Free of gov-ern-men-tal snoop-ing or a

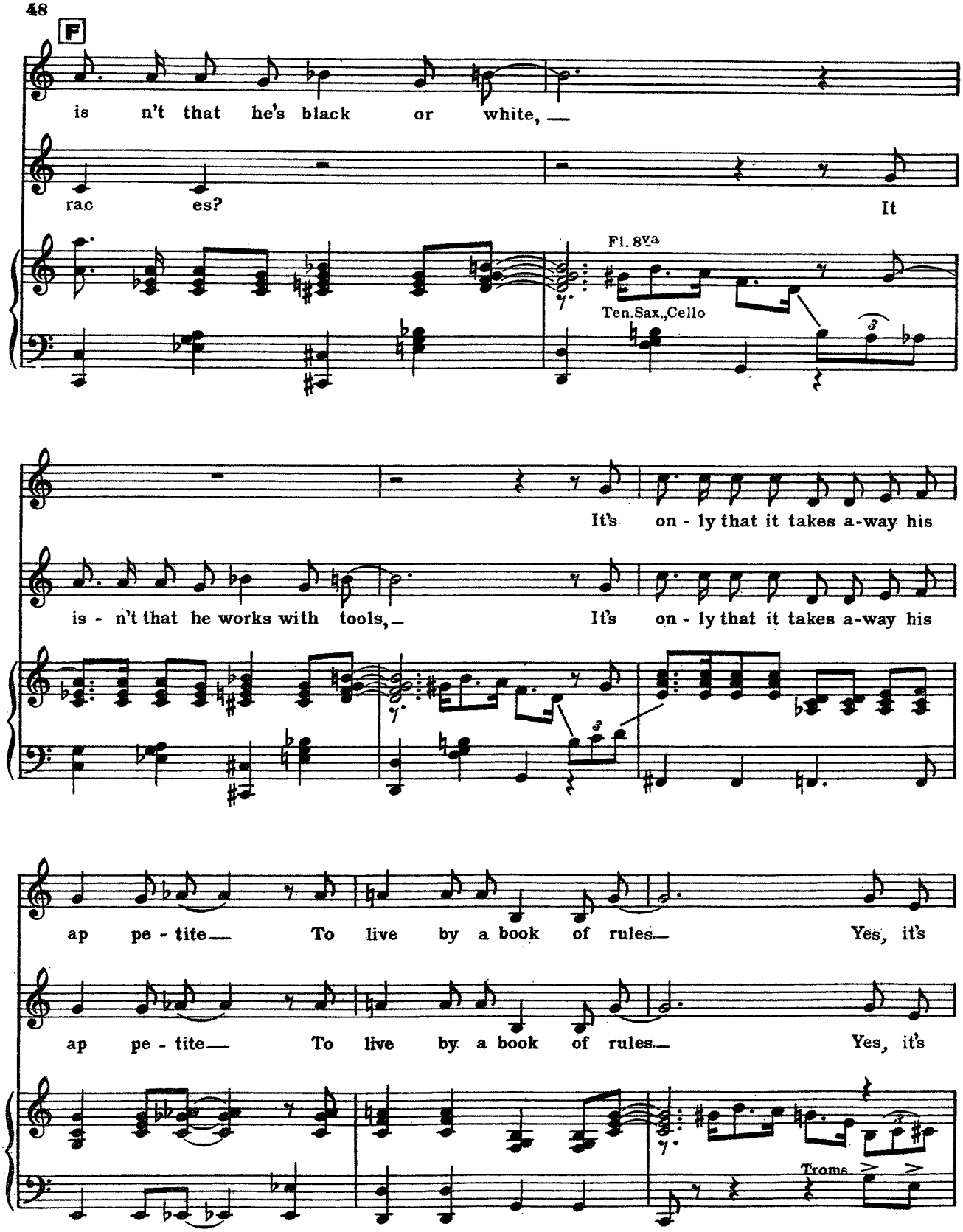

gov-ern-men-tal plan And that's an A-mer-i-can!
f Str. mp Ten. Sax.
C
Brom.
How can you tell an A-mer-i-can? Has he an-y dis-tin-guish-ing
Str.
r.h.
l.h.
r.h.
no tion? There's some-thing in the es-sence of a
p Fl. Cl.
Brass
good cham-pagne That makes you cer-tain sure you're not im-bib-ing rain, And you
mf Ten. Sax.

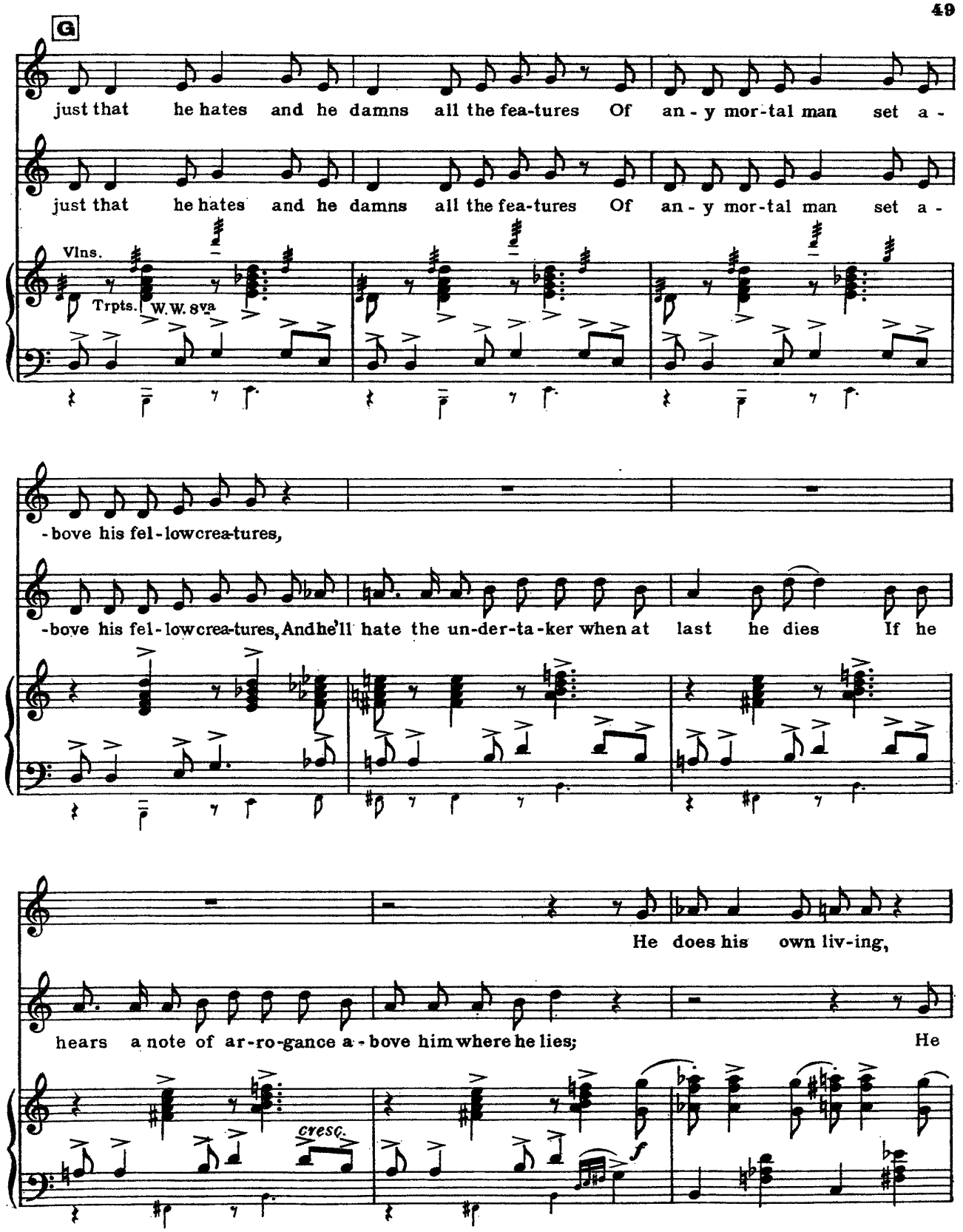

won't suc-ceed in grow-ing an A - mer - i - can man On the op - po-site side of an
Str.
add Fl. 8va
Piano
Irving
o - ce'an. It is - n't that he's good or bad, — It
l.h.
Saxs.
Brass
Fl.
Vlns. Vla.
is - n't that he's gay or grim, — It's on - ly that au-thor-i - ty re -
Saxs.
Vlns. Vla.
Saxs.
- pels him as a lad And nev - er goes down with him. — Yes, it's
Brass
p
Saxs. Str.

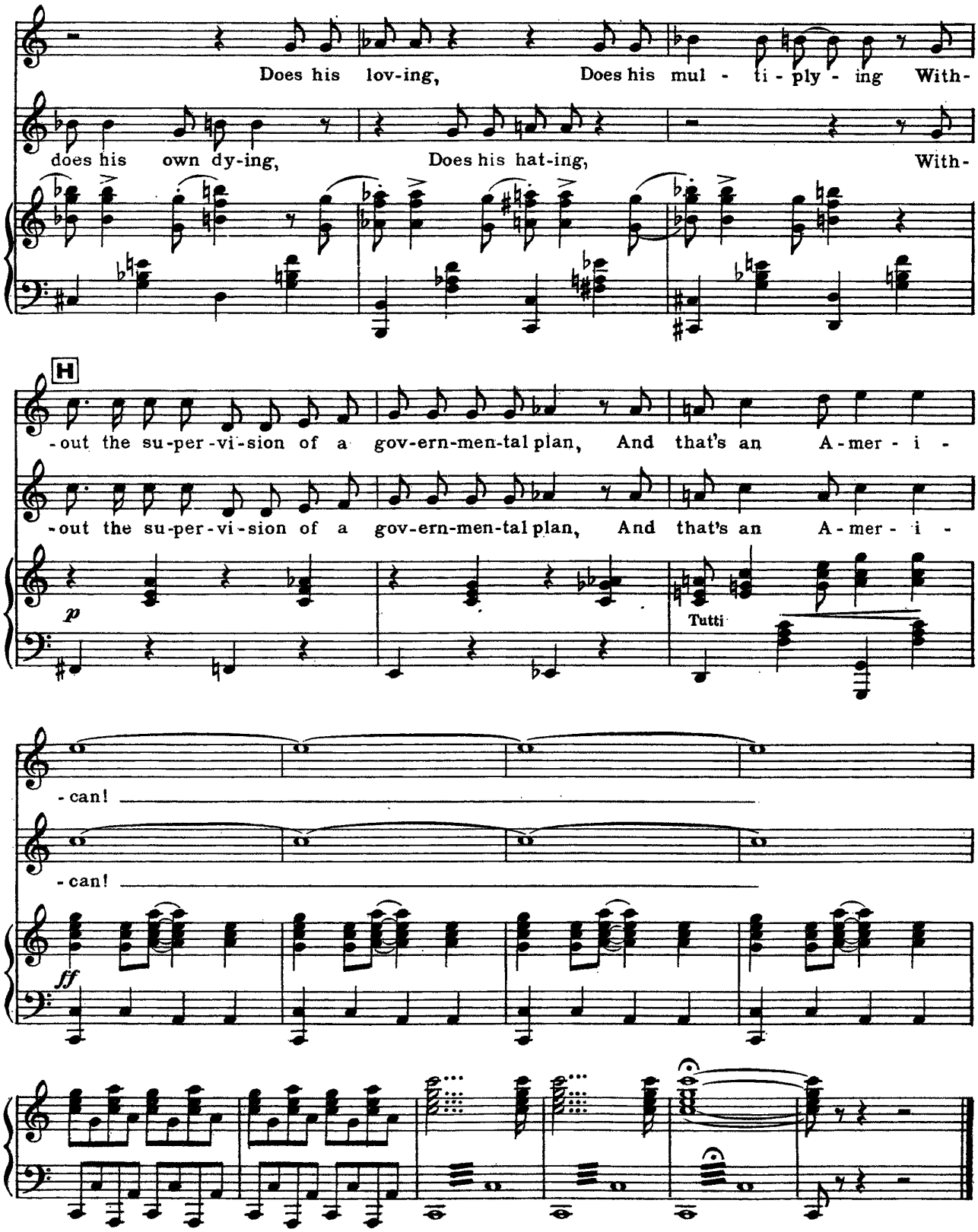

D
just that he hates both the guts and the fac-es Of the peo-ple who can or-der him and
Brom
put him through his pac-es, The as - ses-sor with his tax-es or the col-nel at re-view
Irving
Or
Brass
Str.
Brom
an-y fool of-fi-cial who can tell him what to do, And he won't go to heav-en and he
Vls. Fl.
f
Saxs.
Piano
Irving
won't go to hell, And he will not buy— and he will not sell—
Brom
Ac-


-cord-ing to the pre-cepts of a gov-ern-men-tal plan And that's an A-mer-i-
E
Irving
How can you tell an A-mer-i-can When it comes right down to
Brom
-can! How can you tell an A-mer-i-can
Fl. Saxs.
f Brass, Str.
cas es? Is there an-y one vir-tue or par
When it comes right down to cas es? Is there
5
mf
Vlns., Fl., Trpts. 8va bassa
Ten. Sax.
Trom.
Vla.
Cello
Bass


- tic - u - lar vice Like a Scotch - man's whis-key or a
an - y one vir - tue or par tic - u - lar vice Like a
Chi - na-man's rice Or a Gyp sy's ad - dic - tion to the
Scotch man's whis - key or a Chi - na-man's rice Or a
mov - ing van That marks him a-mong the rac - es? It
Gyp - sy's ad-dic-tion to the mov - ing van That marks him a-mong the
cresc.

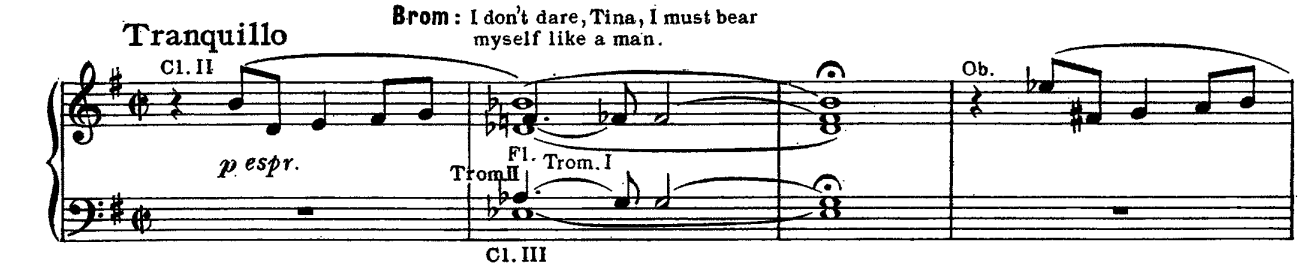

F
is n't that he's black or white, —
rac es?
It
Fl. 8va
Ten.Sax.,Cello
It's on - ly that it takes a-way his
is - n't that he works with tools, —
It's on - ly that it takes a-way his
ap pe - tite — To live by a book of rules — Yes, it's
ap pe - tite — To live by a book of rules — Yes, it's
Troms

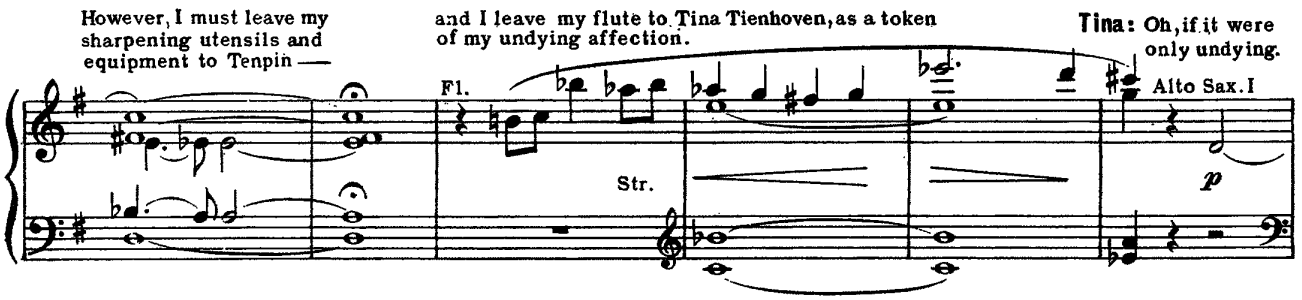

G
just that he hates and he damns all the fea-tures Of an-y mor-tal man set a-
just that he hates and he damns all the fea-tures Of an-y mor-tal man set a-
Vlns.
Trpts.
W.W.
8va
-bove his fel-low crea-tures,
-bove his fel-low crea-tures, And he'll hate the un-der-ta-ker when at last he dies If he
He does his own liv-ing,
hears a note of ar-ro-gance a-bove him where he lies;
He
cresc.
f

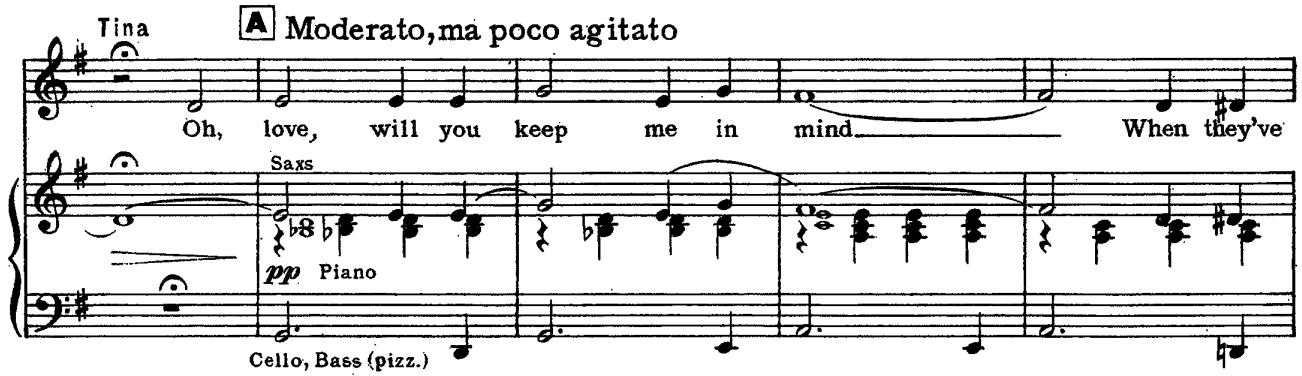

Does his lov-ing, Does his mul - ti - ply - ing With-
does his own dy-ing, Does his hat-ing, With-
H
-out the su-per-vi-sion of a gov-ern-men-tal plan, And that's an A-mer - i -
-out the su-per-vi-sion of a gov-ern-men-tal plan, And that's an A-mer - i -
p
Tutti
-can!
-can!
ff

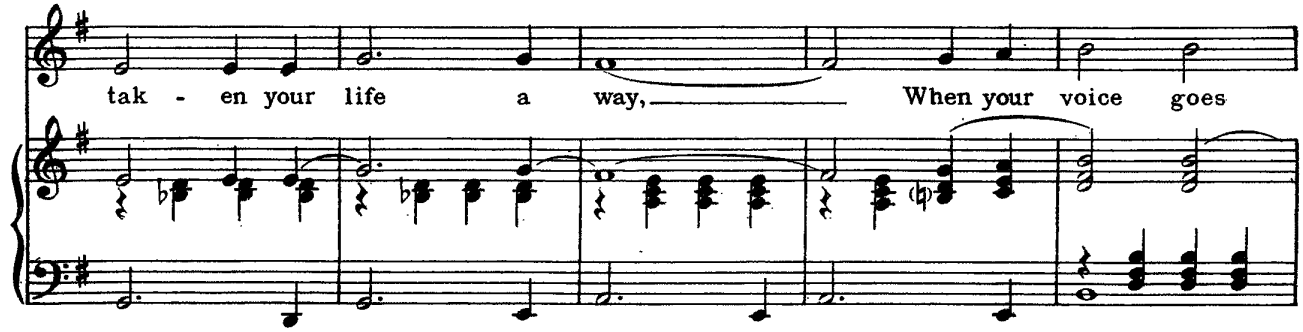
Nº 8 Will You Remember Me?

cue: **Tina:** Brom, Brom! Look at me! Speak to me!









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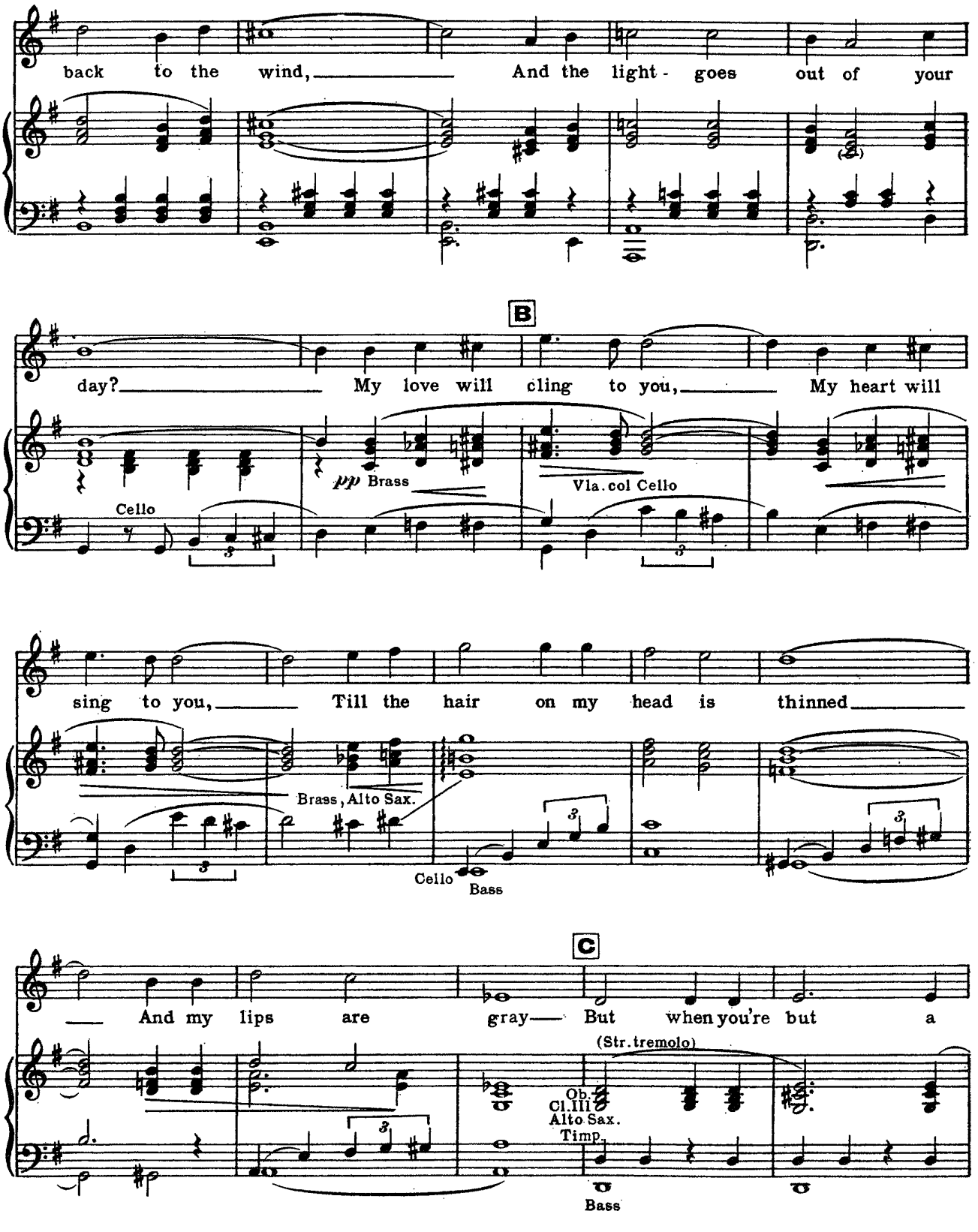
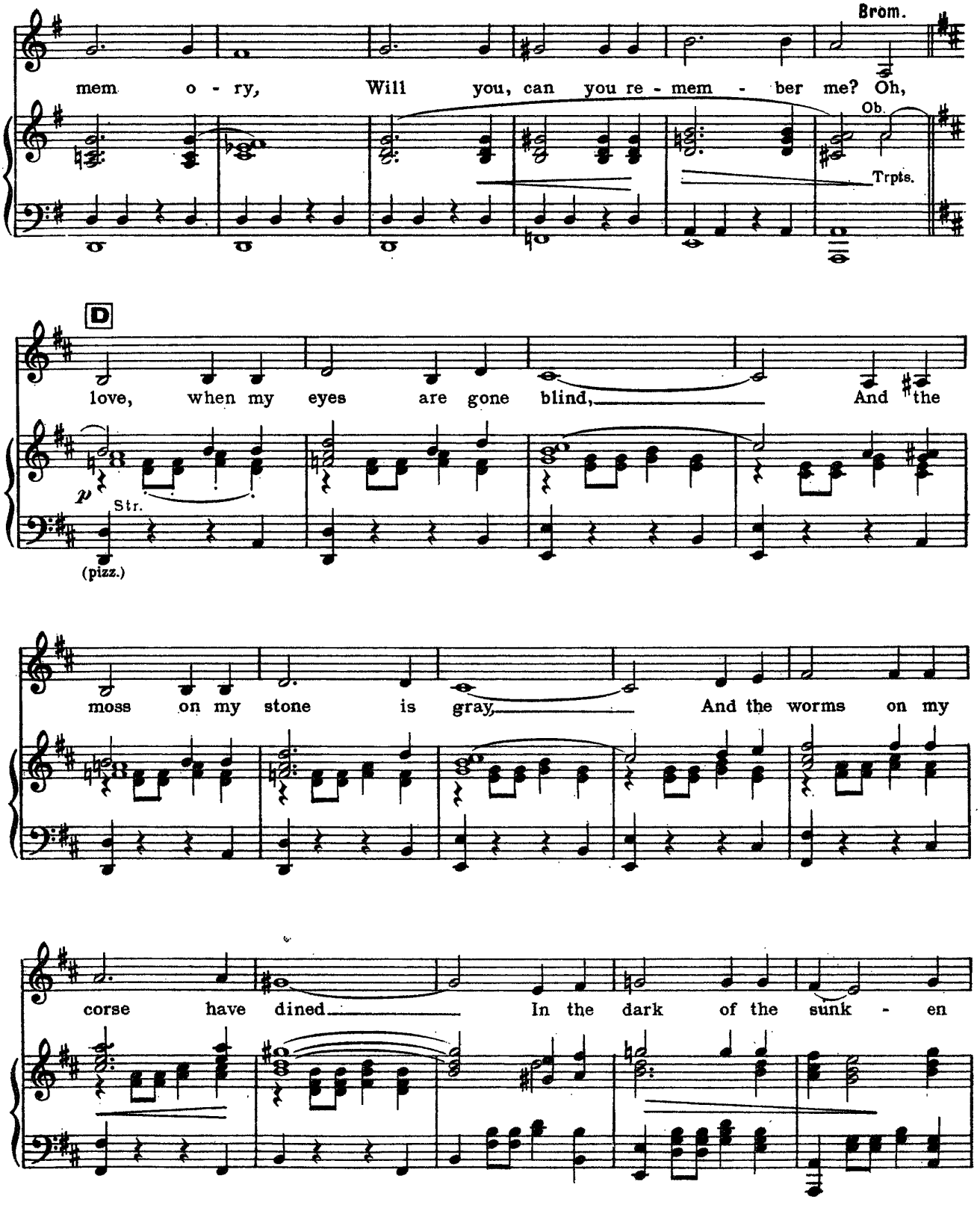
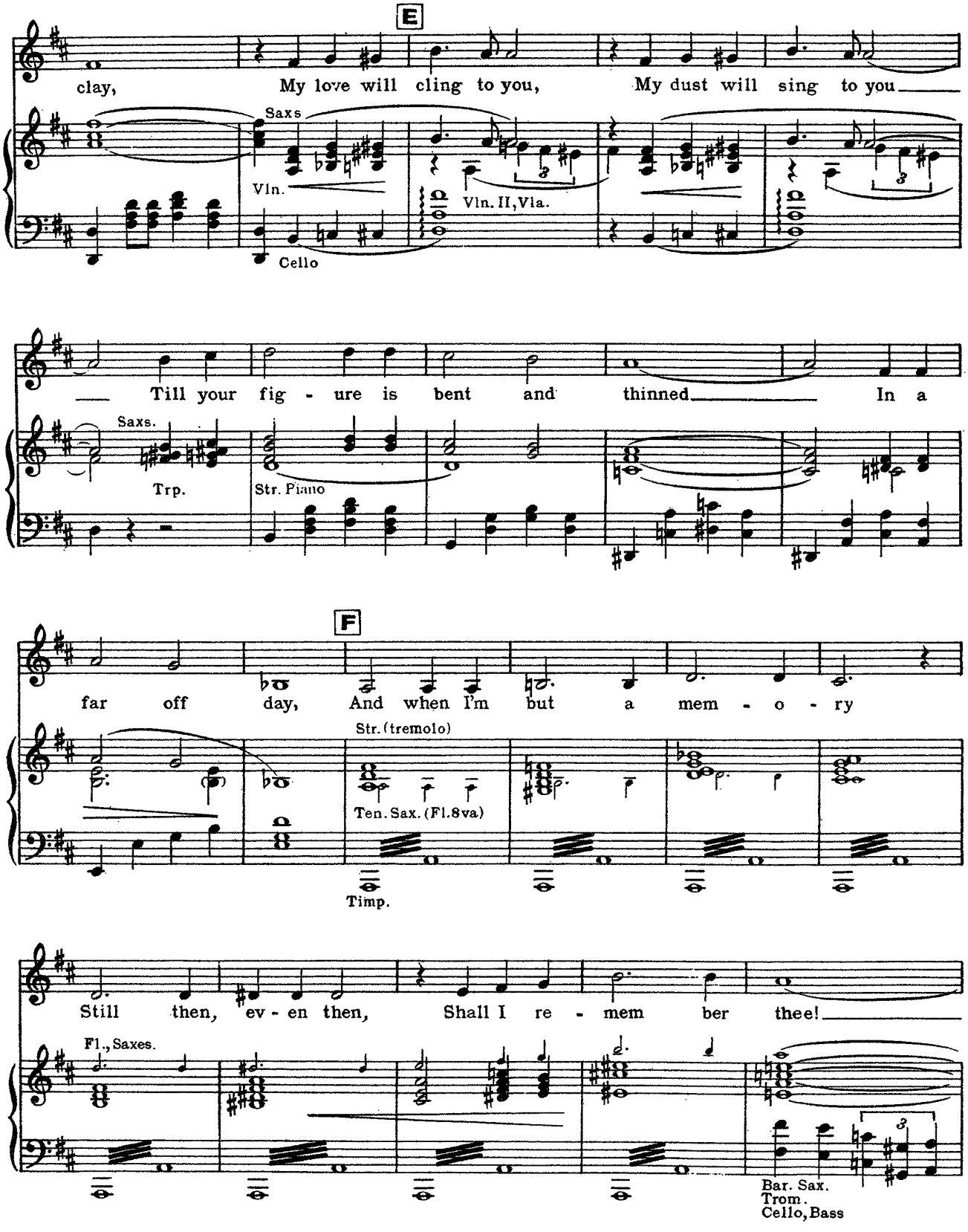
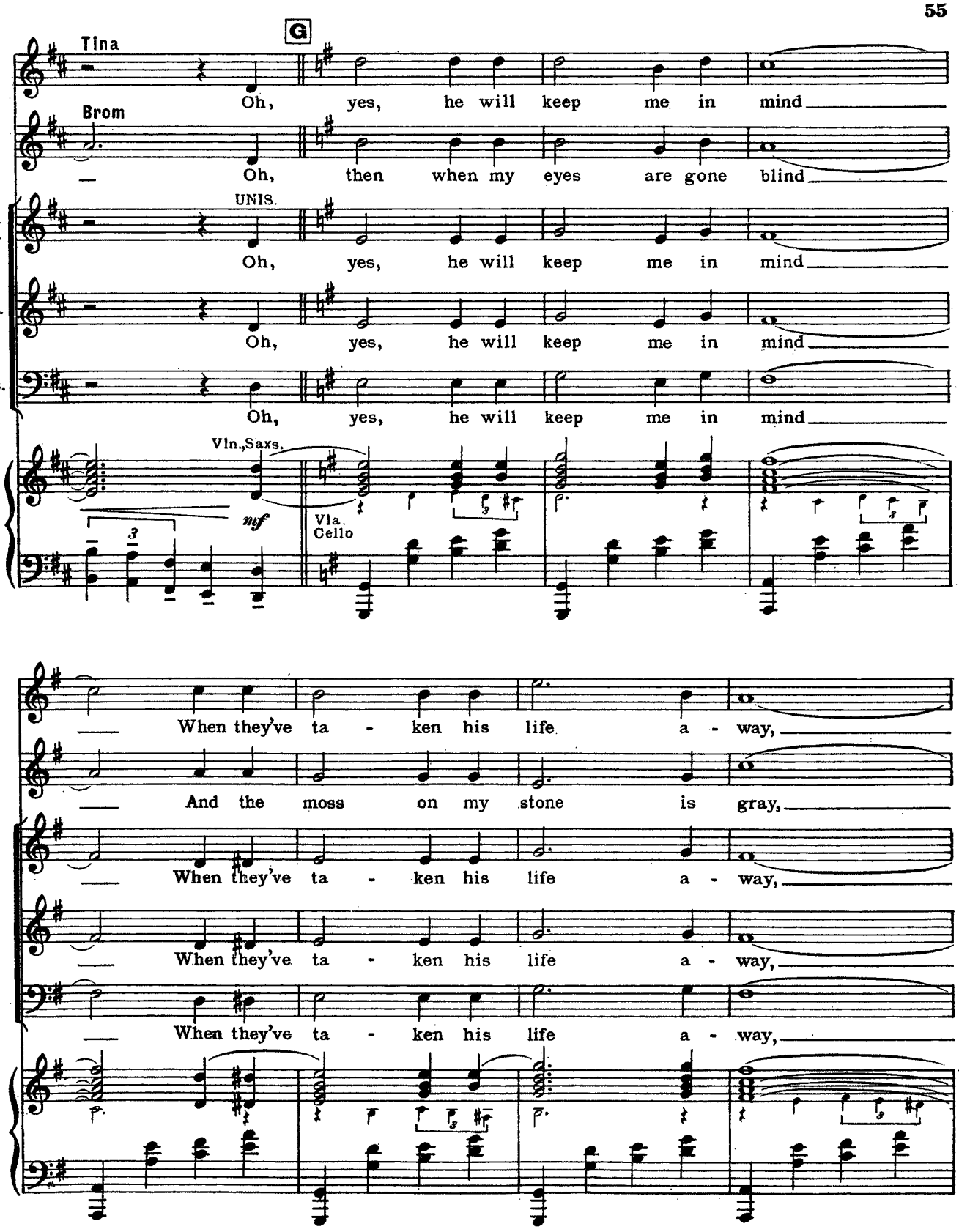
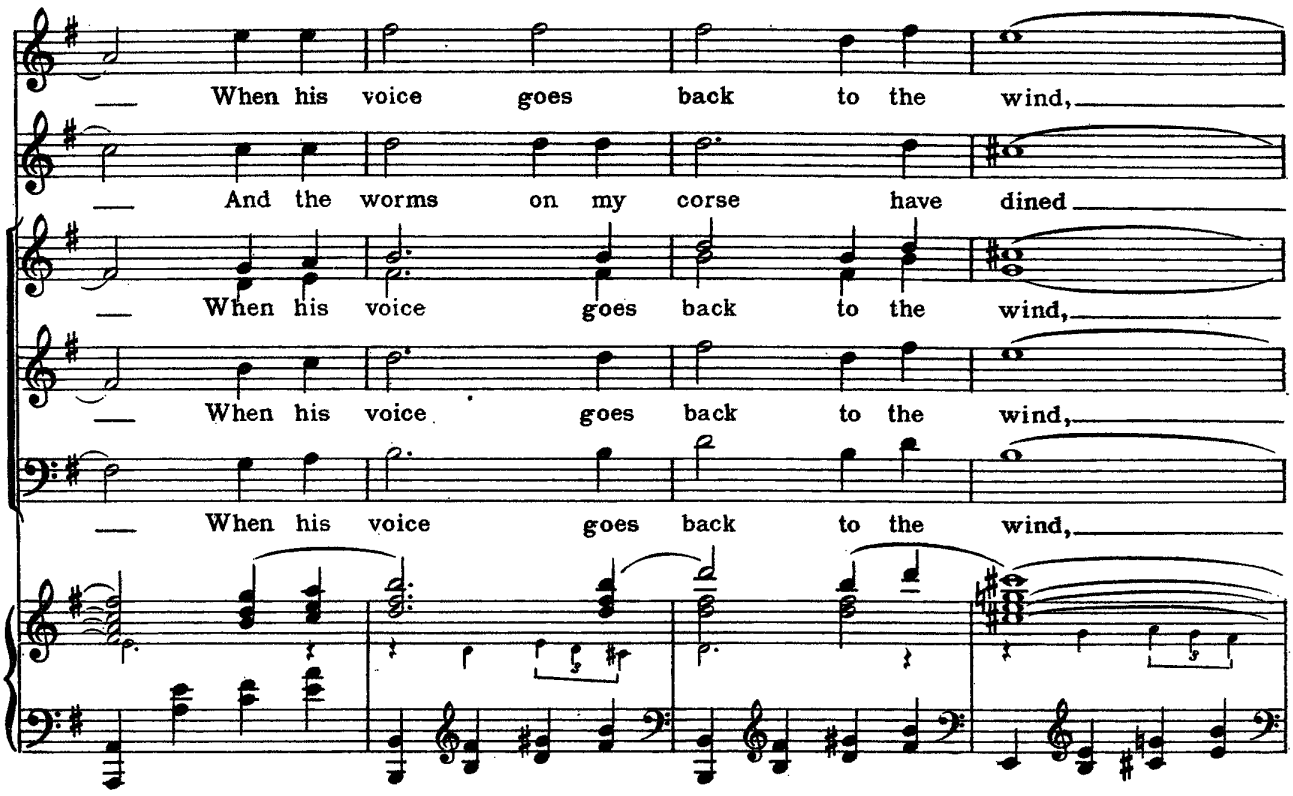
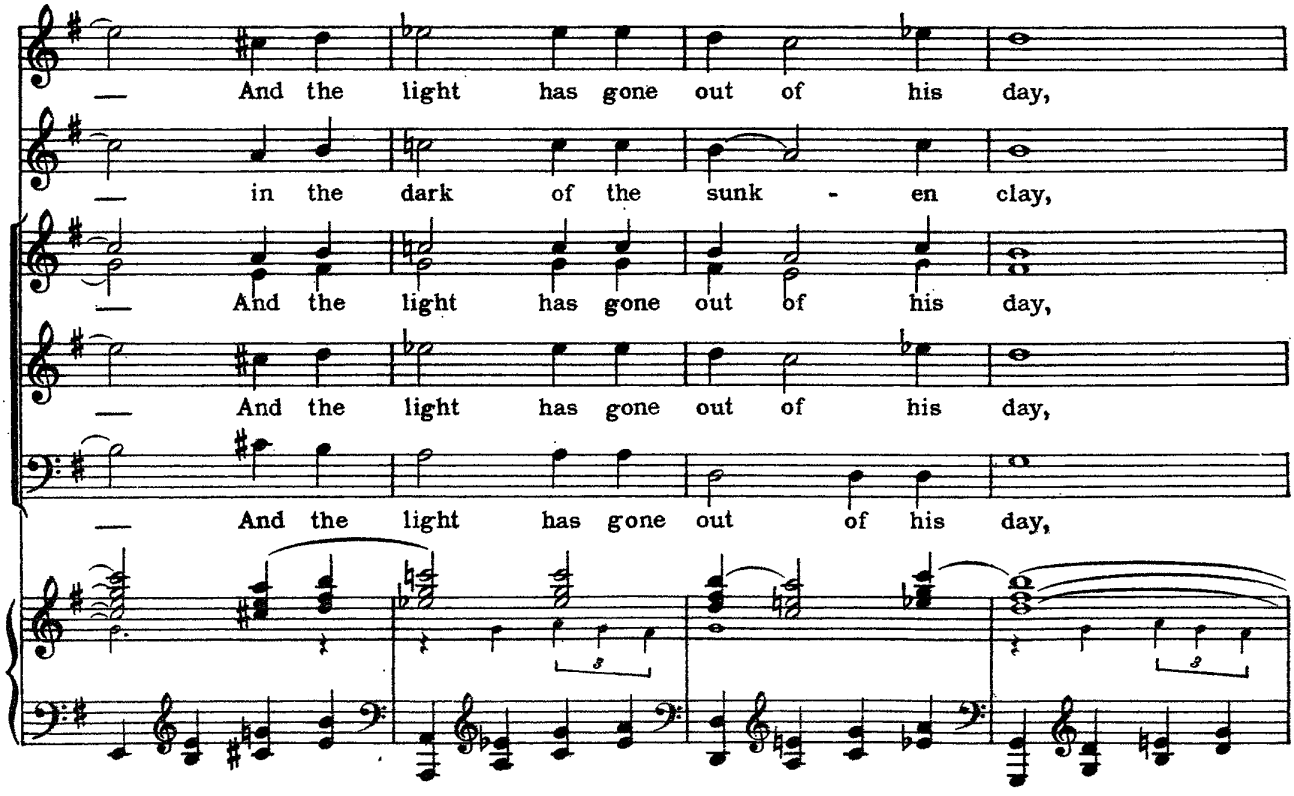

back to the wind, And the light - goes out of your
B
day? My love will cling to you, My heart will
pp Brass
Vla. col Cello
Cello
sing to you, Till the hair on my head is thinned
Brass, Alto Sax.
Cello
Bass
C
And my lips are gray But when you're but a
(Str. tremolo)
Ob.
Cl. III
Alto Sax.
Timp.
Bass


Brom.
mem o - ry, Will you, can you re - mem - ber me? Oh,
Ob.
Trpts.
D
love, when my eyes are gone blind, And the
p
Str.
(pizz.)
moss on my stone is gray, And the worms on my
corse have dined In the dark of the sunk - en


E
clay, My love will cling to you, My dust will sing to you
Saxs
Vln.
Cello
Vln. II, Vla.
Till your fig - ure is bent and thinned In a
Saxs.
Trp.
Str. Piano
F
far off day, And when I'm but a mem - o - ry
Str. (tremolo)
Ten. Sax. (Fl. 8va)
Timp.
Still then, ev - en then, Shall I re - mem ber thee!
Fl., Saxes.
Bar. Sax.
Trom.
Cello, Bass


G
Tina
Oh, yes, he will keep me in mind
Brom
Oh, then when my eyes are gone blind
UNIS.
S.
A.
Oh, yes, he will keep me in mind
T.
Oh, yes, he will keep me in mind
B.
Oh, yes, he will keep me in mind
Vln.,Saxs.
mf
Vla.
Cello
When they've ta - ken his life a - way,
And the moss on my stone is gray,
When they've ta - ken his life a - way,
When they've ta - ken his life a - way,
When they've ta - ken his life a - way,


When his voice goes back to the wind,
And the worms on my corse have dined
When his voice goes back to the wind,
When his voice goes back to the wind,
When his voice goes back to the wind,


And the light has gone out of his day,
in the dark of the sunk - en clay,
And the light has gone out of his day,
And the light has gone out of his day,
And the light has gone out of his day,

H

p His love will cling to her, His dust will sing to her,

p His love will cling to her, His dust will sing to her,

p His love will cling to her, His dust will sing to her,

f Cello, Vla.

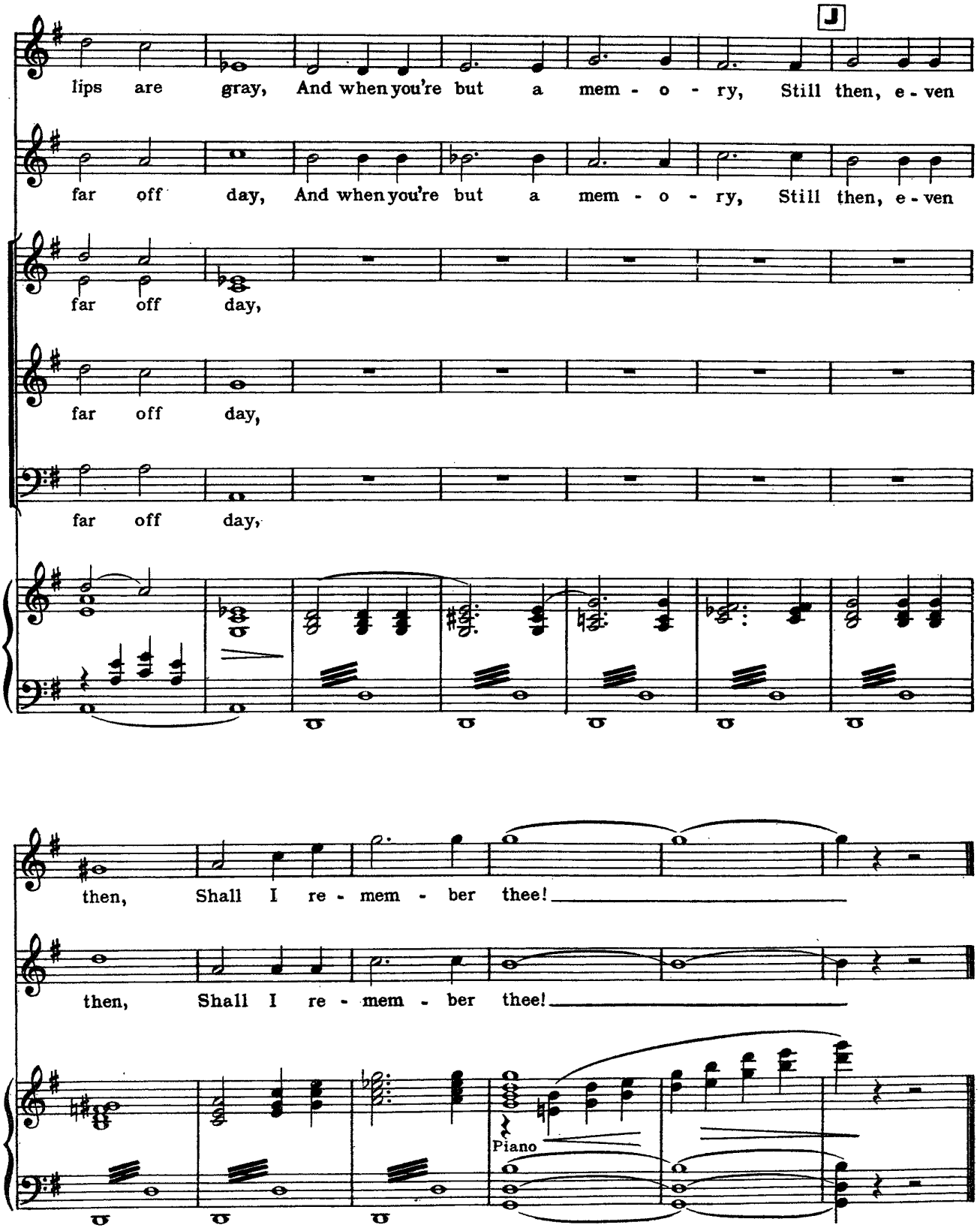
Till the hair on my head is thinned And my

Till her fig - ure is bent and thinned In a

Till her fig - ure is bent and thinned in a

Till her fig - ure is bent and thinned in a

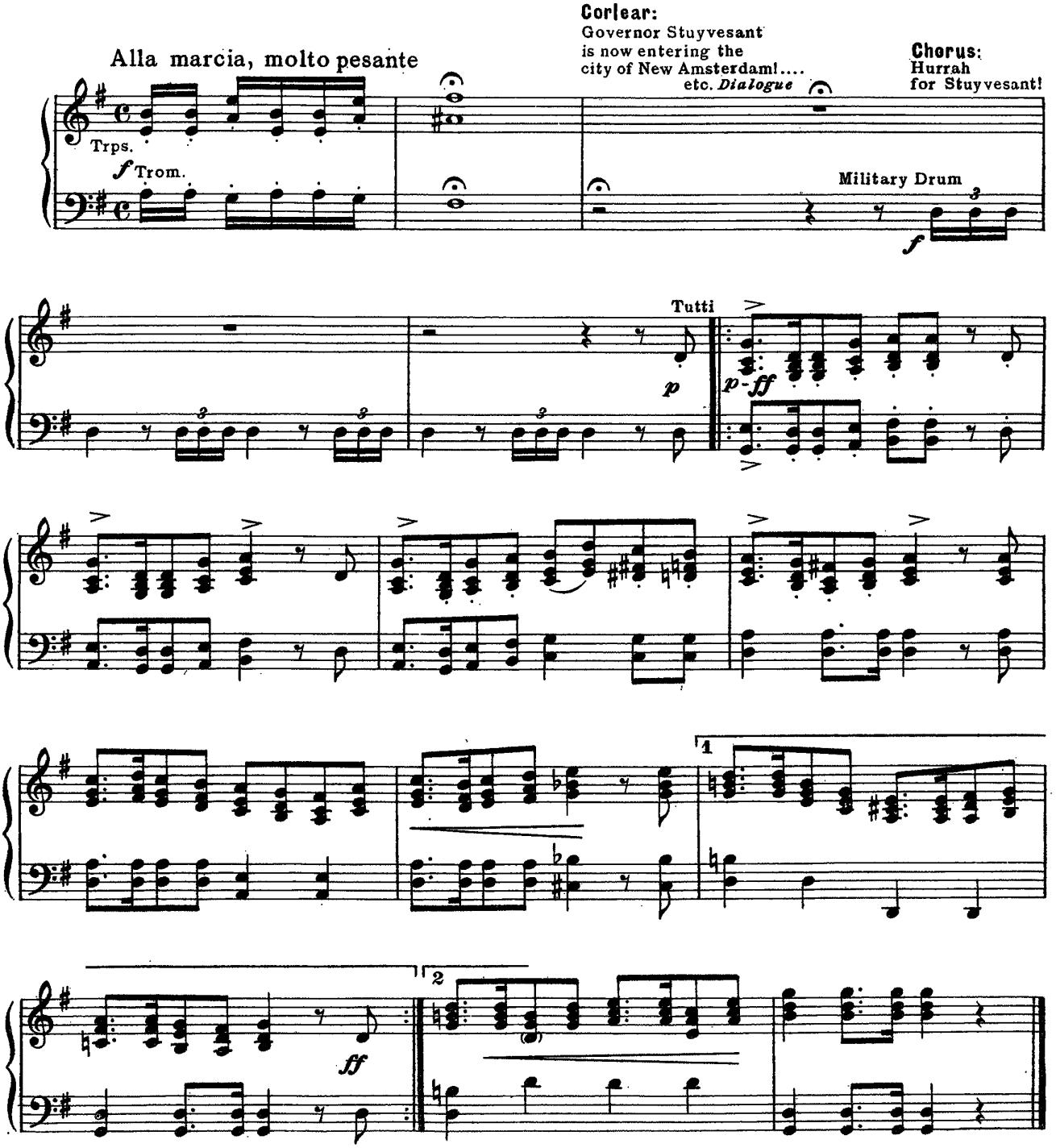
p Brass


J
lips are gray, And when you're but a mem - o - ry, Still then, e - ven
far off day, And when you're but a mem - o - ry, Still then, e - ven
far off day,
far off day,
far off day,
then, Shall I re - mem - ber thee!
then, Shall I re - mem - ber thee!
Piano

Nº 9. Stuyvesant's Entrance

cue: **Schermerhorn**: .... Ve put der rope right here!
And see how you like dot!

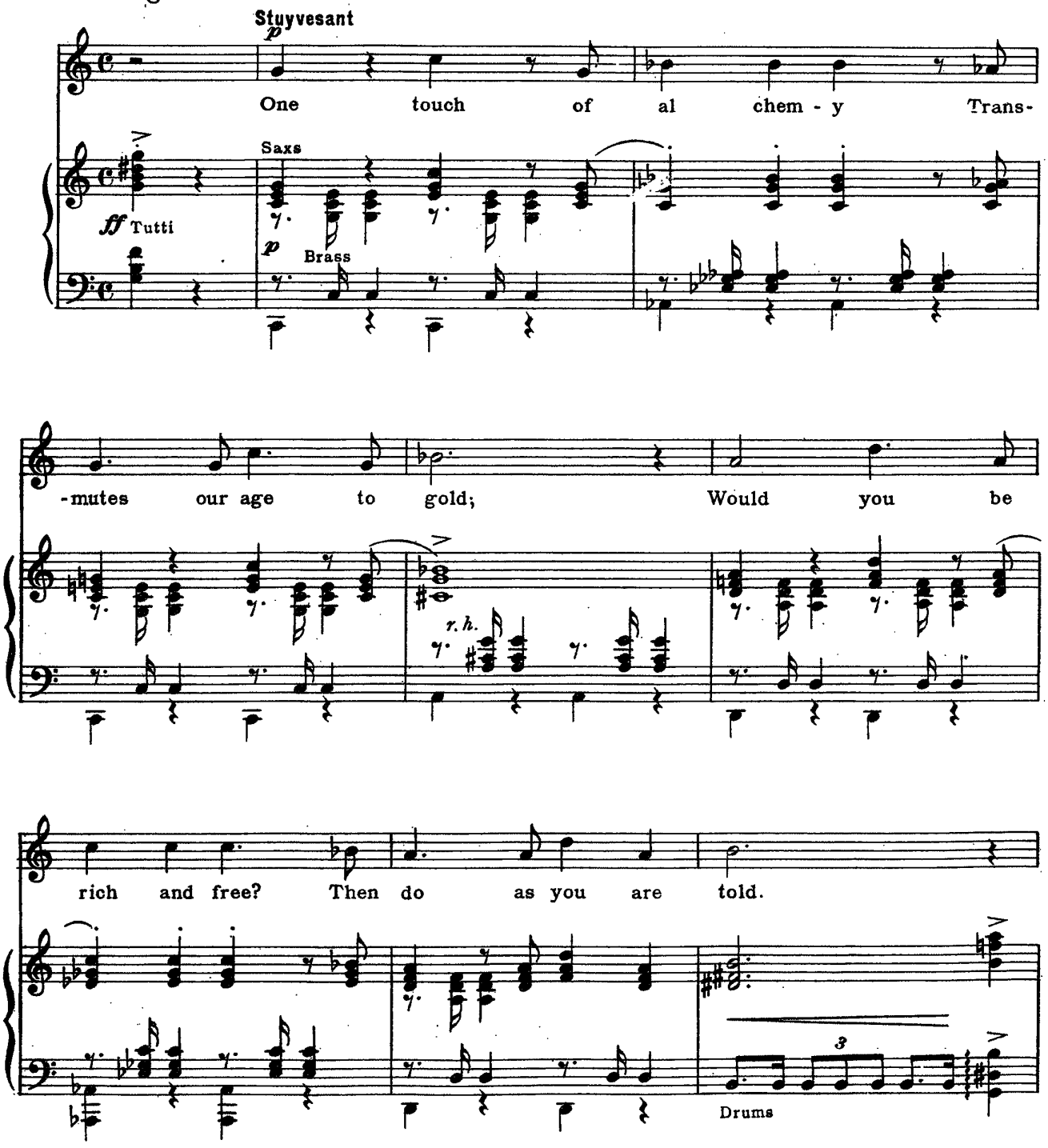
[**Corlear's** *trumpet sounds*]

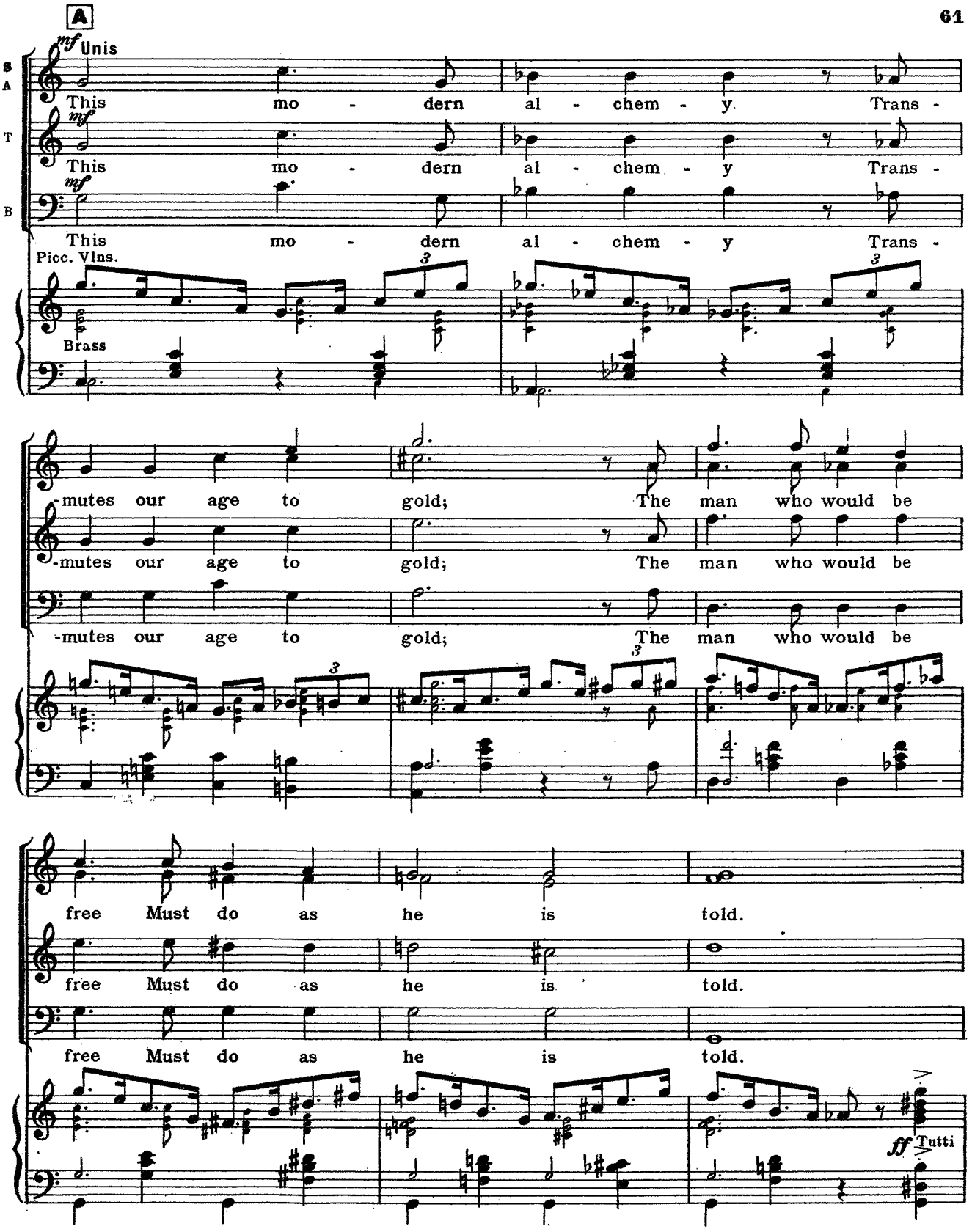


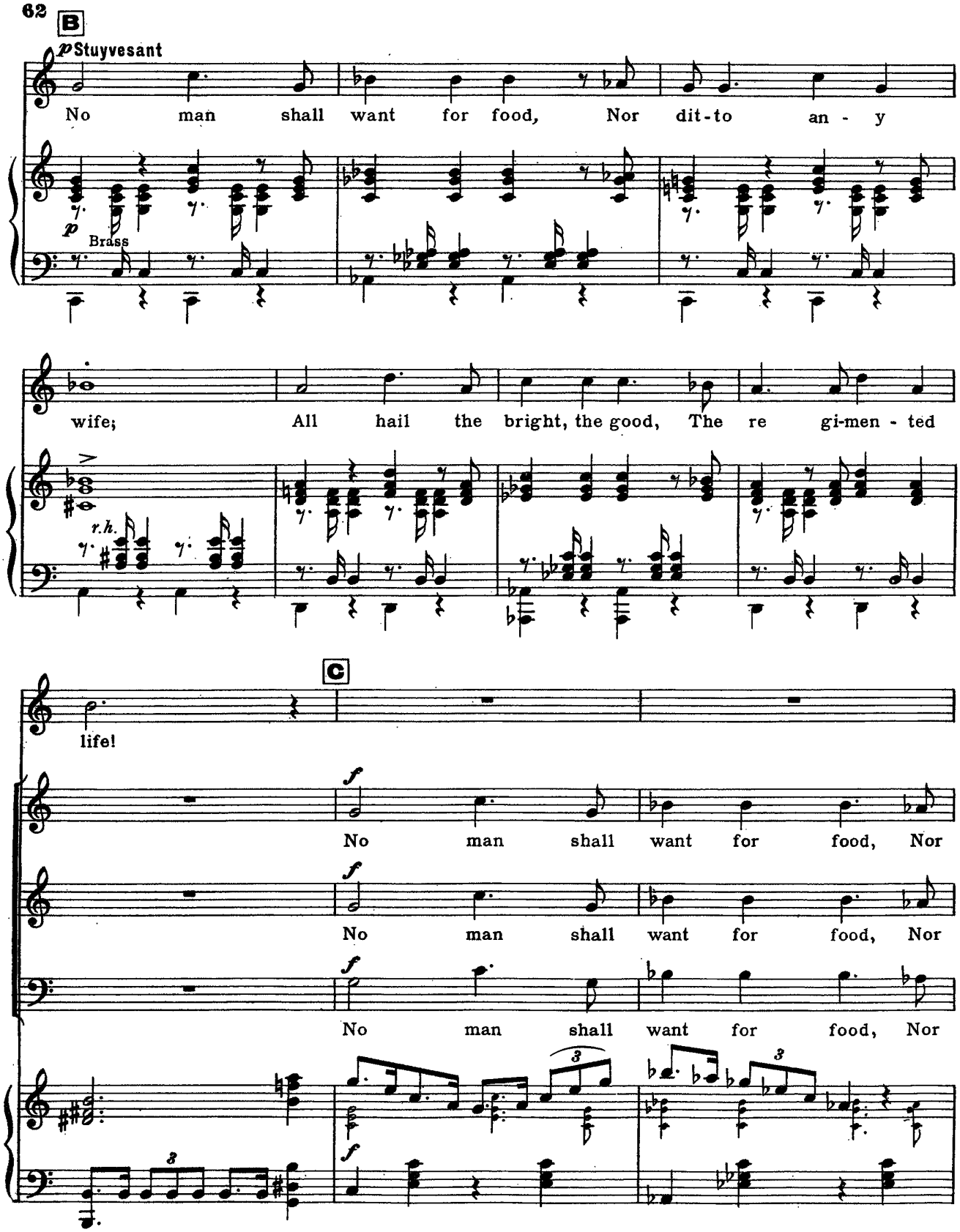
Nº 10. One Touch of Alchemy

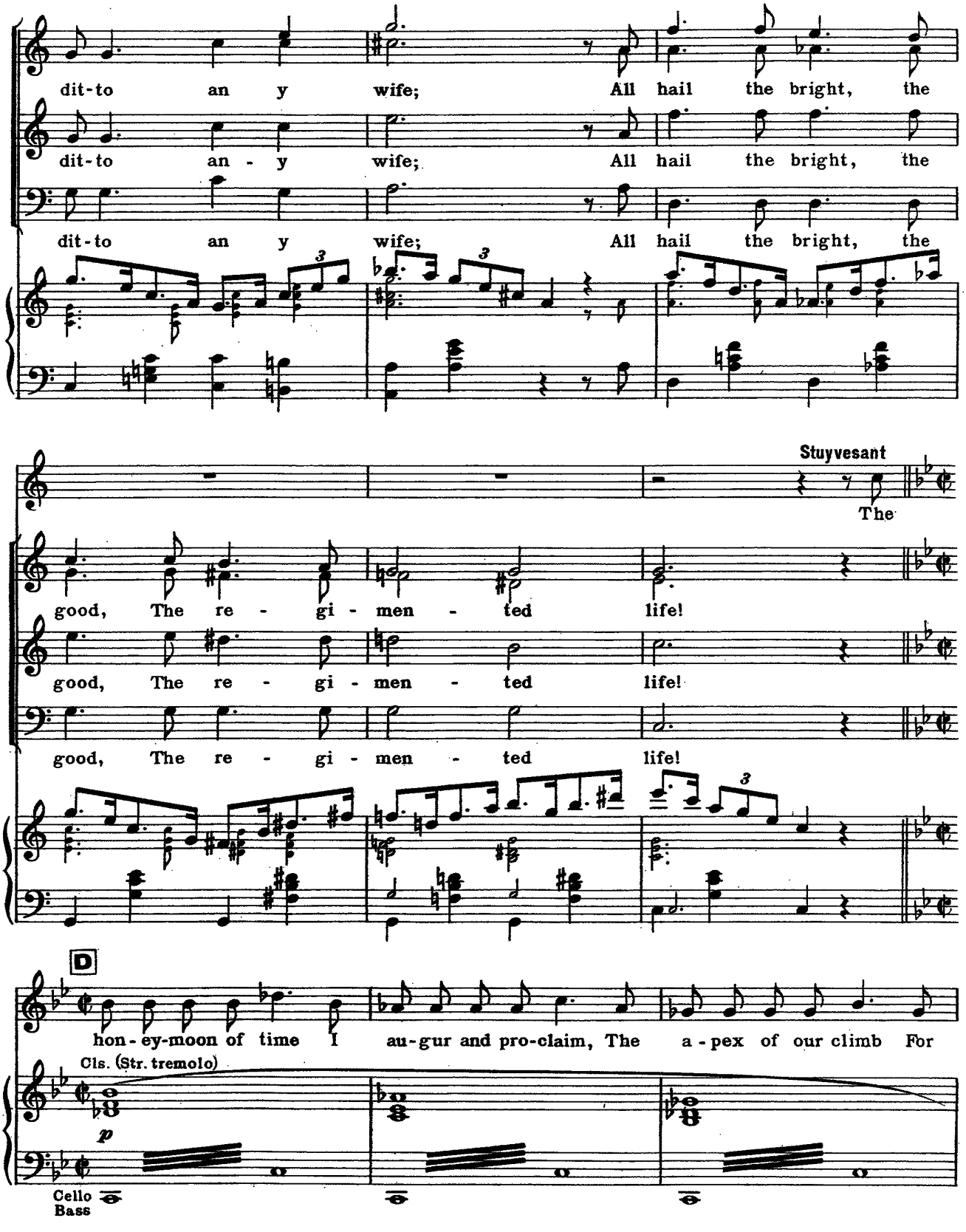
cue: **Stuyvesant:** . . . . We now enter upon a new era,
a future of universal happiness and abundance!

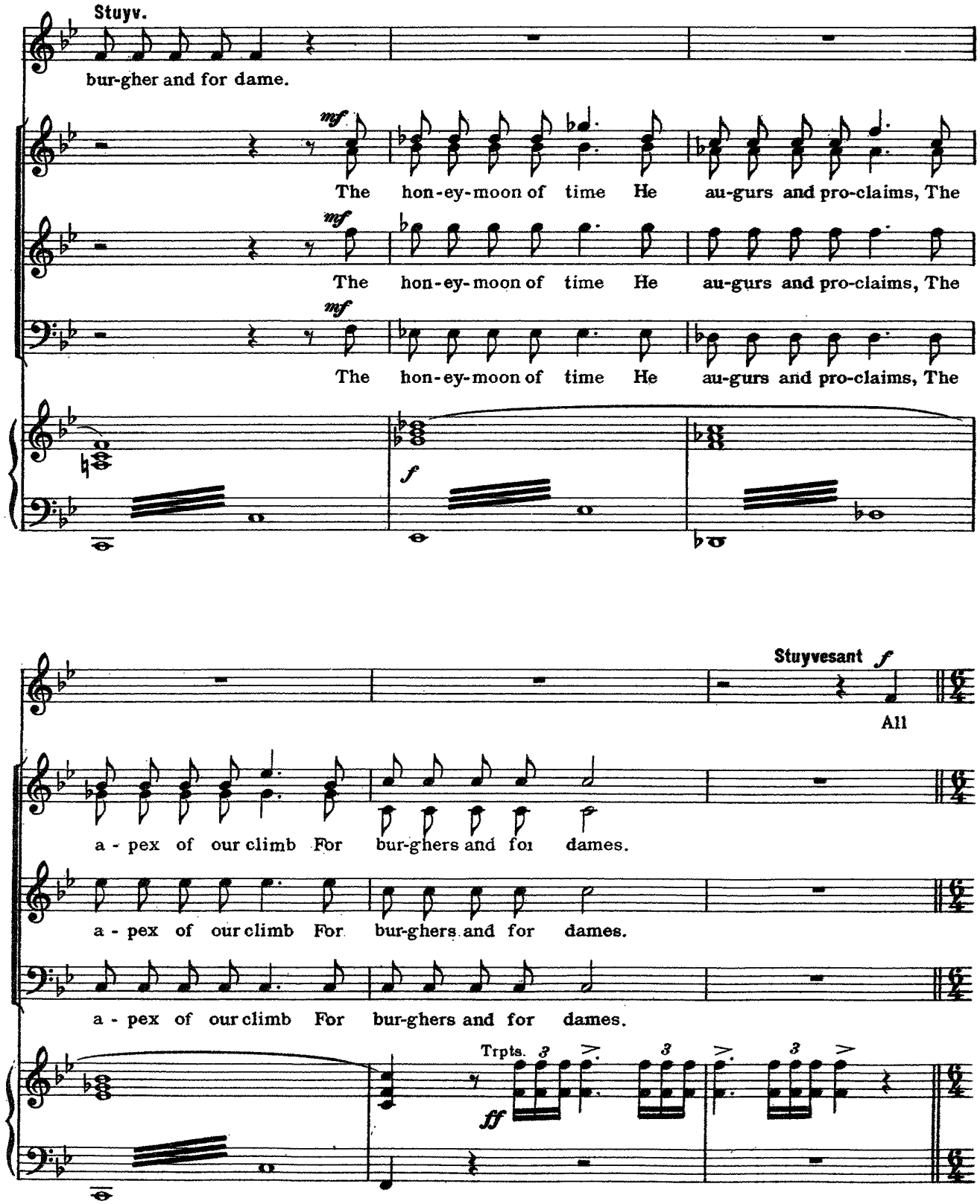
Allegro animato

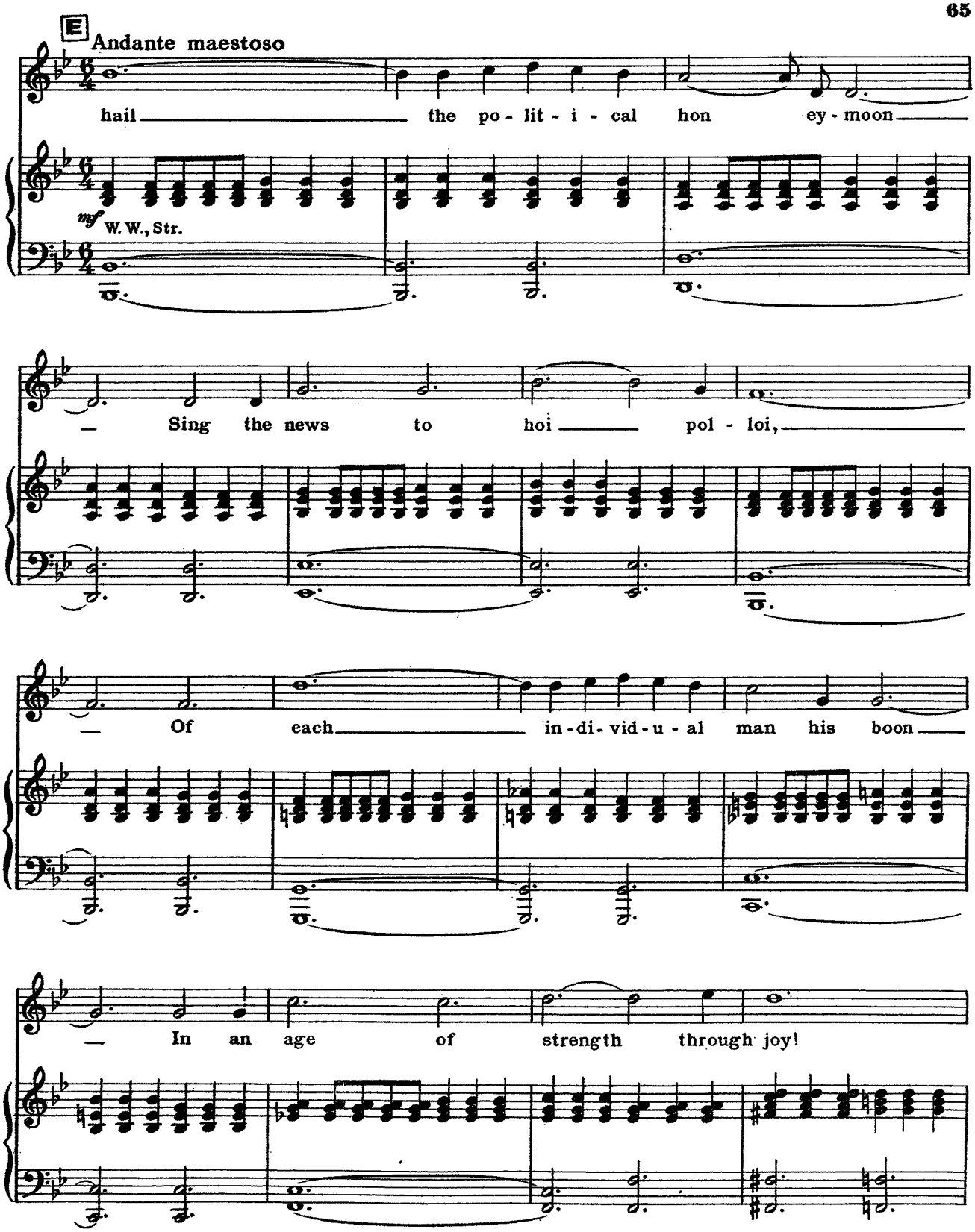


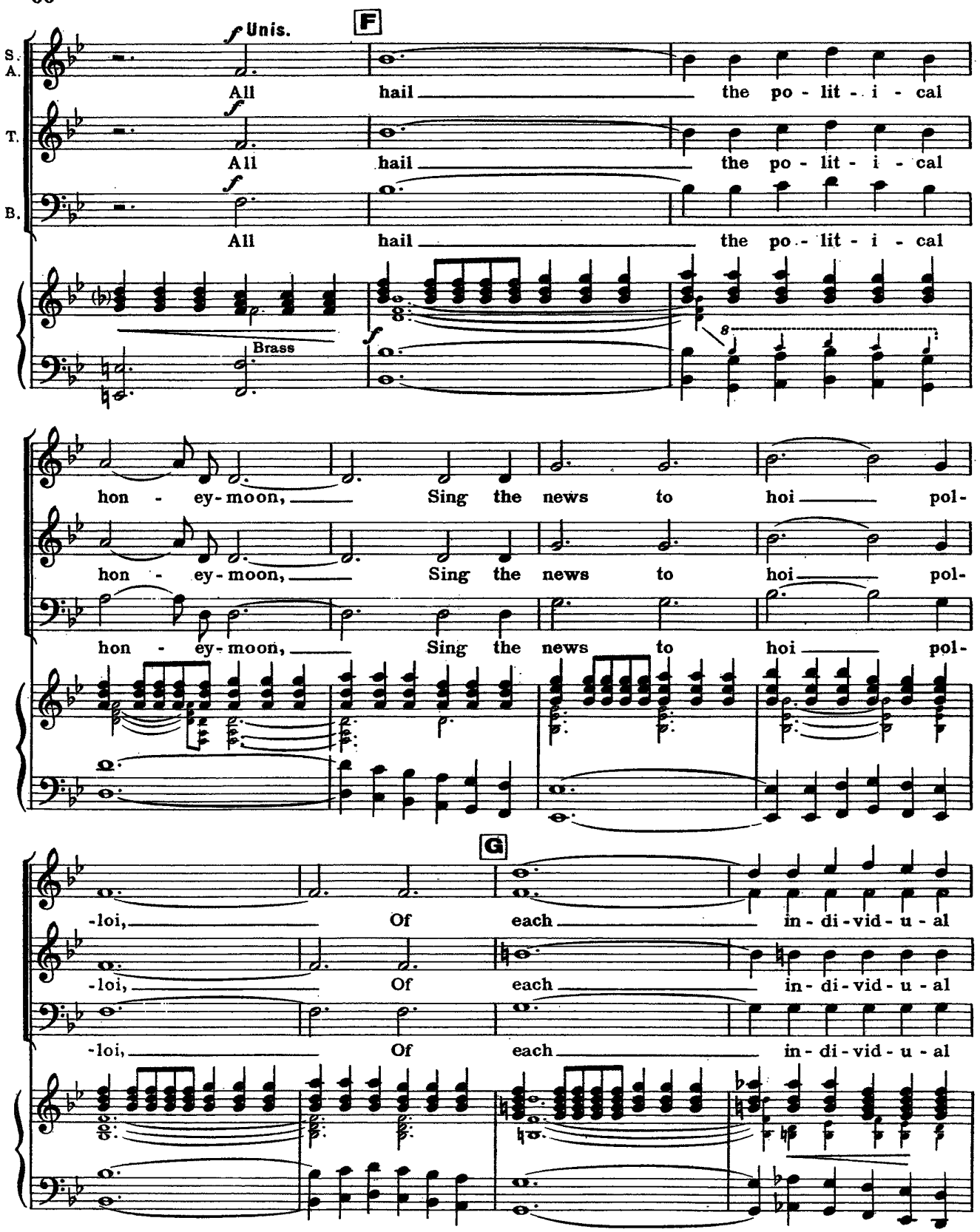

A
mf Unis
S
A
This mo - dern al - chem - y Trans -
T
This mo - dern al - chem - y Trans -
B
This mo - dern al - chem - y Trans -
Picc. Vlns.
Brass
-mutes our age to gold; The man who would be
-mutes our age to gold; The man who would be
-mutes our age to gold; The man who would be
free Must do as he is told.
free Must do as he is told.
free Must do as he is told.
ff Tutti

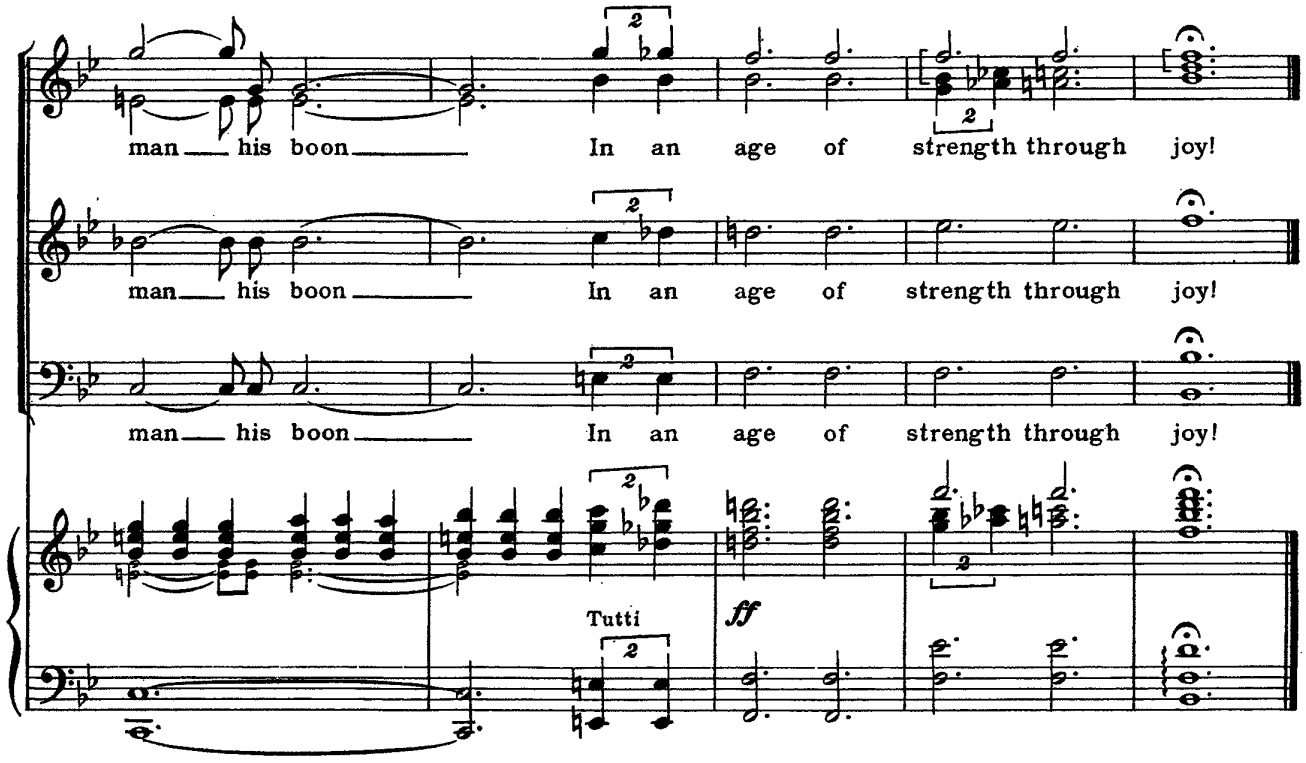

B
p Stuyvesant
No man shall want for food, Nor dit-to an - y
p
Brass
wife; All hail the bright, the good, The re gi-men - ted
r.h.
C
life!
f
No man shall want for food, Nor
f
No man shall want for food, Nor
f
No man shall want for food, Nor
3
3
3
f


dit-to an y wife; All hail the bright, the
dit-to an - y wife; All hail the bright, the
dit-to an y wife; All hail the bright, the
Stuyvesant
The
good, The re - gi - men - ted life!
good, The re - gi - men - ted life!
good, The re - gi - men - ted life!
D
hon - ey-moon of time I au-gur and pro-claim, The a - pex of our climb For
Cls. (Str. tremolo)
p
Cello
Bass


Stuyv.
bur-gher and for dame.
mf
The hon-ey-moon of time He au-gurs and pro-claims, The
mf
The hon-ey-moon of time He au-gurs and pro-claims, The
mf
The hon-ey-moon of time He au-gurs and pro-claims, The
f
Stuyvesant f
All
a - pex of our climb For bur-ghers and for dames.
a - pex of our climb For bur-ghers and for dames.
a - pex of our climb For bur-ghers and for dames.
Trpts.
ff

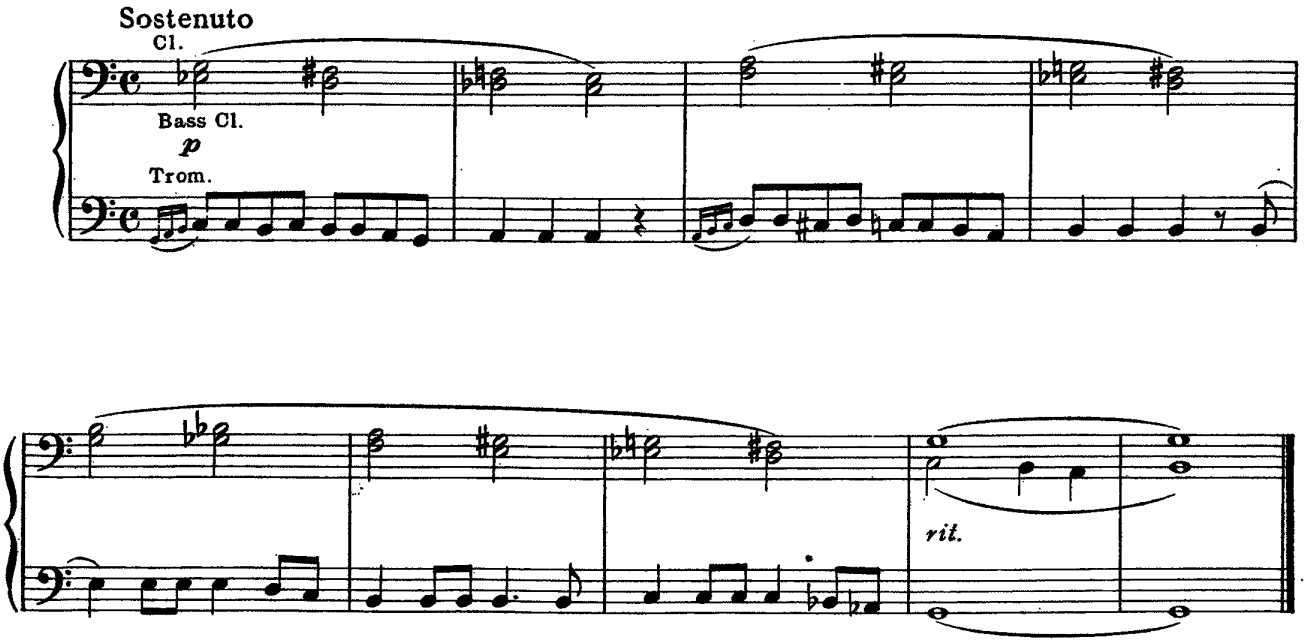

E
Andante maestoso
hail the po - lit - i - cal hon ey - moon
mf W. W., Str.
— Sing the news to hoi pol - loi,
— Of each in - di - vid - u - al man his boon
— In an age of strength through joy!


F
G
S.
A.
T.
B.
f Unis.
All hail the po - lit - i - cal
Brass
hon - ey - moon, Sing the news to hoi pol-
-loi, Of each in - di - vid - u - al



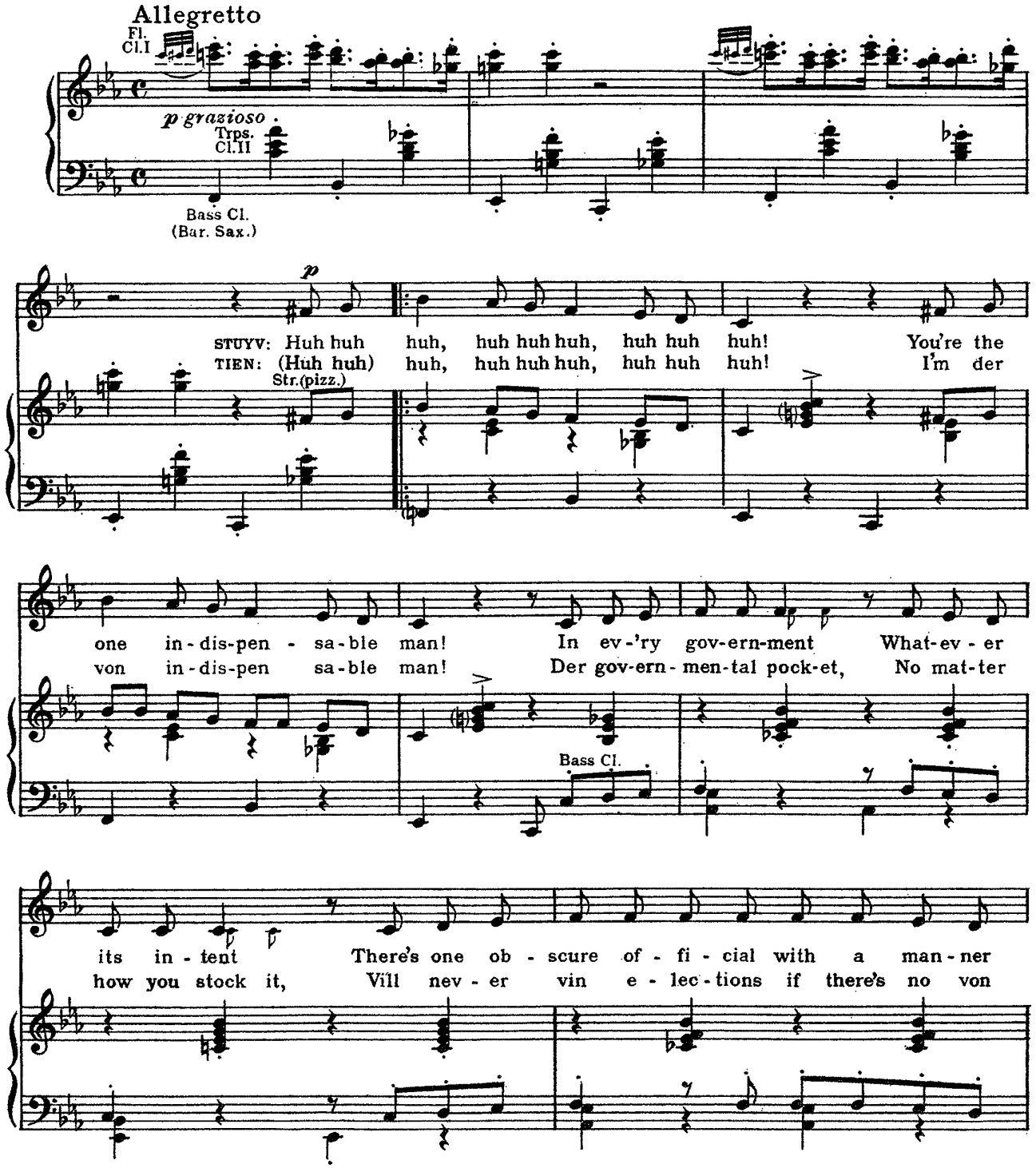
Nº 11. Exit of Council

cue: **Stuyvesant** .... Those, I say, who are not guilty!



Nº 12. The One Indispensable Man

cue: **Stuyvesant:** Under any government there is one man who handles the cash. The pay-off man.



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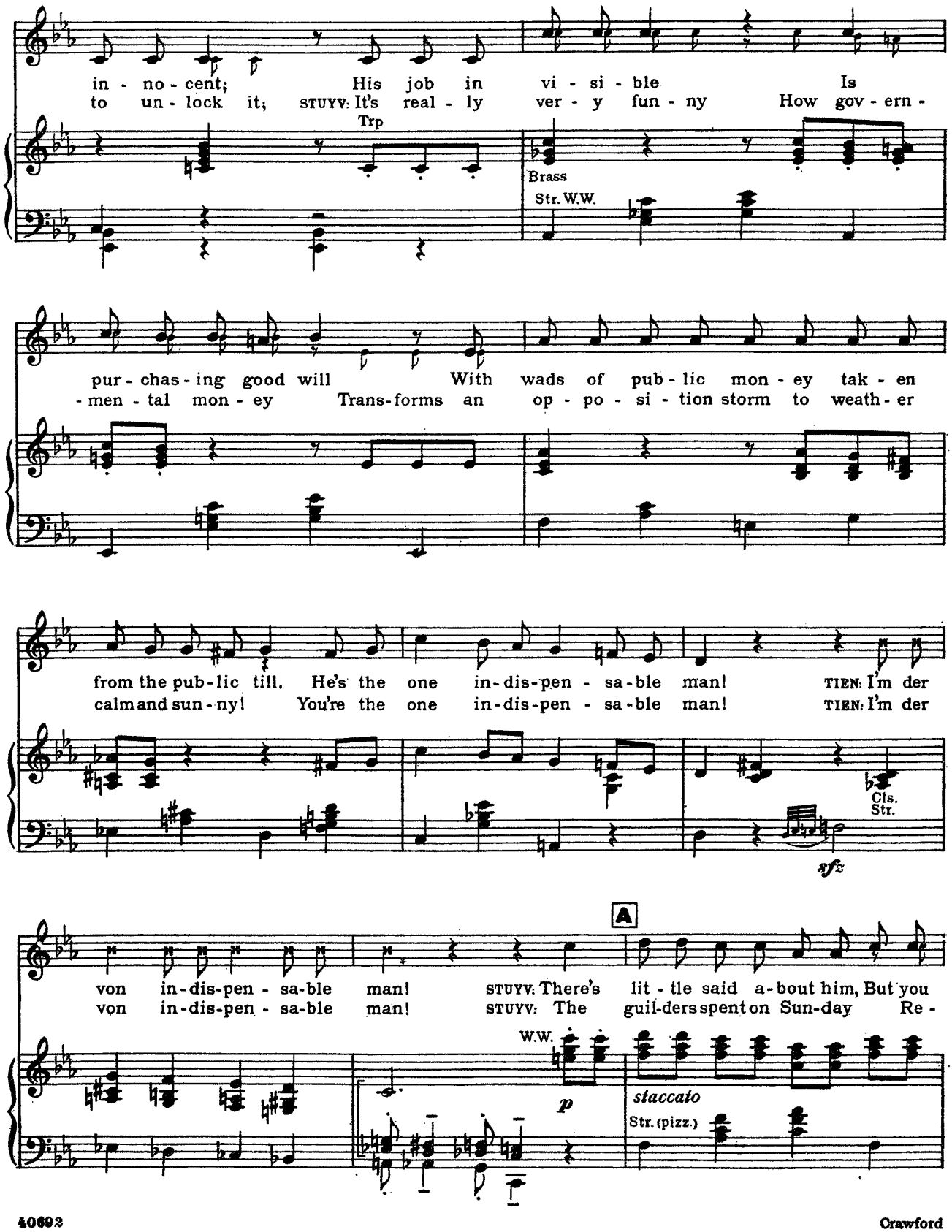
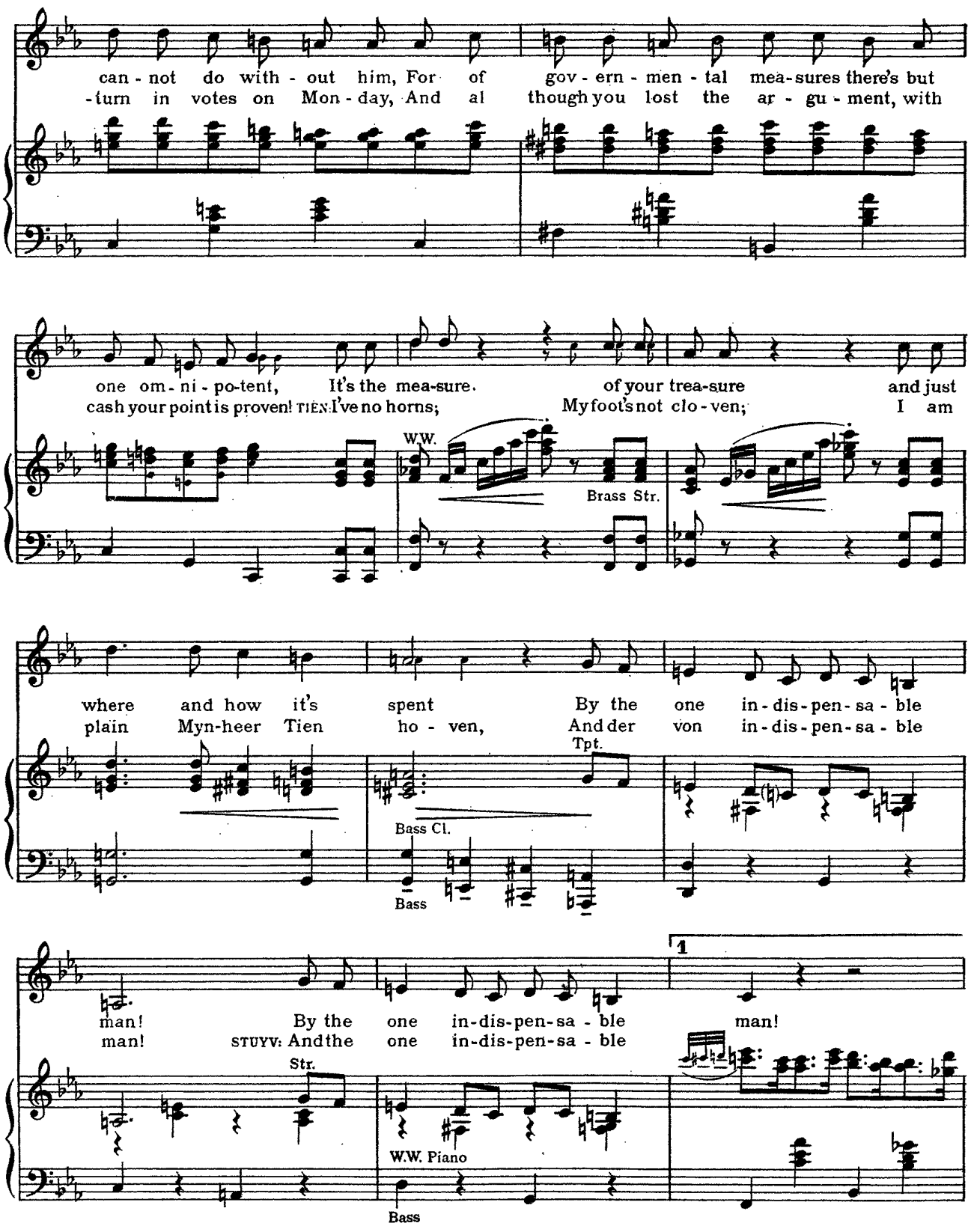
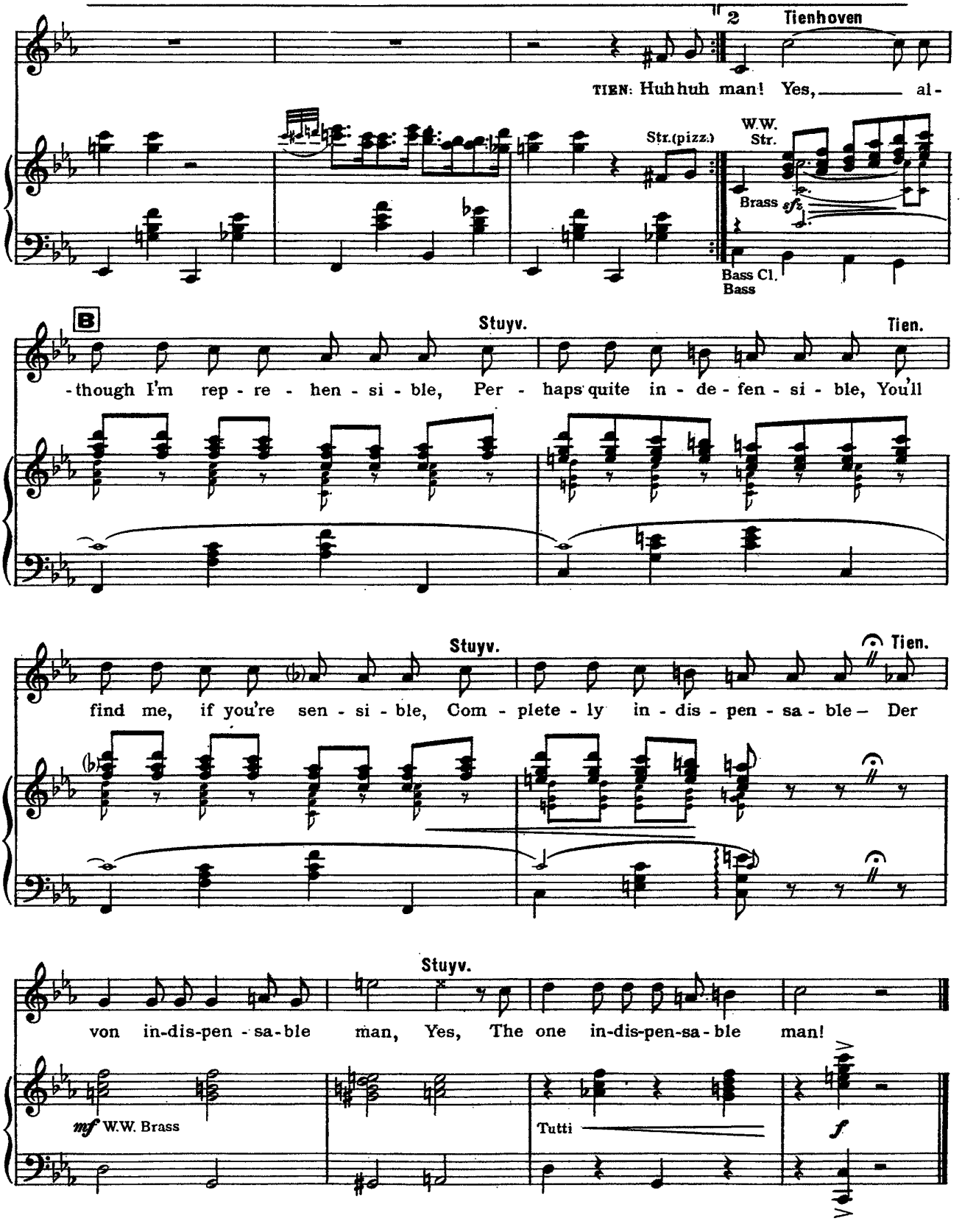
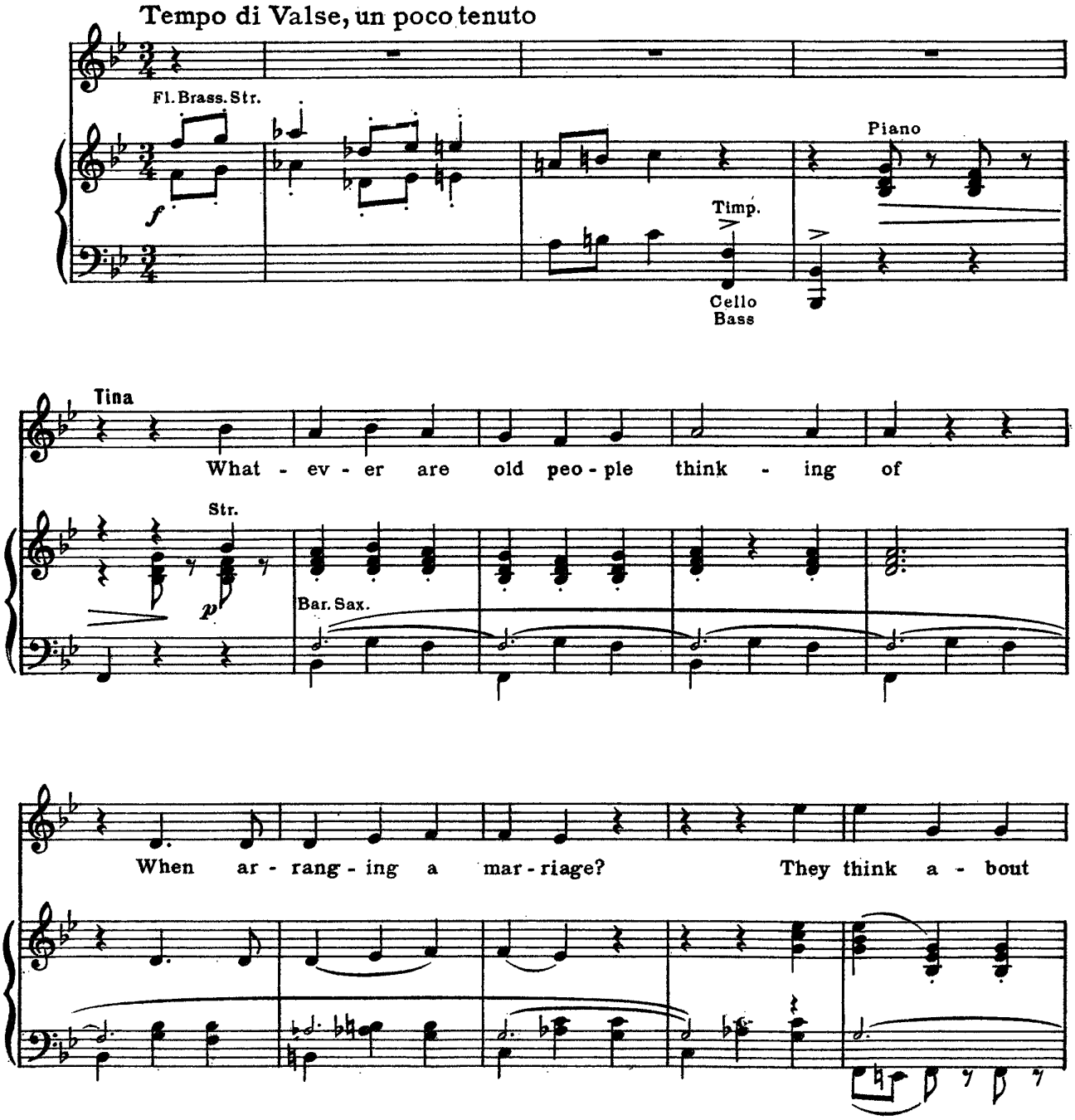

in - no - cent; His job in vi - si - ble Is
to un - lock it; STUYV: It's real - ly ver - y fun - ny How gov - ern -
Trp
Brass
Str. W.W.
pur - chas - ing good will With wads of pub - lic mon - ey tak - en
- men - tal mon - ey Trans-forms an op - po - si - tion storm to weath - er
from the pub - lic till. He's the one in-dis-pen - sa-ble man! TIEN: I'm der
calm and sun - ny! You're the one in-dis-pen - sa-ble man! TIEN: I'm der
Cls.
Str.
sfz
A
von in-dis-pen - sa-ble man! STUYV: There's lit - tle said a - bout him, But you
von in-dis-pen - sa-ble man! STUYV: The guil-ders spent on Sun-day Re -
W.W.
p
staccato
Str. (pizz.)


can - not do with - out him, For of gov - ern - men - tal mea-sures there's but
-turn in votes on Mon - day, And al though you lost the ar - gu - ment, with
one om - ni - po-tent, It's the mea-sure. of your trea-sure and just
cash your point is proven! TIEN: I've no horns; My foot's not clo - ven; I am
W.W.
Brass Str.
where and how it's spent By the one in - dis - pen - sa - ble
plain Myn-heer Tien ho - ven, And der von in - dis - pen - sa - ble
Tpt.
Bass Cl.
Bass
man! By the one in-dis-pen-sa - ble man!
man! STUYV: And the one in-dis-pen-sa - ble
1
Str.
W.W. Piano
Bass


2
Tienhoven
TIEN: Huh huh man! Yes, al-
Str.(pizz.)
W.W.
Str.
Brass sfz
Bass Cl.
Bass
B
Stuyv.
Tien.
-though I'm rep - re - hen - si - ble, Per - haps quite in - de - fen - si - ble, You'll
Stuyv.
Tien.
find me, if you're sen - si - ble, Com - plete - ly in - dis - pen - sa - ble – Der
Stuyv.
von in-dis-pen - sa-ble man, Yes, The one in-dis-pen-sa-ble man!
mf W.W. Brass
Tutti
f

Nº 13. Young People Think About Love

cue: **Tina:** What a horrible idea!



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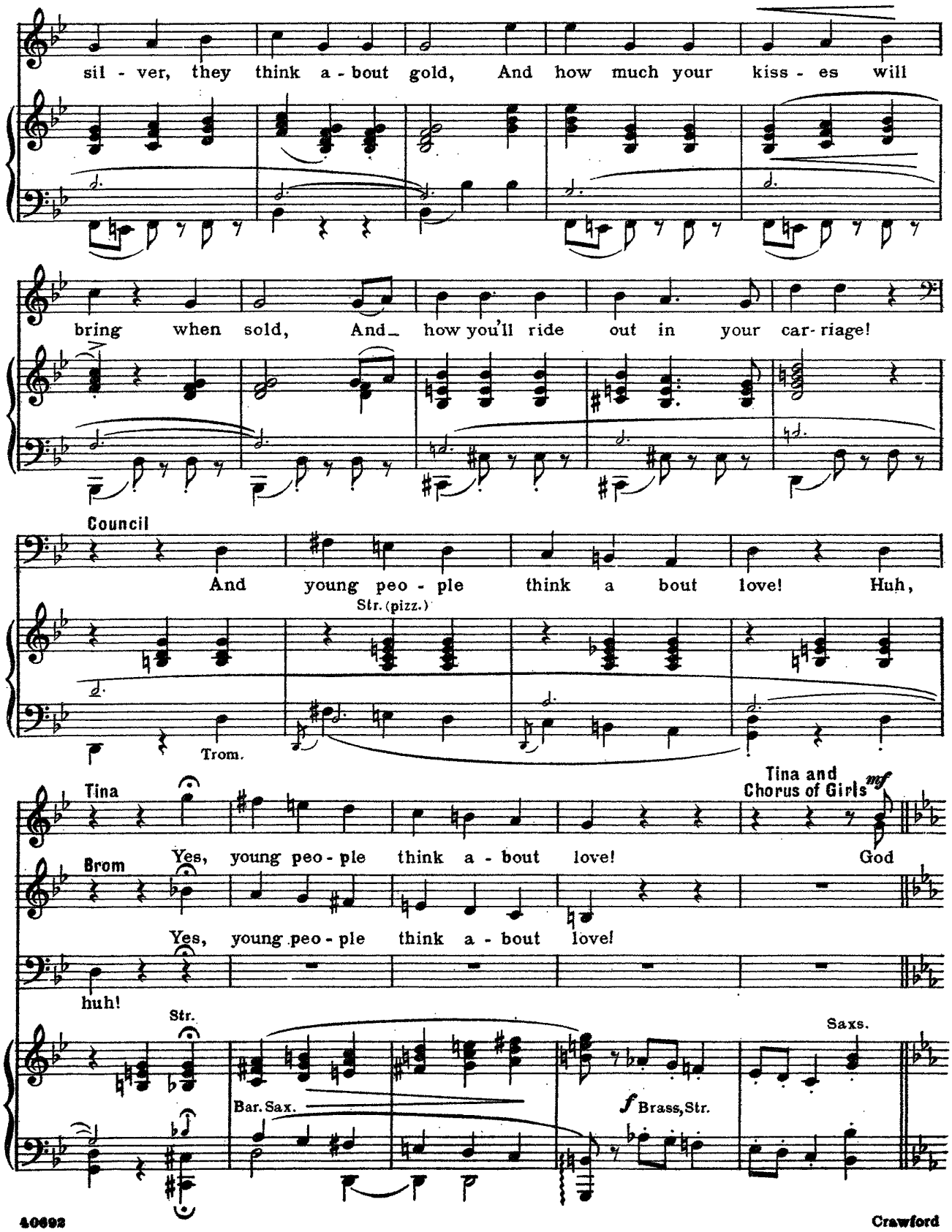
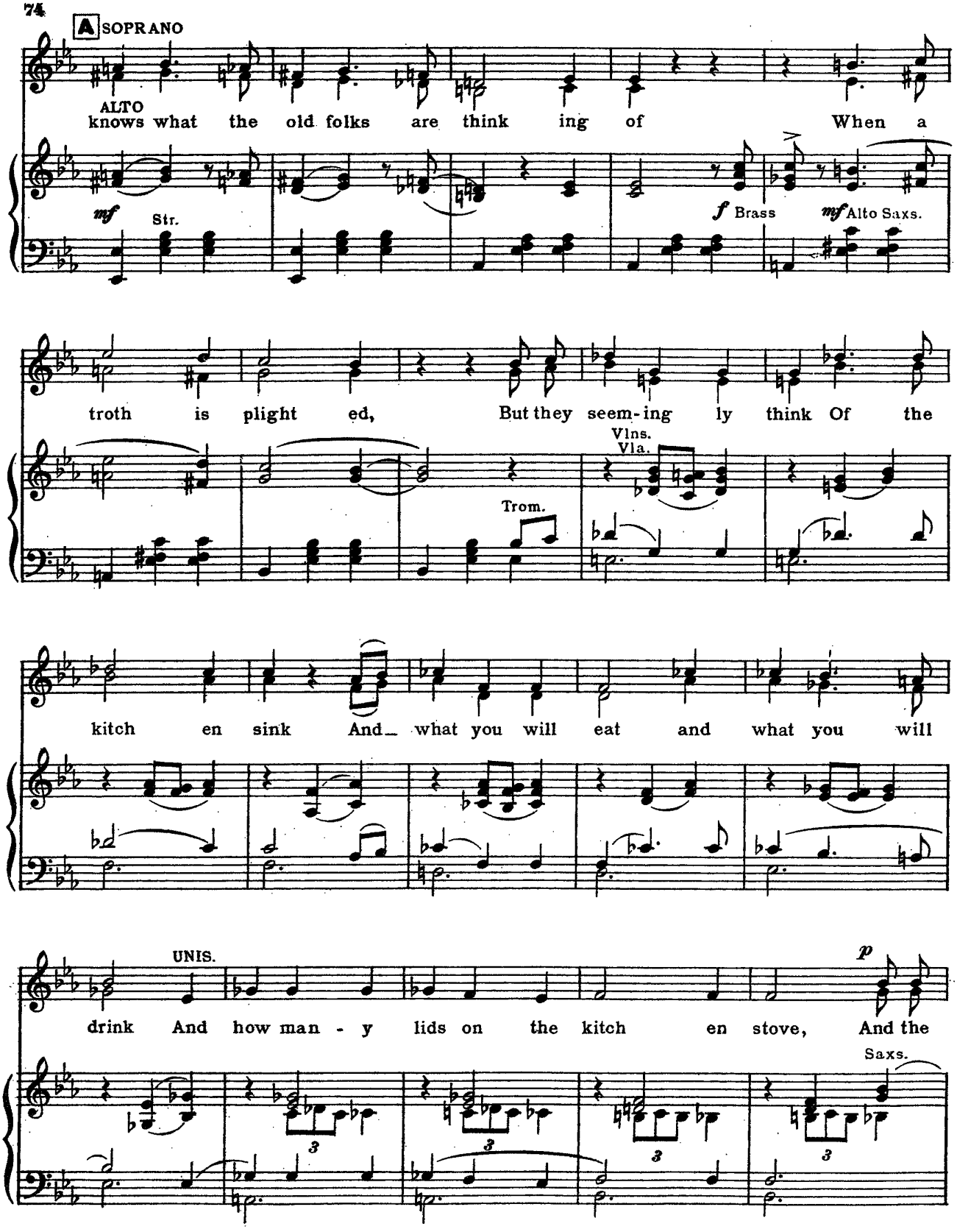
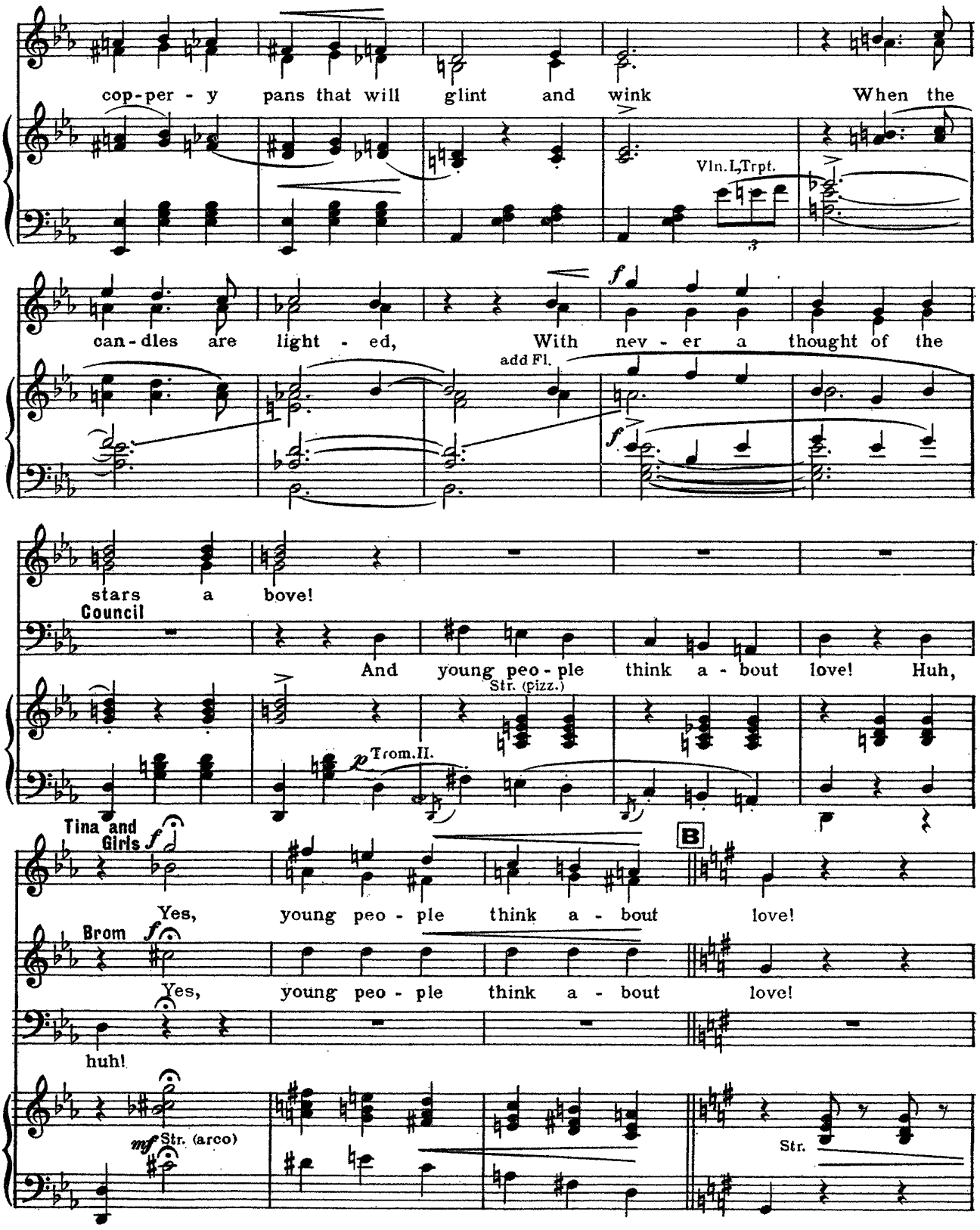
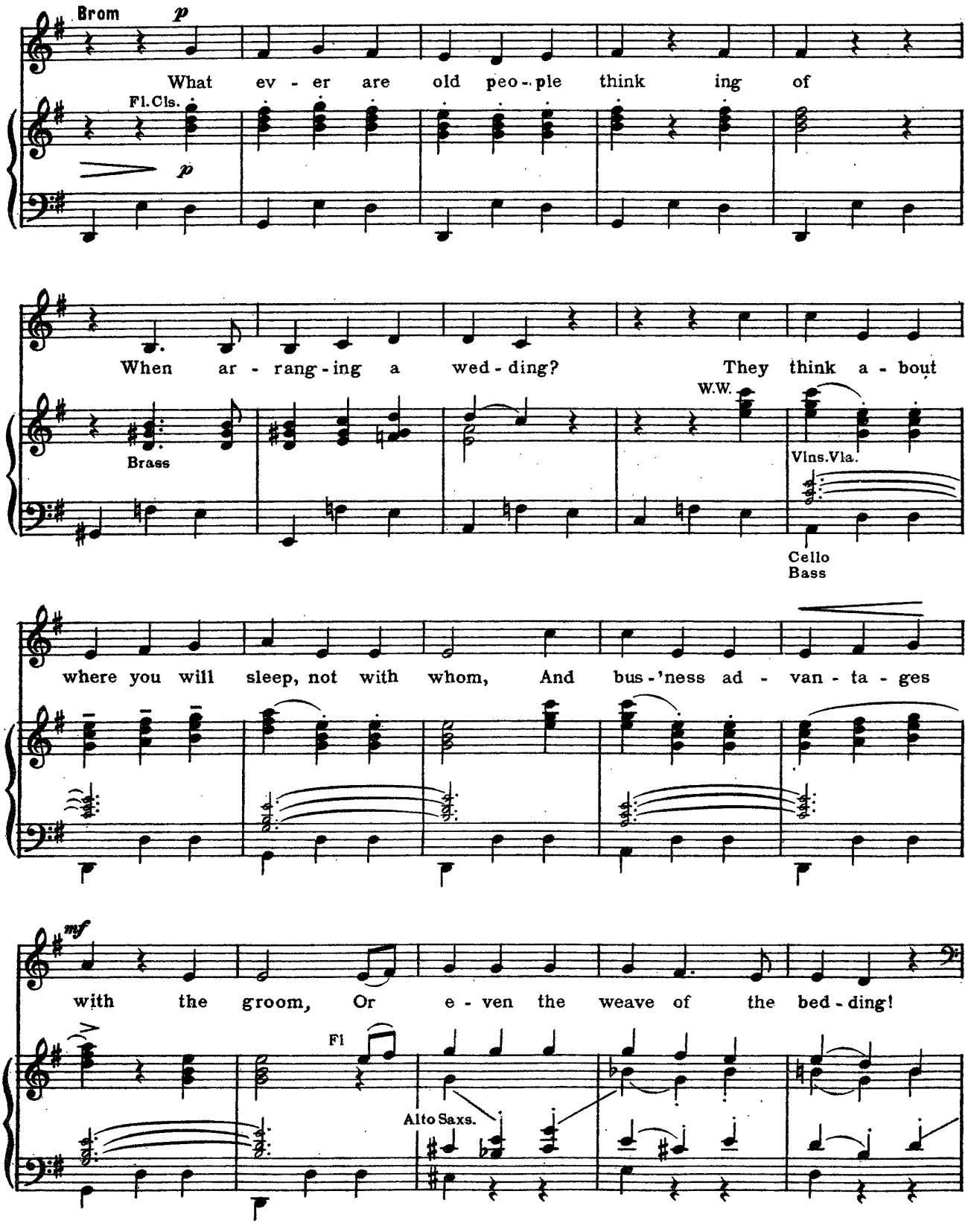
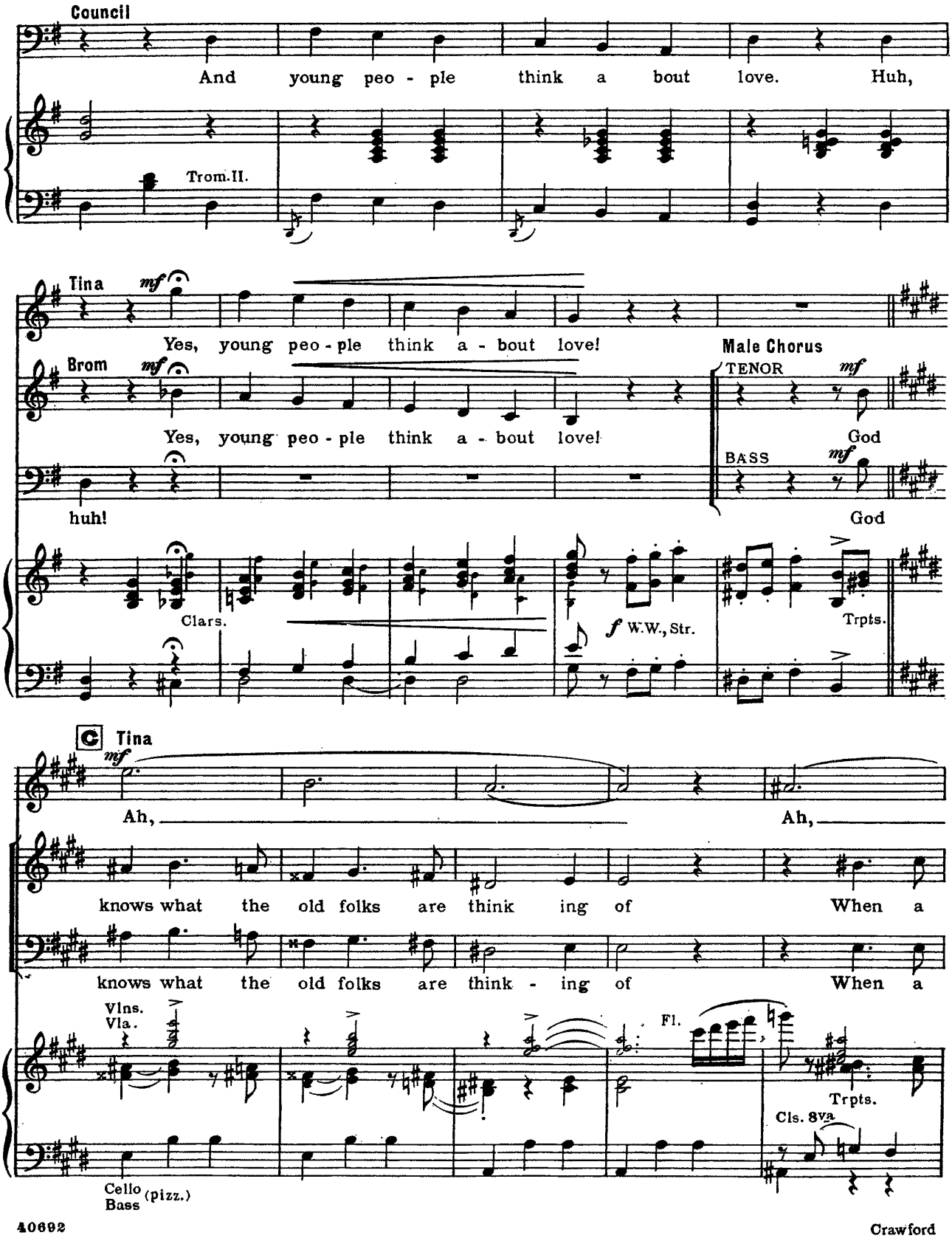
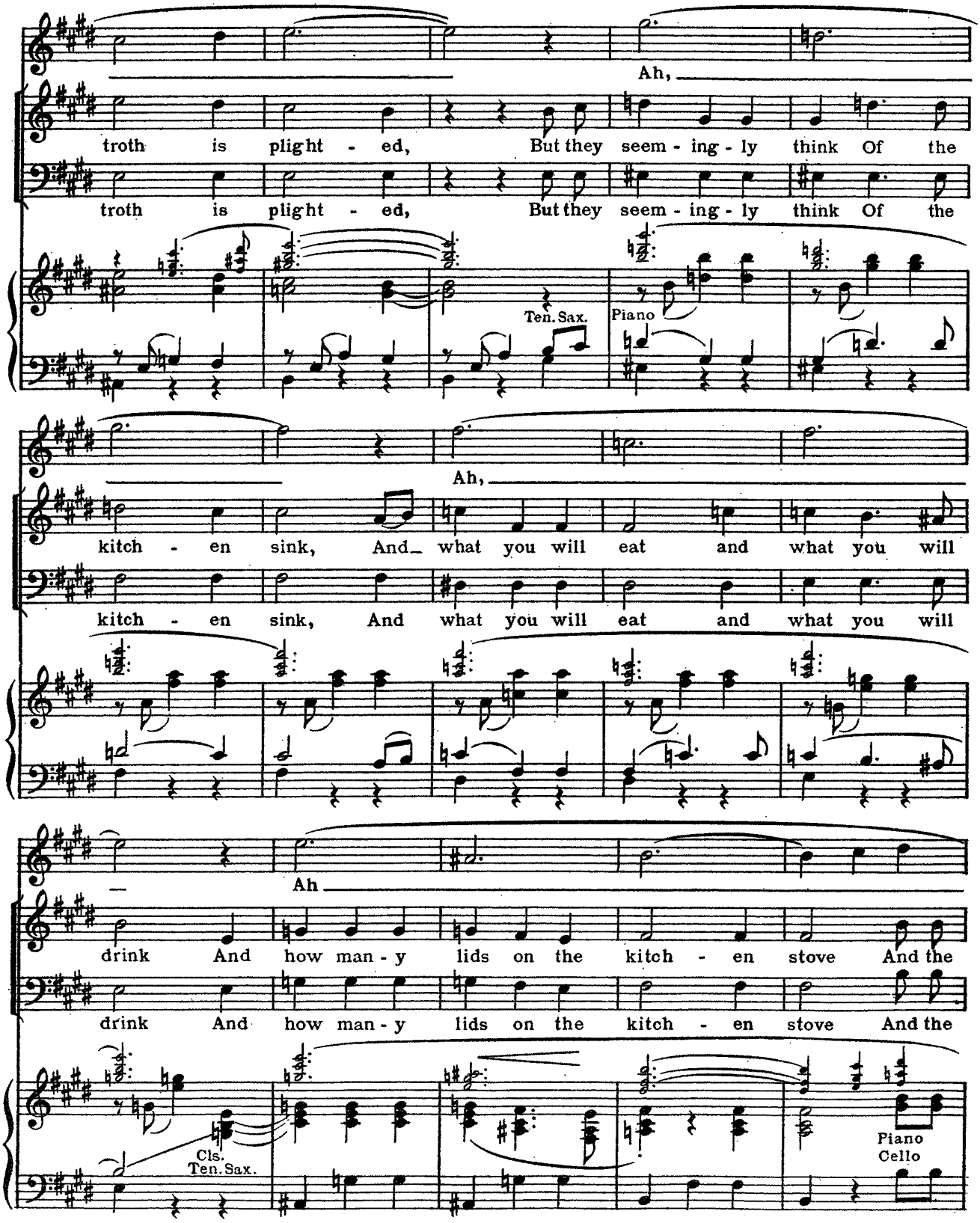

sil - ver, they think a - bout gold, And how much your kiss - es will
bring when sold, And how you'll ride out in your car- riage!
Council
And young peo - ple think a bout love! Huh,
Str. (pizz.)
Trom.
Tina
Tina and Chorus of Girls
mf
Brom
Yes, young peo - ple think a - bout love! God
Yes, young peo - ple think a - bout love!
huh!
Str.
Saxs.
Bar. Sax.
f Brass, Str.

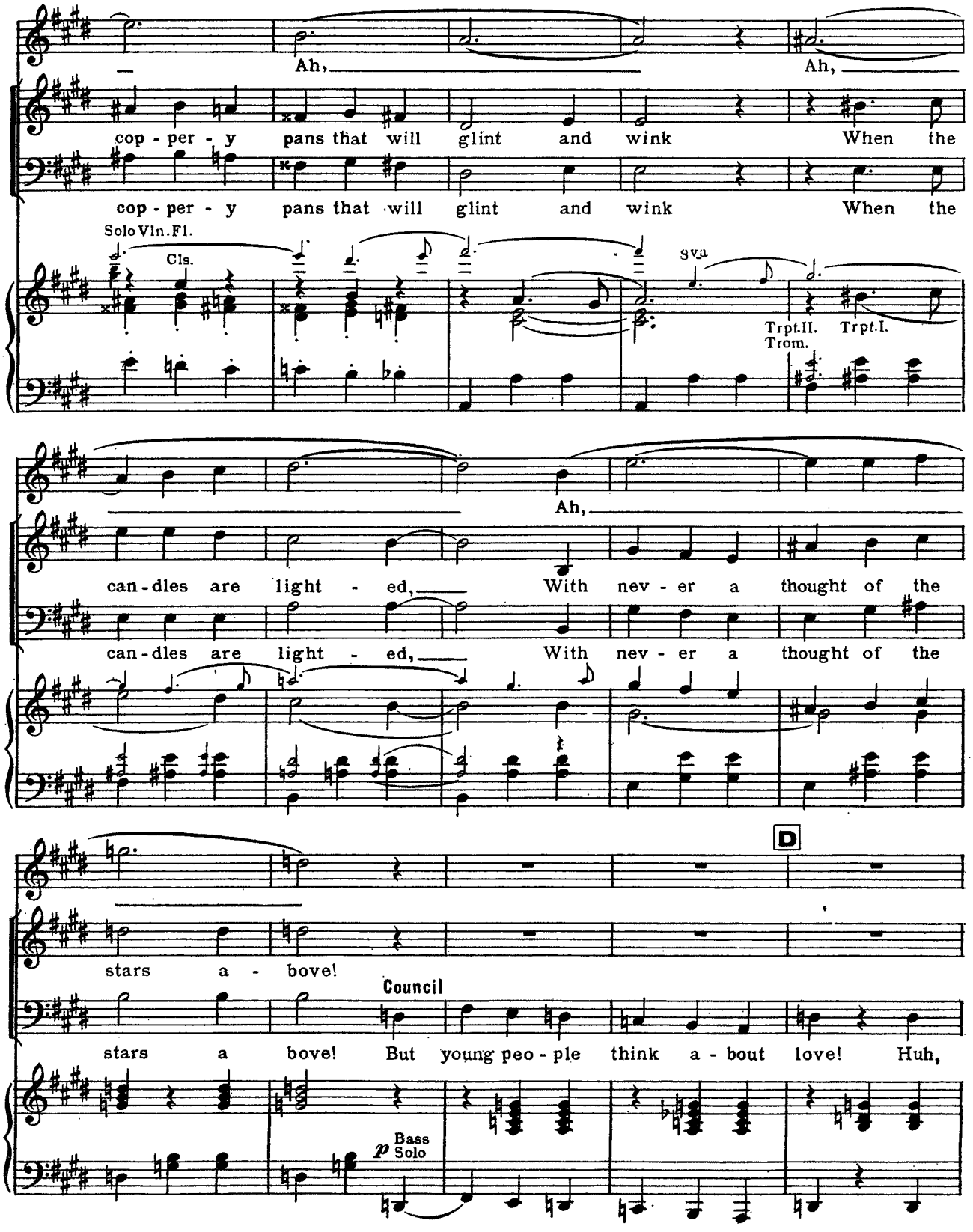

A SOPRANO
ALTO
knows what the old folks are think ing of When a
mf Str.
f Brass
mf Alto Saxs.
troth is plight ed, But they seem-ing ly think Of the
Vlns.
Vla.
Trom.
kitch en sink And what you will eat and what you will
UNIS.
drink And how man - y lids on the kitch en stove, And the
p
Saxs.

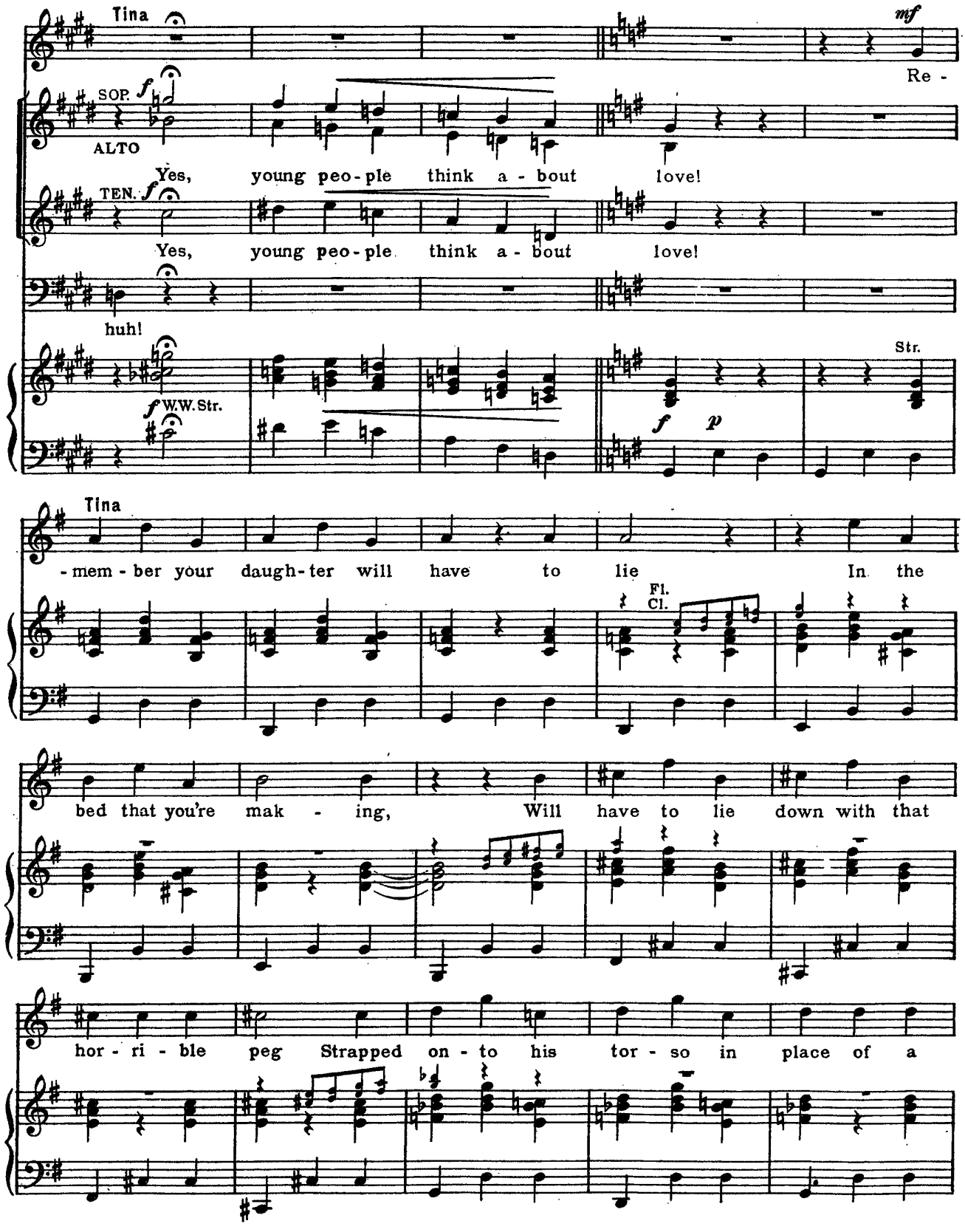

cop-per - y pans that will glint and wink When the
Vln.I,Trpt.
can-dles are light - ed, With nev - er a thought of the
add Fl.
stars a bove!
Council
And young peo - ple think a - bout love! Huh,
Str. (pizz.)
Trom.II.
Tina and Girls
Yes, young peo - ple think a - bout love!
B
Brom
Yes, young peo - ple think a - bout love!
huh!
Str. (arco)
Str.

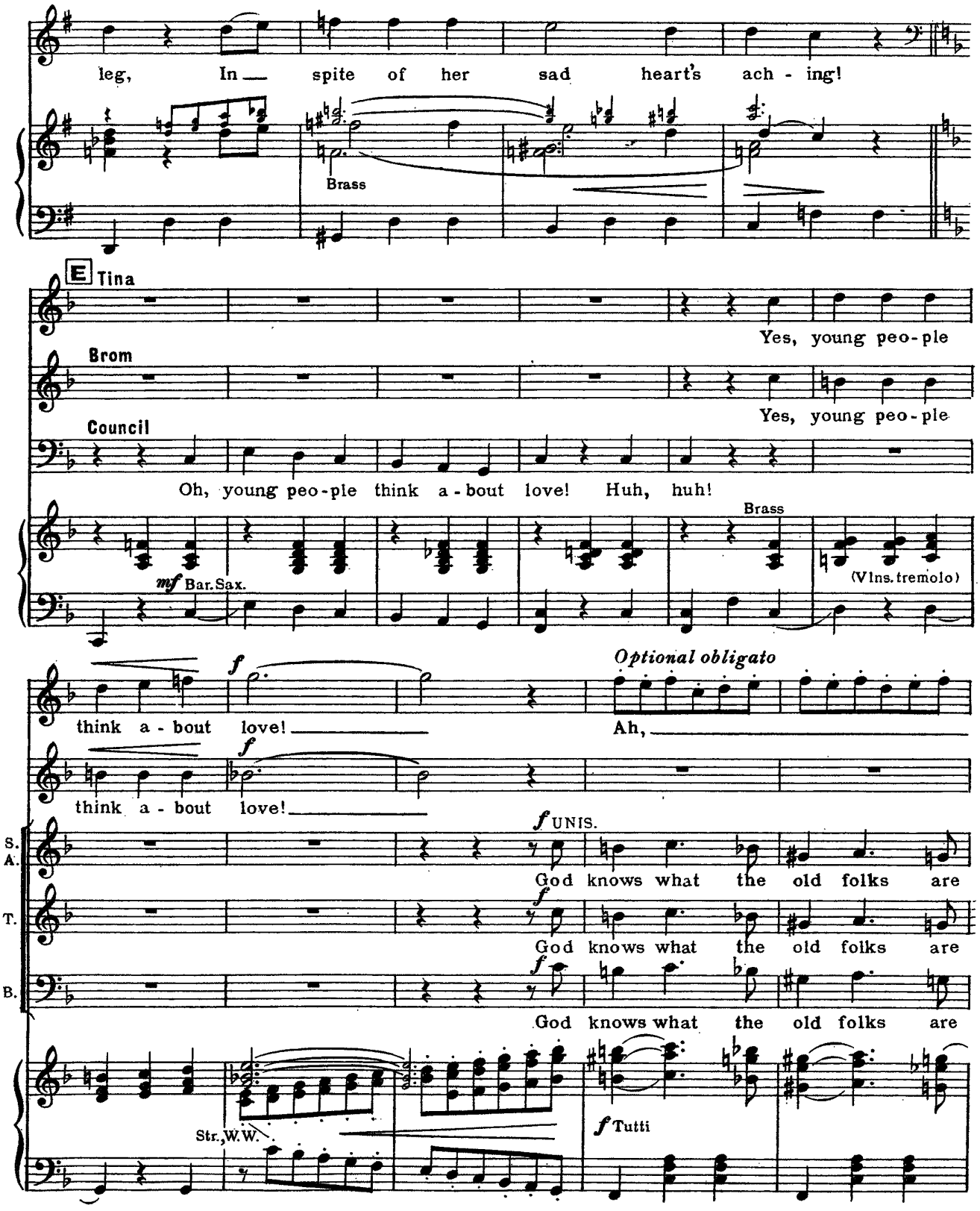

Brom
p
What ev - er are old peo - ple think ing of
Fl. Cls.
p
When ar - rang - ing a wed - ding? They think a - bout
Brass
W.W.
Vlns. Vla.
Cello
Bass
where you will sleep, not with whom, And bus - 'ness ad - van - ta - ges
mf
with the groom, Or e - ven the weave of the bed - ding!
Fl
Alto Saxs.

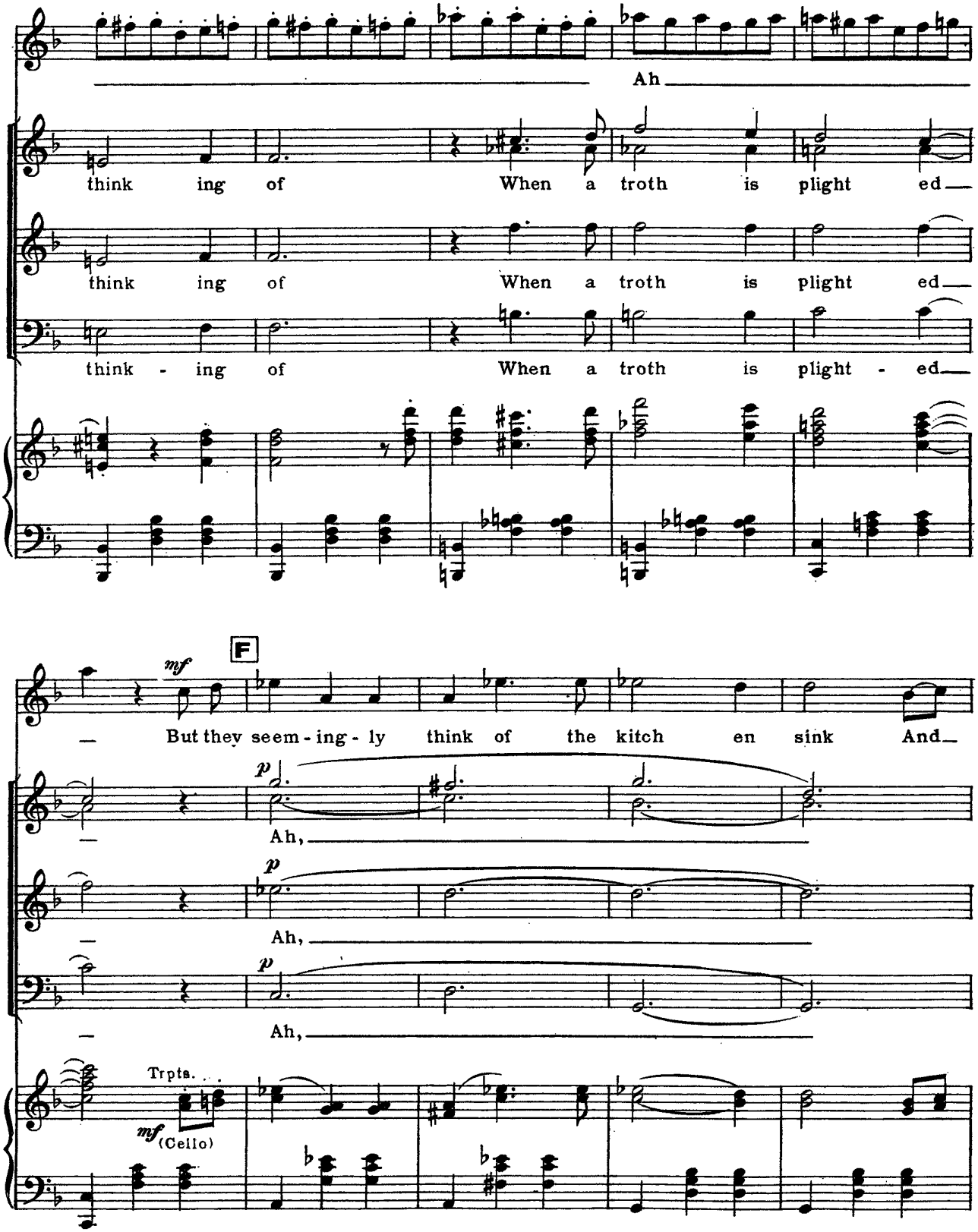

Council
And young peo - ple think a bout love. Huh,
Trom.II.
Tina
mf
Yes, young peo - ple think a - bout love!
Brom
mf
Yes, young peo - ple think a - bout love!
huh!
Male Chorus
TENOR
mf
God
BASS
mf
God
Clars.
f W.W., Str.
Trpts.
C
Tina
mf
Ah,
Ah,
knows what the old folks are think ing of When a
knows what the old folks are think - ing of When a
Vlns.
Vla.
Fl.
Trpts.
Cls. 8va
Cello
Bass
(pizz.)

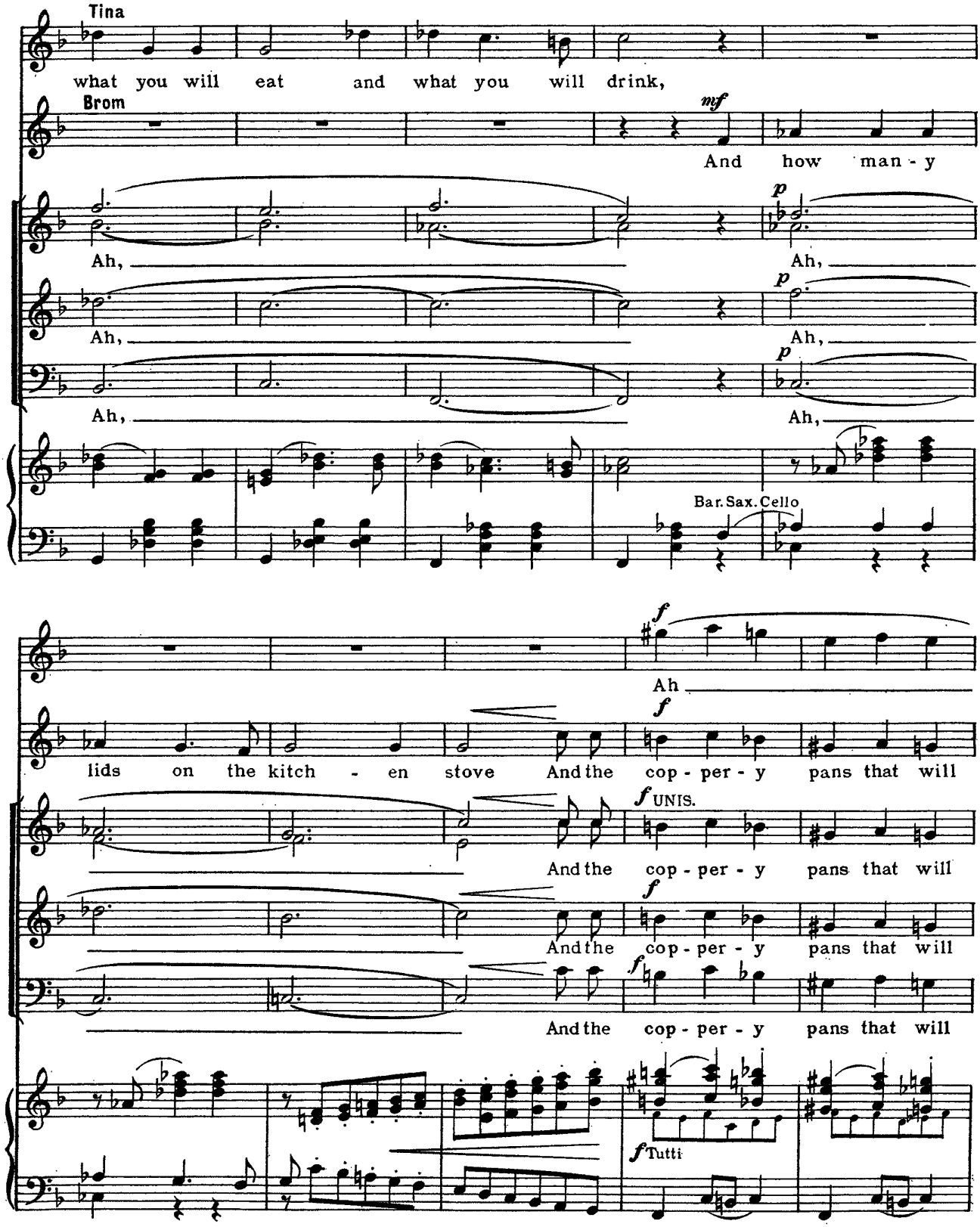

Ah,
troth is plight - ed, But they seem - ing - ly think Of the
troth is plight - ed, But they seem - ing - ly think Of the
Ten. Sax.
Piano
Ah,
kitch - en sink, And what you will eat and what you will
kitch - en sink, And what you will eat and what you will
Ah
drink And how man - y lids on the kitch - en stove And the
drink And how man - y lids on the kitch - en stove And the
Cls.
Ten. Sax.
Piano
Cello

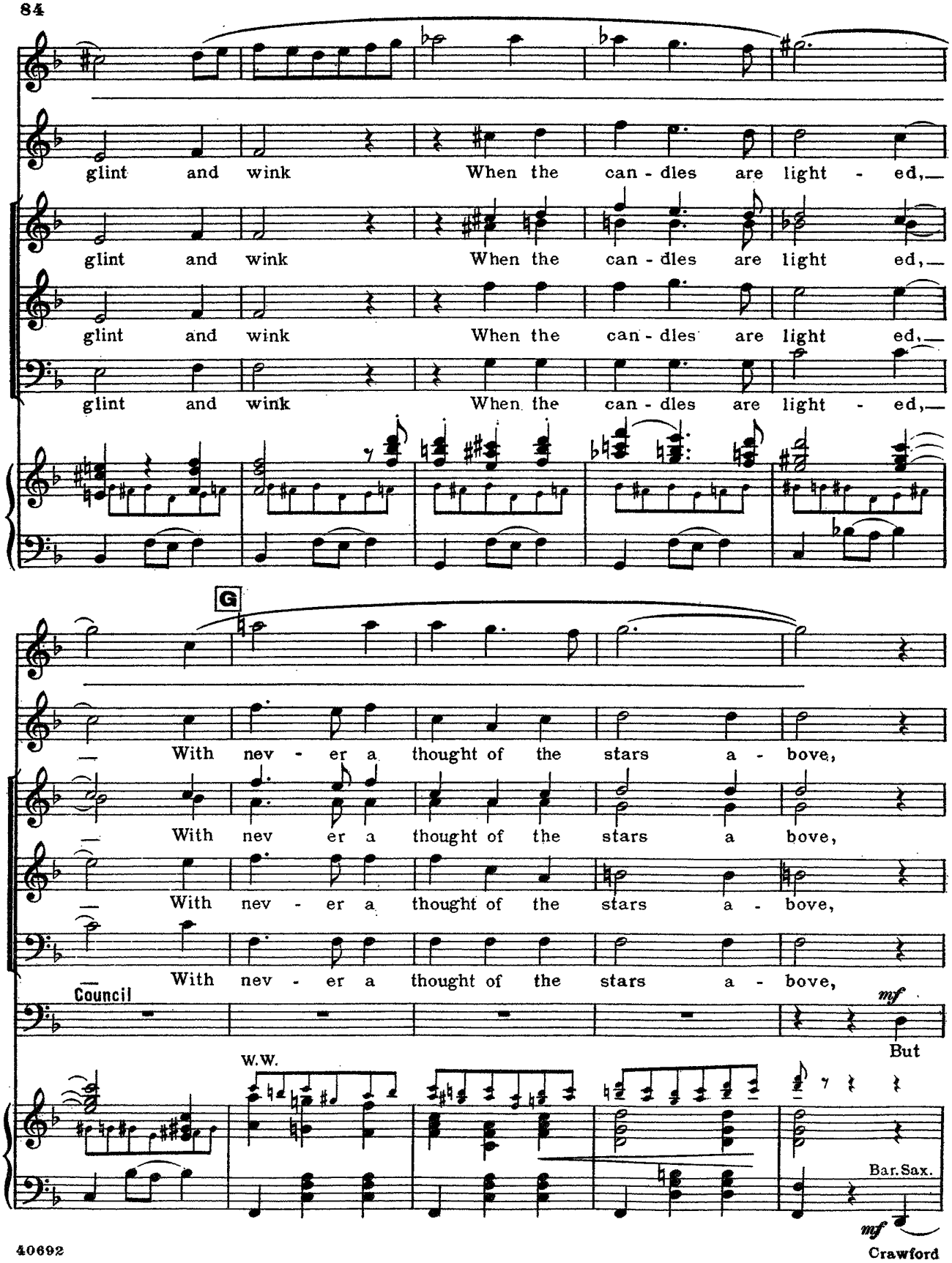

Ah,
Ah,
cop - per - y pans that will glint and wink When the
cop - per - y pans that will glint and wink When the
Solo Vln. Fl.
Cls.
8va
Trpt.II.
Trpt.I.
Trom.
Ah,
can - dles are light - ed, With nev - er a thought of the
can - dles are light - ed, With nev - er a thought of the
D
stars a - bove!
Council
stars a bove! But young peo - ple think a - bout love! Huh,
p
Bass Solo

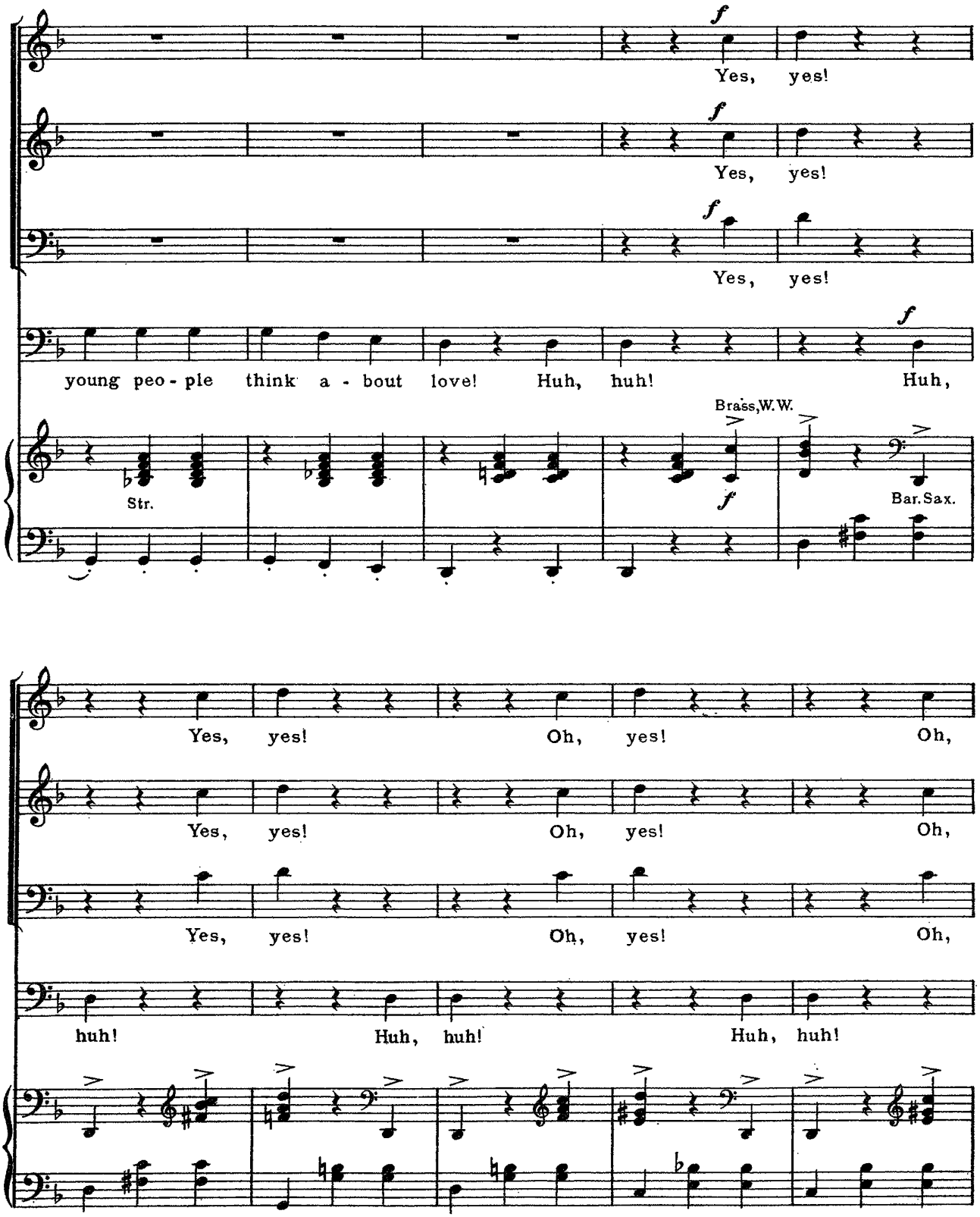

Tina
mf
Re -
SOP.
f
ALTO
Yes, young peo-ple think a - bout love!
TEN.
f
Yes, young peo-ple think a - bout love!
huh!
f W.W. Str.
Str.
f
p
Tina
-mem - ber your daugh-ter will have to lie In the
Fl.
Cl.
bed that you're mak - ing, Will have to lie down with that
hor - ri - ble peg Strapped on - to his tor - so in place of a

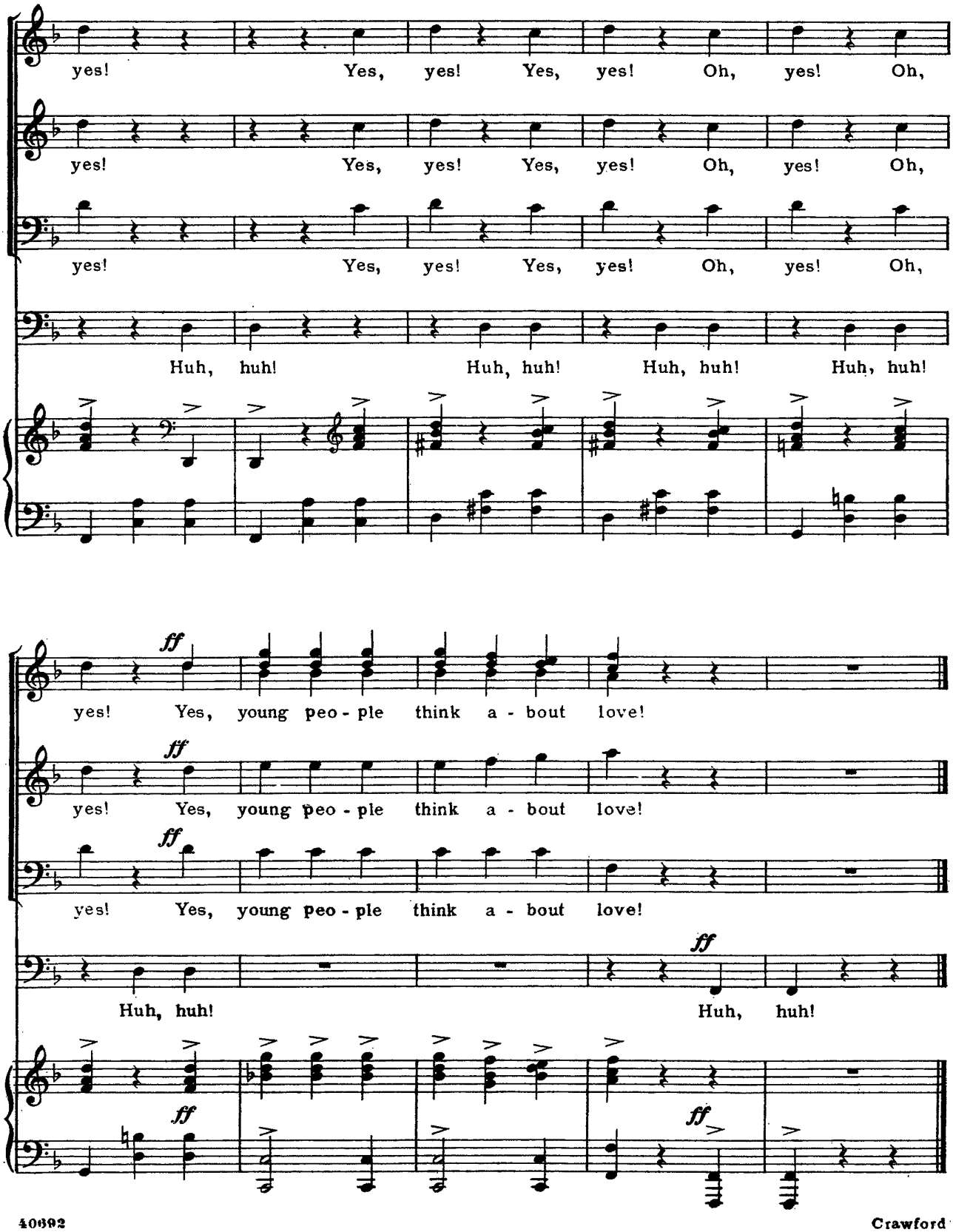

leg, In spite of her sad heart's ach - ing!
Brass
E Tina
Yes, young peo-ple
Brom
Yes, young peo-ple
Council
Oh, young peo-ple think a - bout love! Huh, huh!
Brass
mf Bar. Sax.
(Vlns. tremolo)
Optional obligato
f
think a - bout love!
Ah,
think a - bout love!
f UNIS.
S.
A.
God knows what the old folks are
T.
God knows what the old folks are
B.
God knows what the old folks are
Str., W.W.
f Tutti


Ah
think ing of When a troth is plight ed
think ing of When a troth is plight ed
think - ing of When a troth is plight - ed
F
mf
But they seem - ing - ly think of the kitch en sink And
p
Ah,
p
Ah,
p
Ah,
Trpts.
mf (Cello)


Tina
what you will eat and what you will drink,
Brom
mf
And how man - y
Ah,
p
Ah,
Ah,
p
Ah,
Ah,
p
Ah,
Bar. Sax. Cello
f
Ah
lids on the kitch - en stove And the cop - per - y pans that will
f
UNIS.
And the cop - per - y pans that will
And the cop - per - y pans that will
And the cop - per - y pans that will
f
Tutti

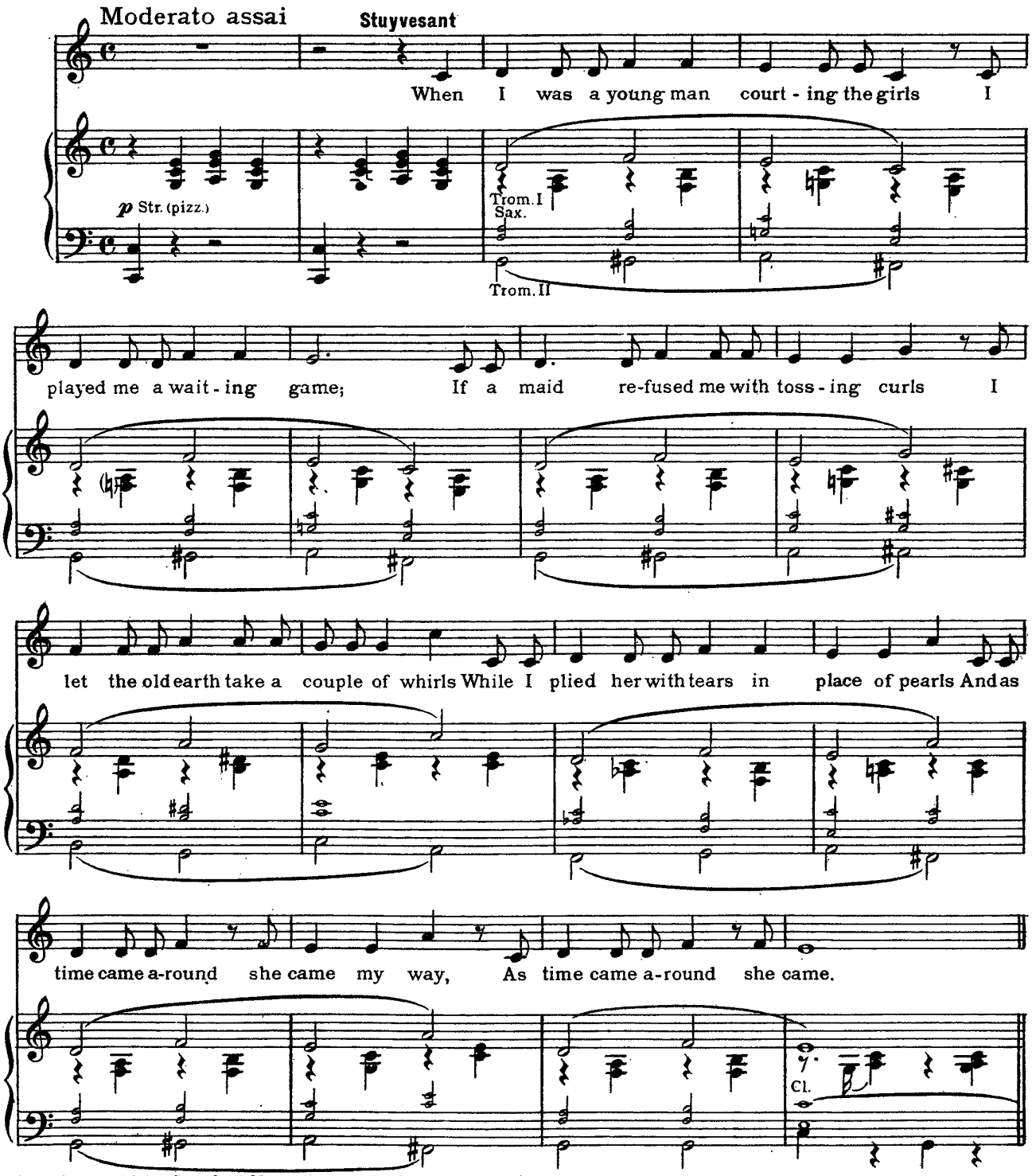

glint and wink When the can - dles are light - ed,
glint and wink When the can - dles are light ed,
glint and wink When the can - dles are light ed,
glint and wink When the can - dles are light - ed,
G
With nev - er a thought of the stars a - bove,
With nev er a thought of the stars a bove,
With nev - er a thought of the stars a - bove,
With nev - er a thought of the stars a - bove,
Council
mf
But
W.W.
Bar. Sax.
mf


f
Yes, yes!
f
Yes, yes!
f
Yes, yes!
young peo - ple think a - bout love! Huh, huh! Huh,
f
Brass,W.W.
Str.
f
Bar.Sax.
Yes, yes! Oh, yes! Oh,
Yes, yes! Oh, yes! Oh,
Yes, yes! Oh, yes! Oh,
huh! Huh, huh! Huh, huh!


yes! Yes, yes! Yes, yes! Oh, yes! Oh,
yes! Yes, yes! Yes, yes! Oh, yes! Oh,
yes! Yes, yes! Yes, yes! Oh, yes! Oh,
Huh, huh! Huh, huh! Huh, huh! Huh, huh!
ff
yes! Yes, young peo - ple think a - bout love!
ff
yes! Yes, young peo - ple think a - bout love!
ff
yes! Yes, young peo - ple think a - bout love!
ff
Huh, huh! Huh, huh!
ff
ff

No 14. September Song

cue: **Stuyvesant:** Ah, these months and weeks.—



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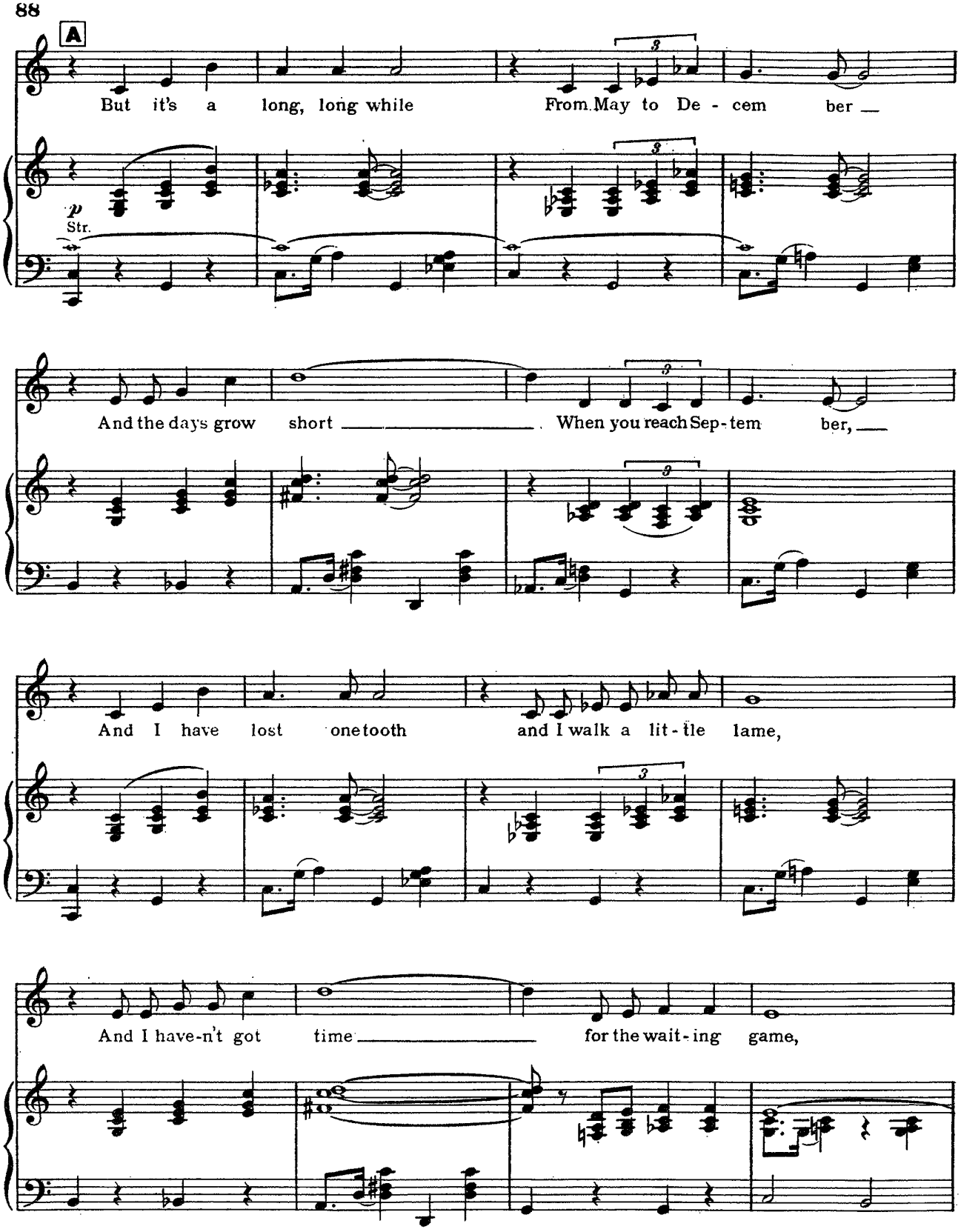
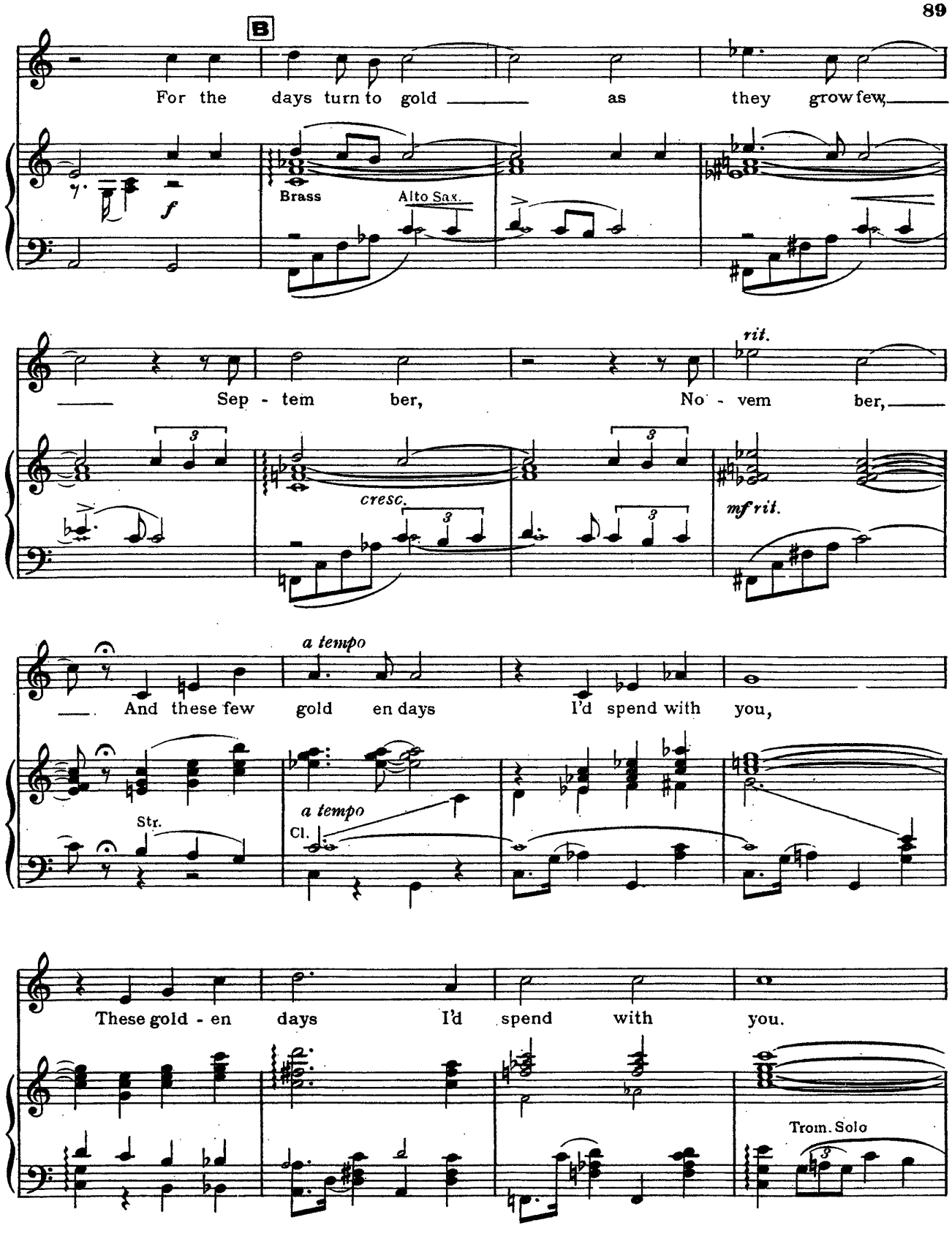
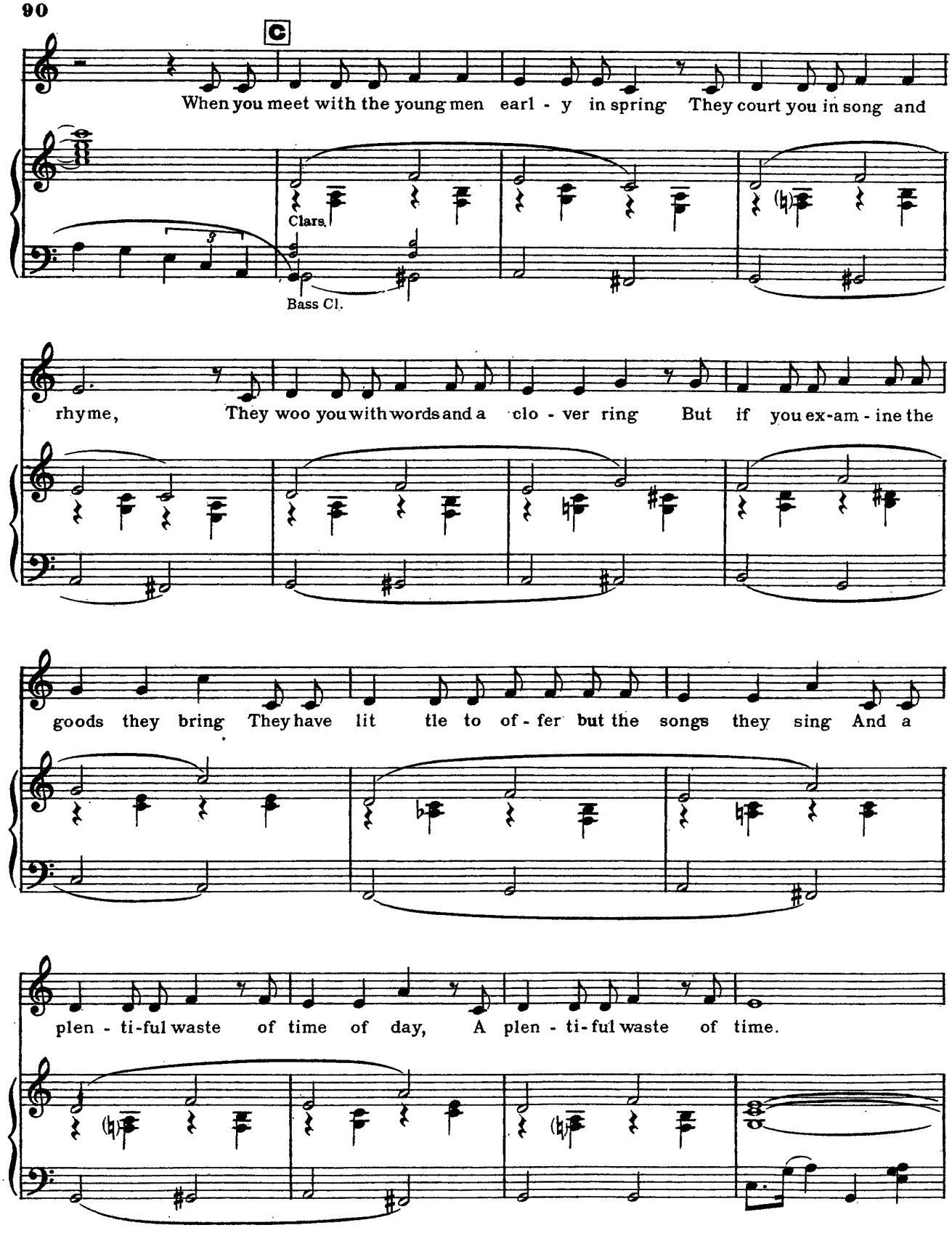
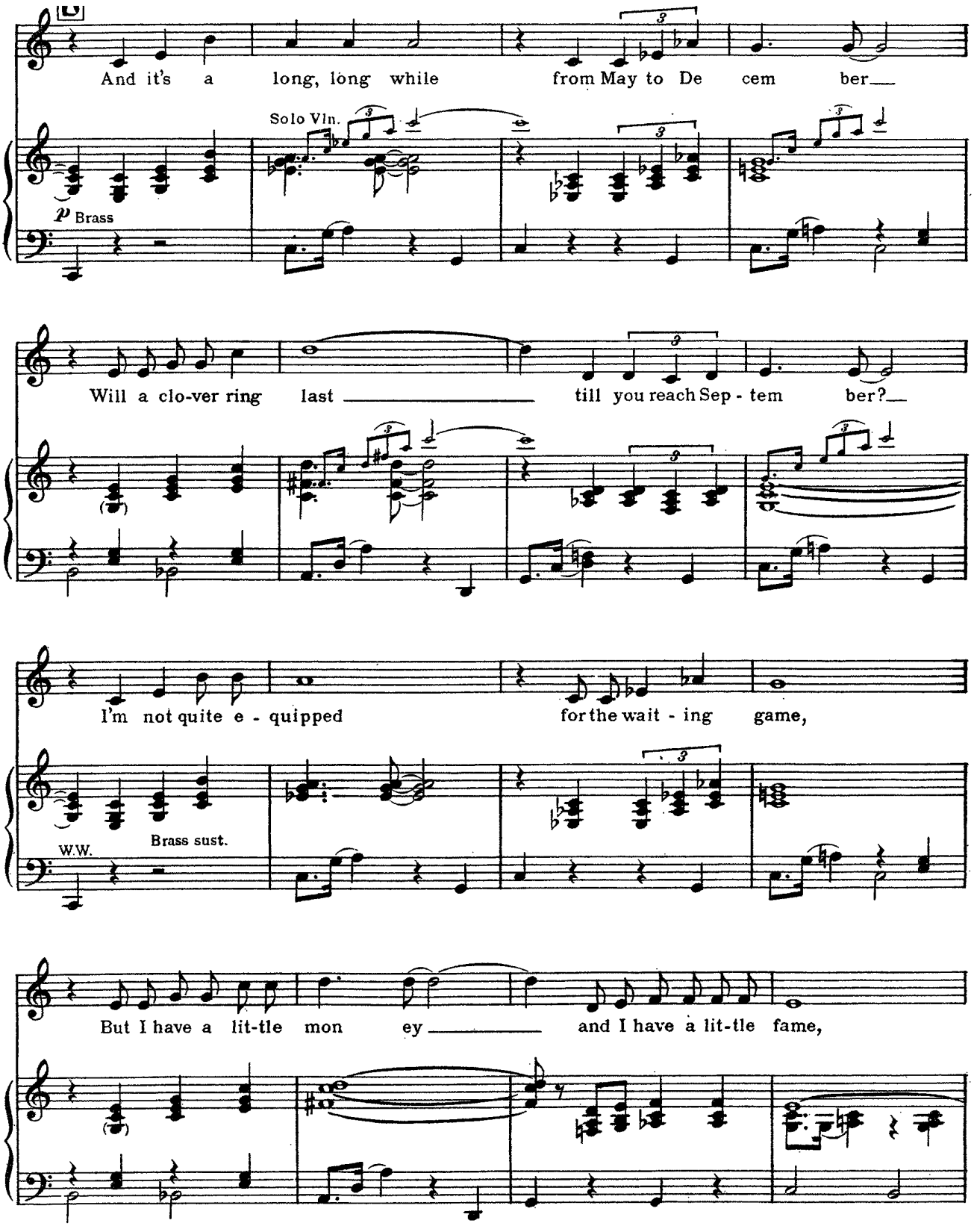
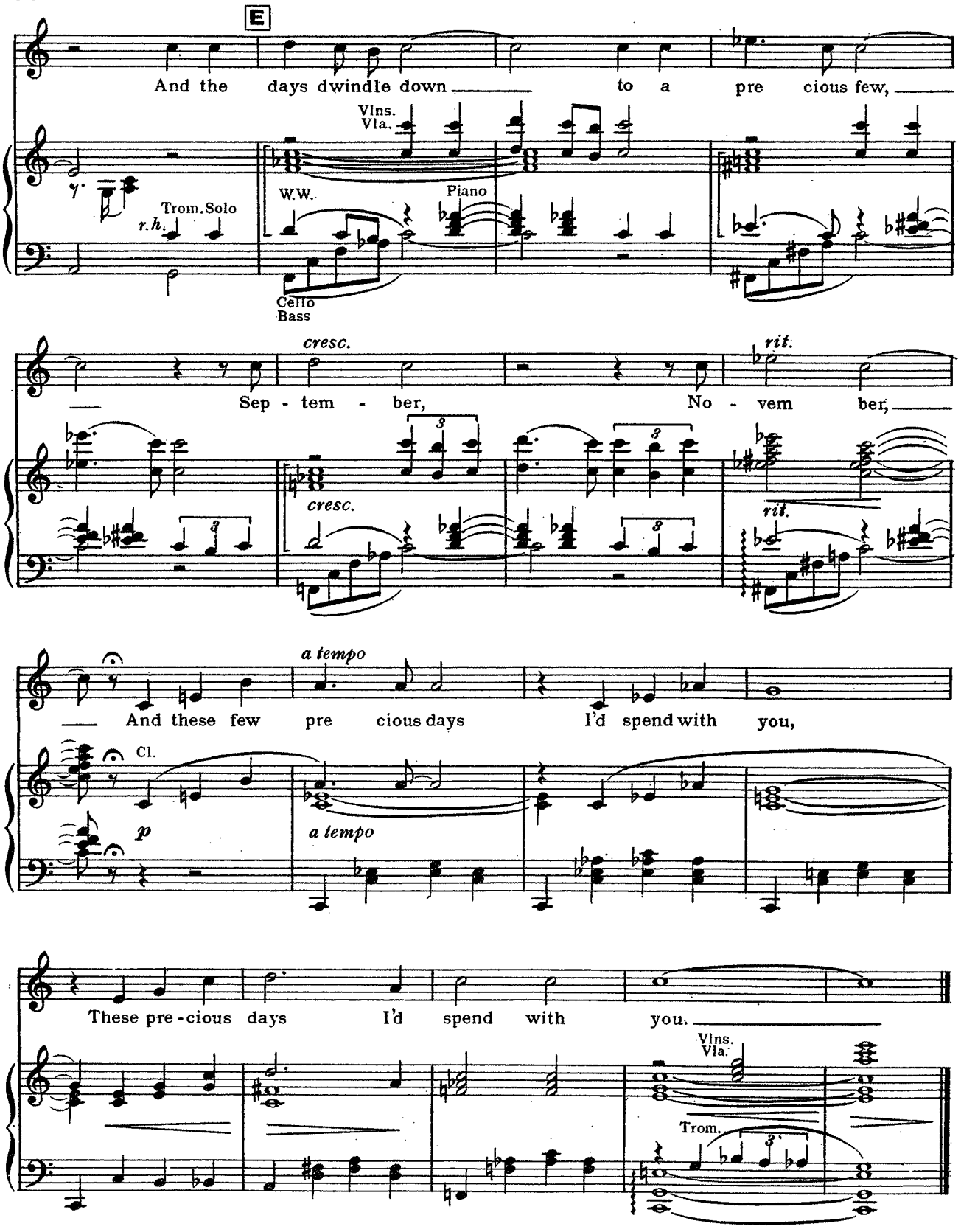

A
But it's a long, long while From May to De - cem ber
p
Str.
And the days grow short When you reach Sep-tem ber,
And I have lost one tooth and I walk a lit-tle lame,
And I have-n't got time for the wait-ing game,


B
For the days turn to gold as they grow few,
Brass
Alto Sax.
f
Sep - tem ber, No - vem ber,
rit.
cresc.
mf rit.
a tempo
And these few gold en days I'd spend with you,
Str.
a tempo
Cl.
These gold - en days I'd spend with you.
Trom. Solo

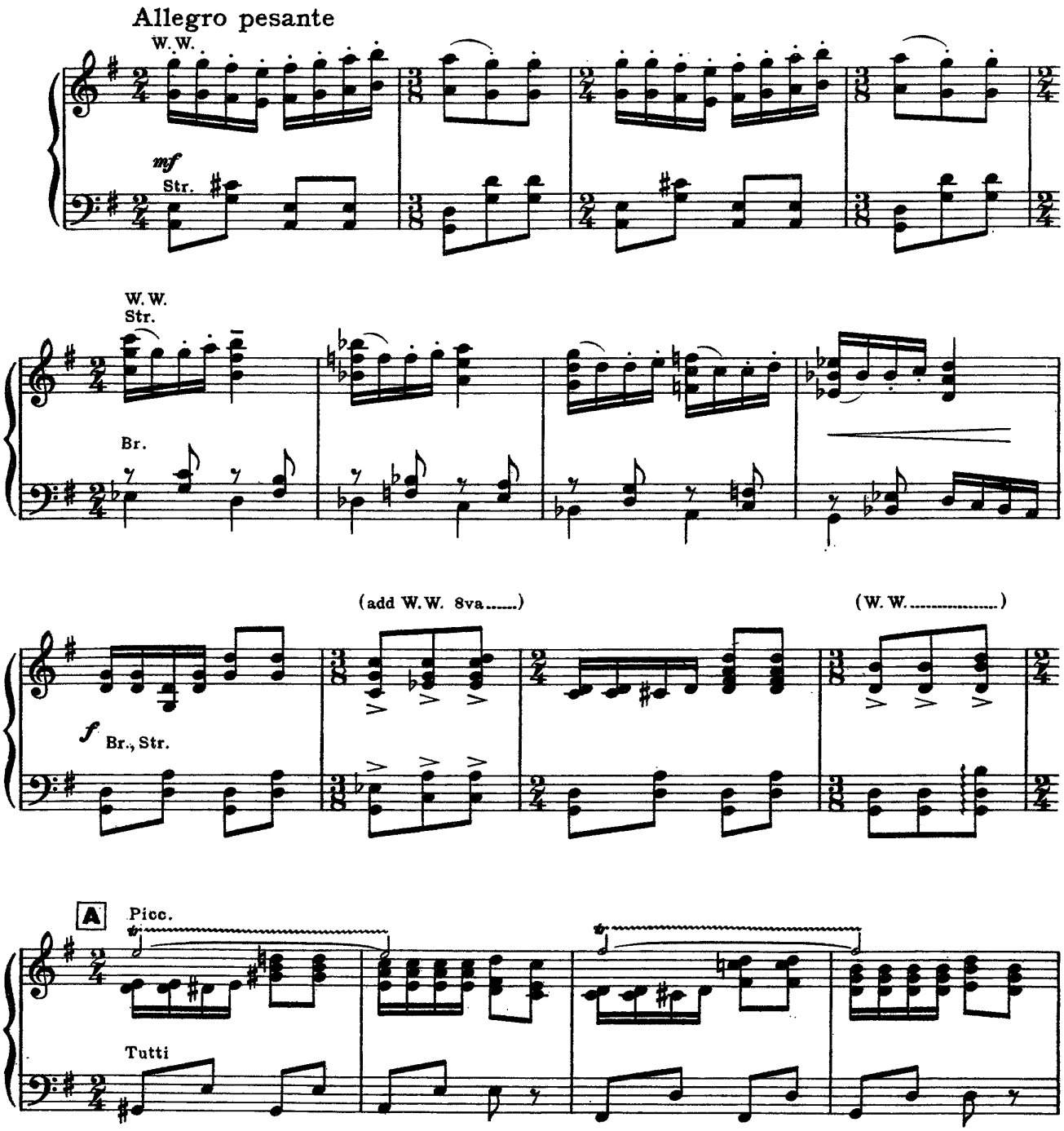

C
When you meet with the young men earl - y in spring They court you in song and
Clars.
Bass Cl.
rhyme, They woo you with words and a clo - ver ring But if you ex-am - ine the
goods they bring They have lit tle to of - fer but the songs they sing And a
plen - ti-ful waste of time of day, A plen - ti-ful waste of time.

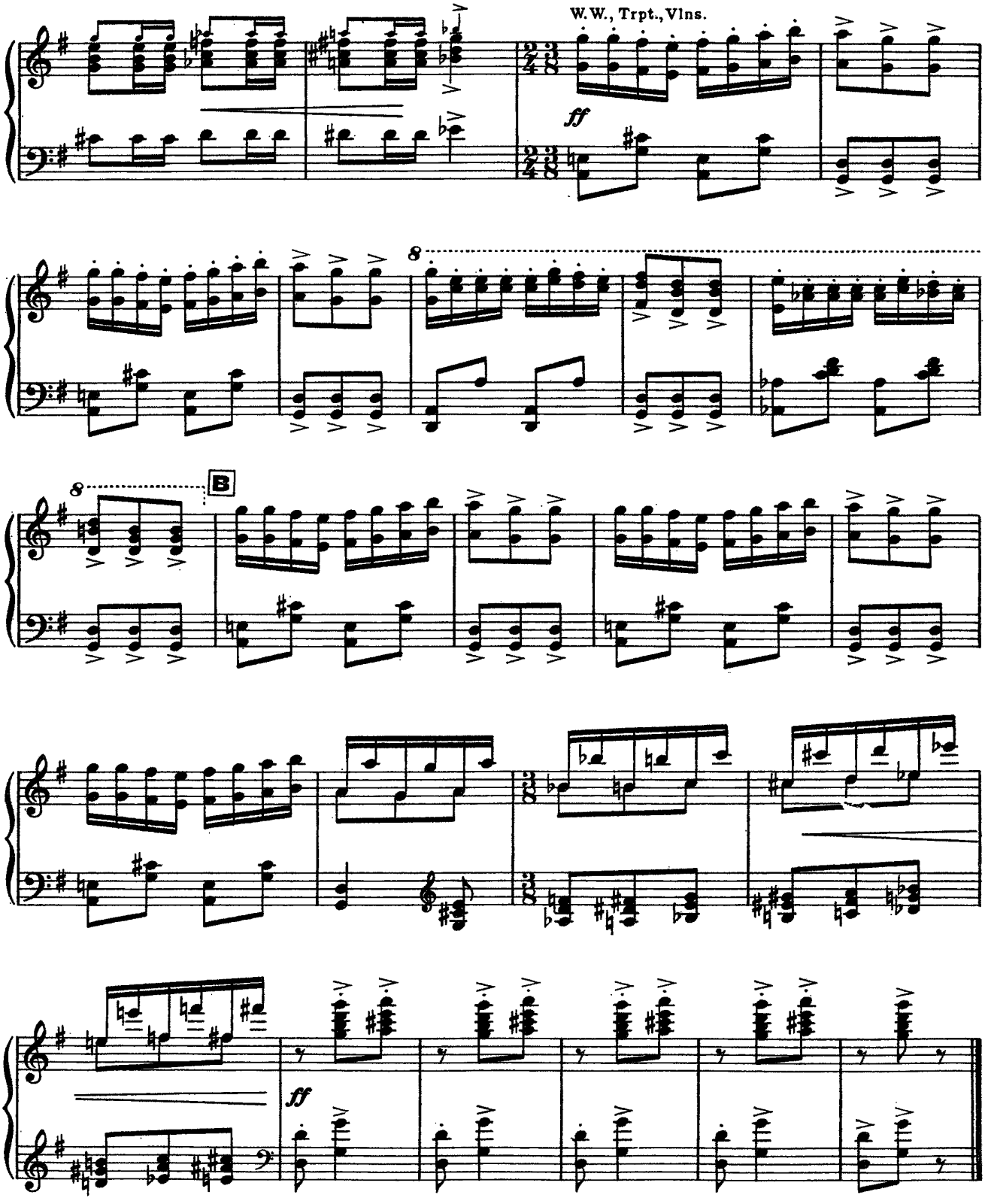

D
And it's a long, long while from May to De cem ber
Solo Vln.
p Brass
Will a clo-ver ring last till you reach Sep - tem ber?
I'm not quite e - quipped for the wait - ing game,
W.W.
Brass sust.
But I have a lit-tle mon ey and I have a lit-tle fame,


E
And the days dwindle down to a pre cious few,
Vlns.
Vla.
Trom. Solo
r.h.
W.W.
Piano
Cello
Bass
cresc.
rit.
Sep - tem - ber,
No - vem ber,
cresc.
rit.
a tempo
And these few pre cious days I'd spend with you,
Cl.
p
a tempo
These pre - cious days I'd spend with you.
Vlns.
Vla.
Trom.

No 15 Dutch Dance

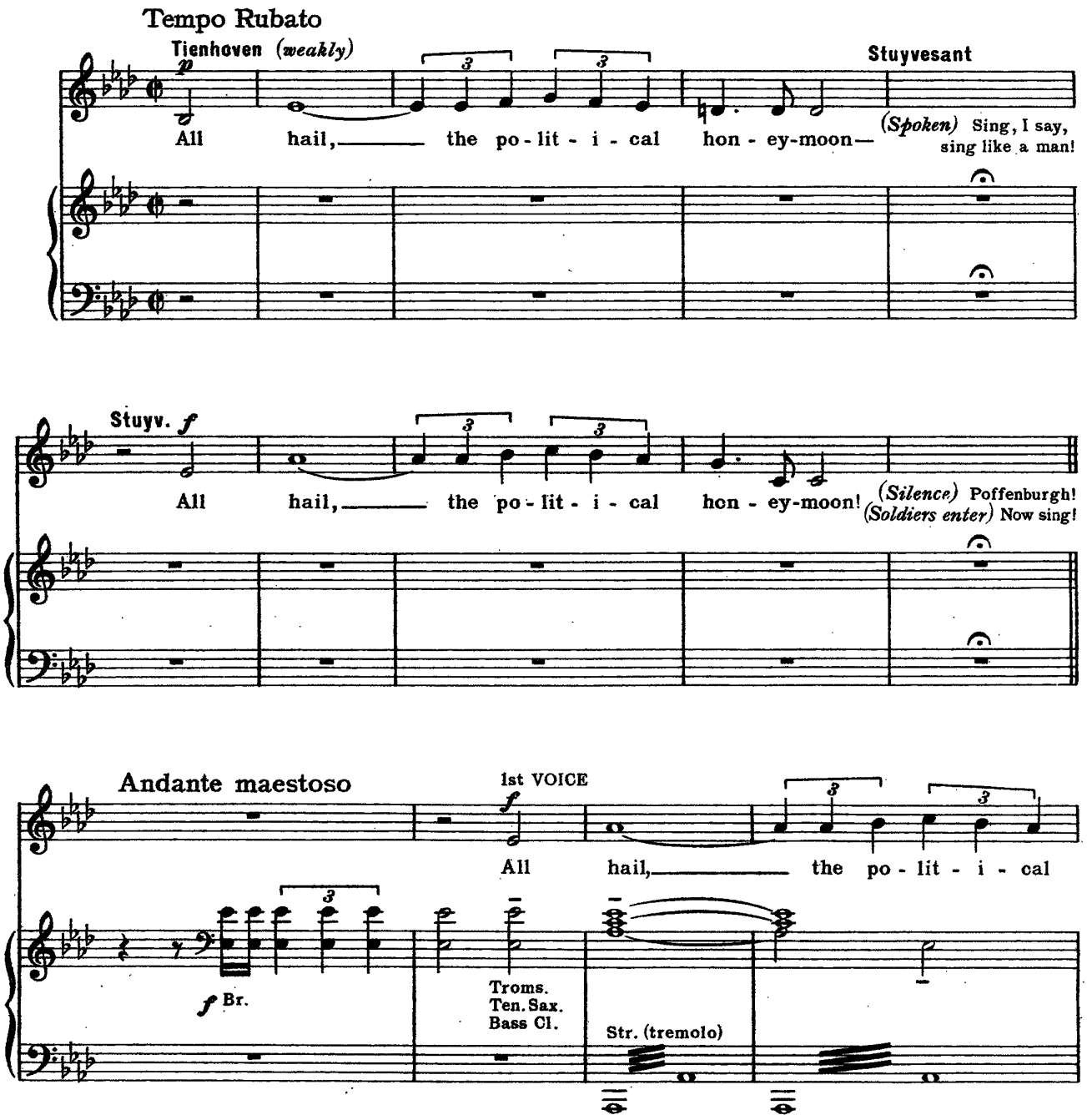
cue: **Tina:** Yes, but I'll tell him if I have to — If I have to I'll tell him.

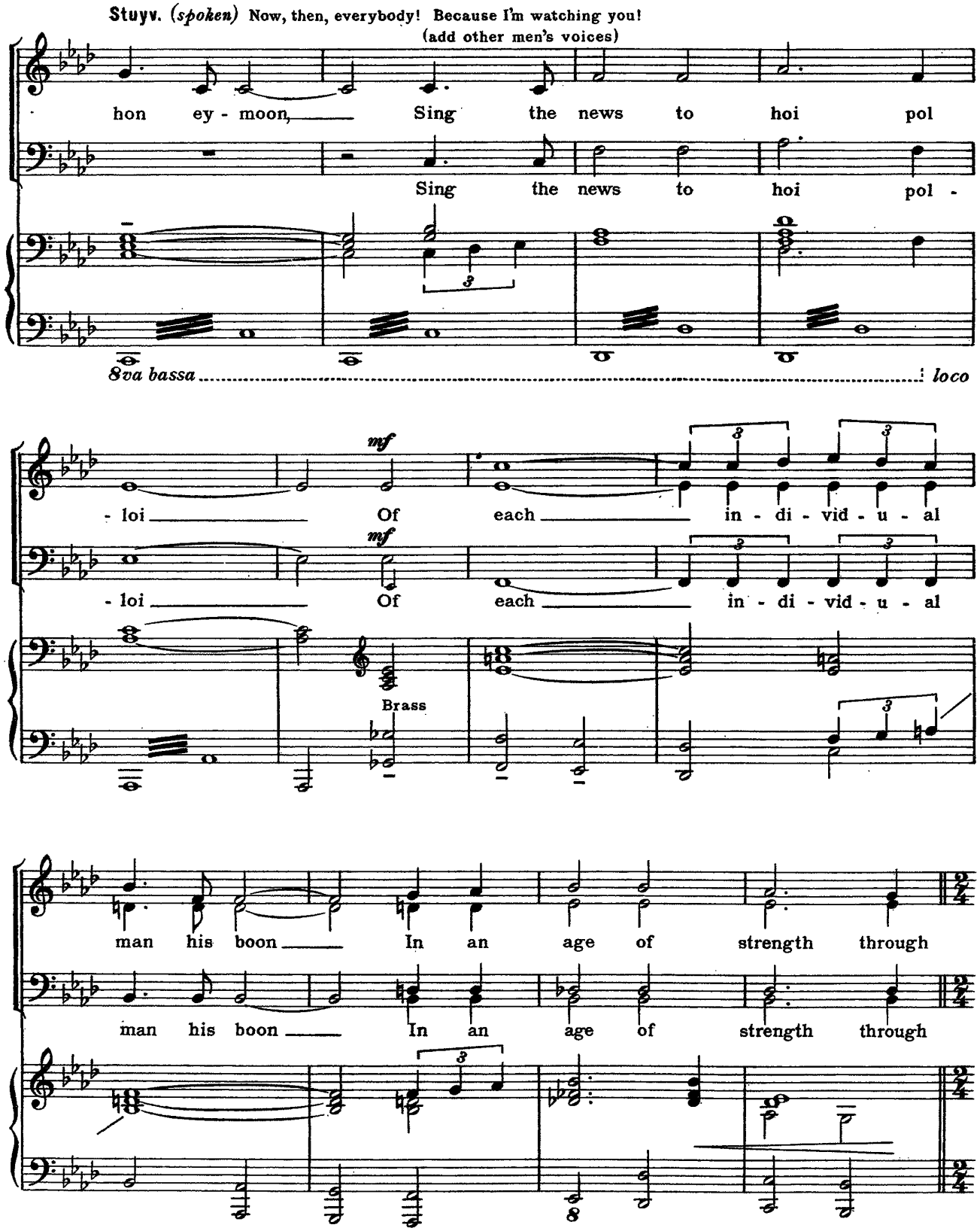


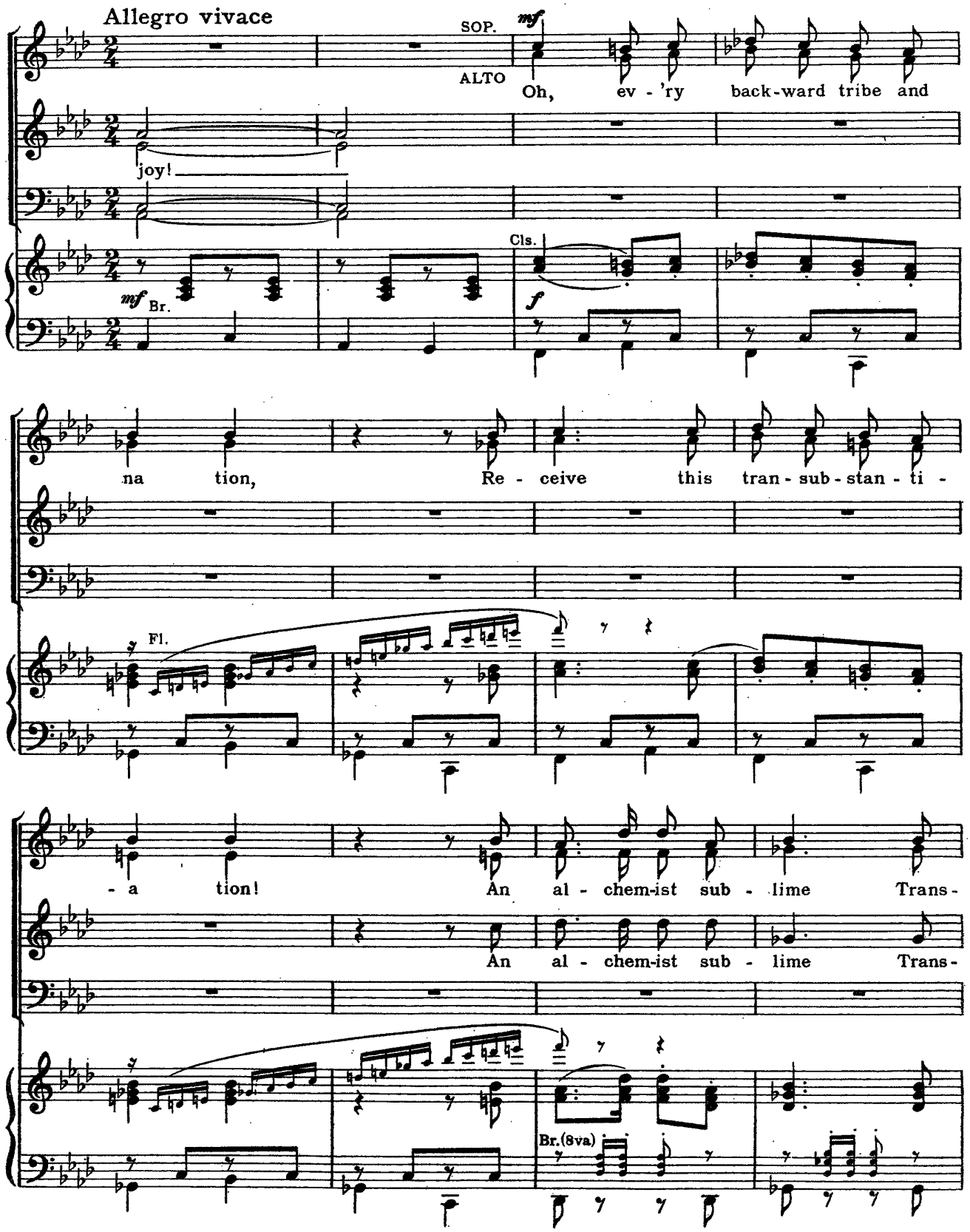

W.W., Trpt., Vlns.
ff
8
8
B
ff

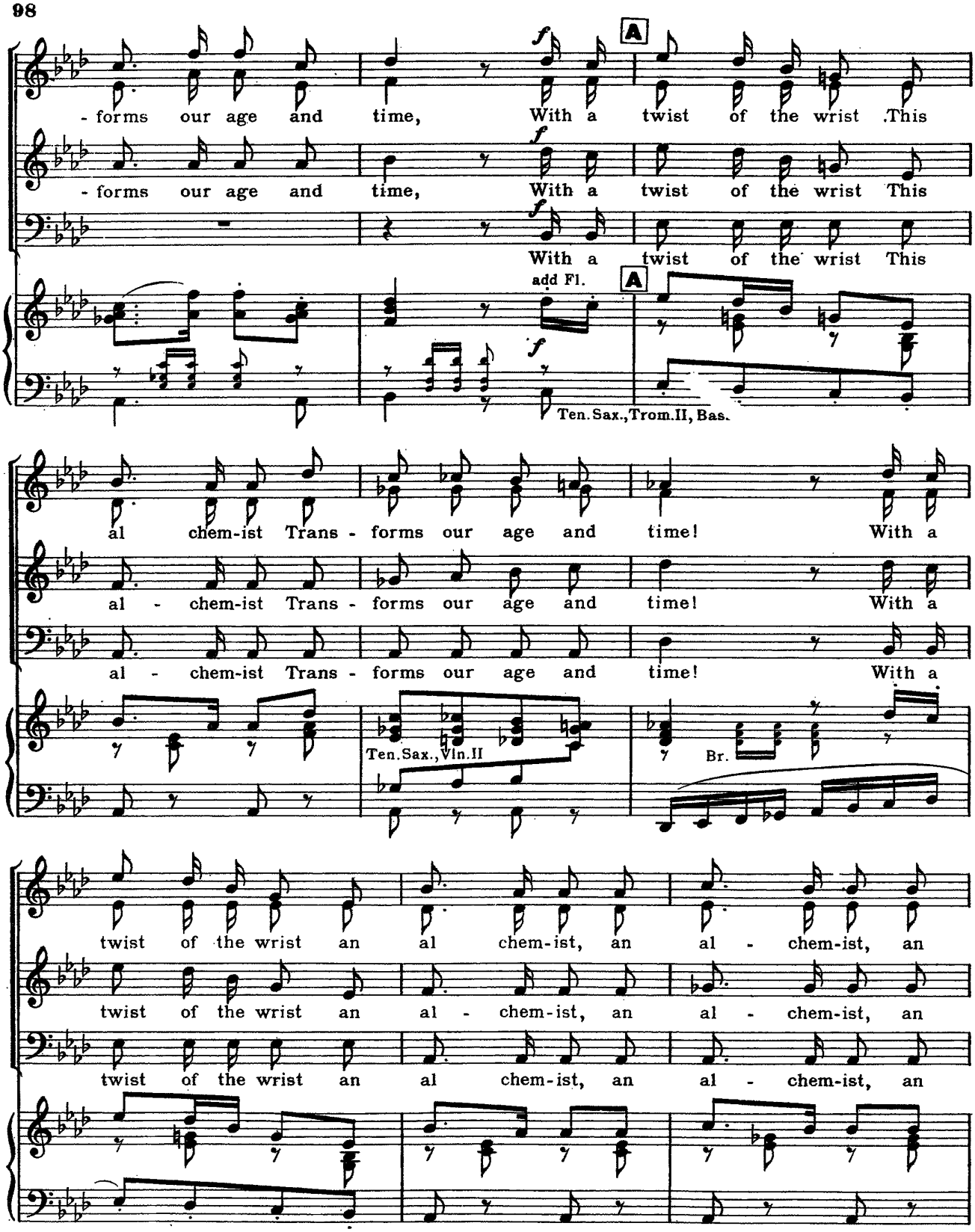
Finale – Act I
No 16 All Hail, The Political Honeymoon

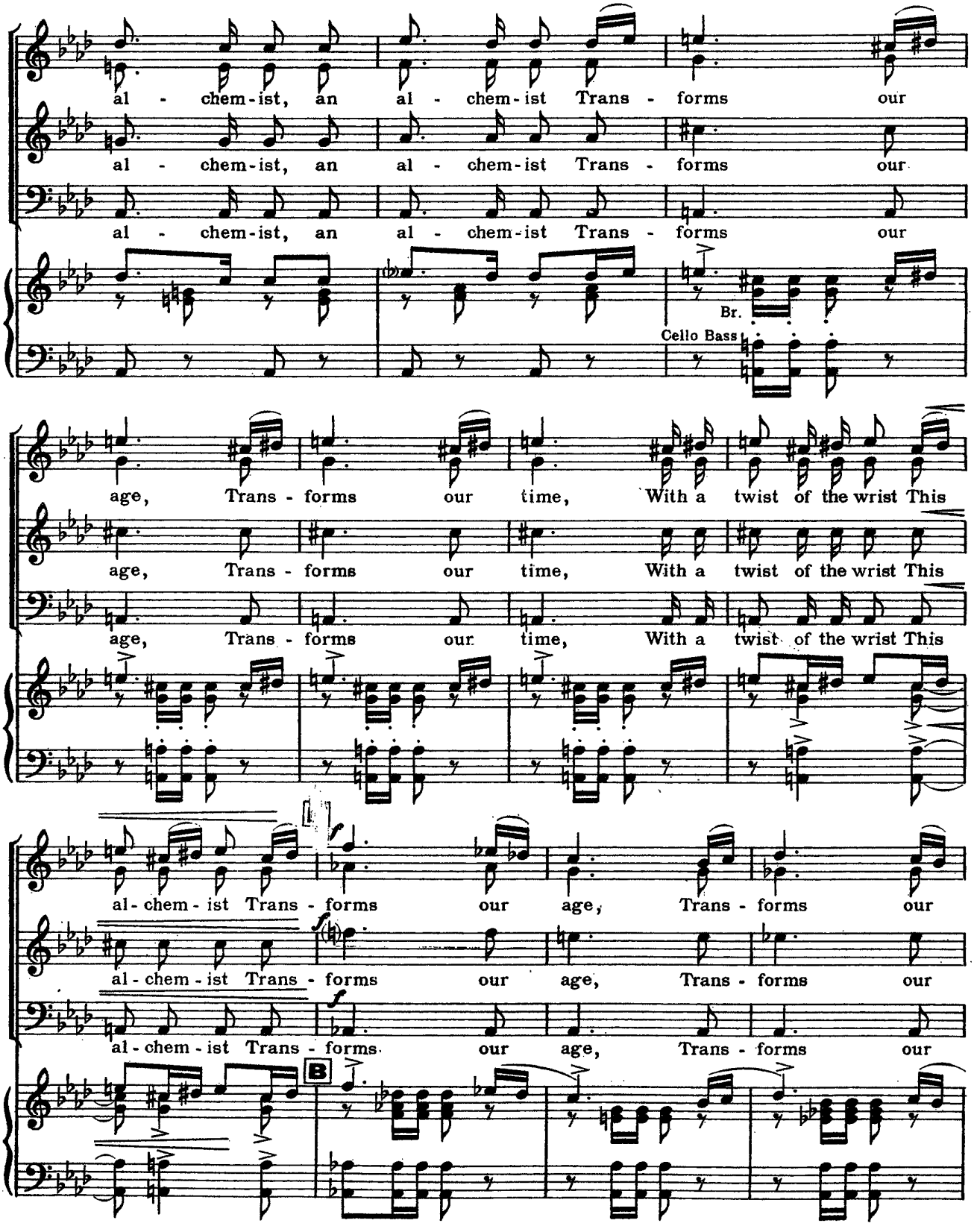
cue: **Stuyvesant:** .....Sing by the Almighty, or I may forget myself!

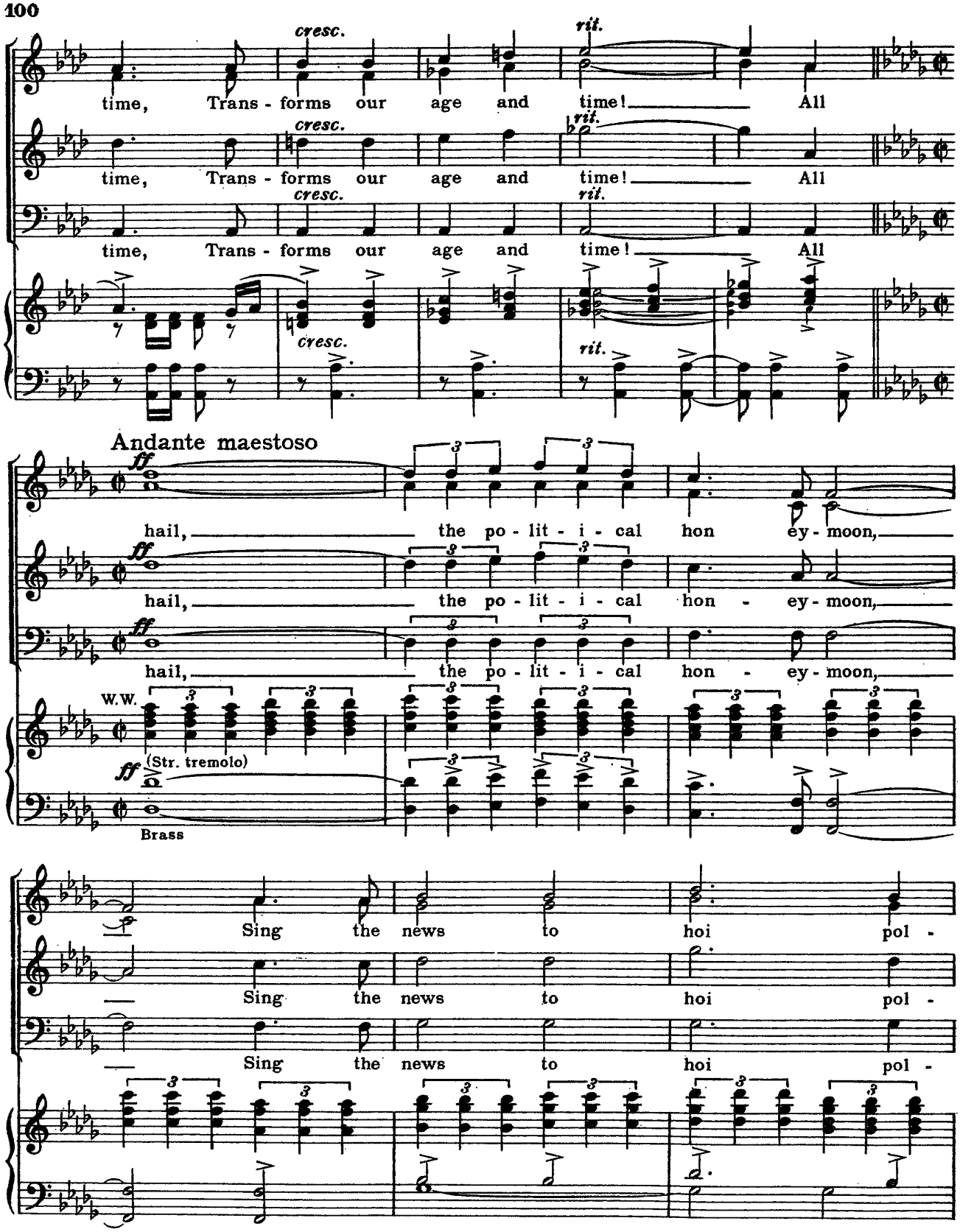


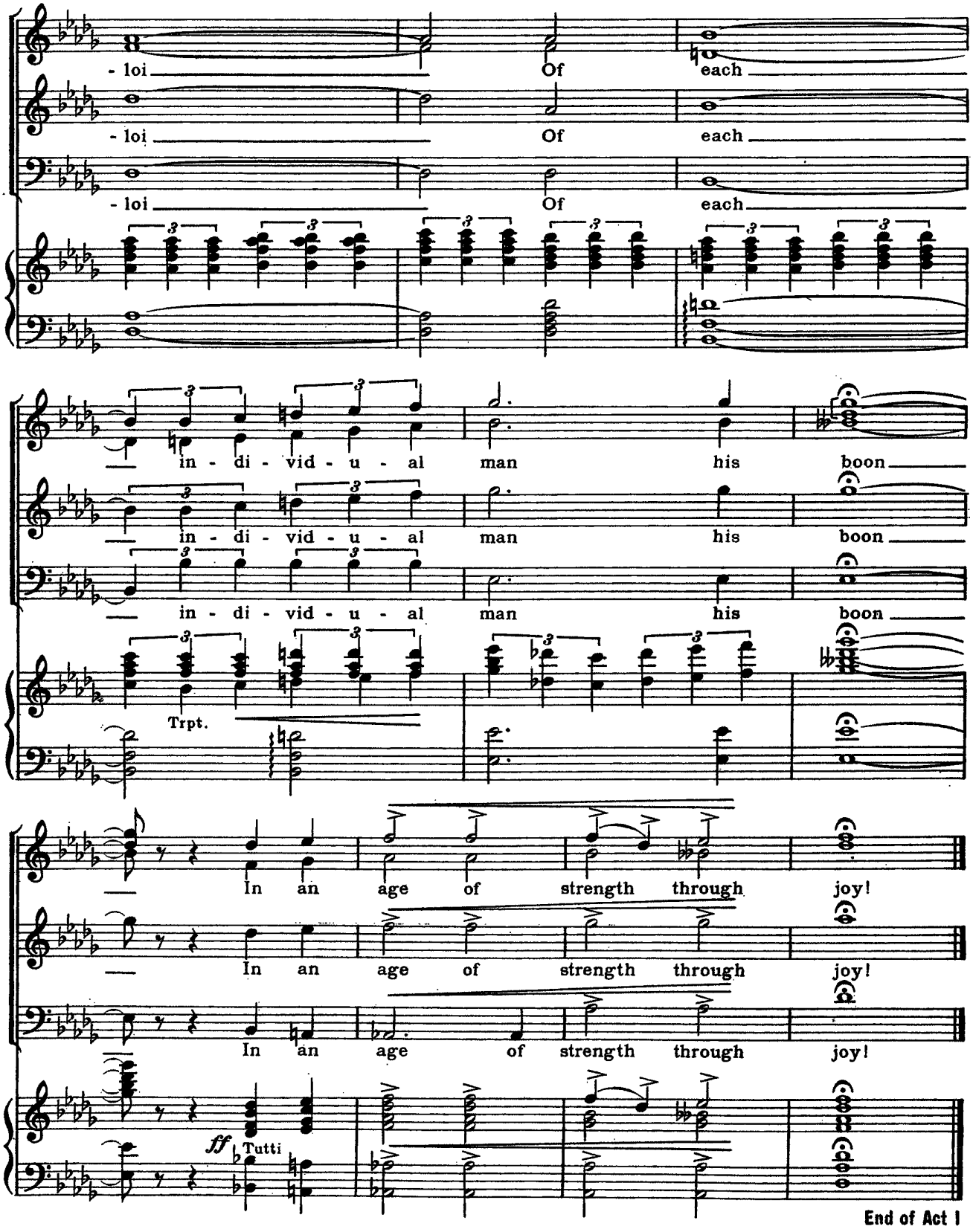

Stuyv. (spoken) Now, then, everybody! Because I'm watching you!
(add other men's voices)
hon ey - moon, Sing the news to hoi pol
Sing the news to hoi pol -
8va bassa
loco
mf
- loi Of each in - di - vid - u - al
- loi Of each in - di - vid - u - al
Brass
man his boon In an age of strength through
man his boon In an age of strength through
8


Allegro vivace
SOP.
ALTO
mf
Oh, ev - 'ry back-ward tribe and
joy!
mf Br.
Cls.
f
na tion, Re - ceive this tran - sub - stan - ti -
Fl.
- a tion! An al - chem-ist sub - lime Trans -
An al - chem-ist sub - lime Trans -
Br.(8va)


- forms our age and time, With a twist of the wrist .This
- forms our age and time, With a twist of the wrist This
With a twist of the wrist This
A
add Fl.
Ten.Sax.,Trom.II, Bas.
al chem-ist Trans - forms our age and time! With a
al - chem-ist Trans - forms our age and time! With a
al - chem-ist Trans - forms our age and time! With a
Ten.Sax.,Vln.II
Br.
twist of the wrist an al chem-ist, an al - chem-ist, an
twist of the wrist an al - chem-ist, an al - chem-ist, an
twist of the wrist an al chem-ist, an al - chem-ist, an


al - chem-ist, an al - chem-ist Trans - forms our
al - chem-ist, an al - chem-ist Trans - forms our
al - chem-ist, an al - chem-ist Trans - forms our
Br.
Cello Bass
age, Trans - forms our time, With a twist of the wrist This
age, Trans - forms our time, With a twist of the wrist This
age, Trans - forms our time, With a twist of the wrist This
al - chem - ist Trans - forms our age, Trans - forms our
al - chem - ist Trans - forms our age, Trans - forms our
al - chem - ist Trans - forms our age, Trans - forms our
B


cresc.
rit.
time, Trans - forms our age and time! All
Andante maestoso
ff
hail, the po - lit - i - cal hon ey - moon,
hail, the po - lit - i - cal hon - ey - moon,
hail, the po - lit - i - cal hon - ey - moon,
W.W.
(Str. tremolo)
Brass
Sing the news to hoi pol -
Sing the news to hoi pol -
Sing the news to hoi pol -

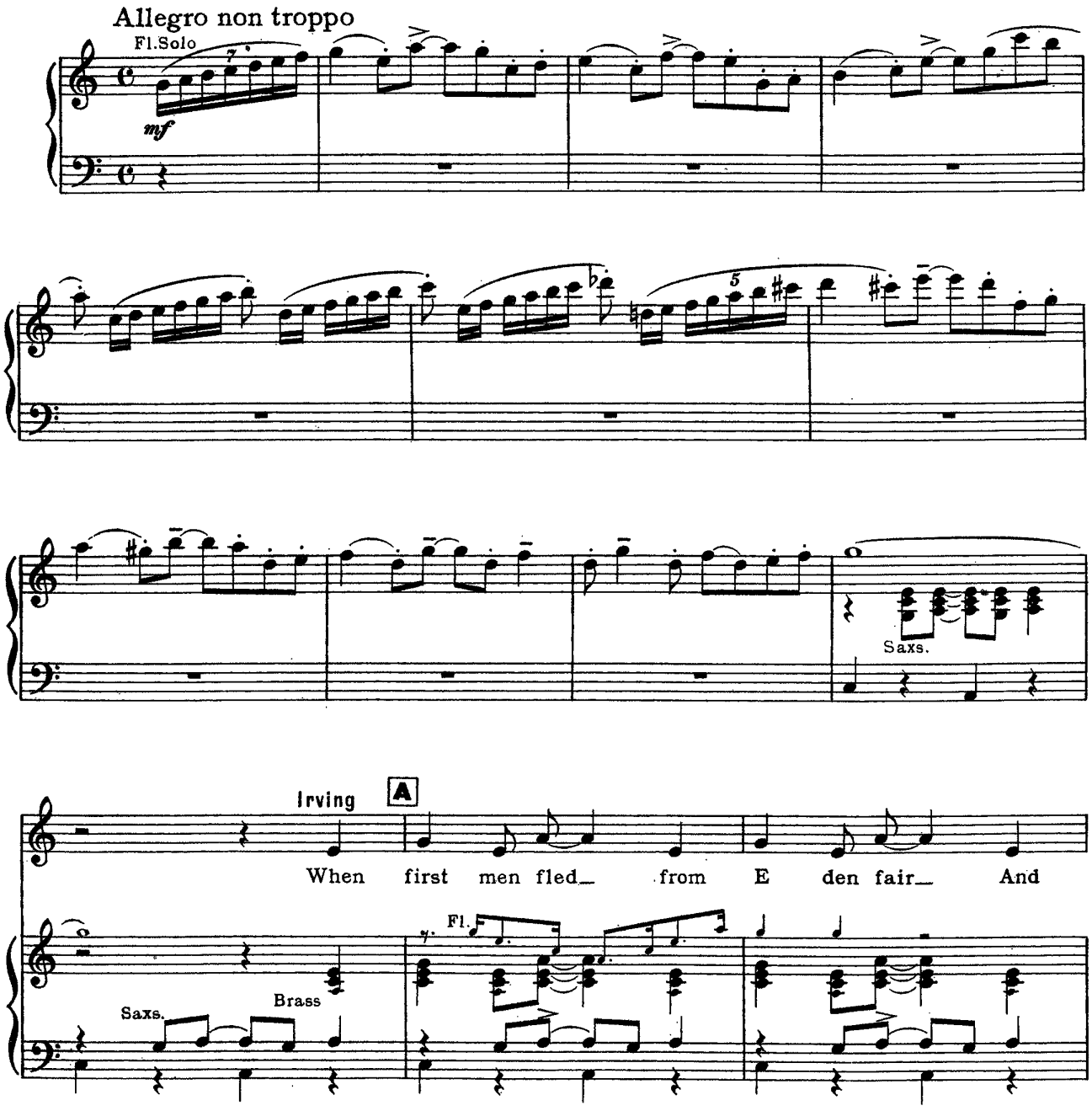

- loi
Of
each
- loi
Of
each
- loi
Of
each
in - di - vid - u - al
man
his
boon
in - di - vid - u - al
man
his
boon
in - di - vid - u - al
man
his
boon
Trpt.
In an
age
of
strength
through
joy!
In an
age
of
strength
through
joy!
In an
age
of
strength
through
joy!
ff
Tutti

End of Act I

Act II

Scene I

No. 17. Ballad of the Robbers



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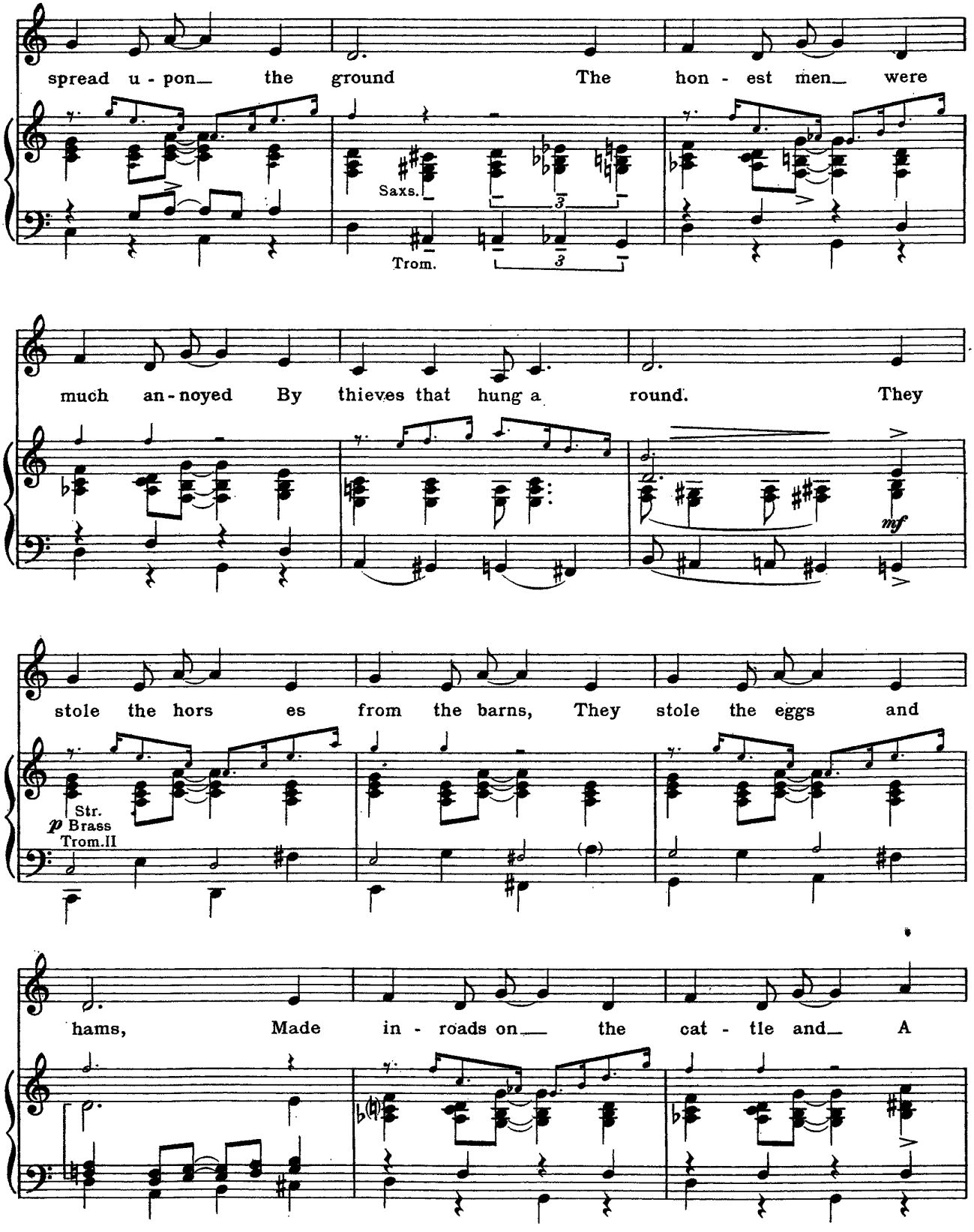
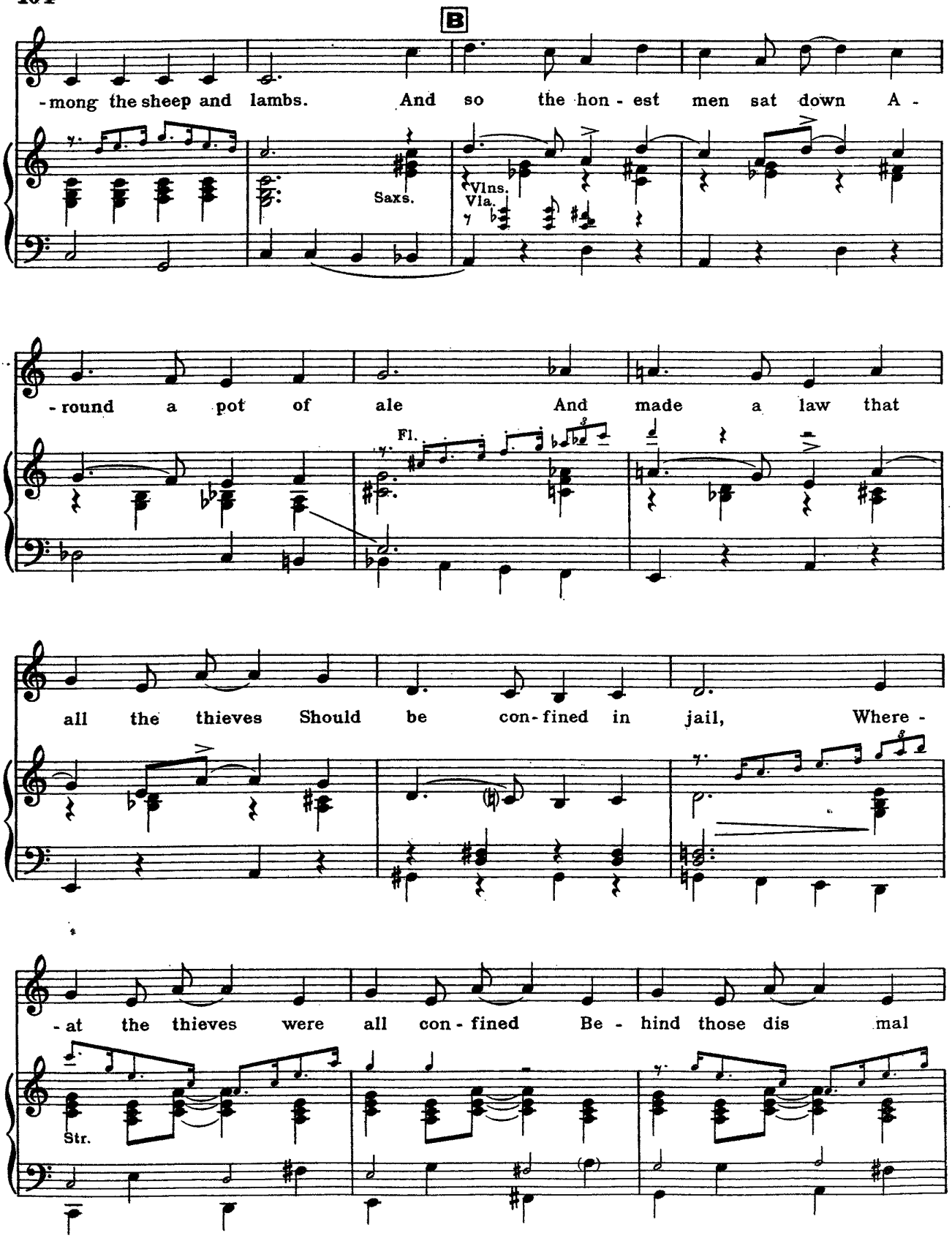
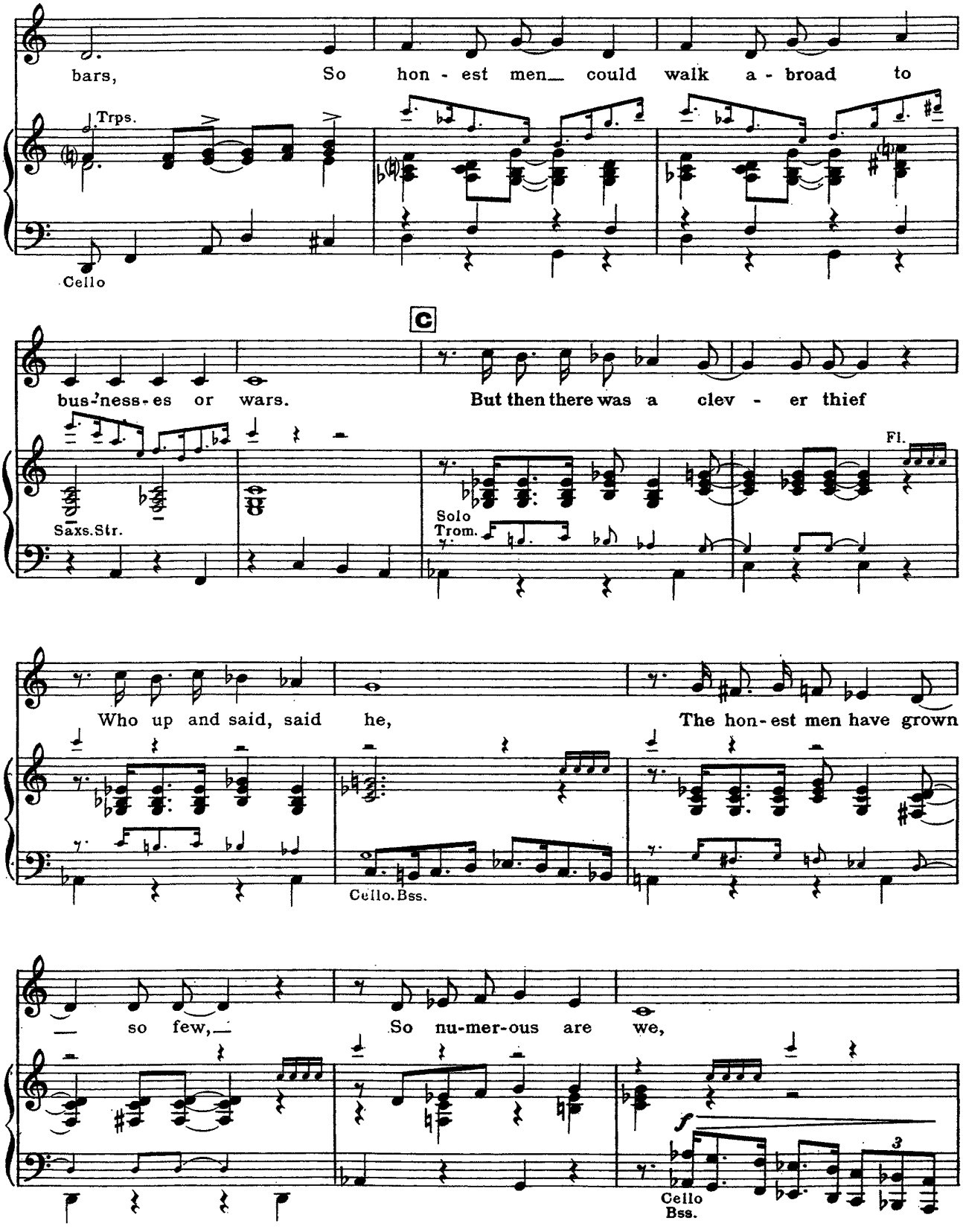
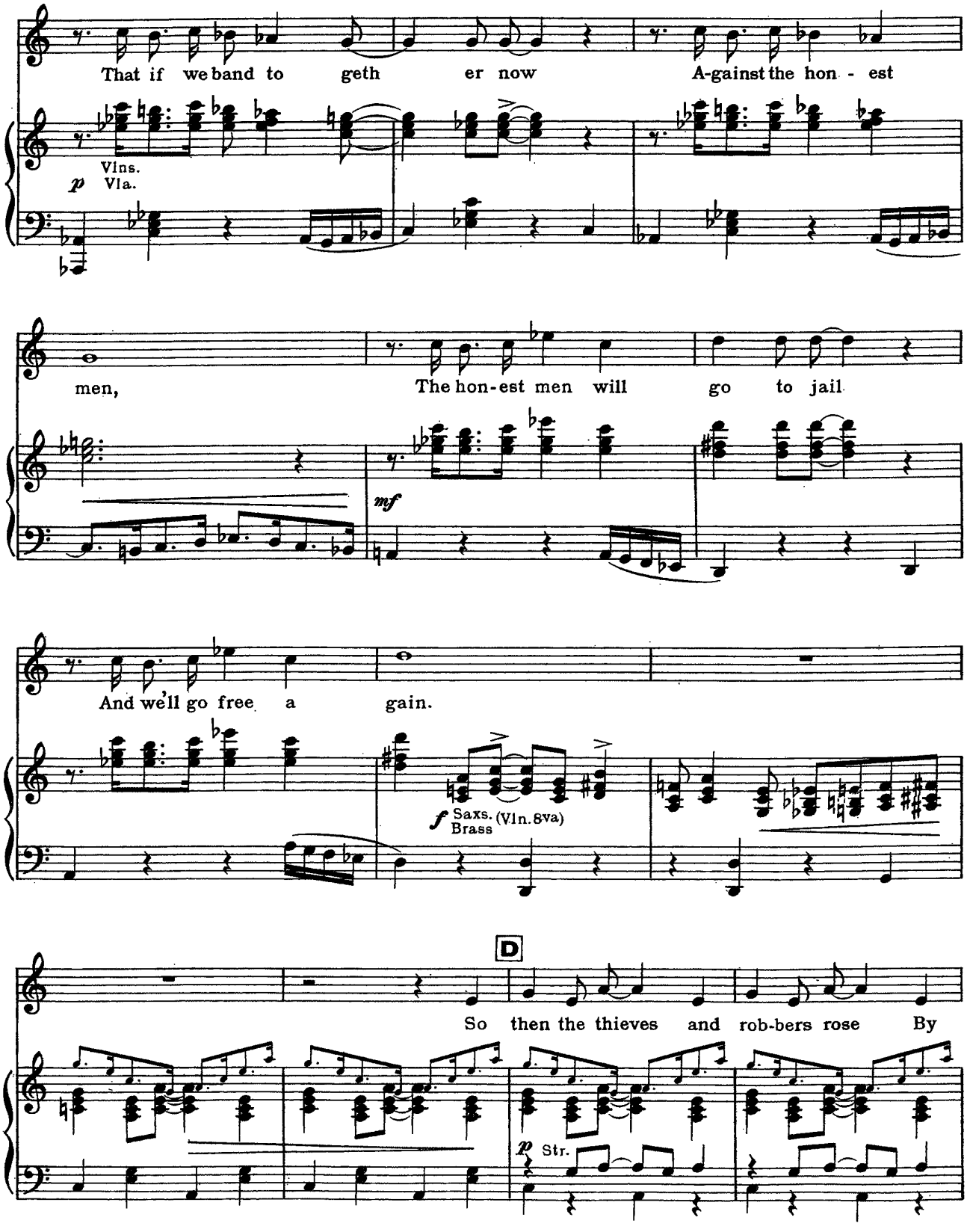
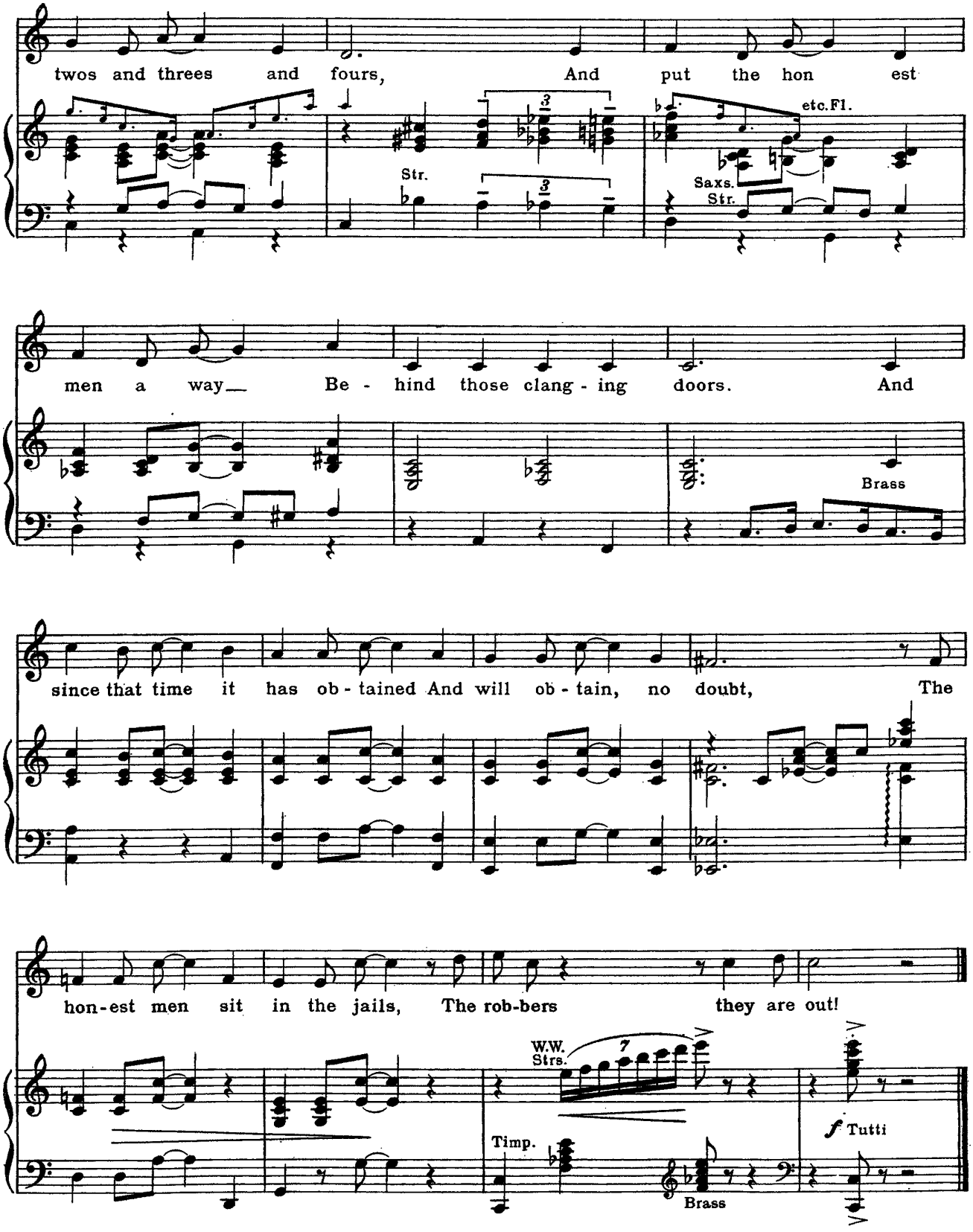

spread u - pon the ground The hon - est men were
Saxs.
Trom.
much an - noyed By thieves that hung a round. They
mf
stole the hors es from the barns, They stole the eggs and
Str.
p Brass
Trom.II
hams, Made in - roads on the cat - tle and A


B
-mong the sheep and lambs. And so the hon - est men sat down A -
Saxs.
Vlns.
Vla.
-round a pot of ale And made a law that
Fl.
all the thieves Should be con-fined in jail, Where -
-at the thieves were all con - fined Be - hind those dis mal
Str.

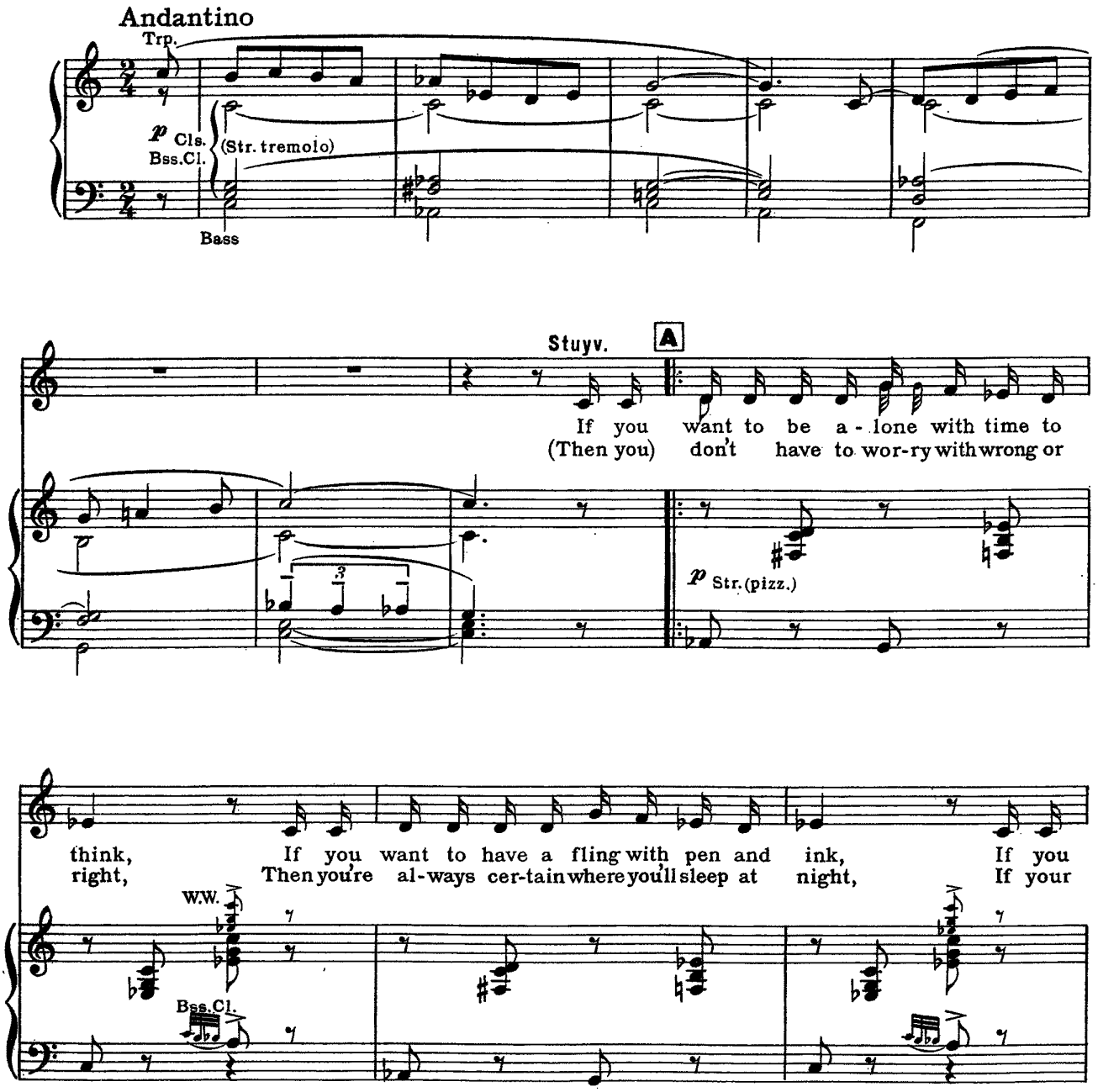

bars, So hon - est men__ could walk a - broad to
Trps.
Cello
C
bus-'ness-es or wars. But then there was a clev - er thief
Saxs.Str.
Solo Trom.
Fl.
Who up and said, said he, The hon-est men have grown
Cello. Bss.
— so few,— So nu-mer-ous are we,
f
3
Cello Bss.

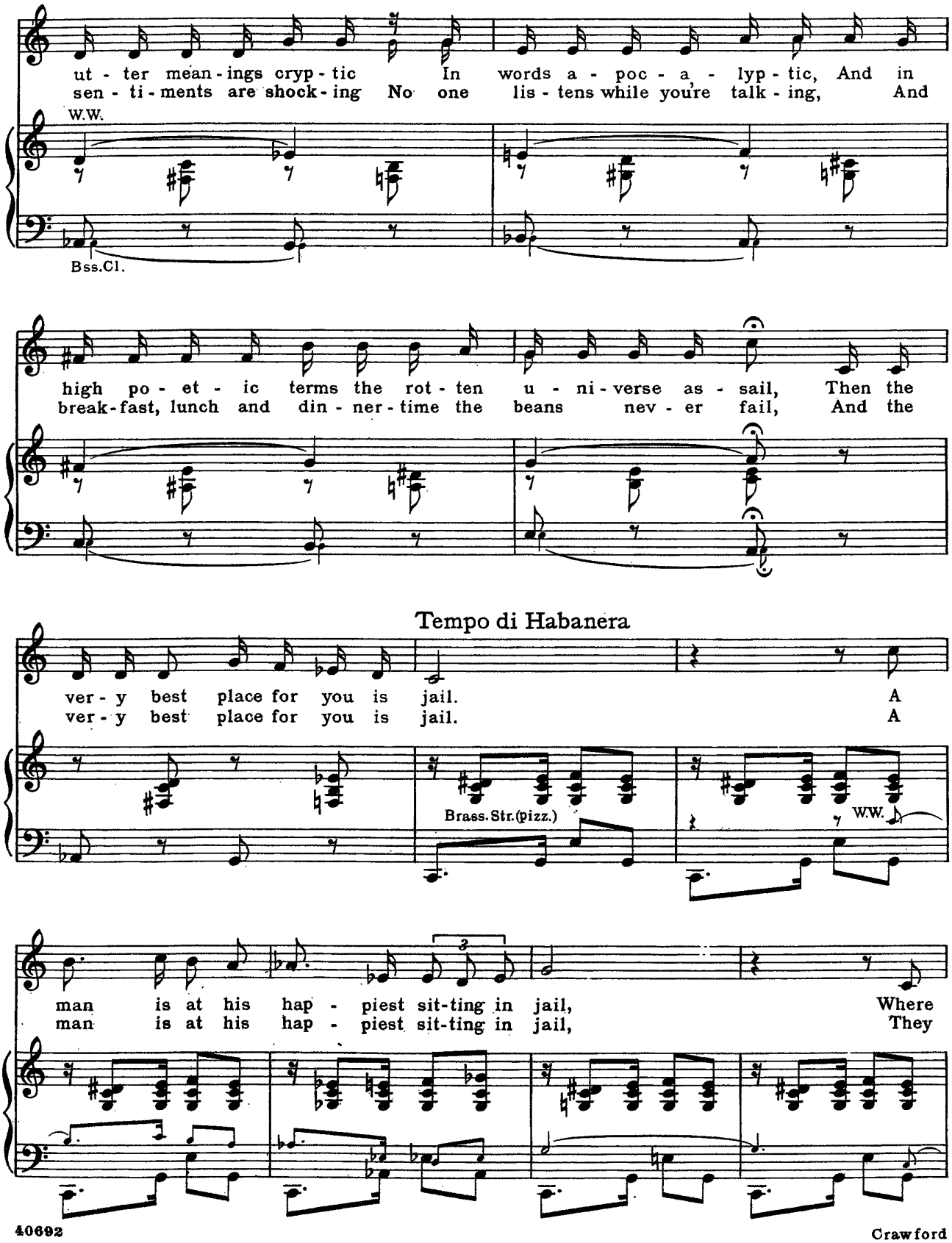

That if we band to geth er now A-gainst the hon - est
Vlns.
Vla.
men, The hon-est men will go to jail
And we'll go free a gain.
Saxs.
Brass
(Vln. 8va)
D
So then the thieves and rob-bers rose By
Str.

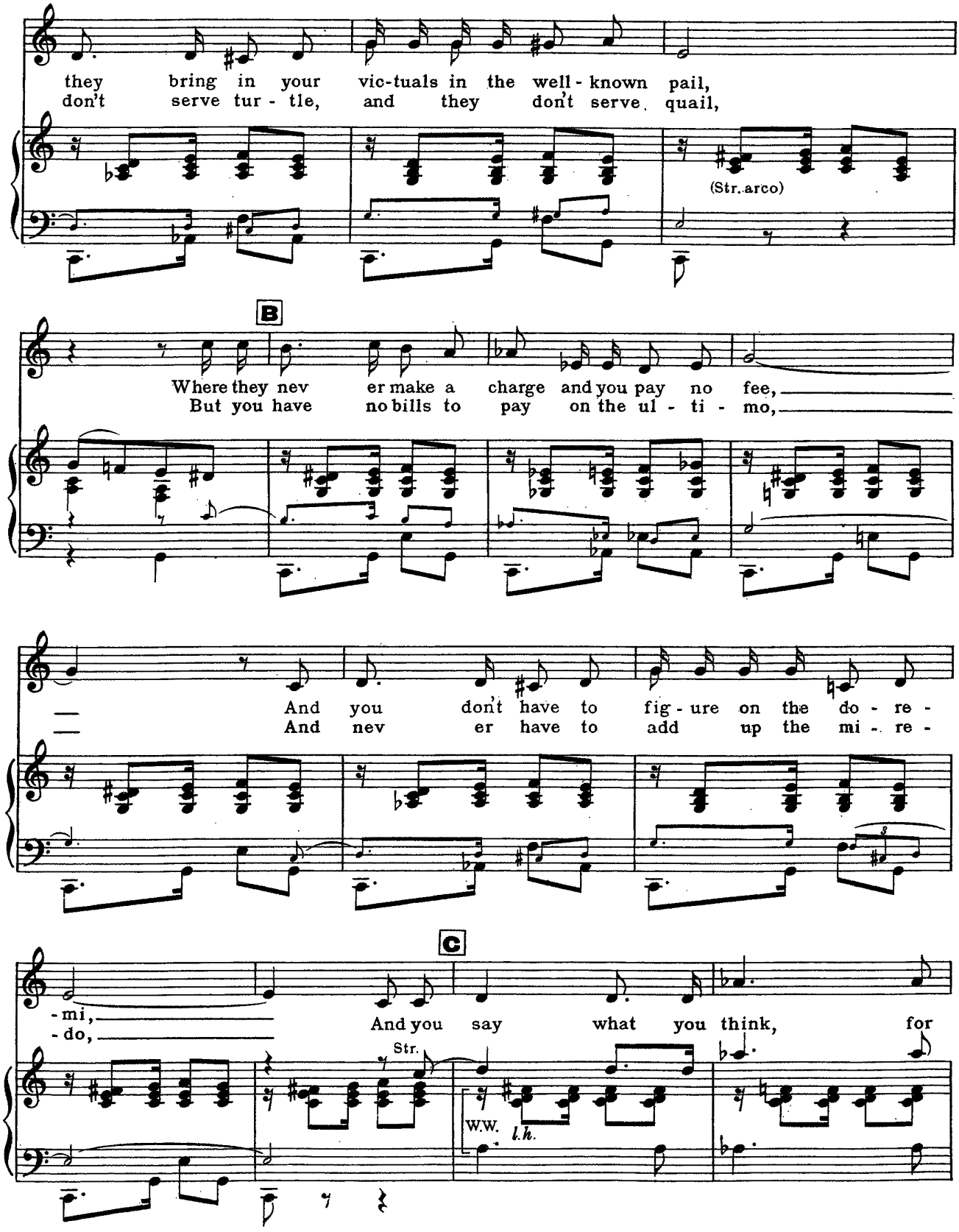

twos and threes and fours, And put the hon est
Str.
etc. Fl.
Saxs.
Str.
men a way Be - hind those clang - ing doors. And
Brass
since that time it has ob - tained And will ob - tain, no doubt, The
hon-est men sit in the jails, The rob-bers they are out!
W.W.
Strs.
Timp.
Brass
f Tutti

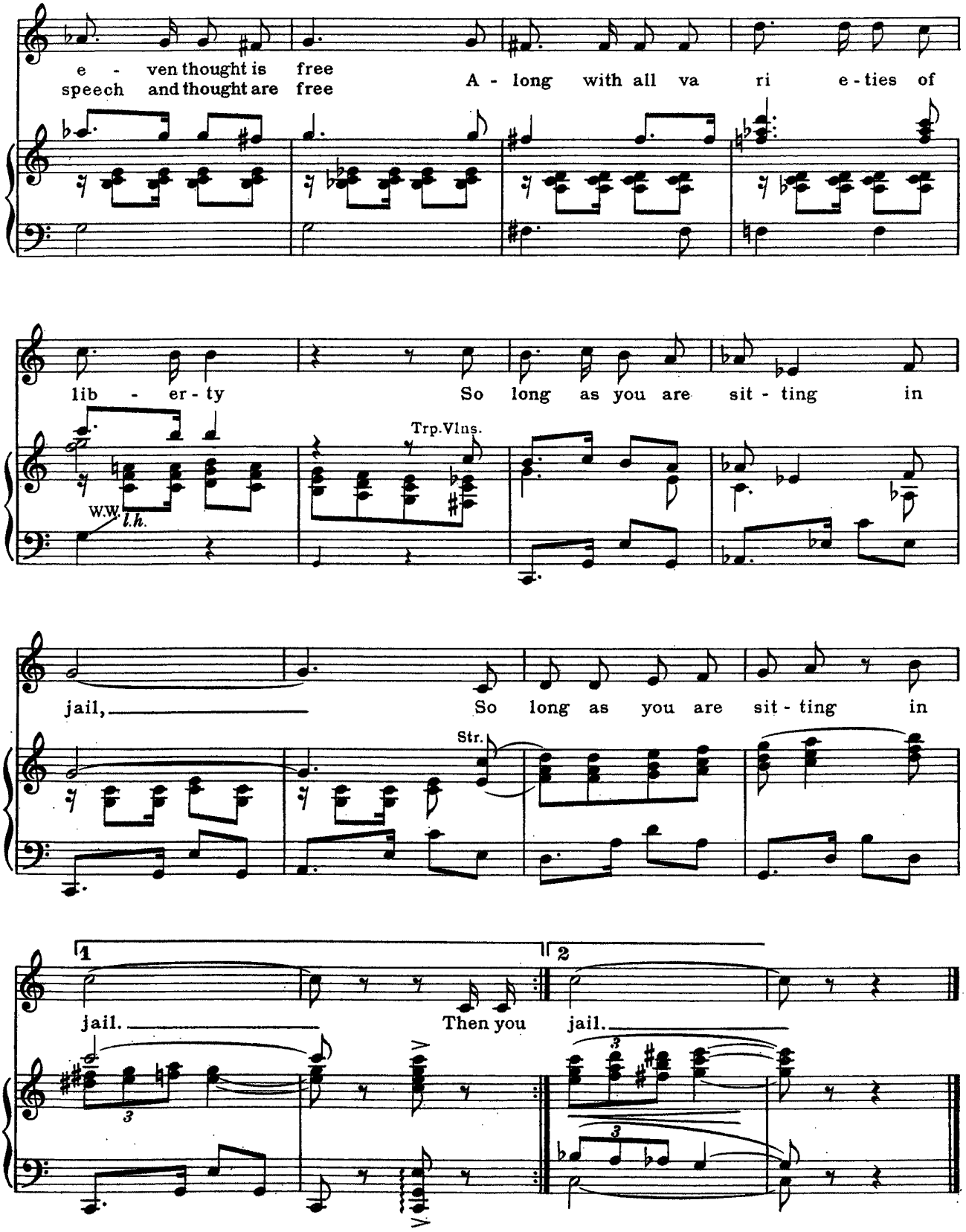
Nº 18. Sitting In Jail

cue: **Stuyvesant:** A lot of great books have been written in prison. Don Quixote and Pilgrim's Progress and the Book of Revelations! Don't waste a moment.



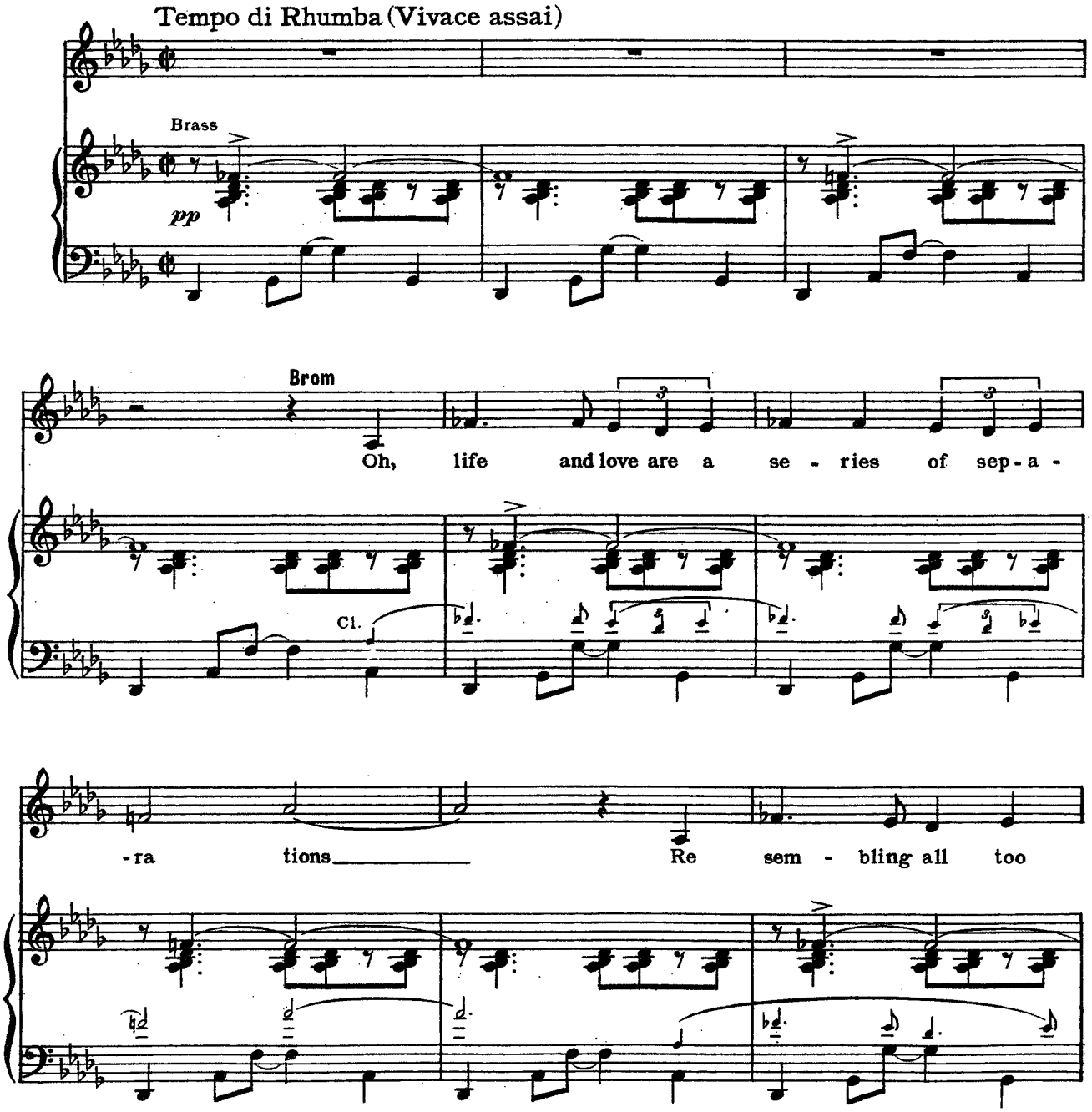

ut - ter mean - ings cryp - tic In words a - poc - a - lyp - tic, And in
sen - ti - ments are shock - ing No one lis - tens while you're talk - ing, And
W.W.
Bss.Cl.
high po - et - ic terms the rot - ten u - ni - verse as - sail, Then the
break - fast, lunch and din - ner - time the beans nev - er fail, And the
Tempo di Habanera
ver - y best place for you is jail. A
ver - y best place for you is jail. A
Brass. Str. (pizz.)
W.W.
man is at his hap - piest sit - ting in jail, Where
man is at his hap - piest sit - ting in jail, They


they bring in your vic-tuals in the well-known pail,
don't serve tur-tle, and they don't serve quail,
(Str. arco)
B
Where they nev er make a charge and you pay no fee,
But you have no bills to pay on the ul-ti-mo,
And you don't have to fig-ure on the do-re-
And nev er have to add up the mi-re-
C
-mi,
-do,
And you say what you think, for
Str.
W.W.
l.h.


e - ven thought is free
speech and thought are free
A - long with all va ri e - ties of
lib - er - ty
So long as you are sit - ting in
W.W. l.h.
Trp.Vlns.
jail,
So long as you are sit - ting in
Str.
1
2
jail.
Then you jail.

Nº 19. We Are Cut In Twain

cue: **Tienhoven:** He vouldn't? Der got to be a government,
and it got to hang people. Come on.



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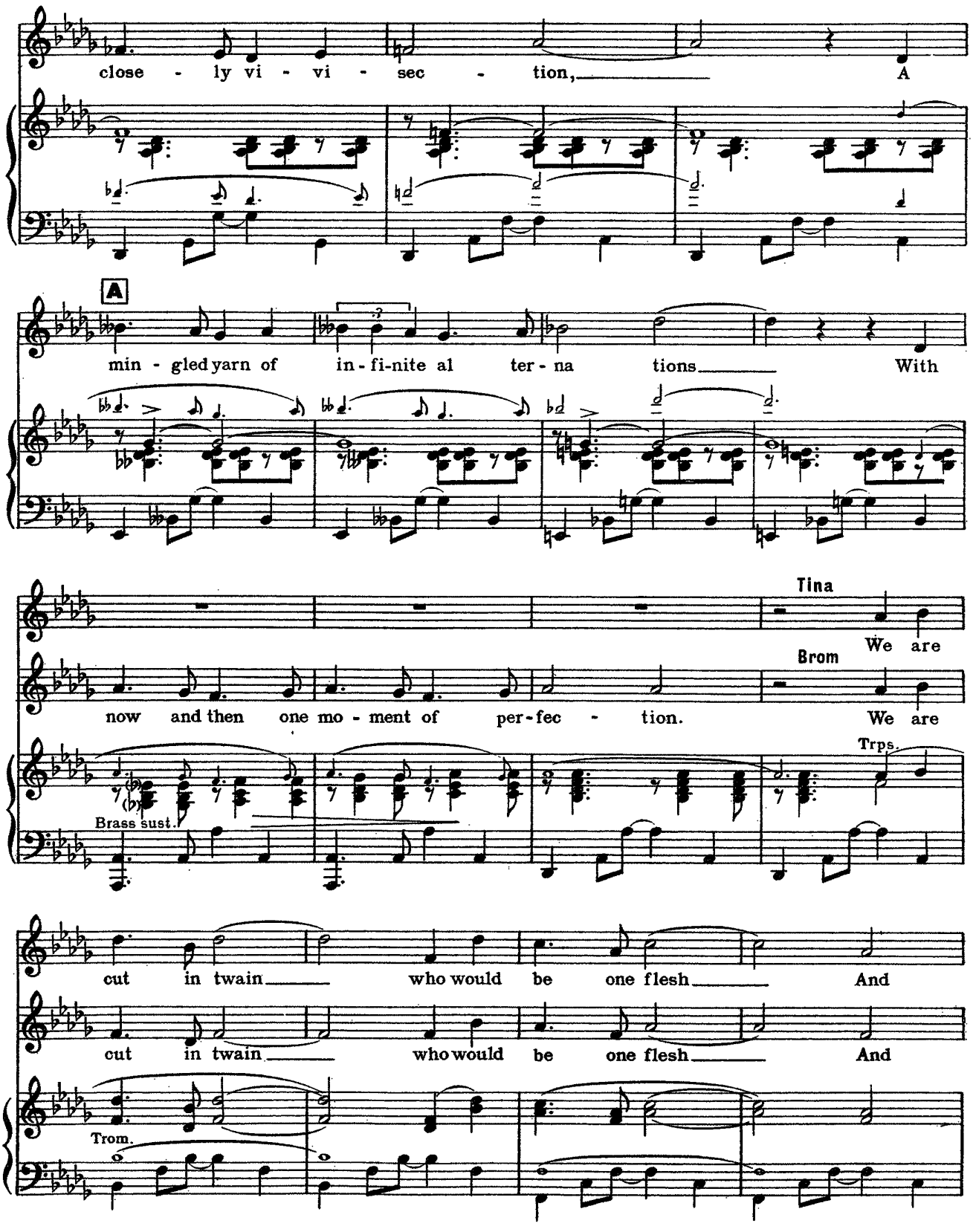
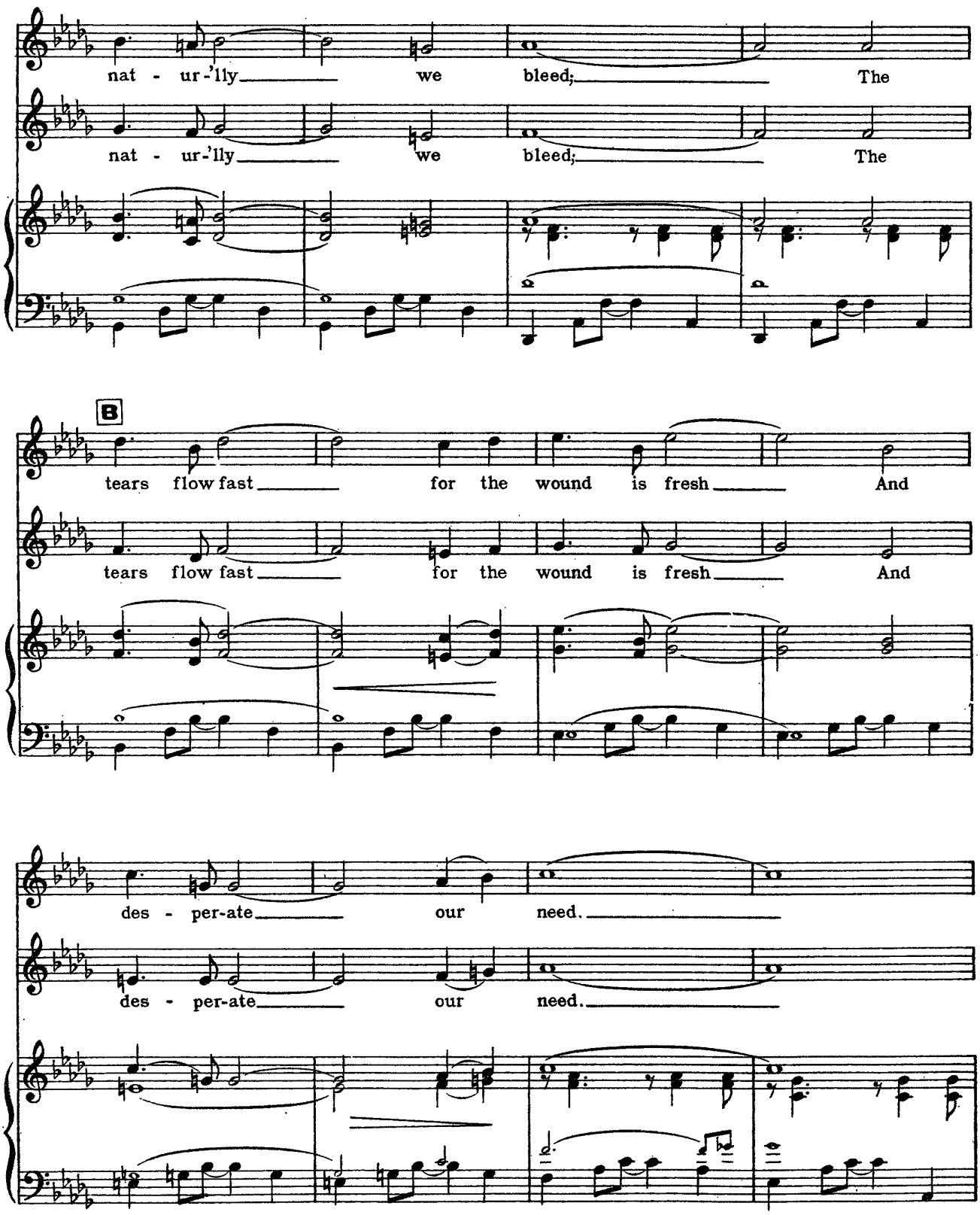
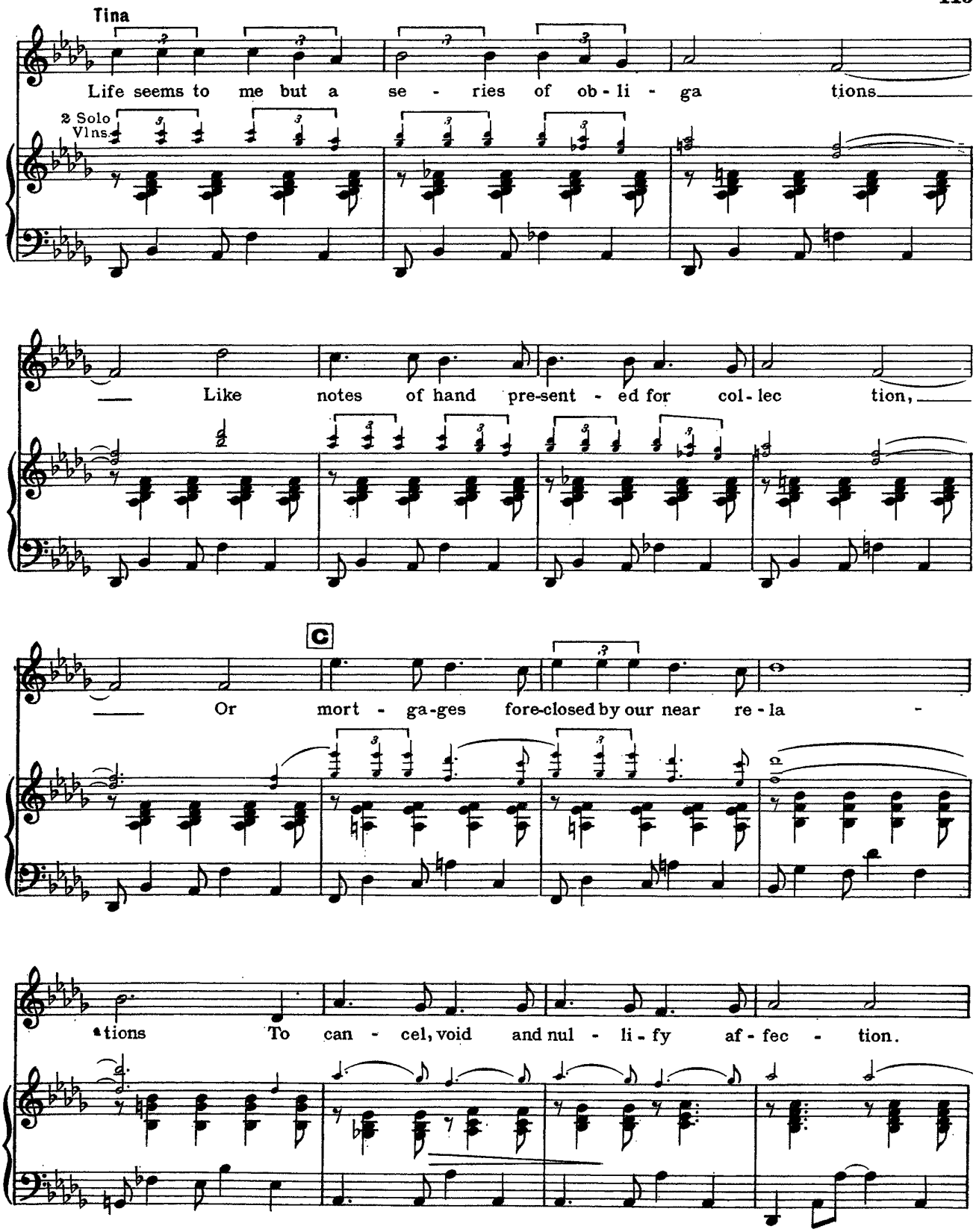
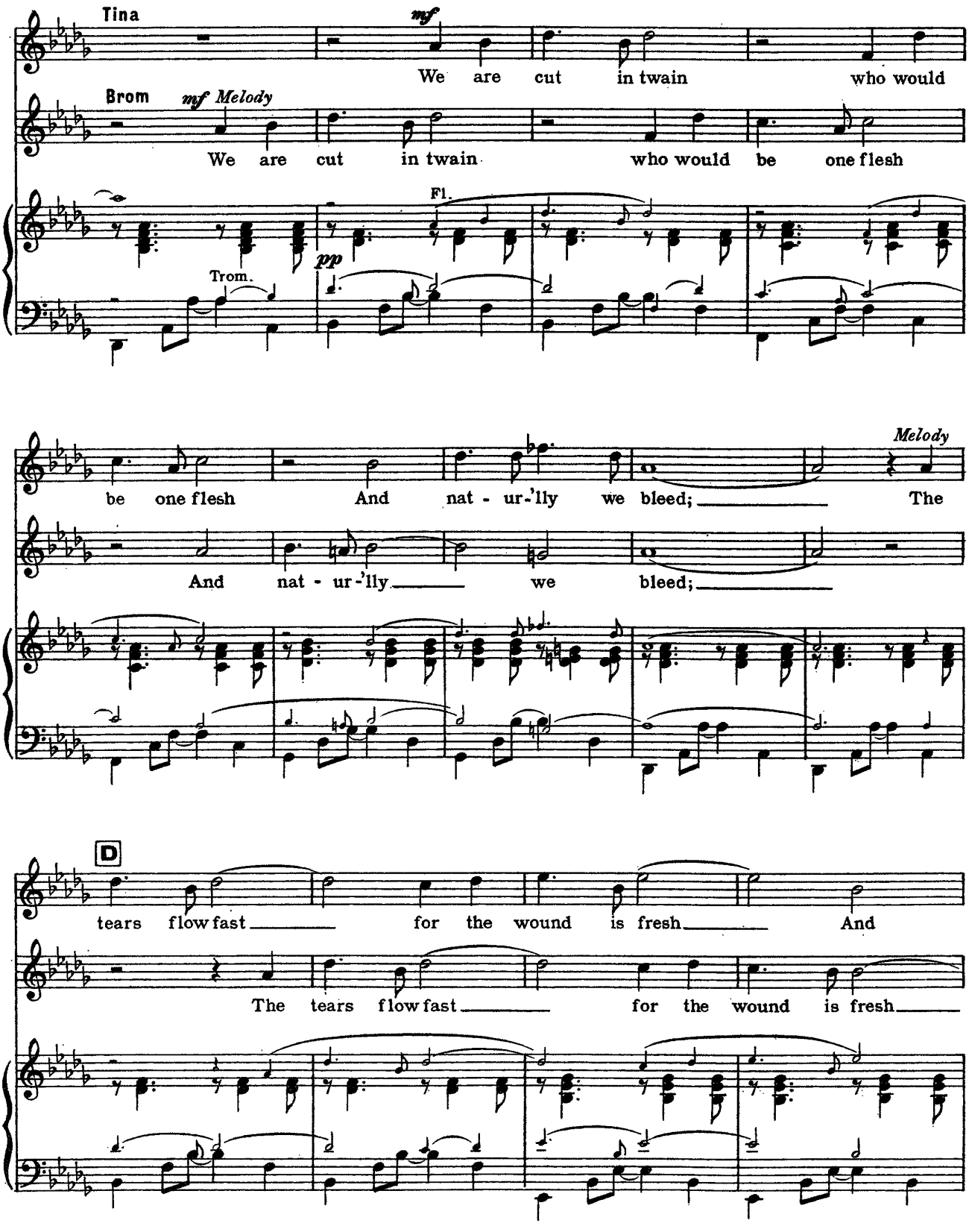
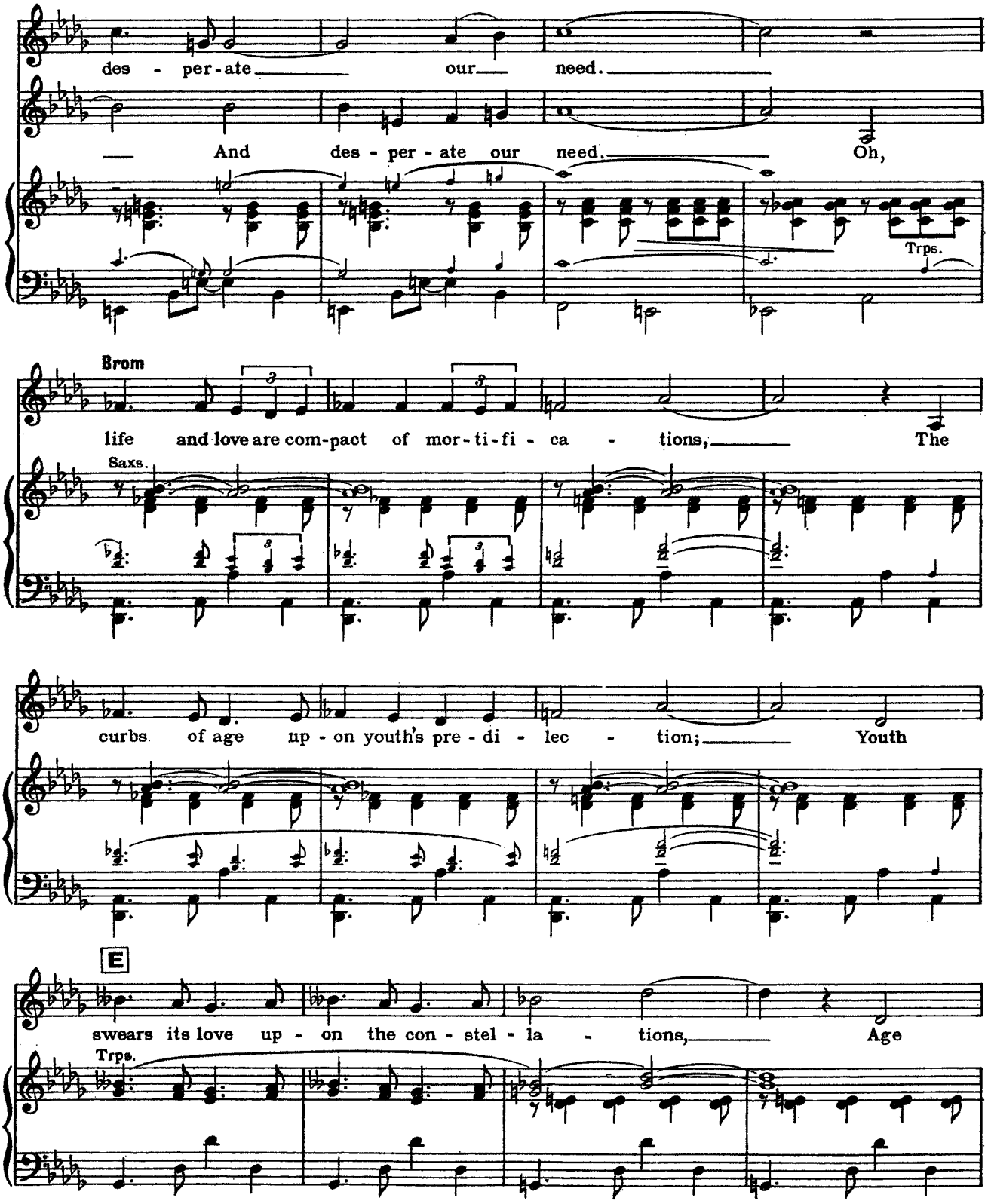
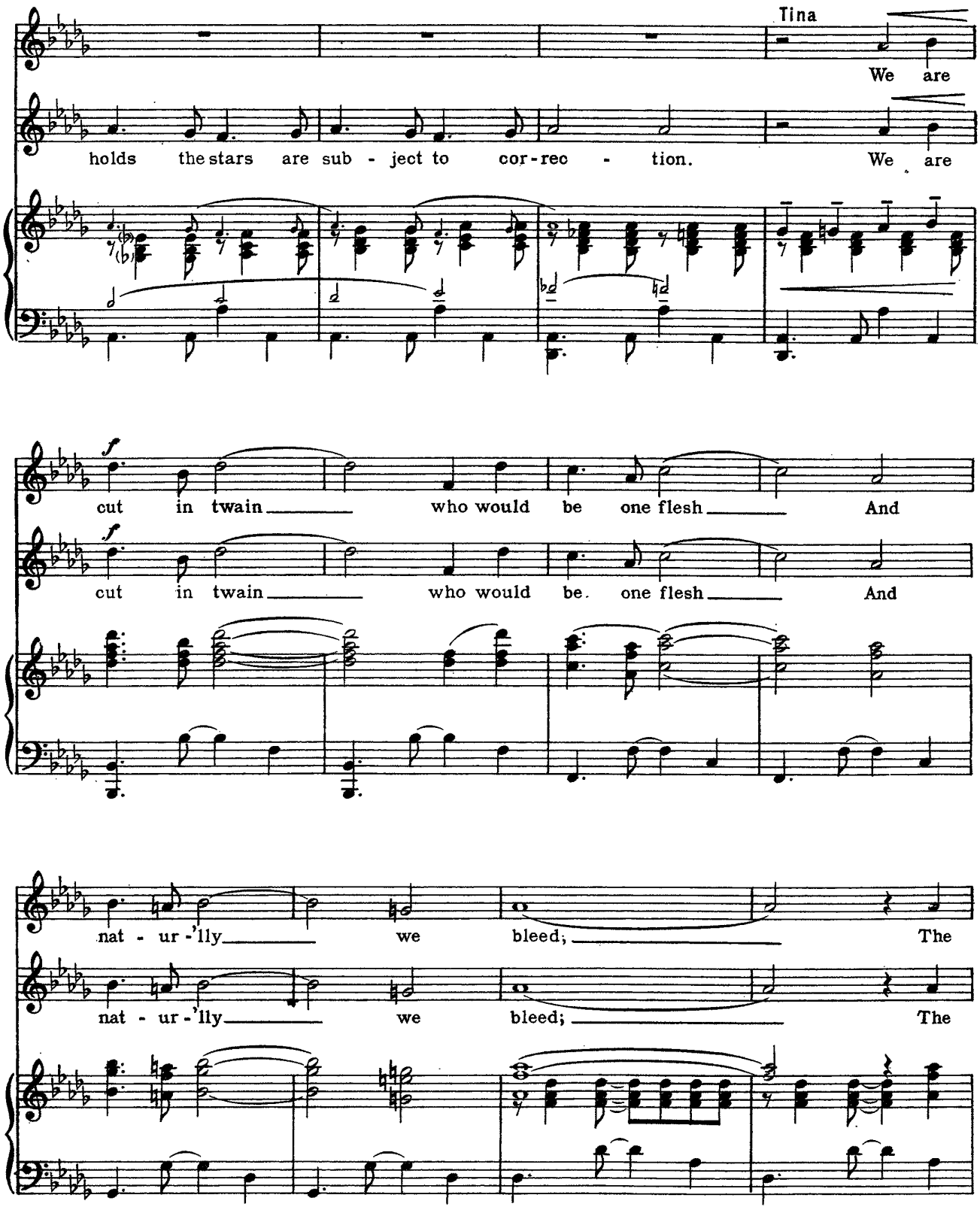

close - ly vi - vi - sec - tion, A
A
min - gled yarn of in - fi-nite al ter - na tions With
Tina
We are
Brom
now and then one mo - ment of per-fec - tion. We are
Trps.
Brass sust.
cut in twain who would be one flesh And
cut in twain who would be one flesh And
Trom.

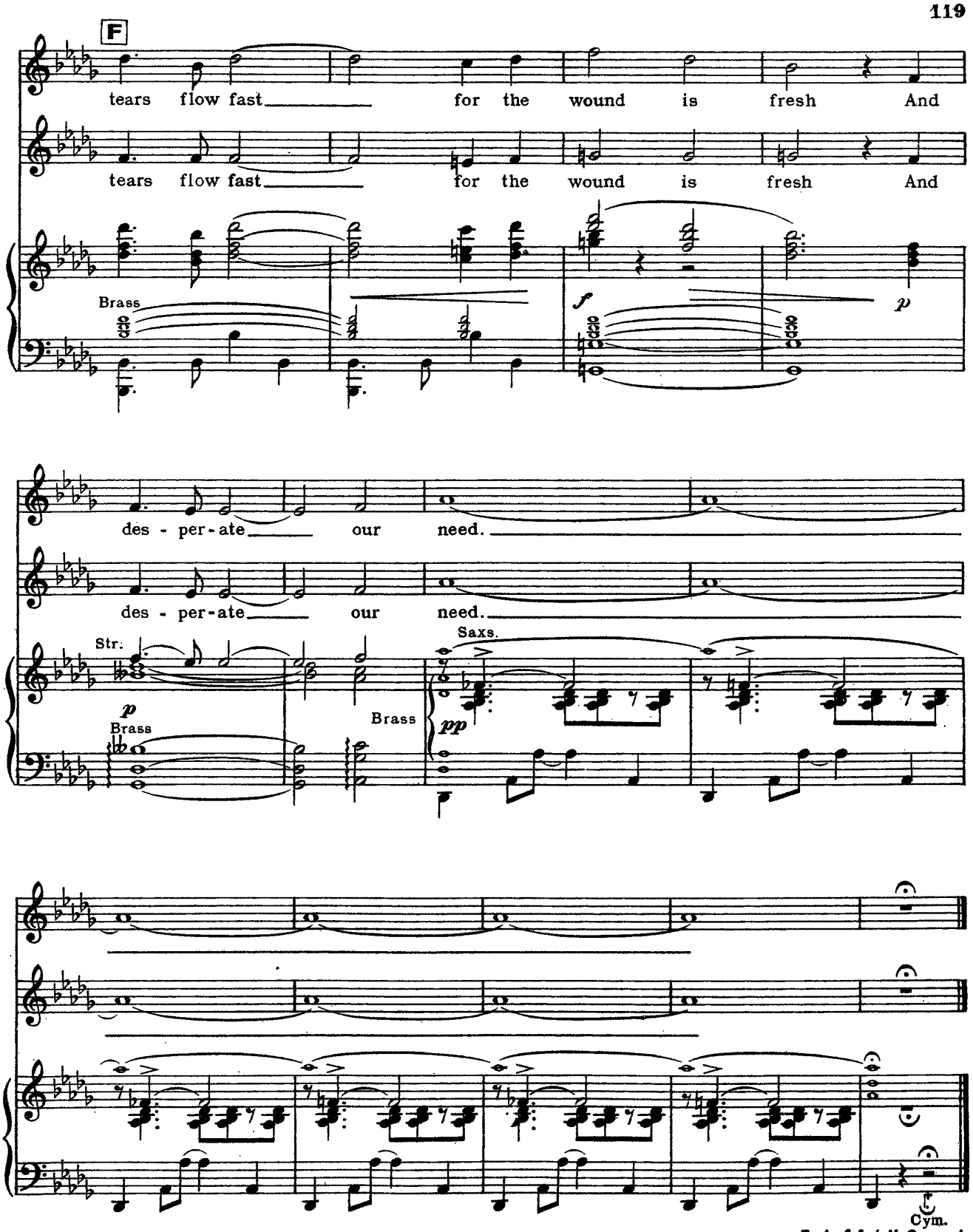

nat - ur-'lly we bleed; The
nat - ur-'lly we bleed; The
B
tears flow fast for the wound is fresh And
tears flow fast for the wound is fresh And
des - per-ate our need.
des - per-ate our need.


Tina
Life seems to me but a se - ries of ob - li - ga tions
2 Solo Vlns.
Like notes of hand pre-sent - ed for col - lec tion,
C
Or mort - ga-ges fore-closed by our near re - la -
tions To can - cel, void and nul - li - fy af - fec - tion.


Tina
mf
We are cut in twain who would
Brom
mf Melody
We are cut in twain who would be one flesh
Fl.
pp
Trom.
be one flesh And nat - ur-'lly we bleed;
Melody
The
And nat - ur-'lly we bleed;
D
tears flow fast for the wound is fresh And
The tears flow fast for the wound is fresh

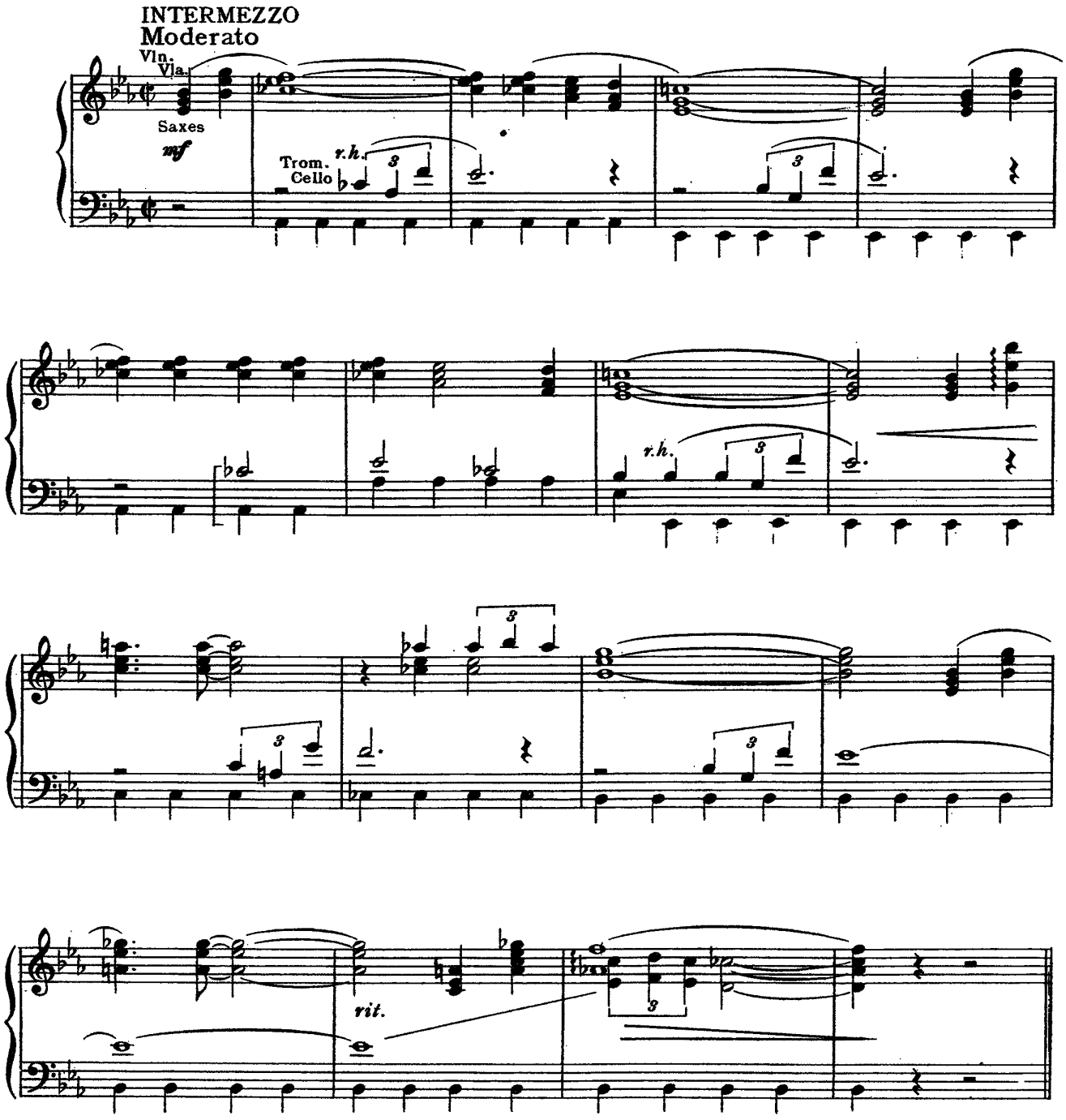

des - per-ate our need.
And des - per - ate our need. Oh,
Trps.
Brom
life and love are com-pact of mor-ti-fi - ca - tions, The
Saxs.
curbs of age up - on youth's pre - di - lec - tion; Youth
E
swears its love up - on the con - stel - la - tions, Age
Trps.


Tina
We are
holds the stars are sub - ject to cor-rec - tion. We are
cut in twain who would be one flesh And
cut in twain who would be one flesh And
nat - ur -'lly we bleed; The
nat - ur -'lly we bleed; The



End of Act II Scene I

Nº 20. Prologue to Scene II
There's Nowhere To Go But Up (Reprise)



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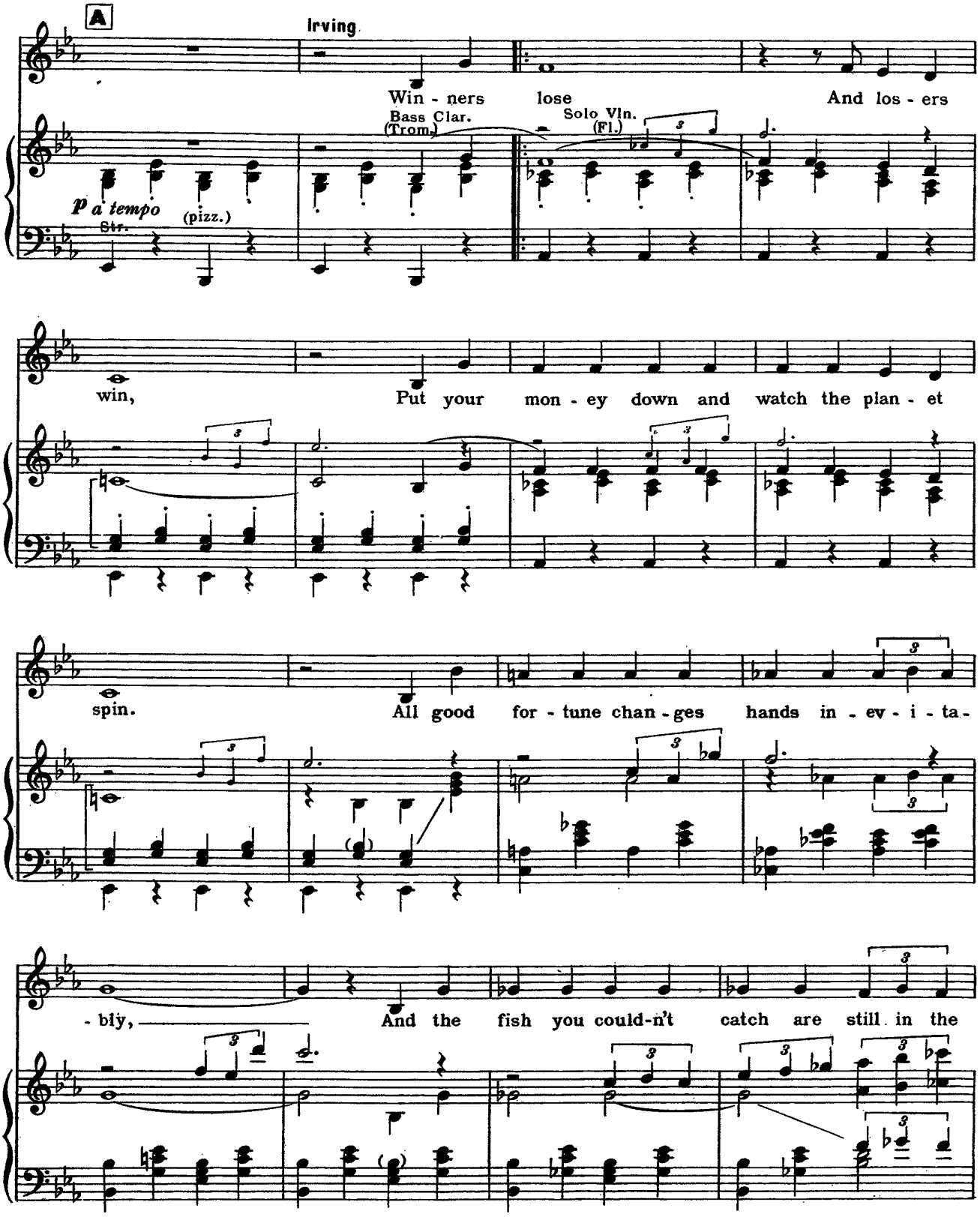
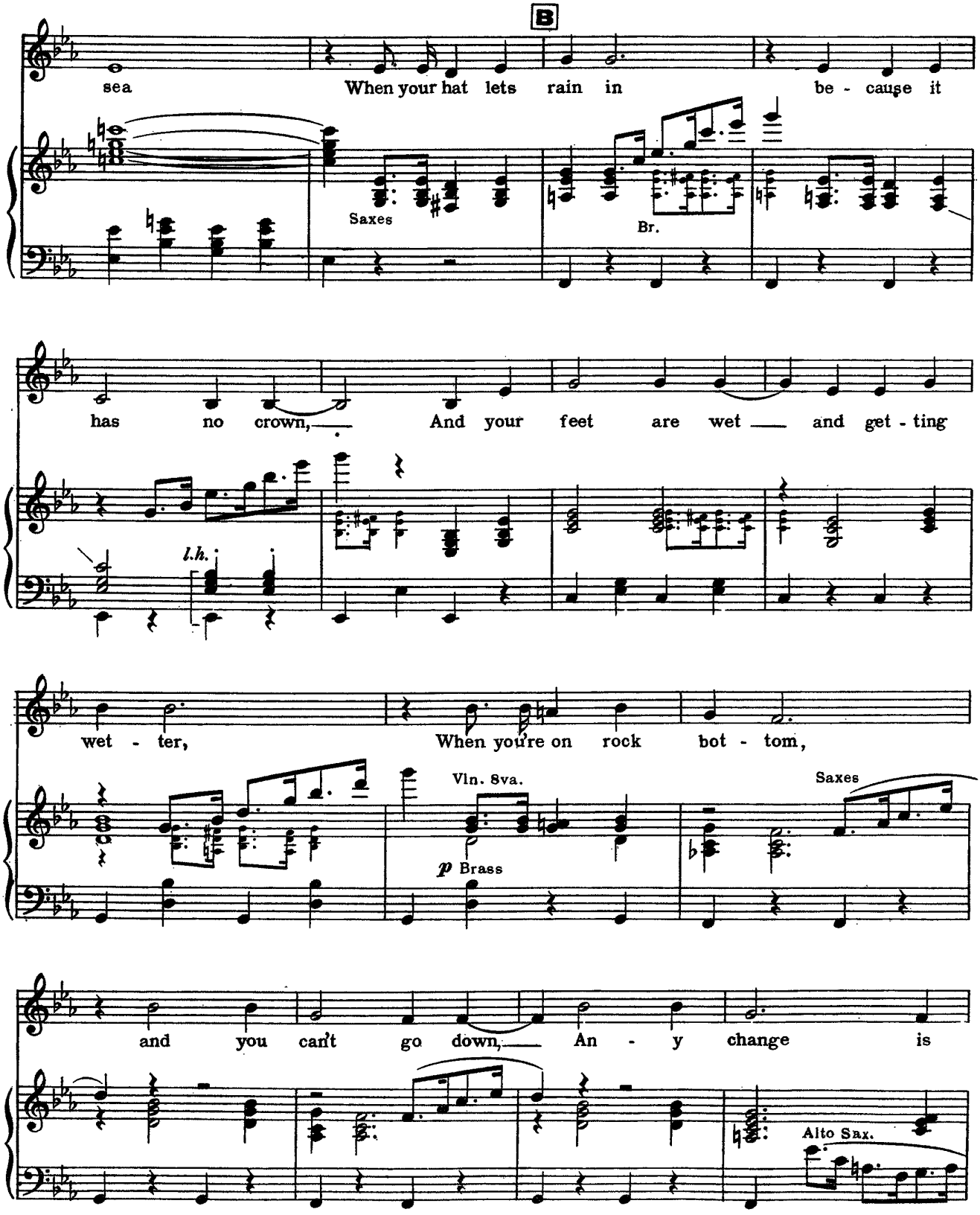
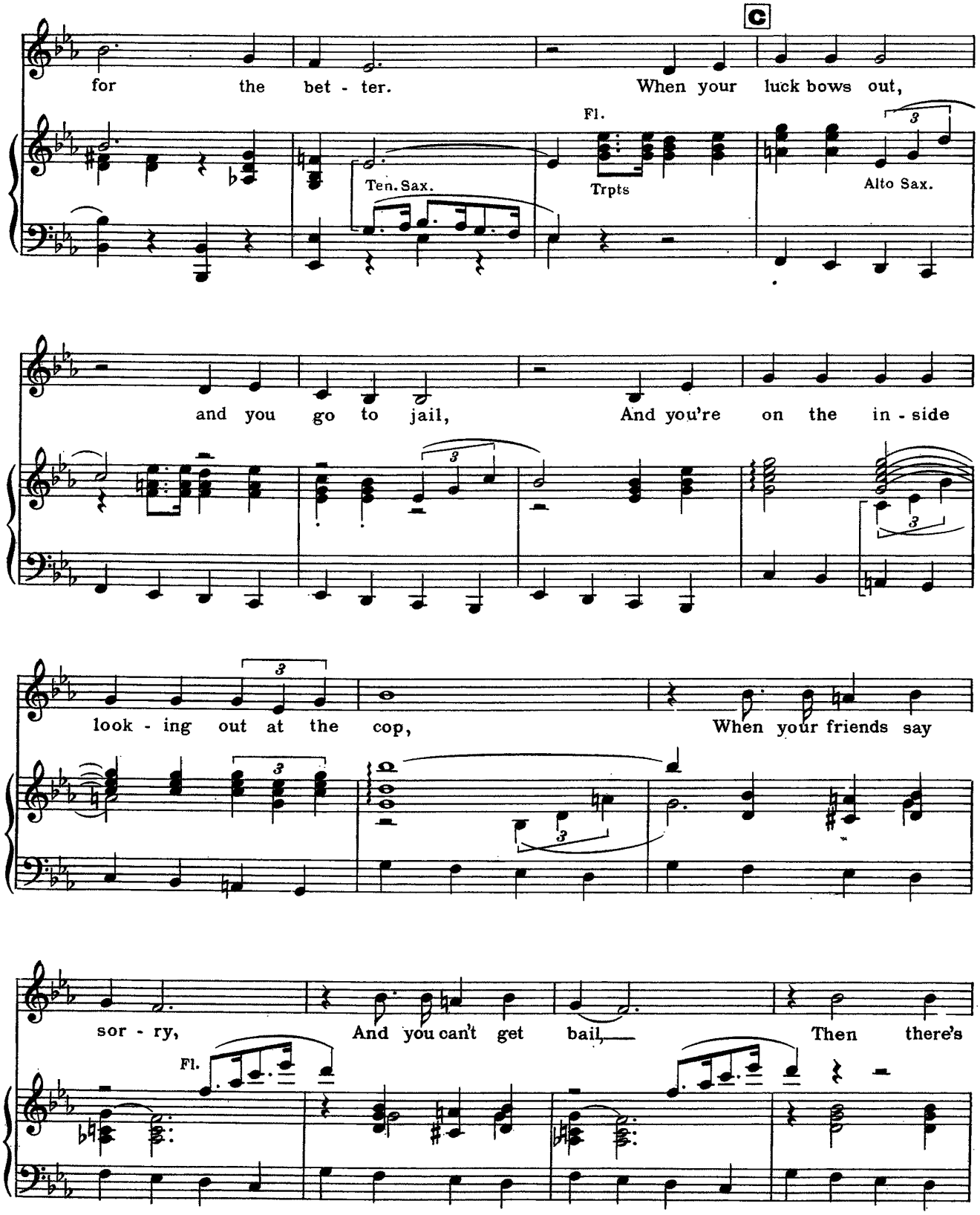
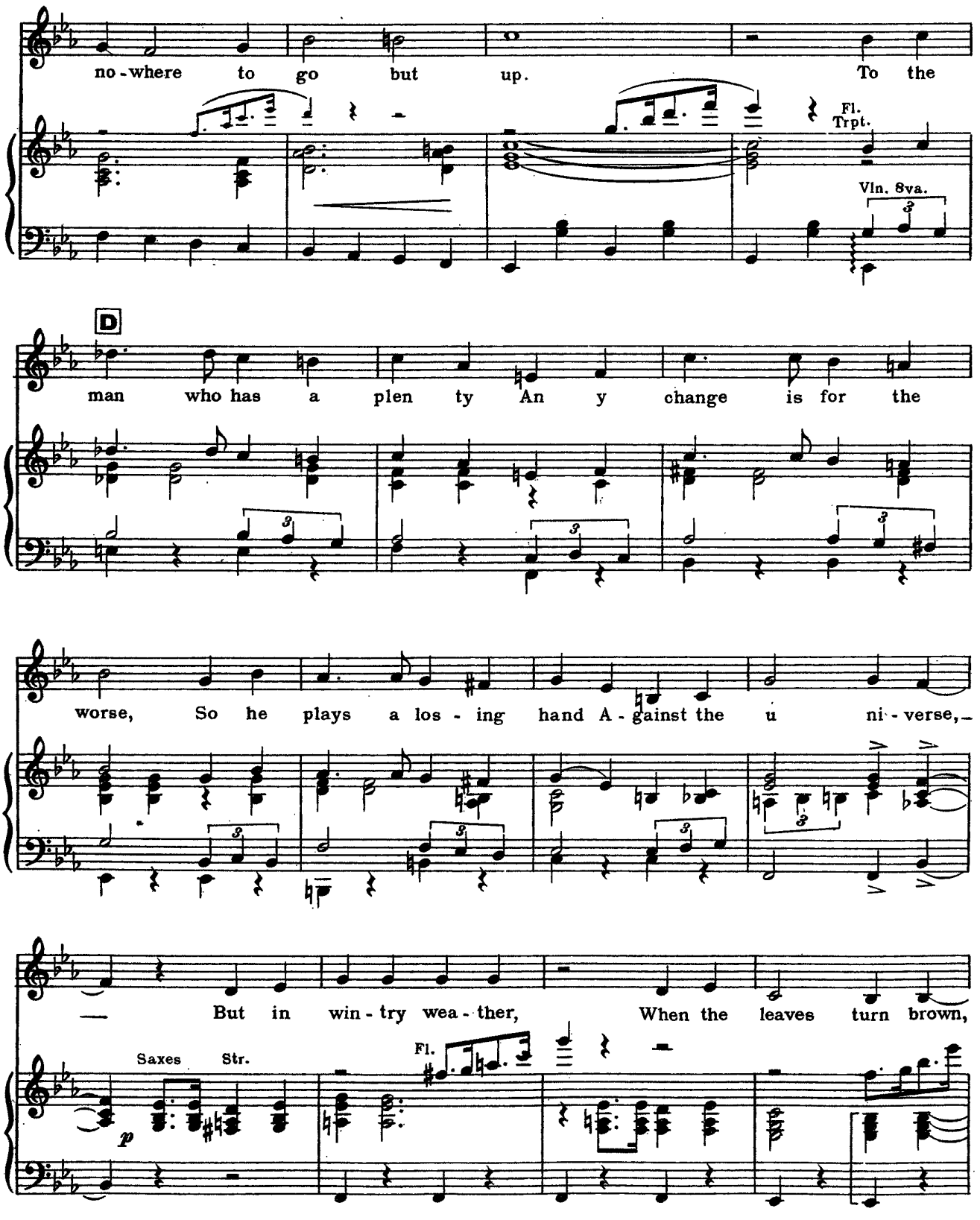
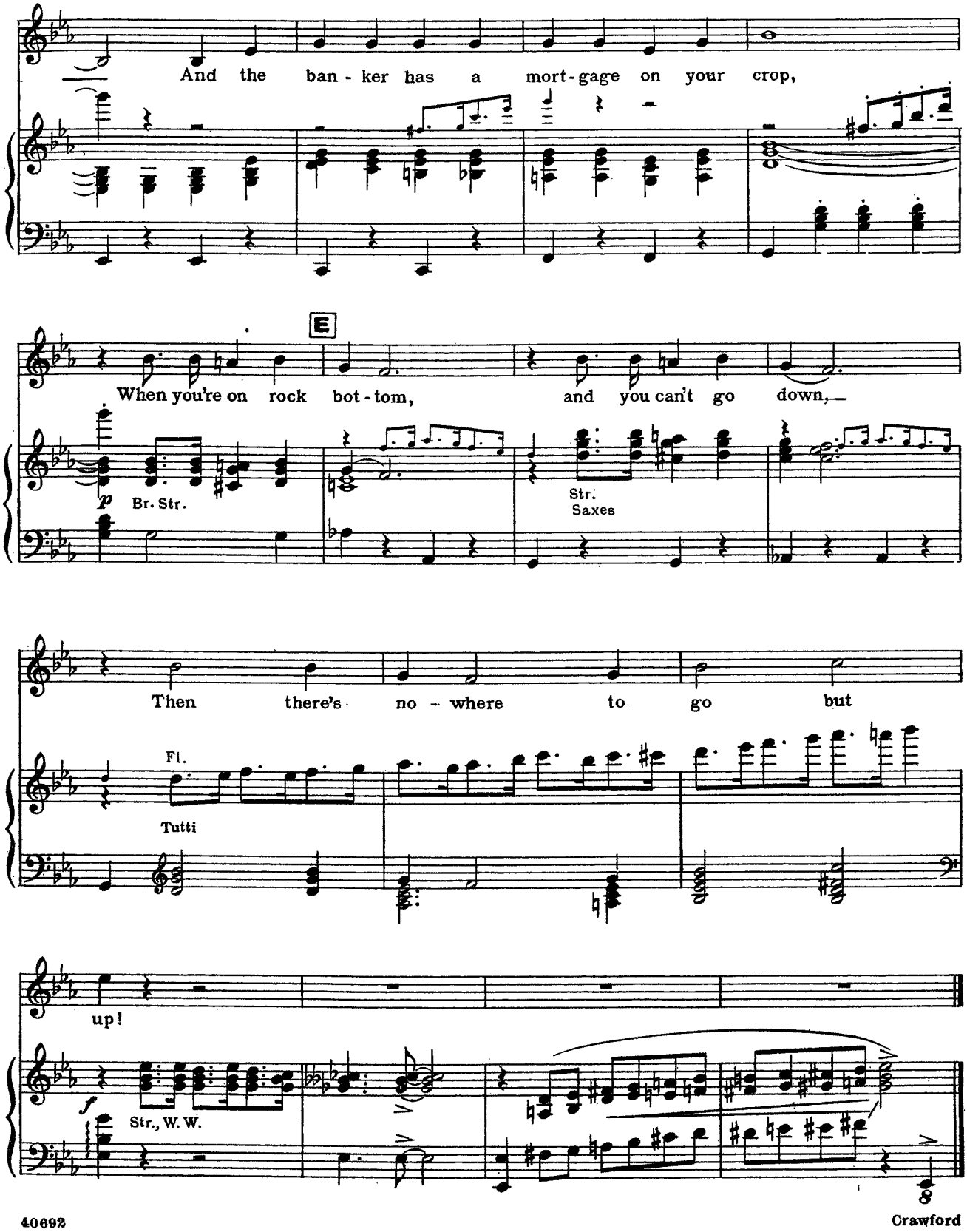

A
Irving
Win - ners lose And los - ers
Bass Clar. (Trom.)
Solo Vln. (Fl.)
p a tempo
Str.
(pizz.)
win, Put your mon - ey down and watch the plan - et
spin. All good for - tune chan - ges hands in - ev - i - ta -
- bly, And the fish you could-n't catch are still in the


B
sea
When your hat lets rain in be - cause it
Saxes
Br.
has no crown, And your feet are wet and get - ting
l.h.
wet - ter,
When you're on rock bot - tom,
Vln. 8va.
p Brass
Saxes
and you can't go down, An - y change is
Alto Sax.

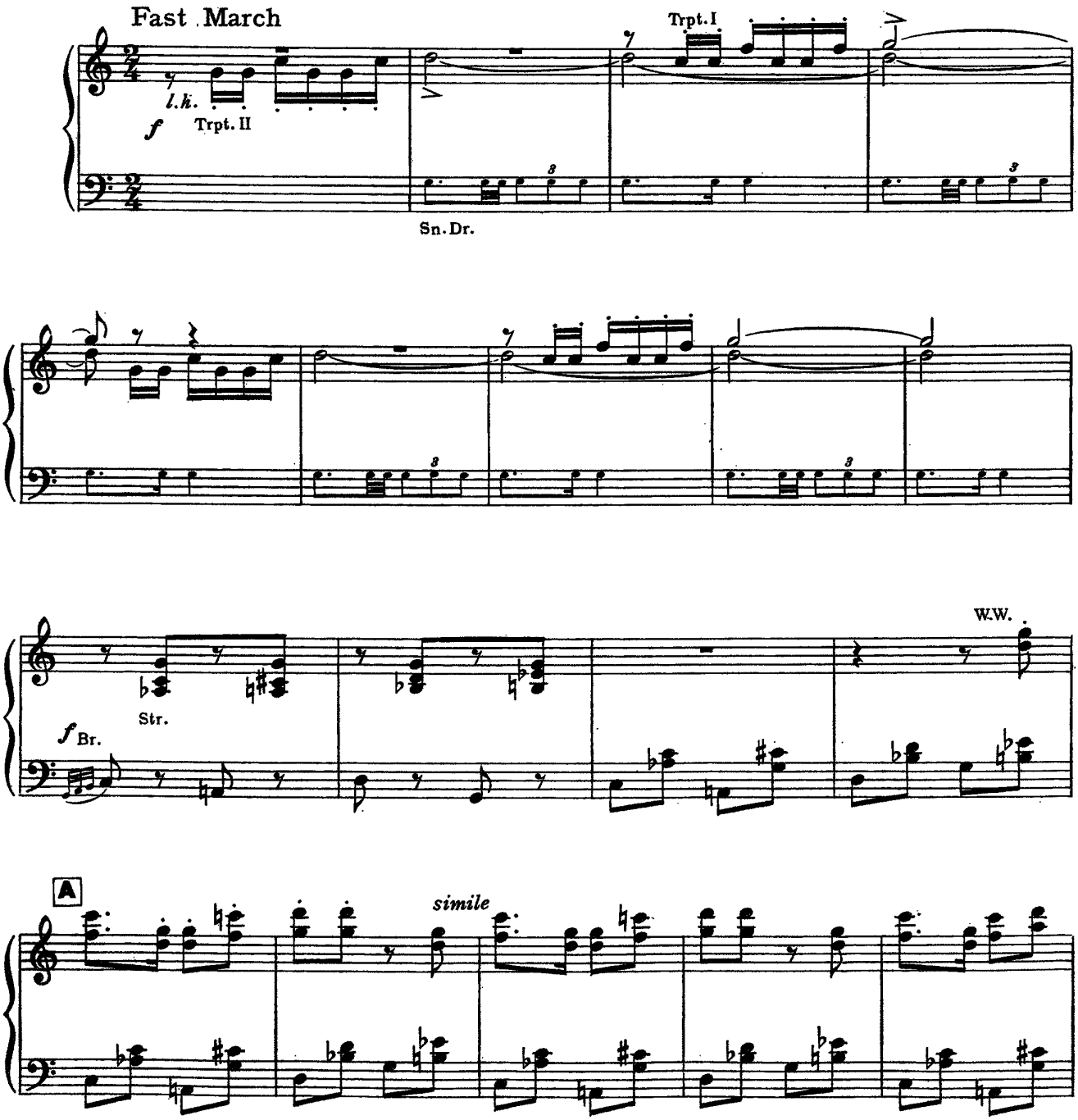

C
for the bet - ter. When your luck bows out,
Fl.
Ten. Sax.
Trpts
Alto Sax.
and you go to jail, And you're on the in - side
look - ing out at the cop, When your friends say
sor - ry, And you can't get bail, Then there's
Fl.

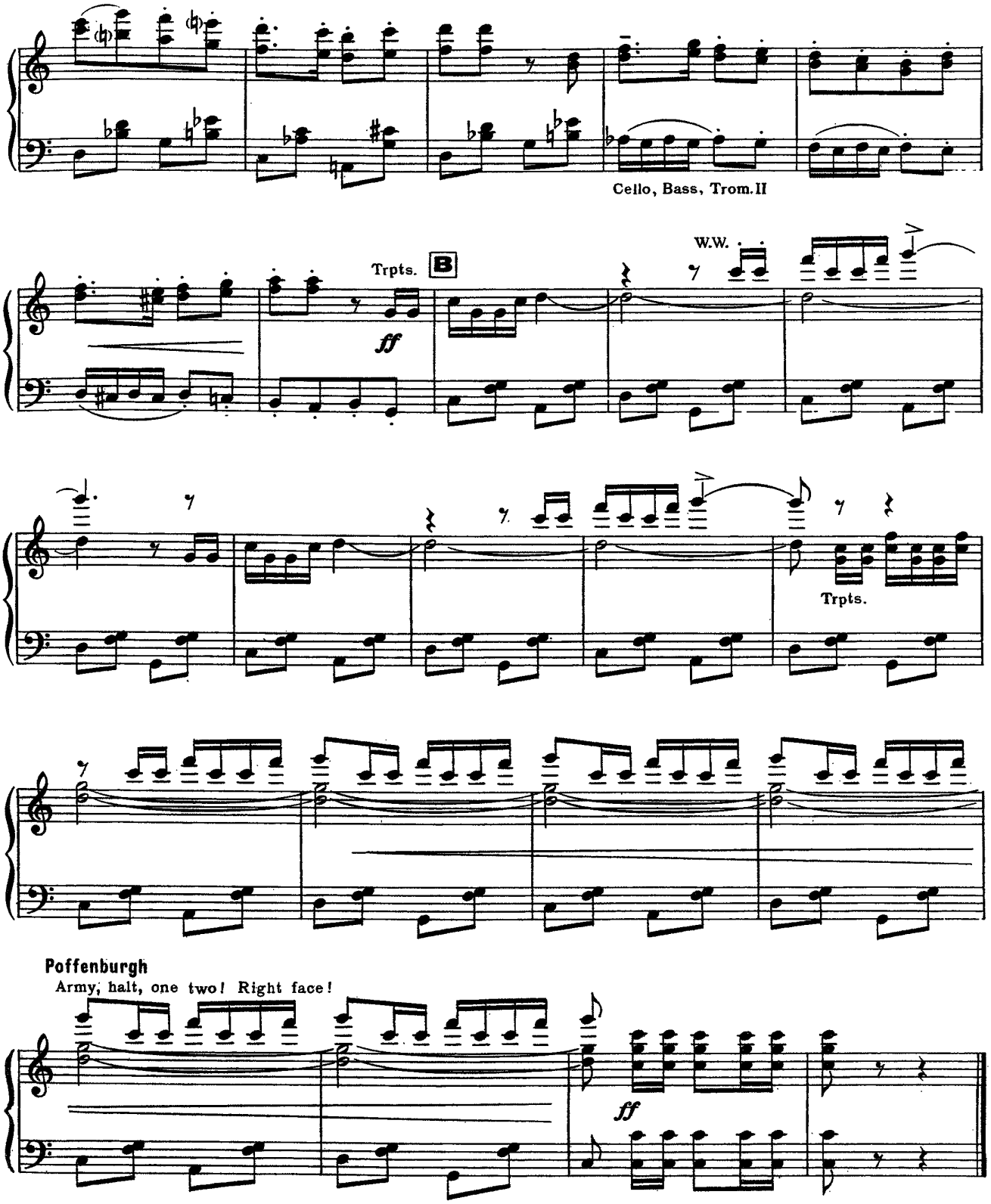

no - where to go but up. To the
Fl.
Trpt.
Vln. 8va.
D
man who has a plen ty An y change is for the
worse, So he plays a los - ing hand A - gainst the u ni - verse,
— But in win - try wea - ther, When the leaves turn brown,
Saxes Str.
p
Fl.


And the ban - ker has a mort - gage on your crop,
E
When you're on rock bot - tom, and you can't go down,—
p
Br. Str.
Str.
Saxes
Then there's no - where to go but
Fl.
Tutti
up!
f
Str., W. W.
8

No. 21. The Army Of New Amsterdam

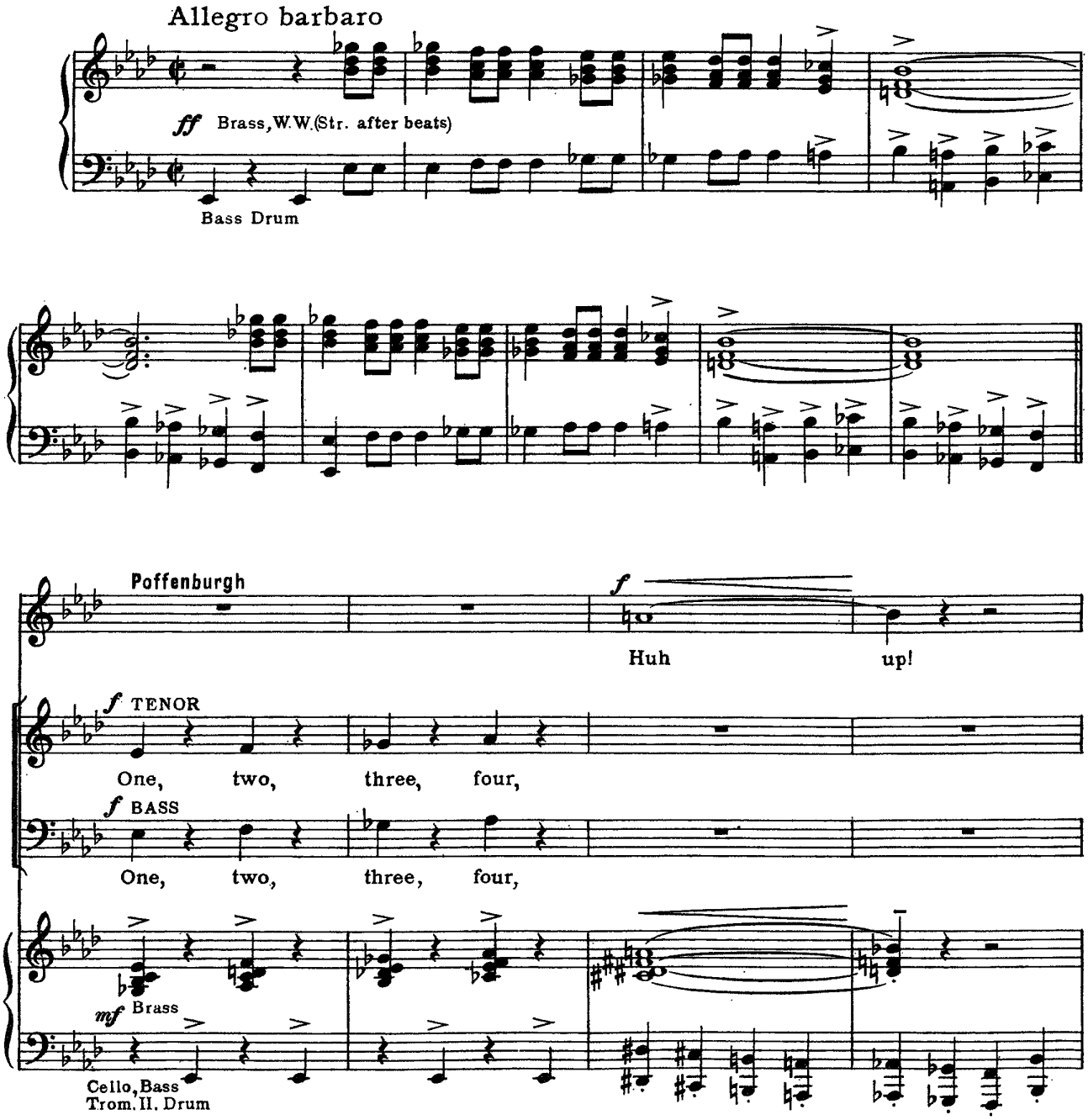
As the curtain reaches its full opening the Grand Army of New Amsterdam marches in from up right.




Cello, Bass, Trom. II
Trpts.
B
ff
W.W.
Trpts.
Poffenburgh
Army, halt, one two! Right face!
ff

No 22. To War!

cue. **Stuyvesant:** Poffenburgh! Maneuvers! Hold your heads erect
for I shall be watching you!



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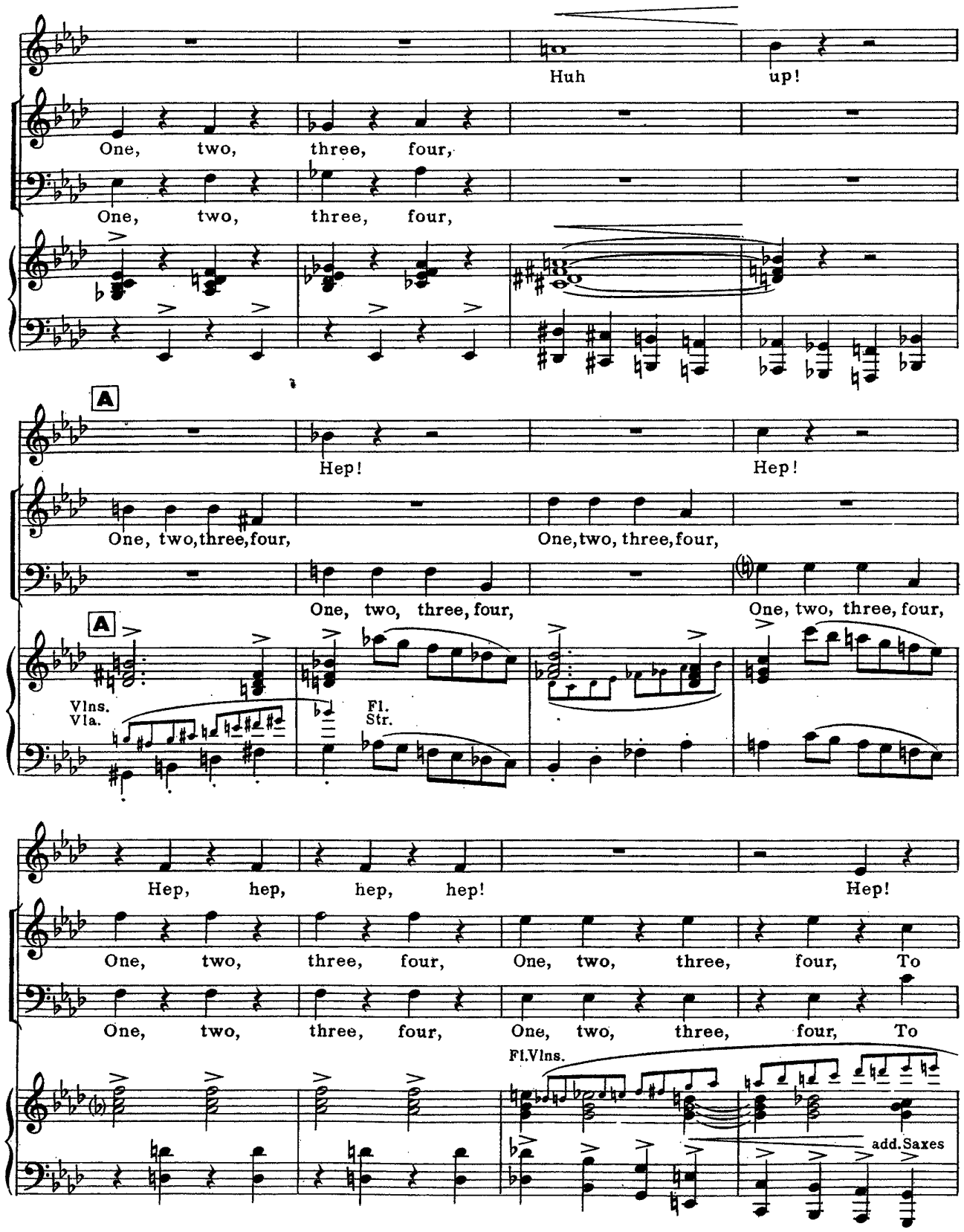
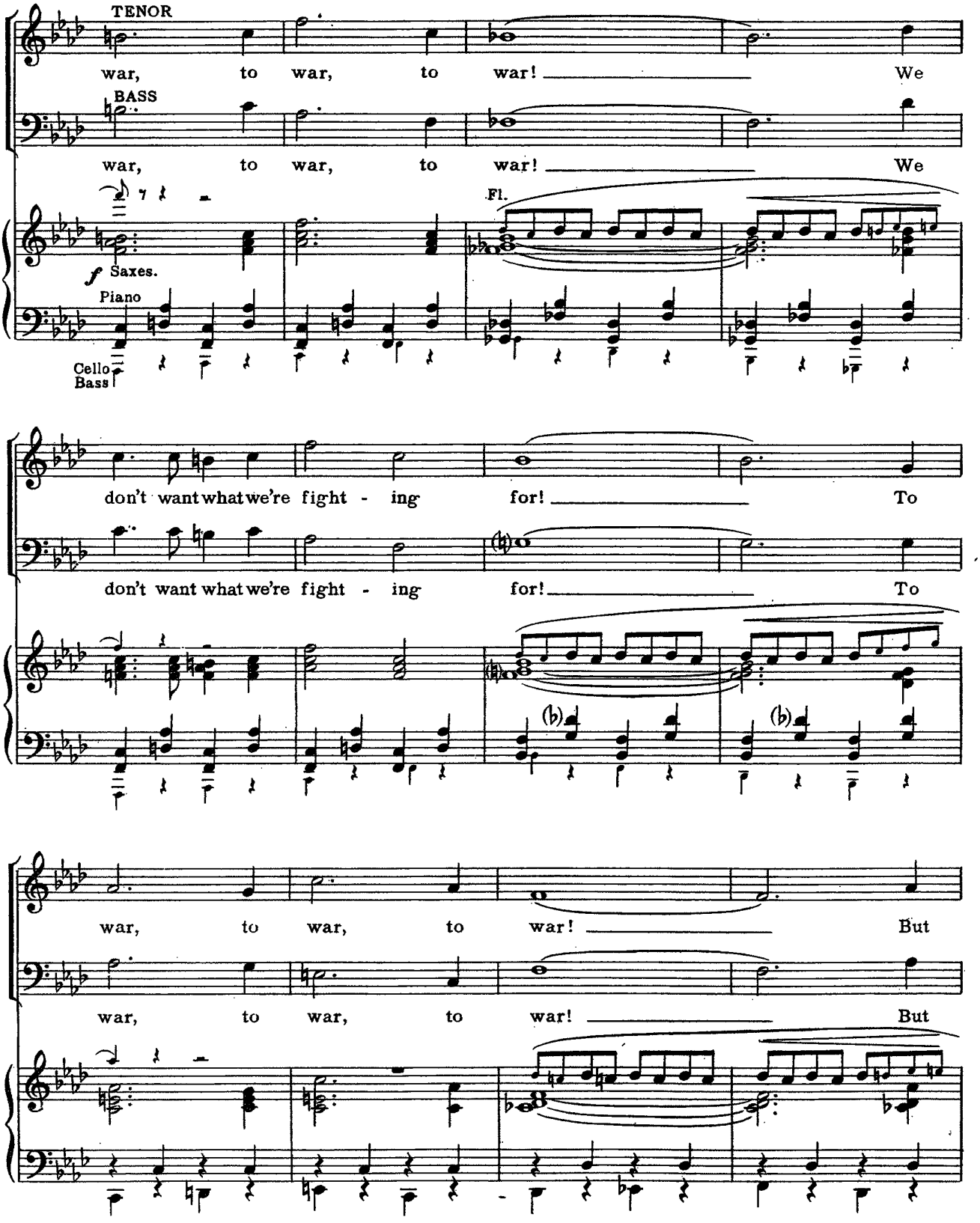
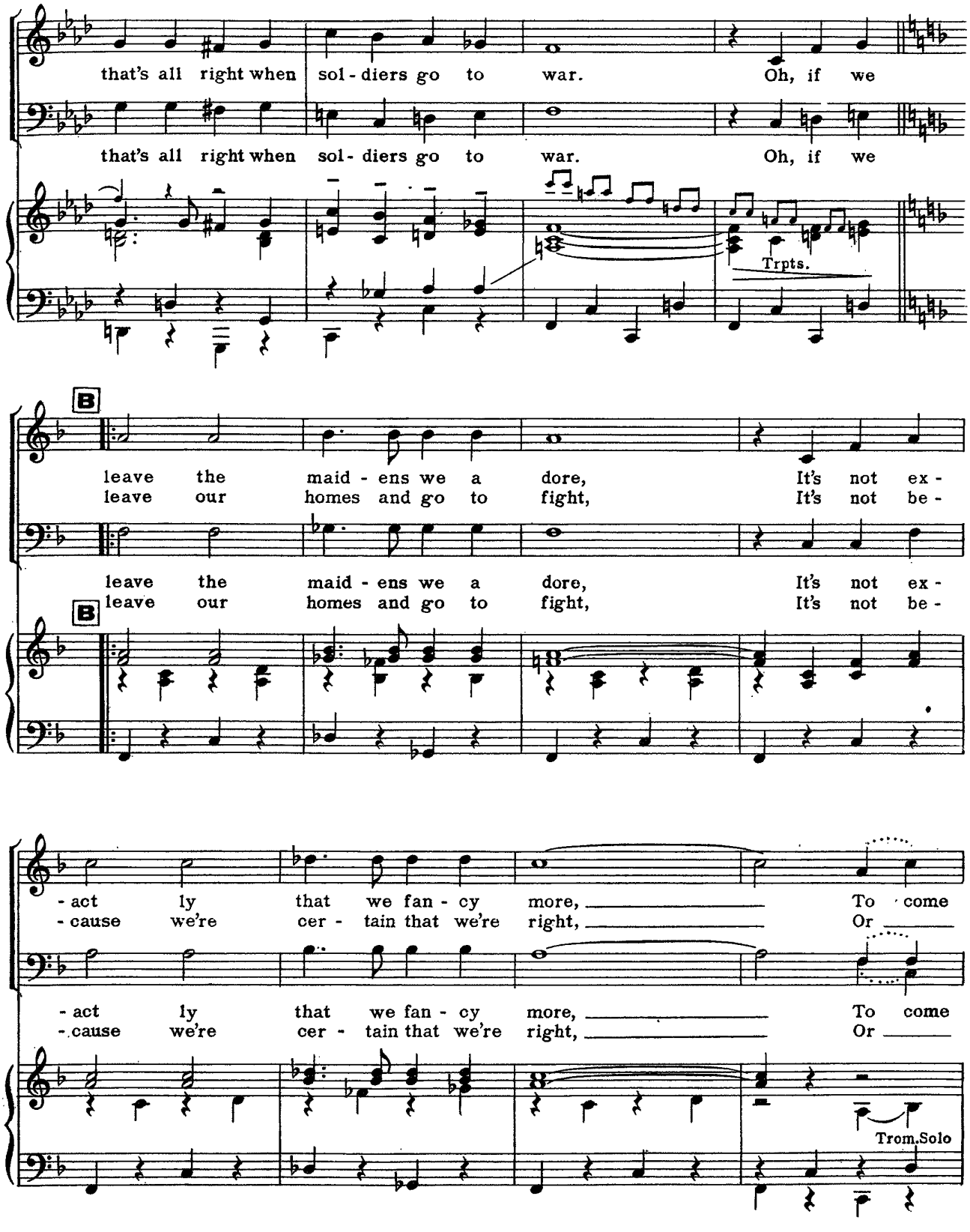
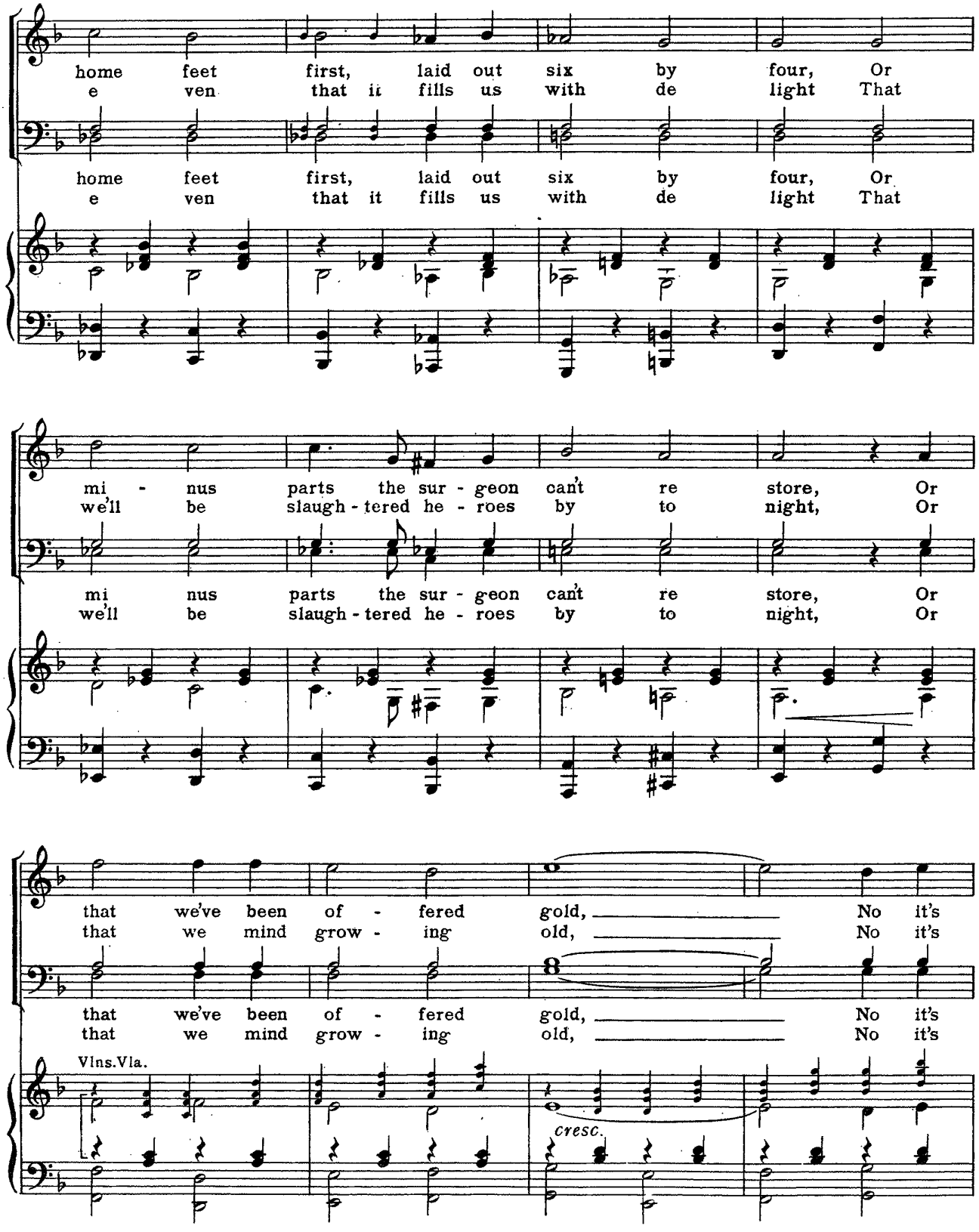
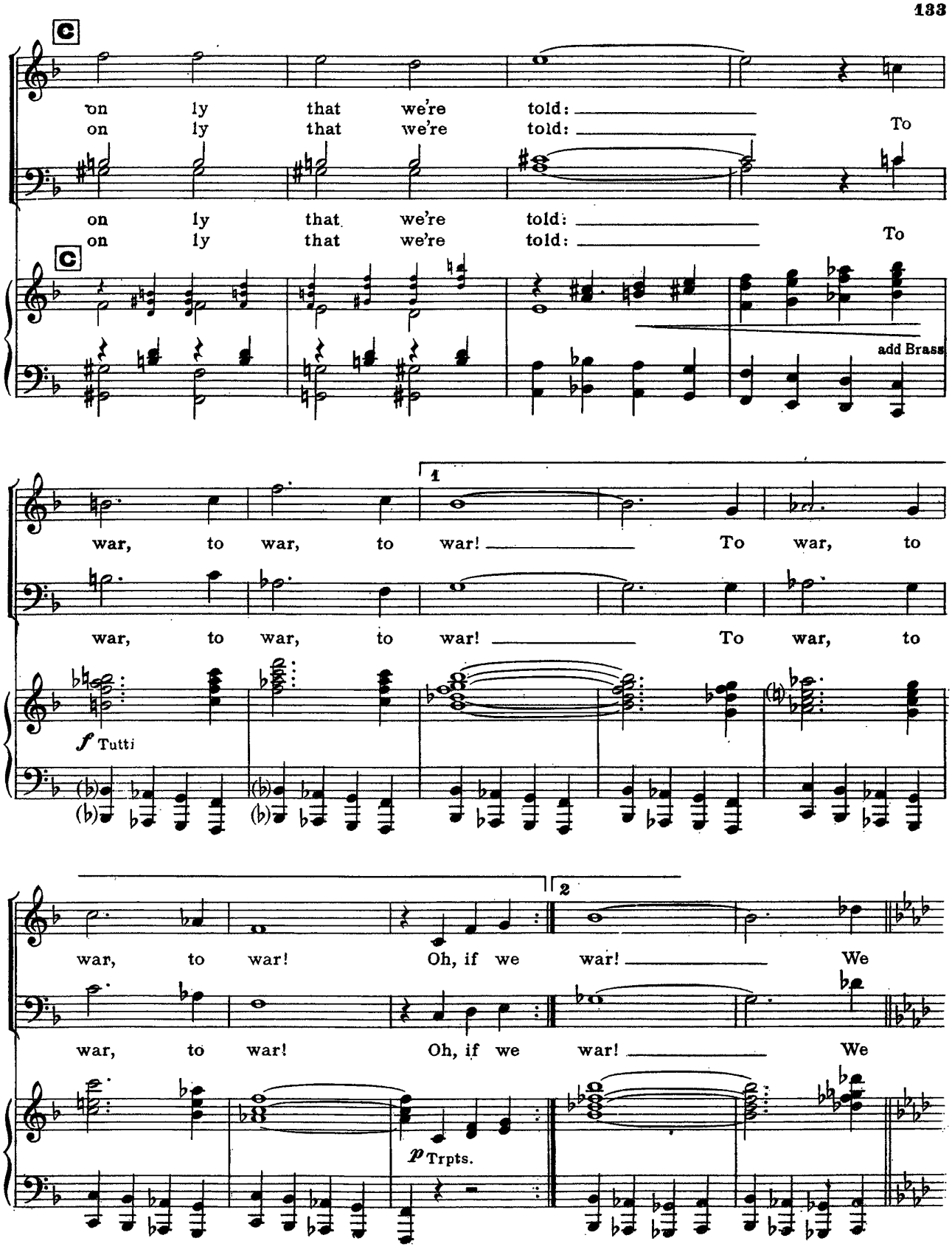
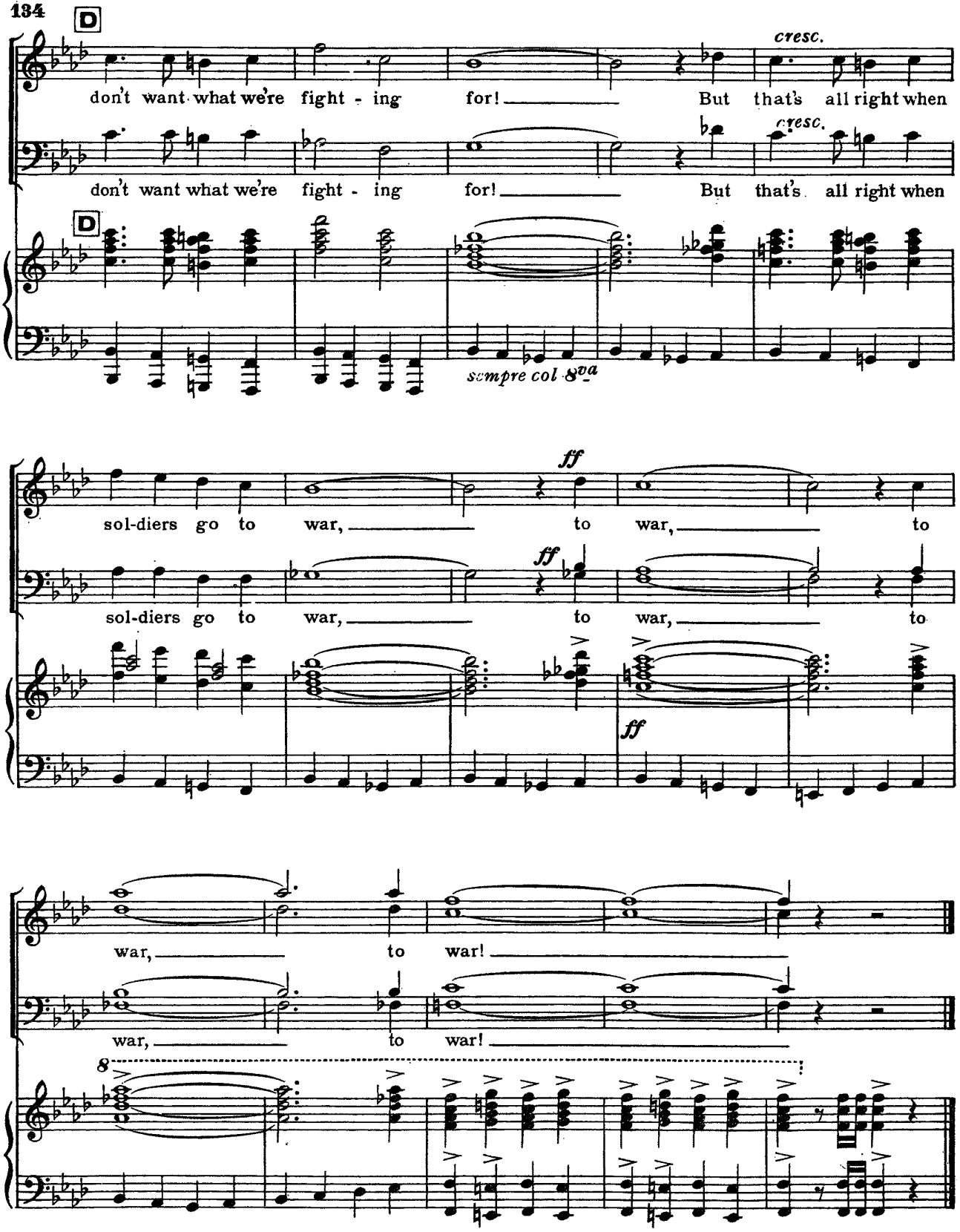

Huh
up!
One, two, three, four,
One, two, three, four,
A
Hep!
Hep!
One, two, three, four,
One, two, three, four,
One, two, three, four,
One, two, three, four,
Vlns.
Vla.
Fl.
Str.
Hep, hep, hep, hep!
Hep!
One, two, three, four, One, two, three, four, To
One, two, three, four, One, two, three, four, To
Fl.Vlns.
add.Saxes


TENOR
war, to war, to war! We
BASS
war, to war, to war! We
Fl.
f Saxes.
Piano
Cello
Bass
don't want what we're fight - ing for! To
don't want what we're fight - ing for! To
war, to war, to war! But
war, to war, to war! But


that's all right when sol - diers go to war. Oh, if we
that's all right when sol - diers go to war. Oh, if we
Trpts.
B
leave the maid - ens we a dore, It's not ex -
leave our homes and go to fight, It's not be -
leave the maid - ens we a dore, It's not ex -
leave our homes and go to fight, It's not be -
B
- act ly that we fan - cy more, To come
- cause we're cer - tain that we're right, Or
- act ly that we fan - cy more, To come
- cause we're cer - tain that we're right, Or
Trom.Solo

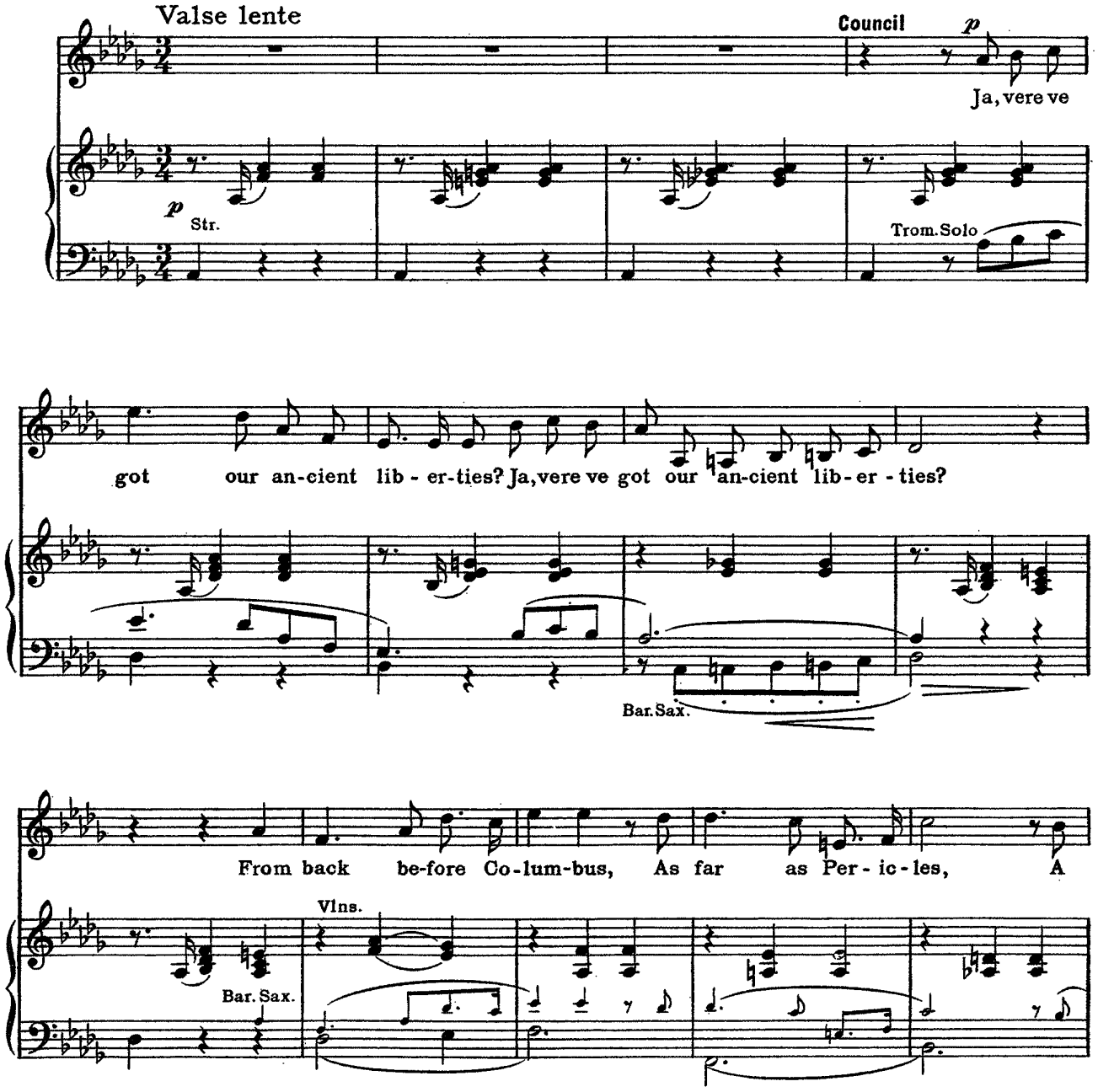

home feet first, laid out six by four, Or
e ven that it fills us with de light That
home feet first, laid out six by four, Or
e ven that it fills us with de light That
mi - nus parts the sur - geon can't re store, Or
we'll be slaugh - tered he - roes by to night, Or
mi nus parts the sur - geon can't re store, Or
we'll be slaugh - tered he - roes by to night, Or
that we've been of - fered gold, No it's
that we mind grow - ing old, No it's
that we've been of - fered gold, No it's
that we mind grow - ing old, No it's
Vlns.Vla.
cresc.


C
on ly that we're told:
on ly that we're told:
To
on ly that we're told:
on ly that we're told:
To
C
add Brass
1
war, to war, to war! To war, to
war, to war, to war! To war, to
f Tutti
2
war, to war! Oh, if we war! We
war, to war! Oh, if we war! We
p Trpts.


D
cresc.
don't want what we're fight - ing for! But that's all right when
cresc.
don't want what we're fight - ing for! But that's all right when
D
sempre col 8va
ff
sol-diers go to war, to war, to
ff
sol-diers go to war, to war, to
ff
war, to war!
war, to war!
8

Nº 23. Our Ancient Liberties

cue: **Roosevelt:** Now, vere ve got our ancient liberties?



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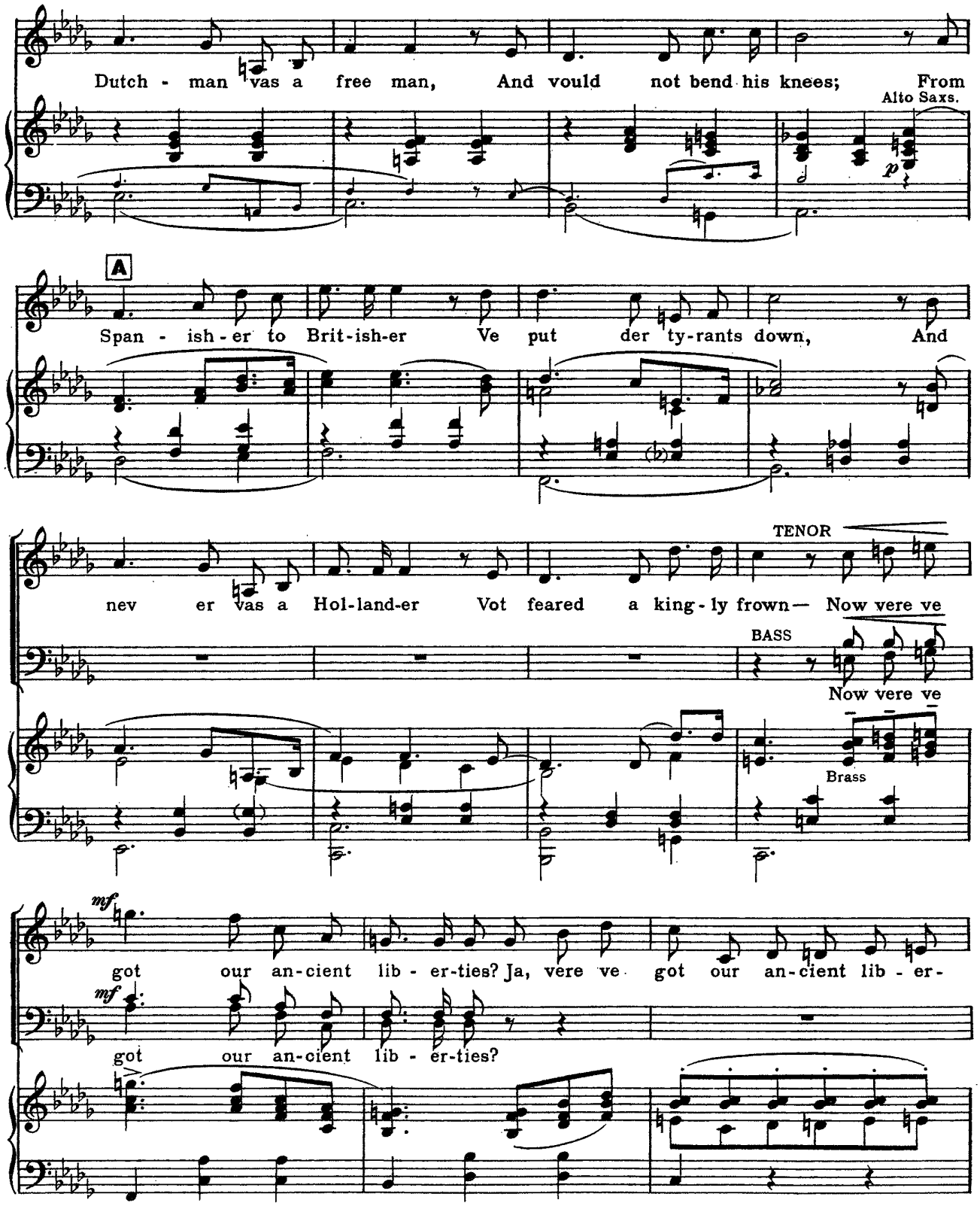
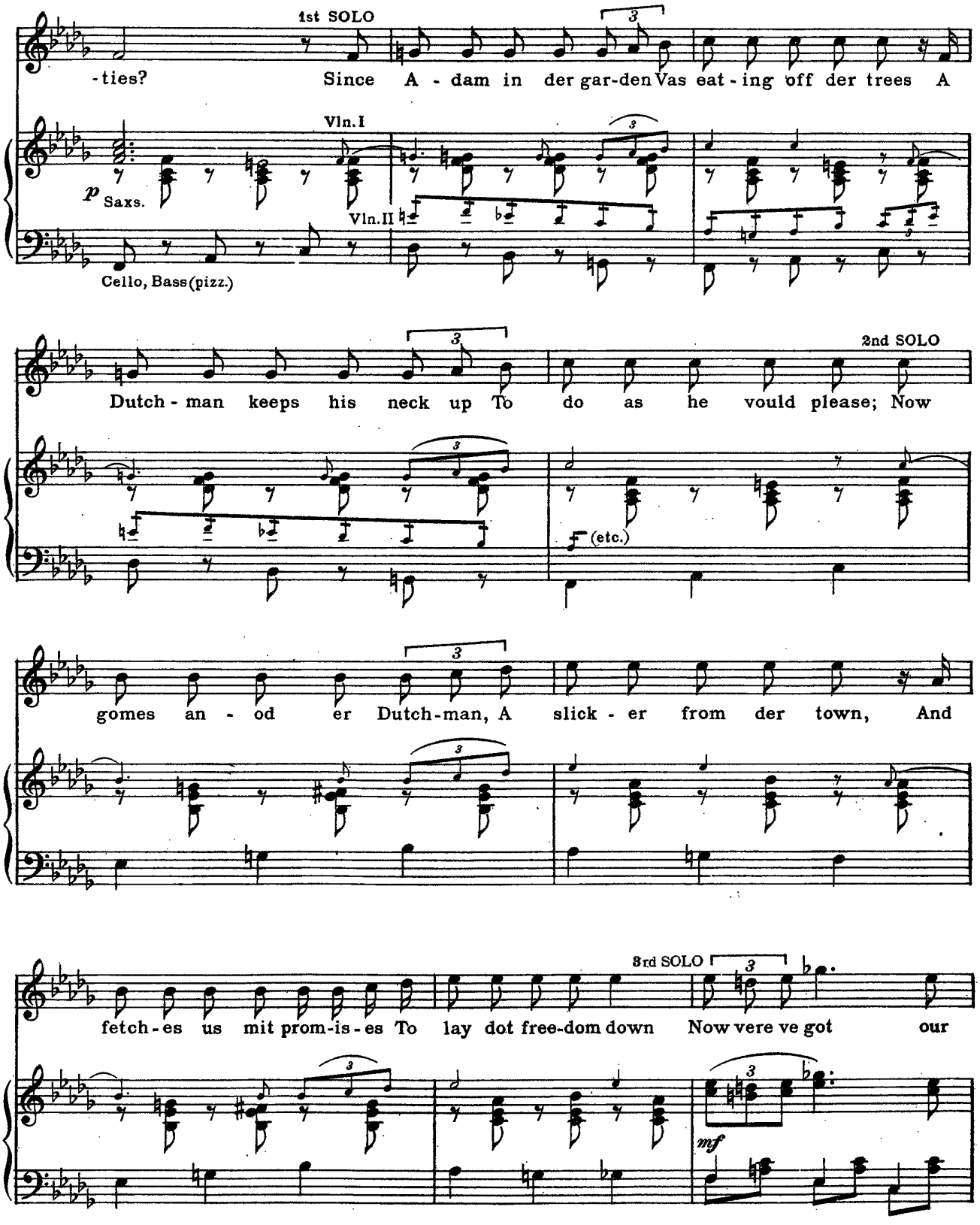
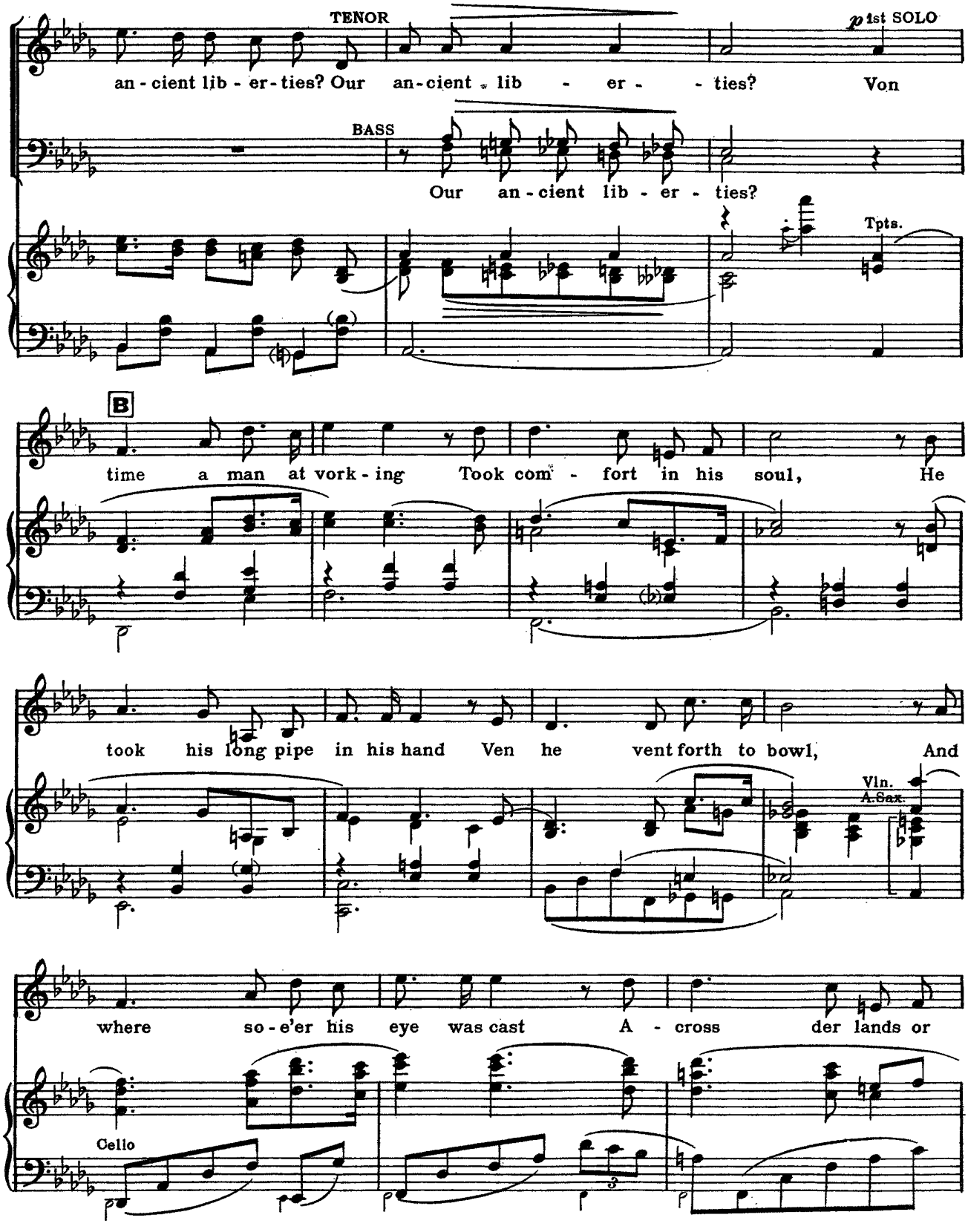
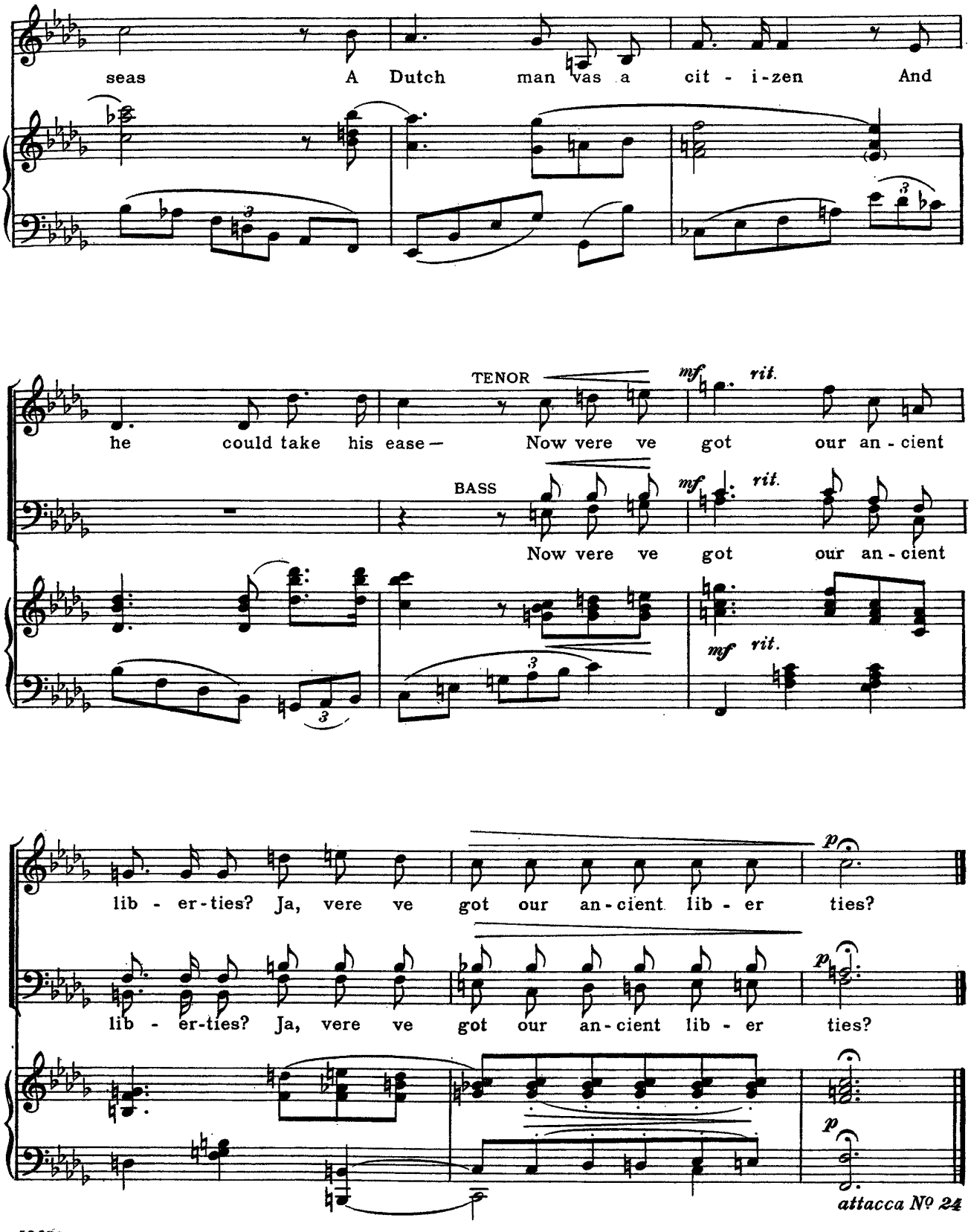
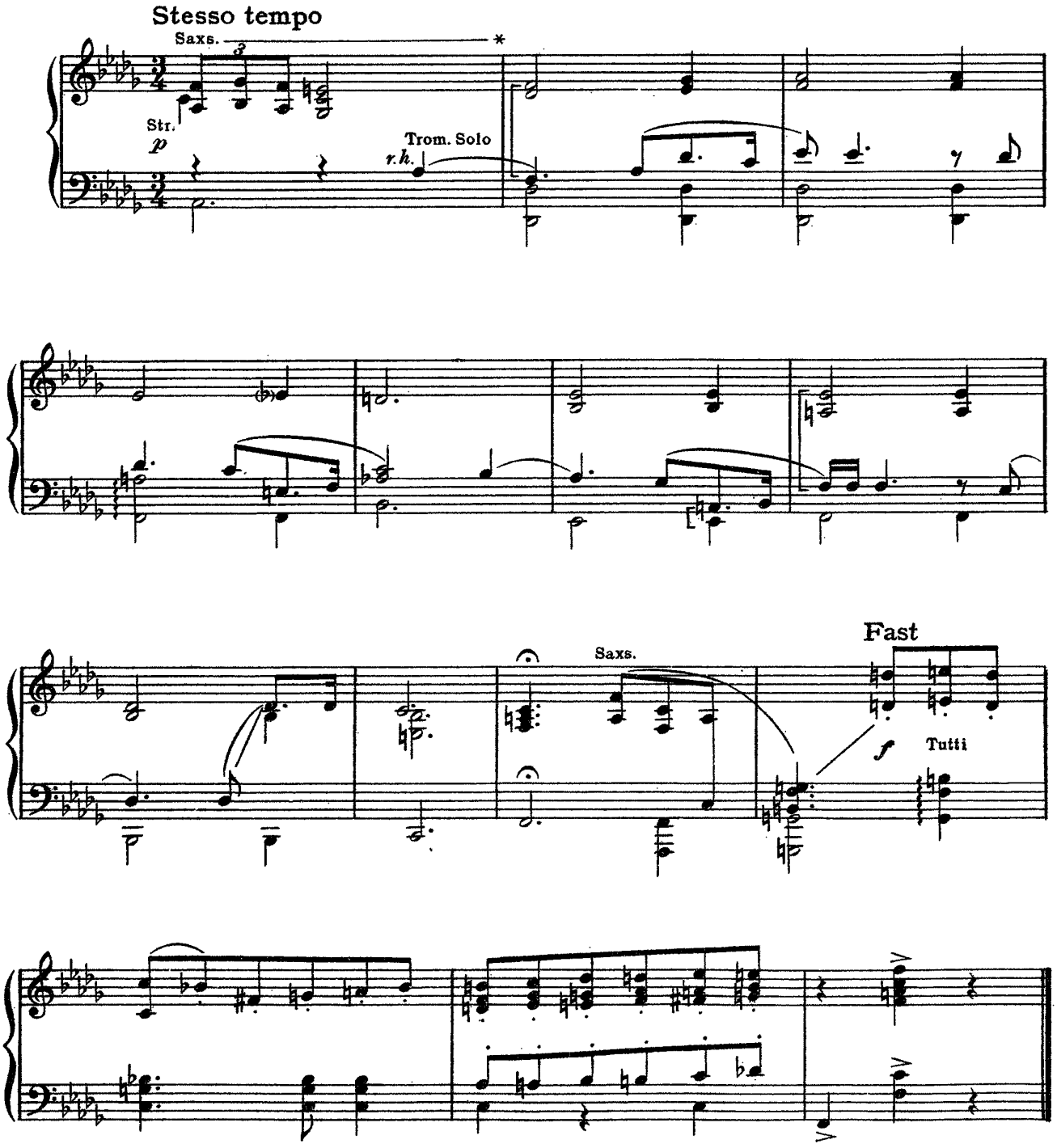

Dutch - man vas a free man, And vould not bend his knees; From
Alto Saxs.
A
Span - ish-er to Brit-ish-er Ve put der ty-rants down, And
TENOR
nev er vas a Hol-land-er Vot feared a king-ly frown— Now vere ve
BASS
Now vere ve
Brass
mf
got our an-cient lib - er-ties? Ja, vere ve got our an-cient lib - er-
mf
got our an-cient lib - er-ties?


1st SOLO
-ties? Since A - dam in der gar-den Vas eat - ing off der trees A
Vln.I
p Saxs.
Vln.II
Cello, Bass (pizz.)
2nd SOLO
Dutch - man keeps his neck up To do as he vould please; Now
(etc.)
gomes an - od er Dutch-man, A slick - er from der town, And
3rd SOLO
fetch - es us mit prom-is - es To lay dot free-dom down Now vere ve got our
mf


TENOR
an - cient lib - er - ties? Our an - cient lib - er - ties? Von
1st SOLO
BASS
Our an - cient lib - er - ties?
Tpts.
B
time a man at vork - ing Took com - fort in his soul, He
took his long pipe in his hand Ven he vent forth to bowl, And
Vln.
A.Sax.
where so - e'er his eye was cast A - cross der lands or
Cello

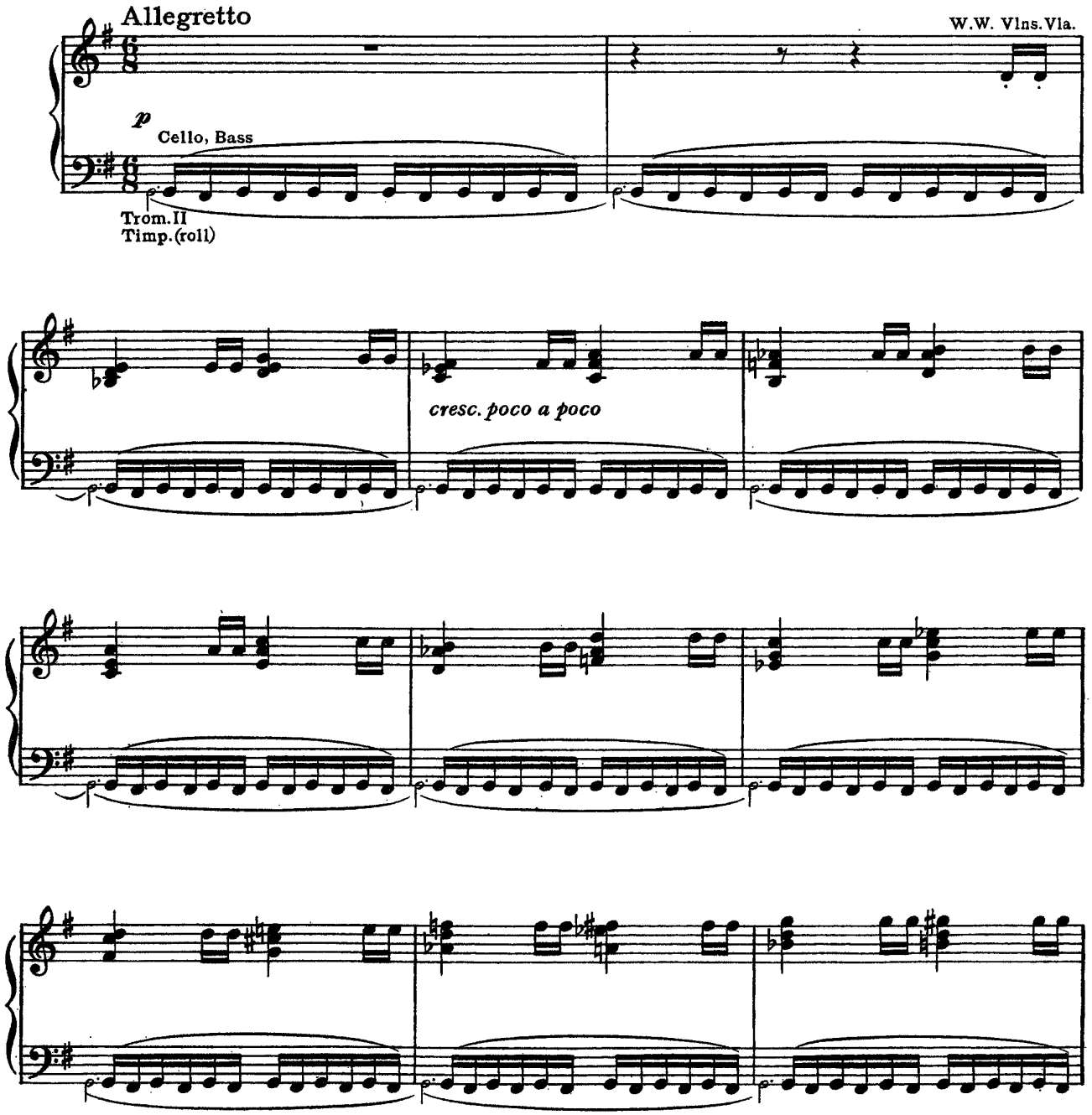

seas A Dutch man vas a cit - i-zen And
TENOR
he could take his ease— Now vere ve got our an - cient
mf rit.
BASS
Now vere ve got our an - cient
mf rit.
mf rit.
lib - er-ties? Ja, vere ve got our an-cient lib - er ties?
p
lib - er-ties? Ja, vere ve got our an-cient lib - er ties?
p
p
attacca Nº 24

Nº 24. Exit of Council



No 25. May and January

Six **GIRLS** *enter from up left.... As they sing* **TINA** *enters from her house.*



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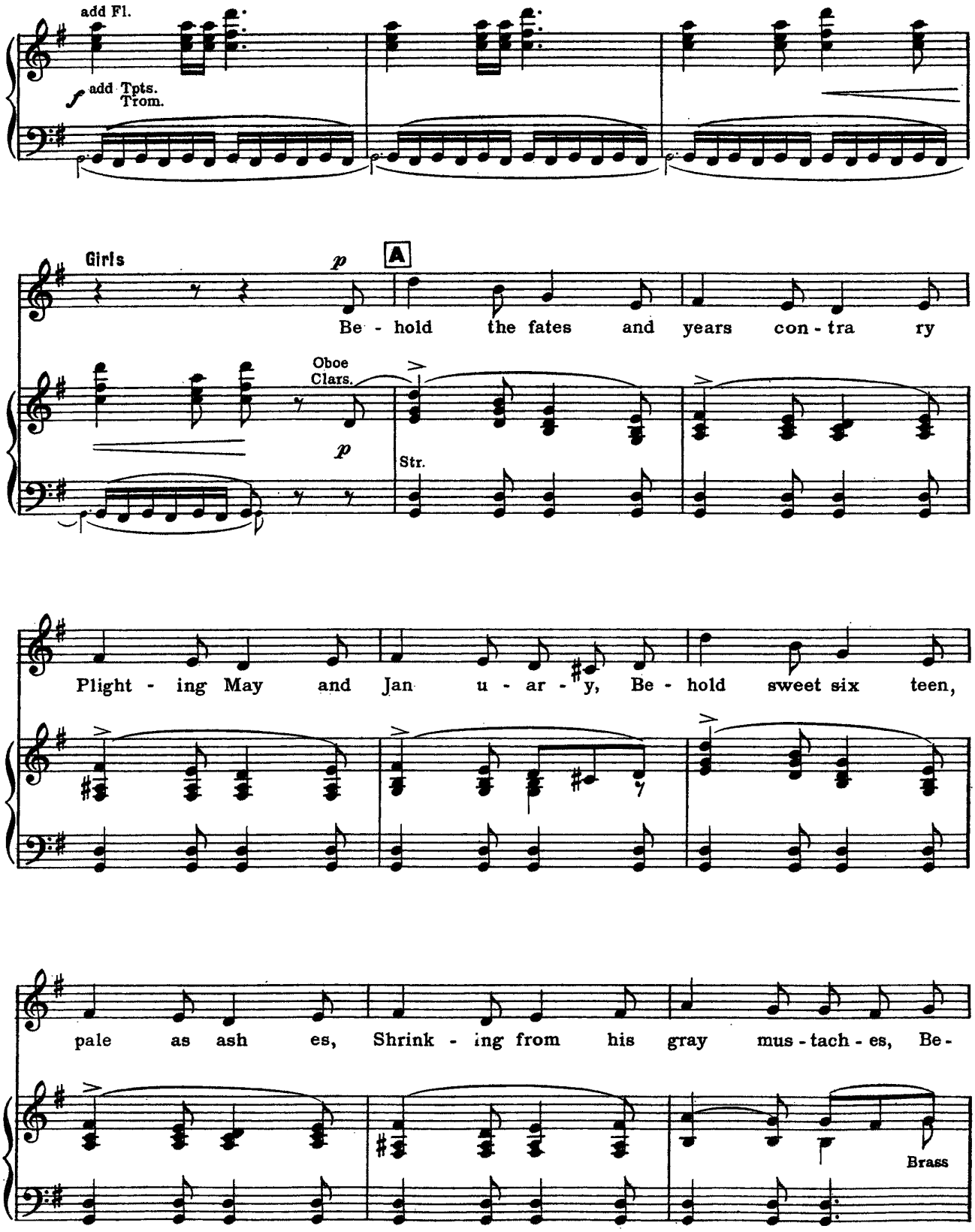
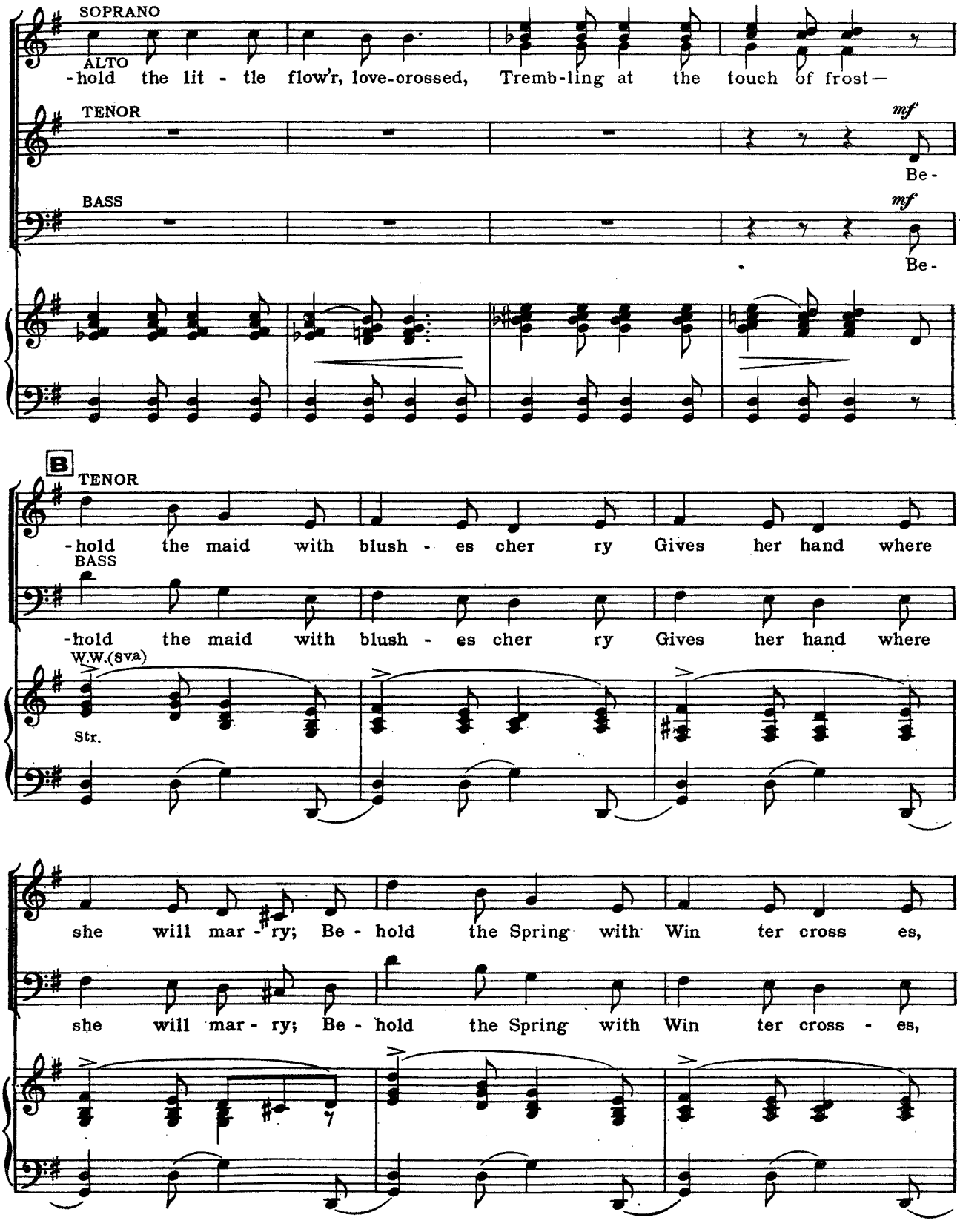
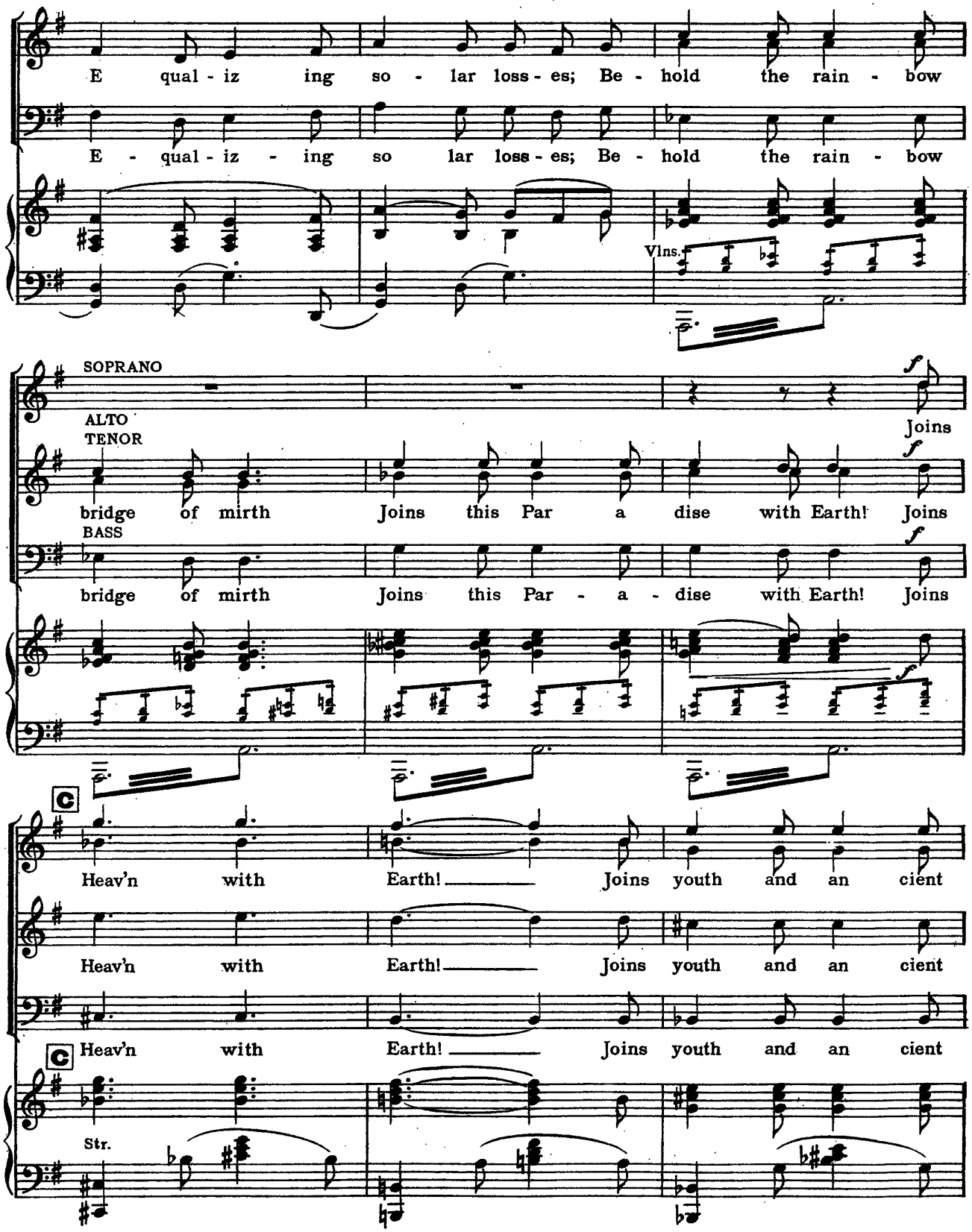
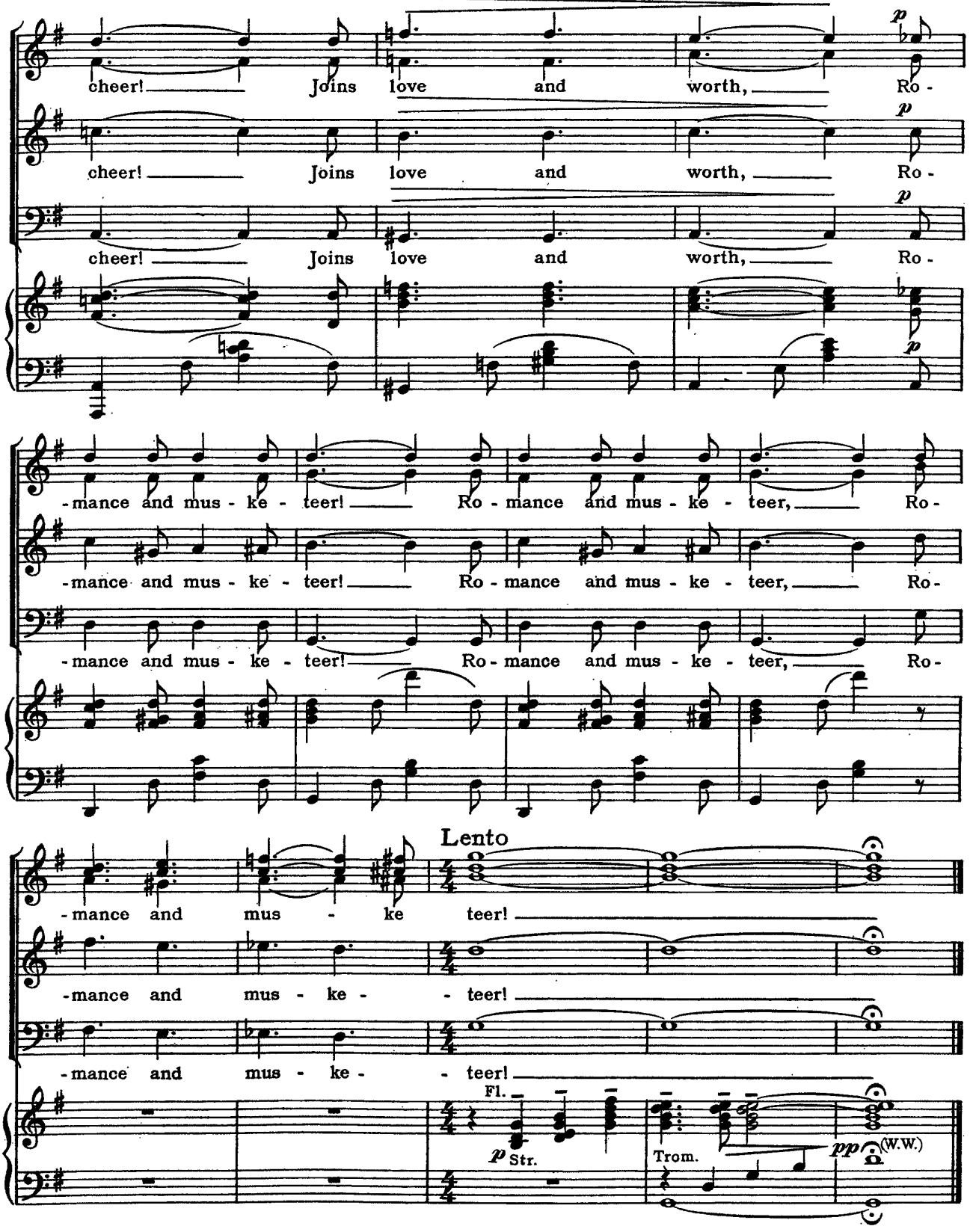

add Fl.
add Tpts.
Trom.
Girls
A
Be - hold the fates and years con - tra ry
Oboe
Clars.
Str.
Plight - ing May and Jan u - ar - y, Be - hold sweet six teen,
pale as ash es, Shrink - ing from his gray mus - tach - es, Be -
Brass

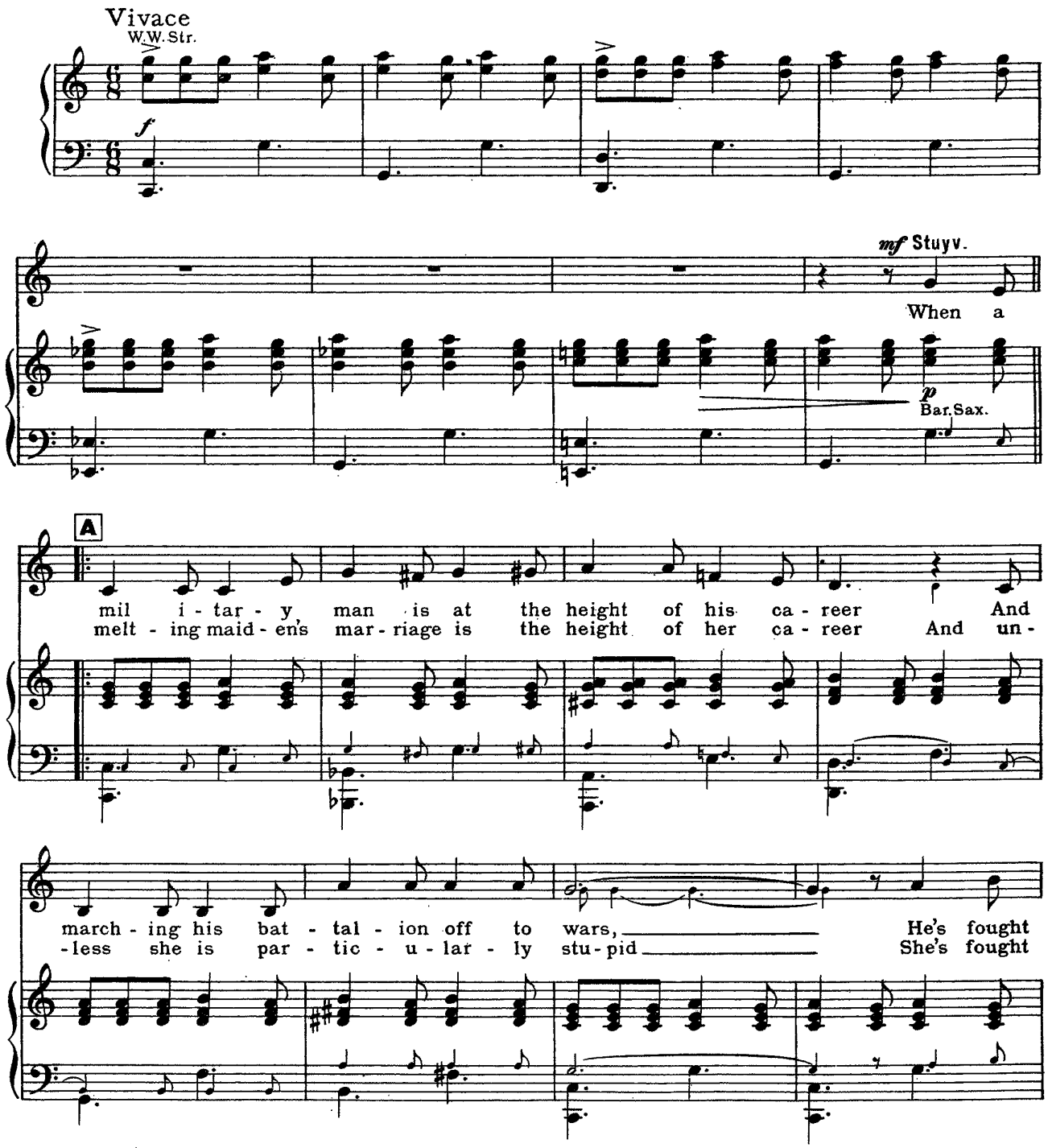

SOPRANO
ALTO
-hold the lit - tle flow'r, love-orossed, Tremb-ling at the touch of frost—
TENOR
mf
Be-
BASS
mf
Be-
B
TENOR
-hold the maid with blush - es cher ry Gives her hand where
BASS
-hold the maid with blush - es cher ry Gives her hand where
W.W.(8va)
Str.
she will mar - ry; Be - hold the Spring with Win ter cross es,
she will mar - ry; Be - hold the Spring with Win ter cross - es,


E qual - iz ing so - lar loss - es; Be - hold the rain - bow
E - qual - iz - ing so lar loss - es; Be - hold the rain - bow
Vlns.
SOPRANO
ALTO
TENOR
BASS
Joins
bridge of mirth Joins this Par a dise with Earth! Joins
bridge of mirth Joins this Par - a - dise with Earth! Joins
C
Heav'n with Earth! Joins youth and an cient
Heav'n with Earth! Joins youth and an cient
C
Heav'n with Earth! Joins youth and an cient
Str.


cheer! Joins love and worth, Ro-
cheer! Joins love and worth, Ro-
cheer! Joins love and worth, Ro-
-mance and mus-ke-teer! Ro-mance and mus-ke-teer, Ro-
-mance and mus-ke-teer! Ro-mance and mus-ke-teer, Ro-
-mance and mus-ke-teer! Ro-mance and mus-ke-teer, Ro-
Lento
-mance and mus-ke teer!
-mance and mus-ke- teer!
-mance and mus-ke- teer!
Fl.
Str.
Trom.
(W.W.)

No. 26. The Scars

cue: **Stuyvesant:** ..... And another which it would be just as well not to discuss in public.



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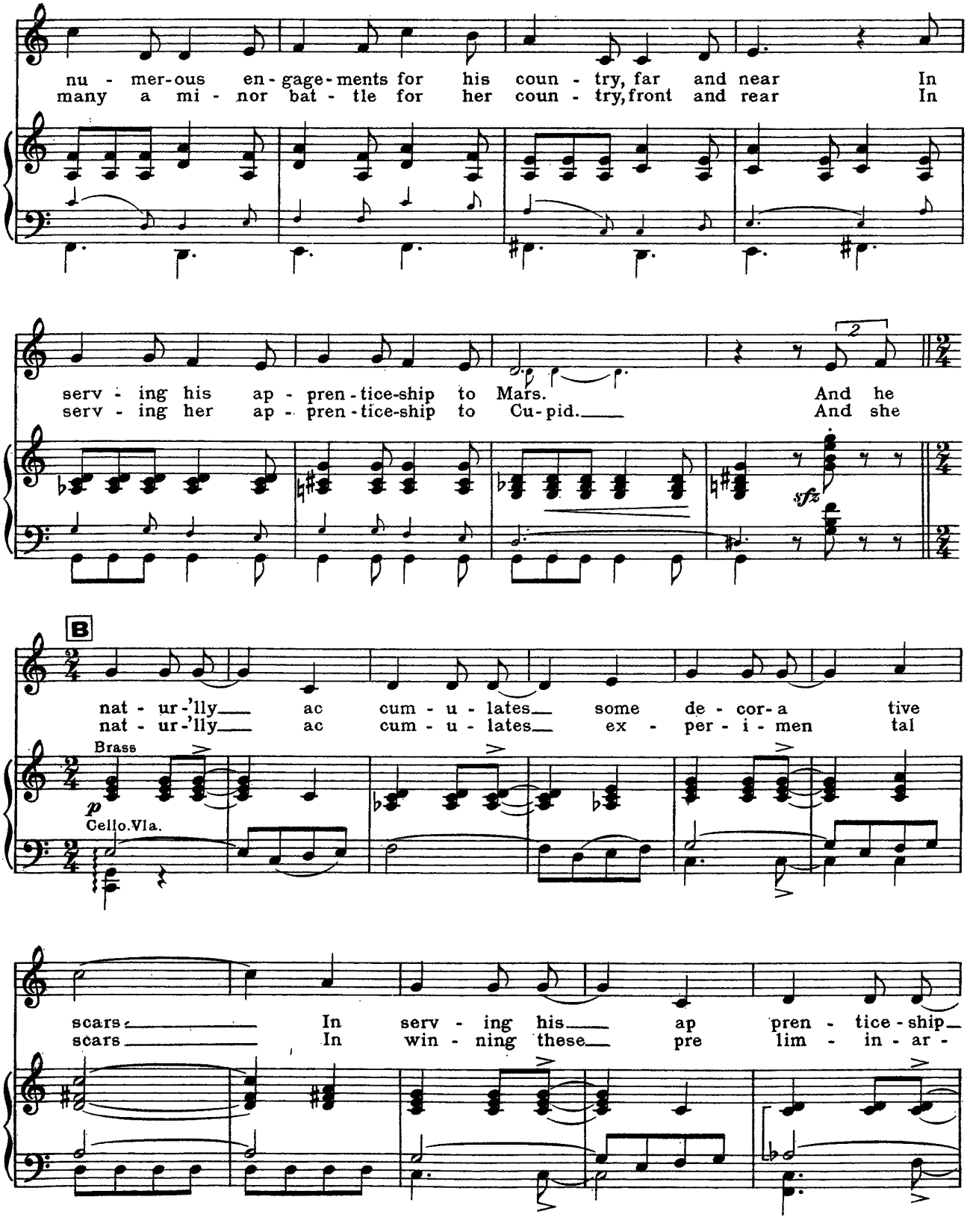
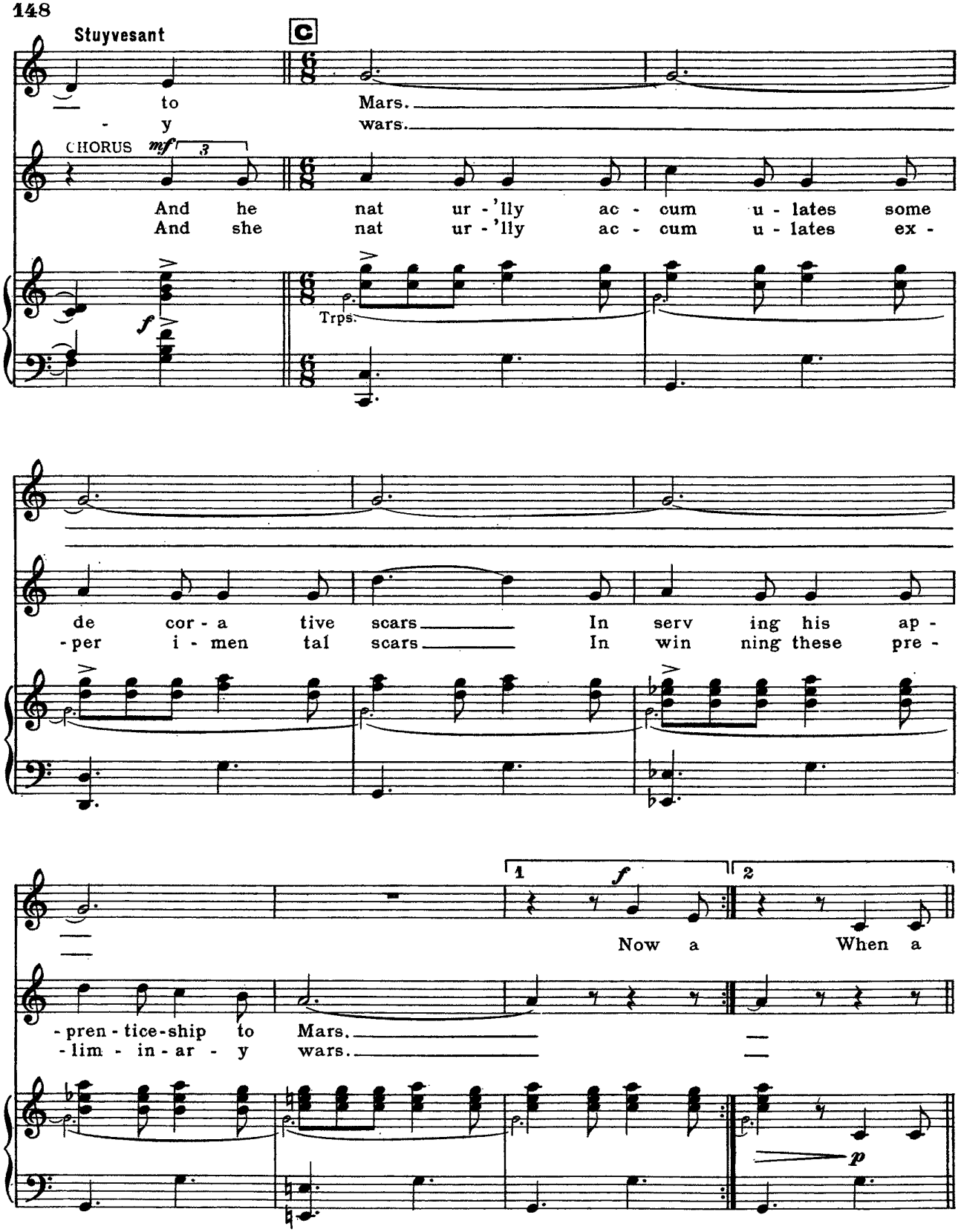
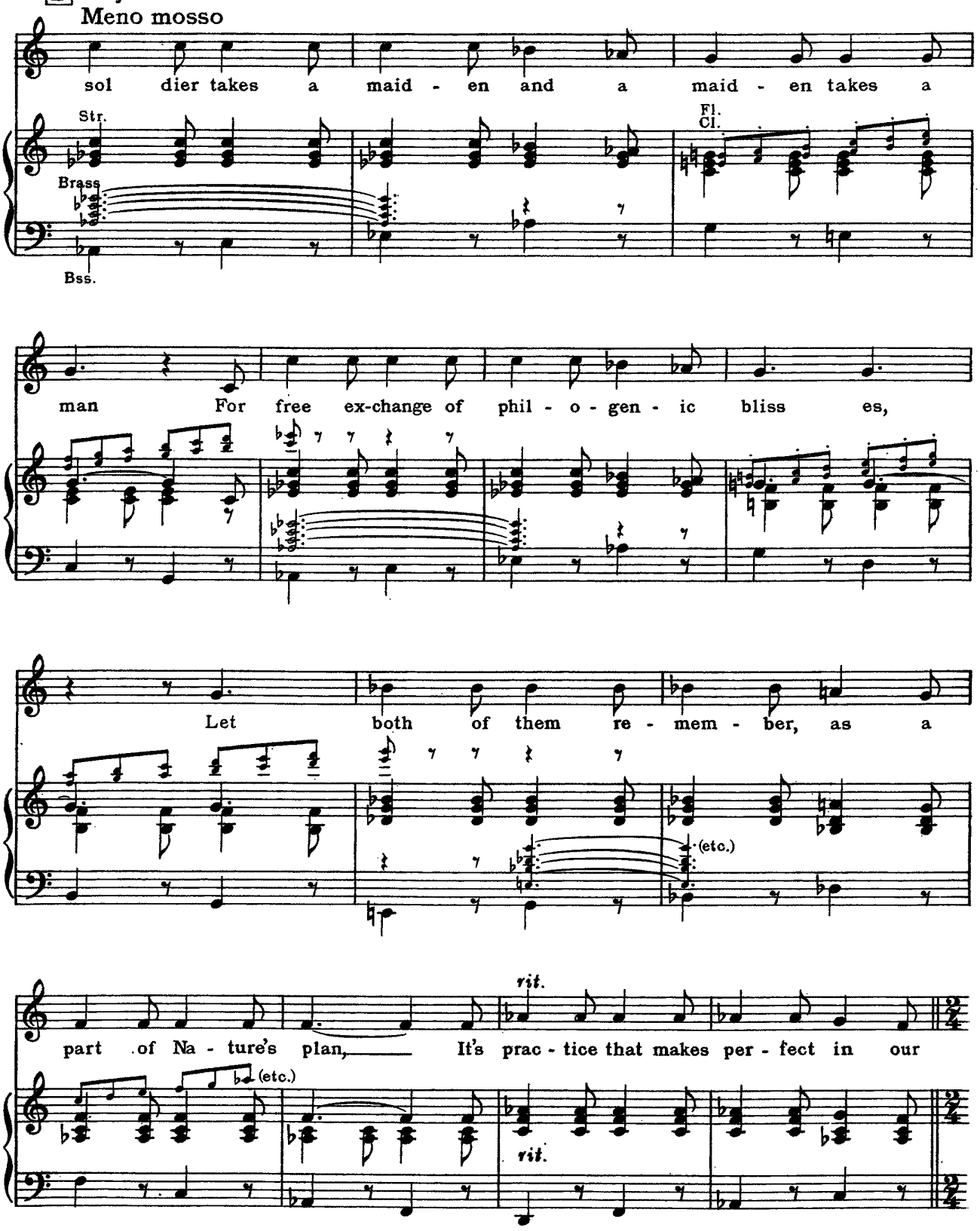
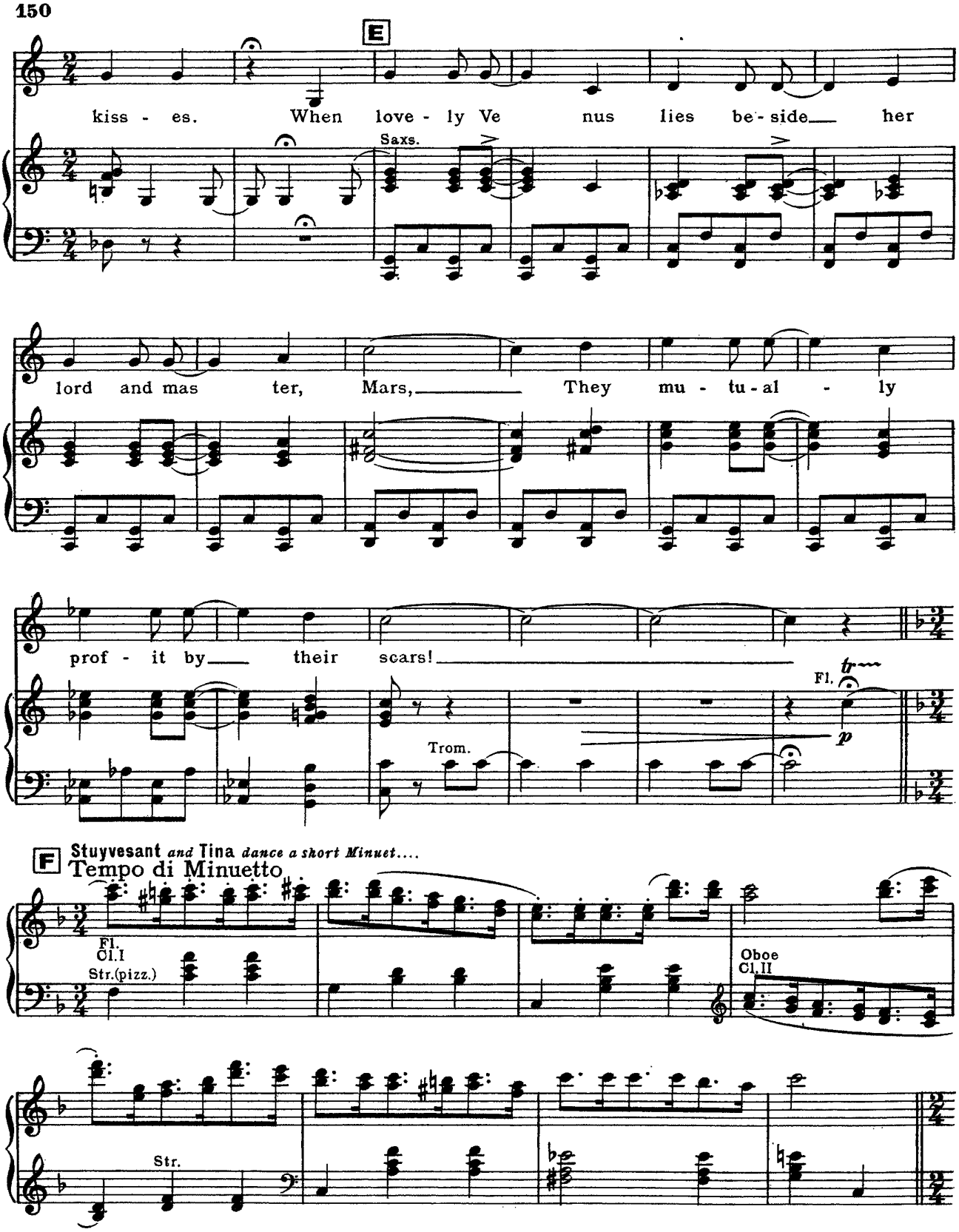
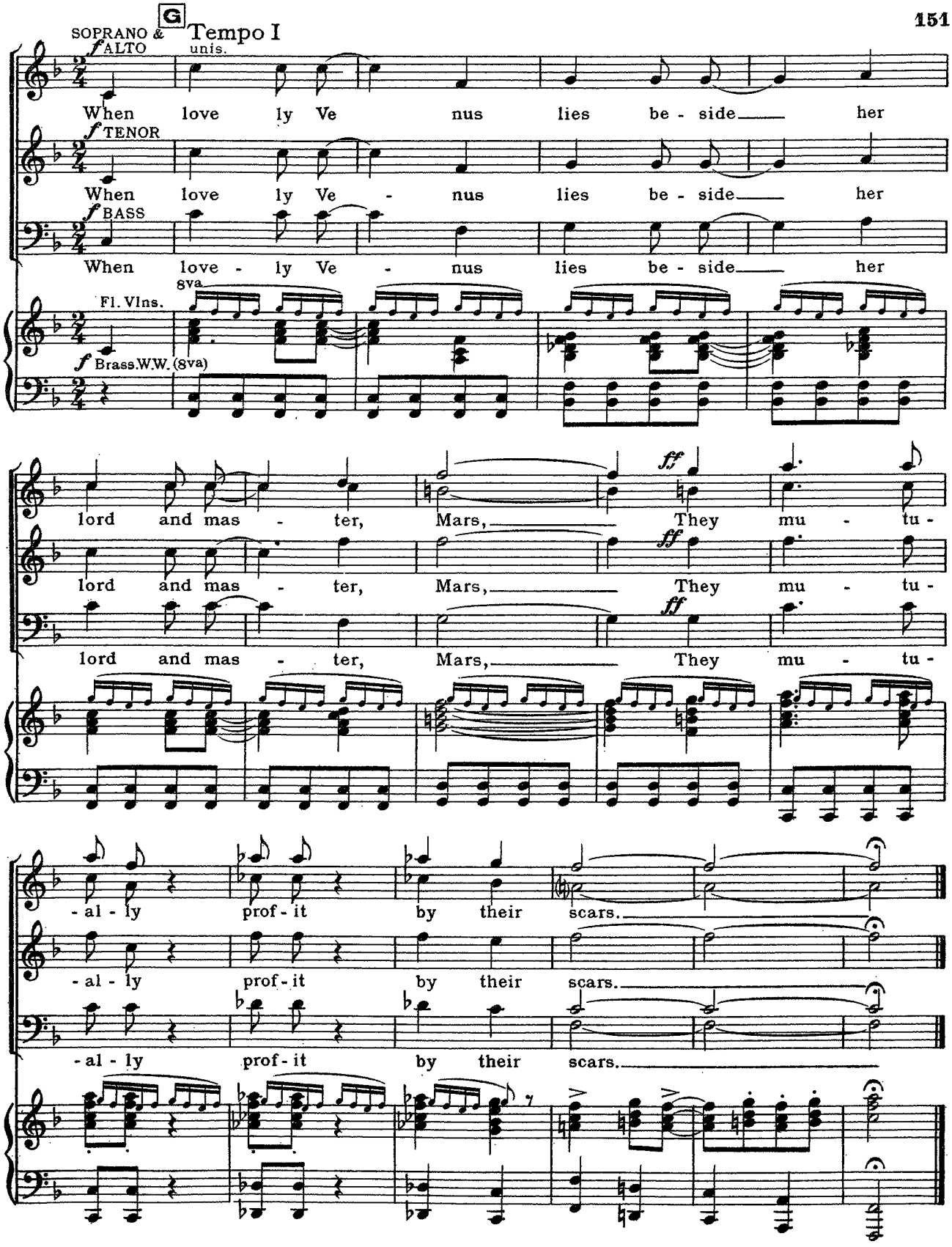

nu - mer-ous en - gage-ments for his coun - try, far and near In
many a mi - nor bat - tle for her coun - try, front and rear In
serv - ing his ap - pren - tice-ship to Mars. And he
serv - ing her ap - pren - tice-ship to Cu-pid. And she
sfz
B
nat - ur-'lly ac cum - u - lates some de - cor-a tive
nat - ur-'lly ac cum - u - lates ex - per - i - men tal
Brass
p
Cello.Vla.
scars In serv - ing his ap pren - tice - ship
scars In win - ning these pre lim - in - ar -


Stuyvesant
C
to Mars.
y wars.
CHORUS mf
And he nat ur - 'lly ac - cum u - lates some
And she nat ur - 'lly ac - cum u - lates ex -
f
Trps.
de cor - a tive scars In serv ing his ap -
-per i - men tal scars In win ning these pre -
1
2
f
Now a
When a
-pren - tice-ship to Mars.
-lim - in-ar - y wars.
p

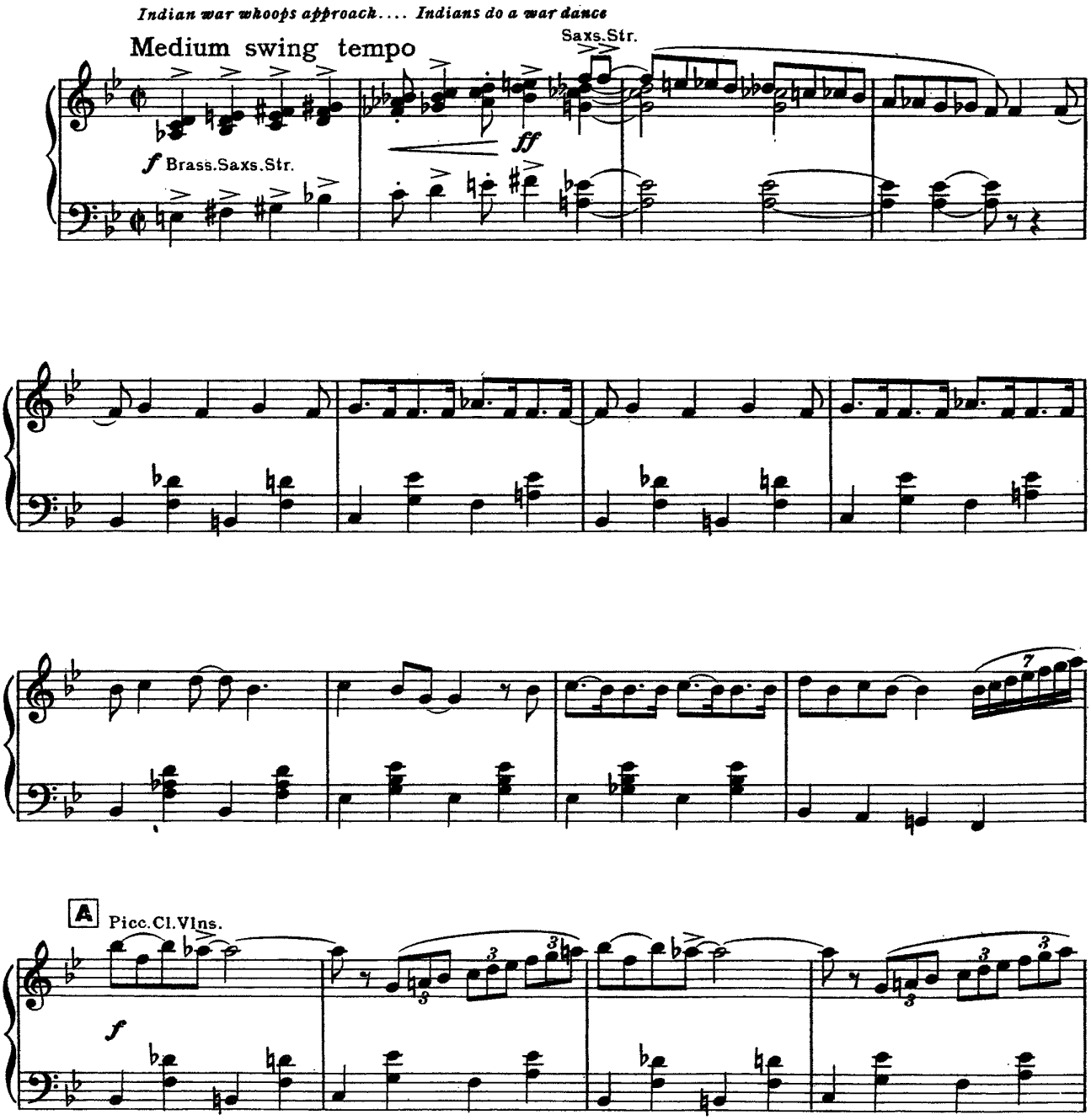

Meno mosso
sol dier takes a maid - en and a maid - en takes a
Str.
Brass
Bss.
Fl.
Cl.
man For free ex-change of phil - o - gen - ic bliss es,
Let both of them re - mem - ber, as a
(etc.)
part of Na - ture's plan, It's prac - tice that makes per - fect in our
(etc.)
rit.
rit.

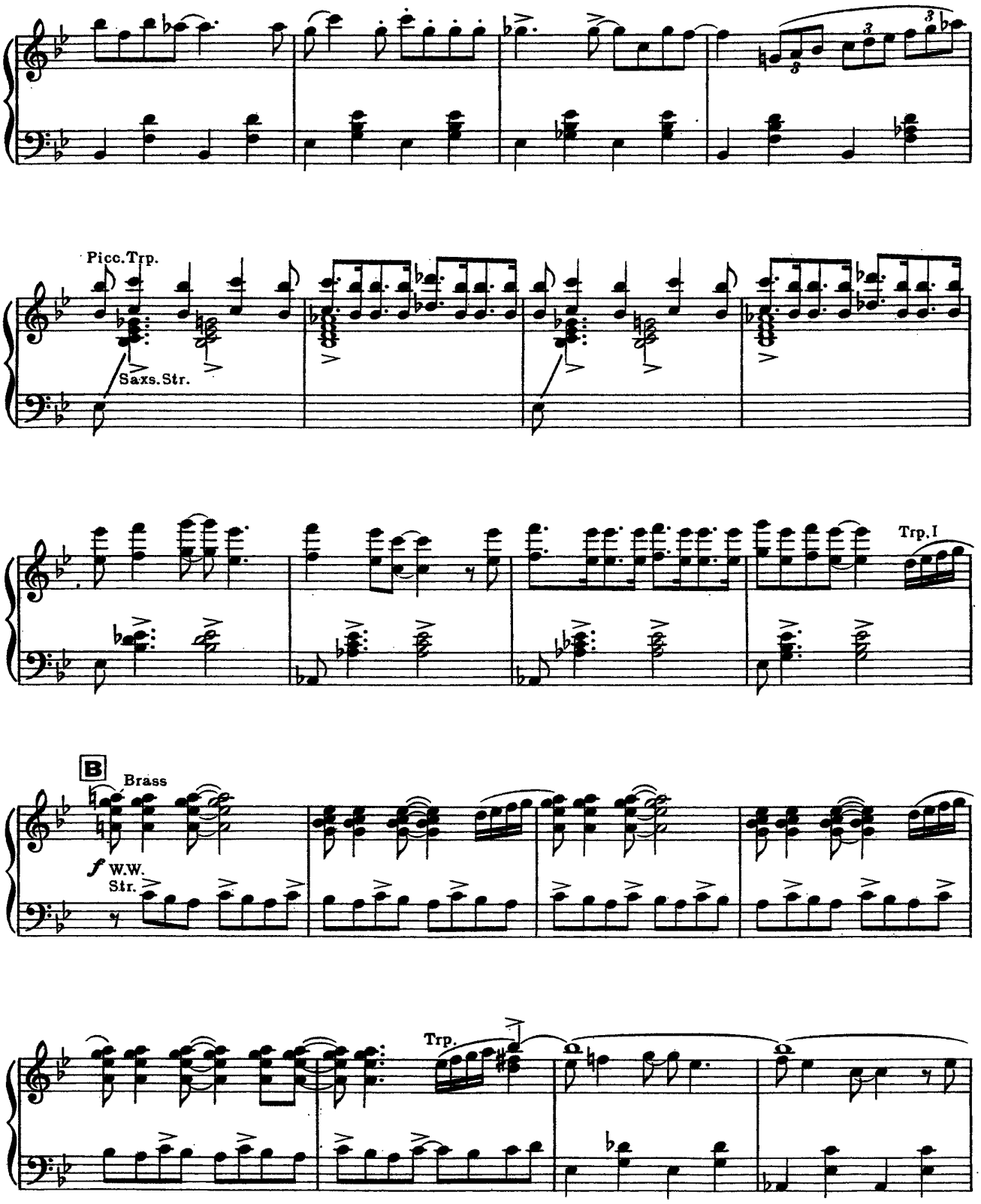

E
kiss - es. When love - ly Ve nus lies be - side her
Saxs.
lord and mas ter, Mars, They mu - tu - al - ly
prof - it by their scars!
Fl.
Trom.
F Stuyvesant and Tina dance a short Minuet....
Tempo di Minuetto
Fl.
Cl.I
Str.(pizz.)
Oboe
Cl.II
Str.

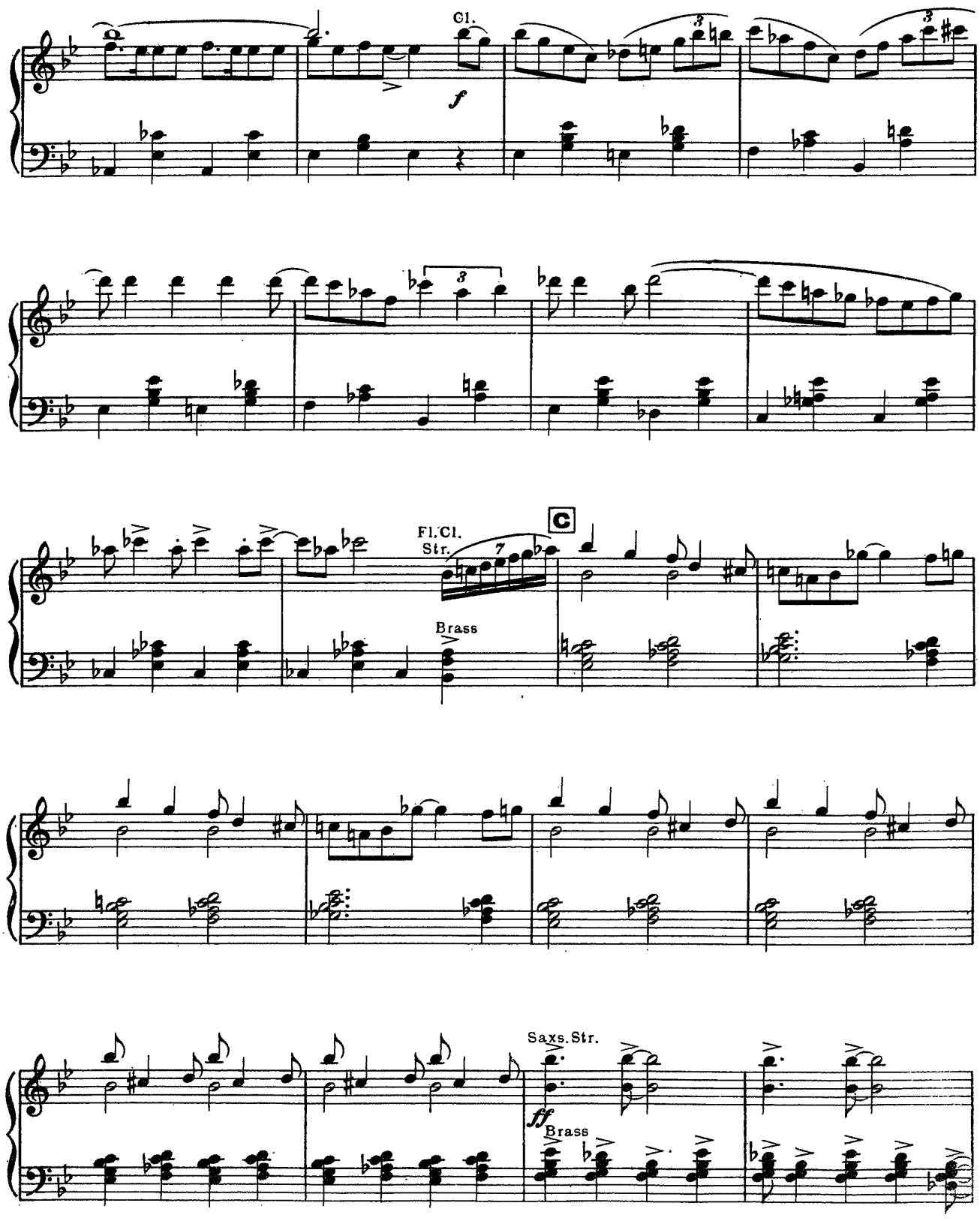

G
Tempo I
SOPRANO & ALTO
f
unis.
When love ly Ve nus lies be - side her
TENOR
When love ly Ve - nus lies be - side her
BASS
When love - ly Ve - nus lies be - side her
8va
Fl. Vlns.
Brass.W.W. (8va)
lord and mas - ter, Mars, They mu - tu -
ff
-al - ly prof - it by their scars.

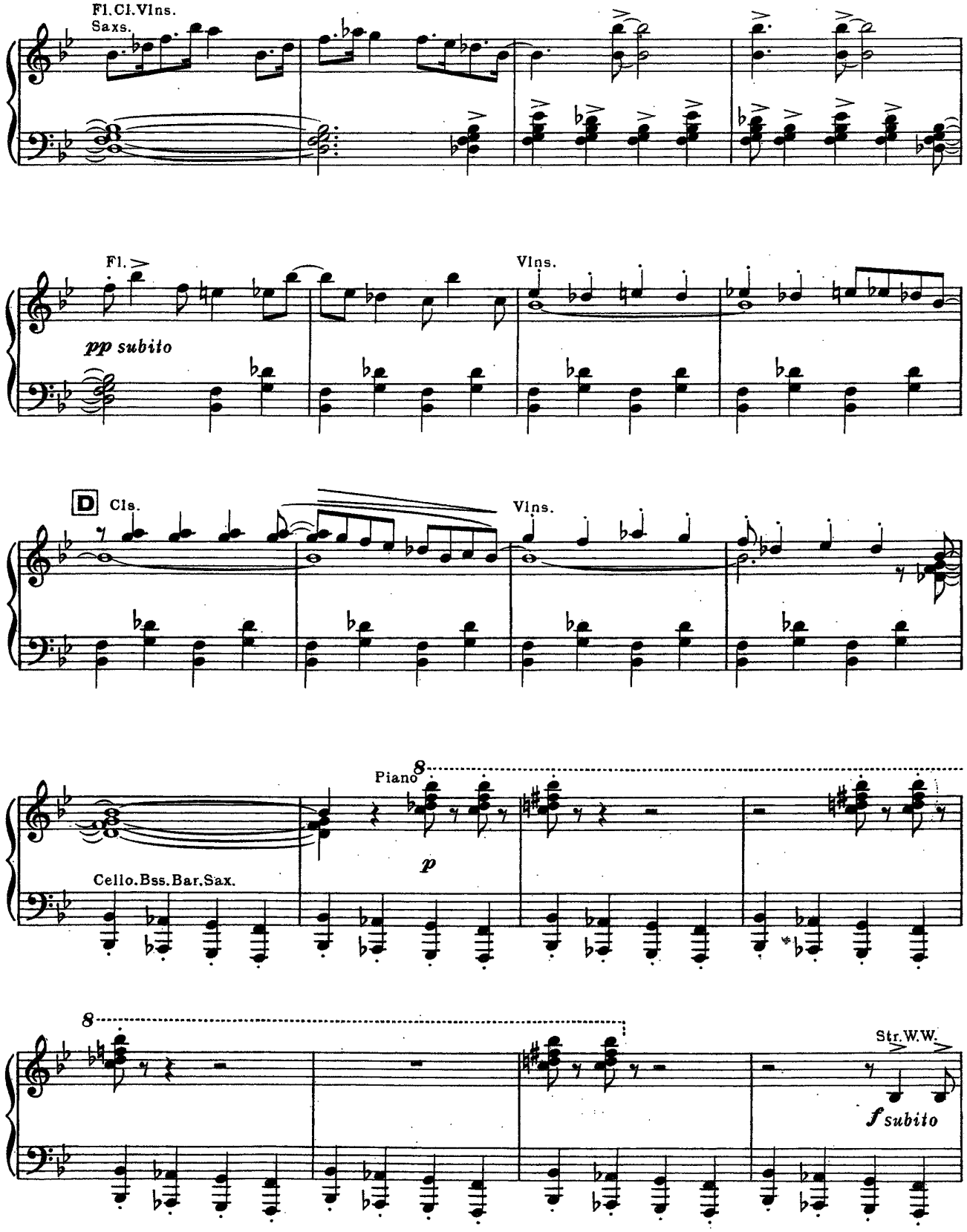
No 27. The Algonquins from Harlem

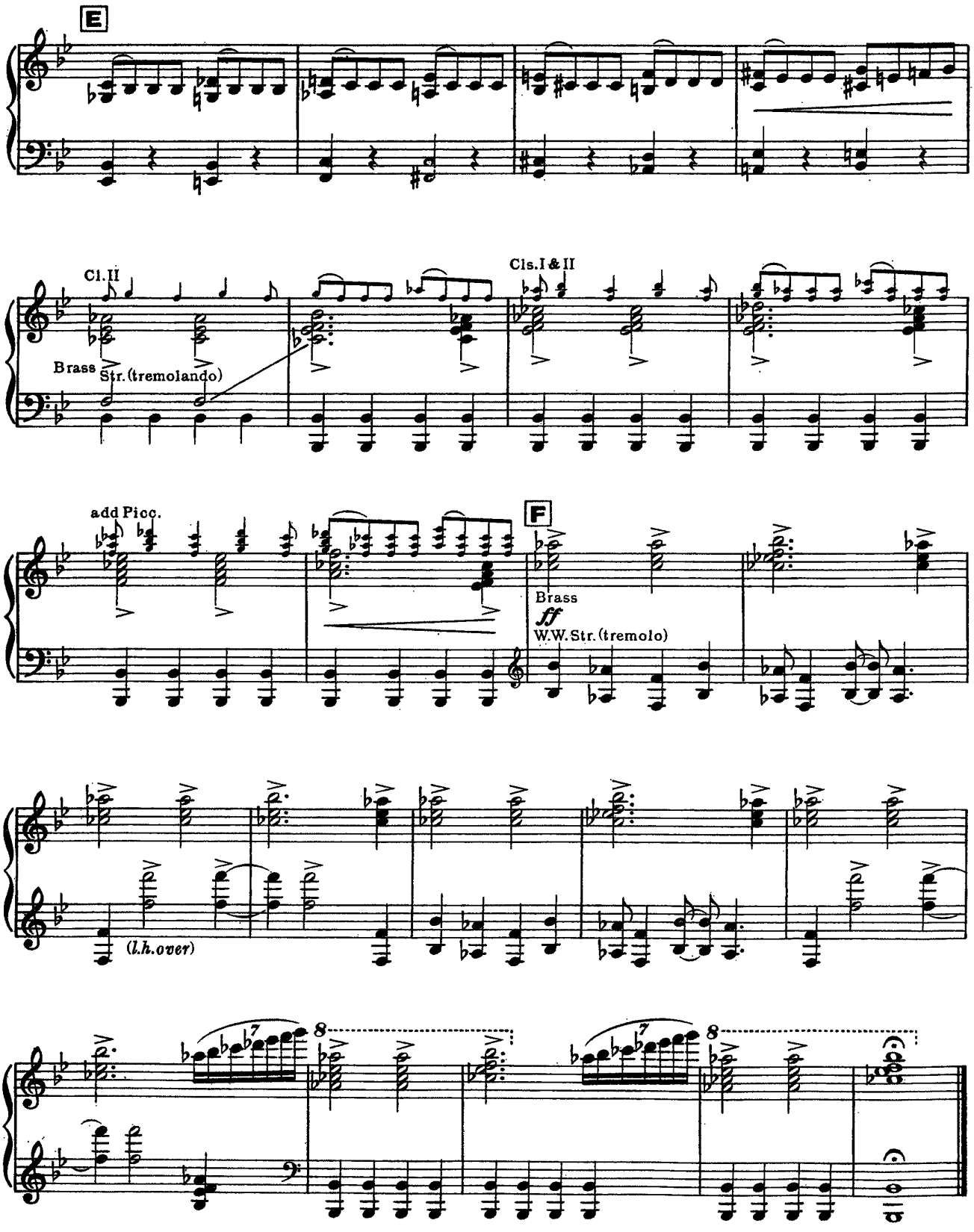
cue: **Tienhoven:** You rally the Grand Army!




Picc.Trp.
Saxs.Str.
Trp.I
B
Brass
f W.W.
Str.
Trp.

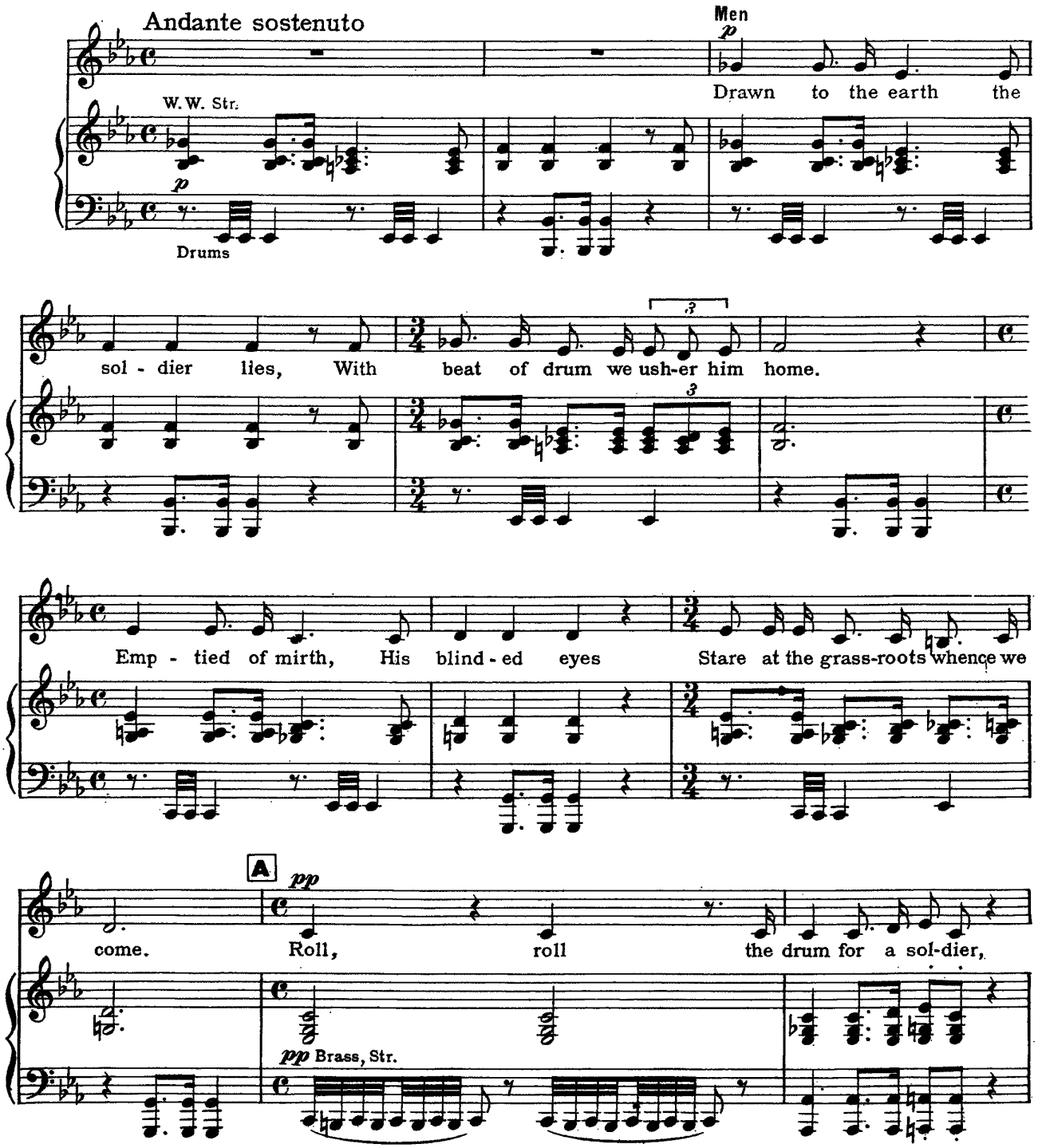

Cl.
f
Fl.Cl.
Str.
C
Brass
Saxs.Str.
ff
Brass


Fl. Cl. Vlns.
Saxs.
Fl.
pp subito
Vlns.
D
Cls.
Vlns.
8
Piano
p
Cello. Bss. Bar. Sax.
8
Str. W.W.
f subito


E
Cl. II
Cls. I & II
Brass
Str. (tremolando)
add Picc.
F
Brass
ff
W.W. Str. (tremolo)
(l.h. over)
8
8

Nº 28 Dirge For A Soldier

cue: **2nd Girl:** Tenpin's been killed!
1st Girl: Poor fellow!



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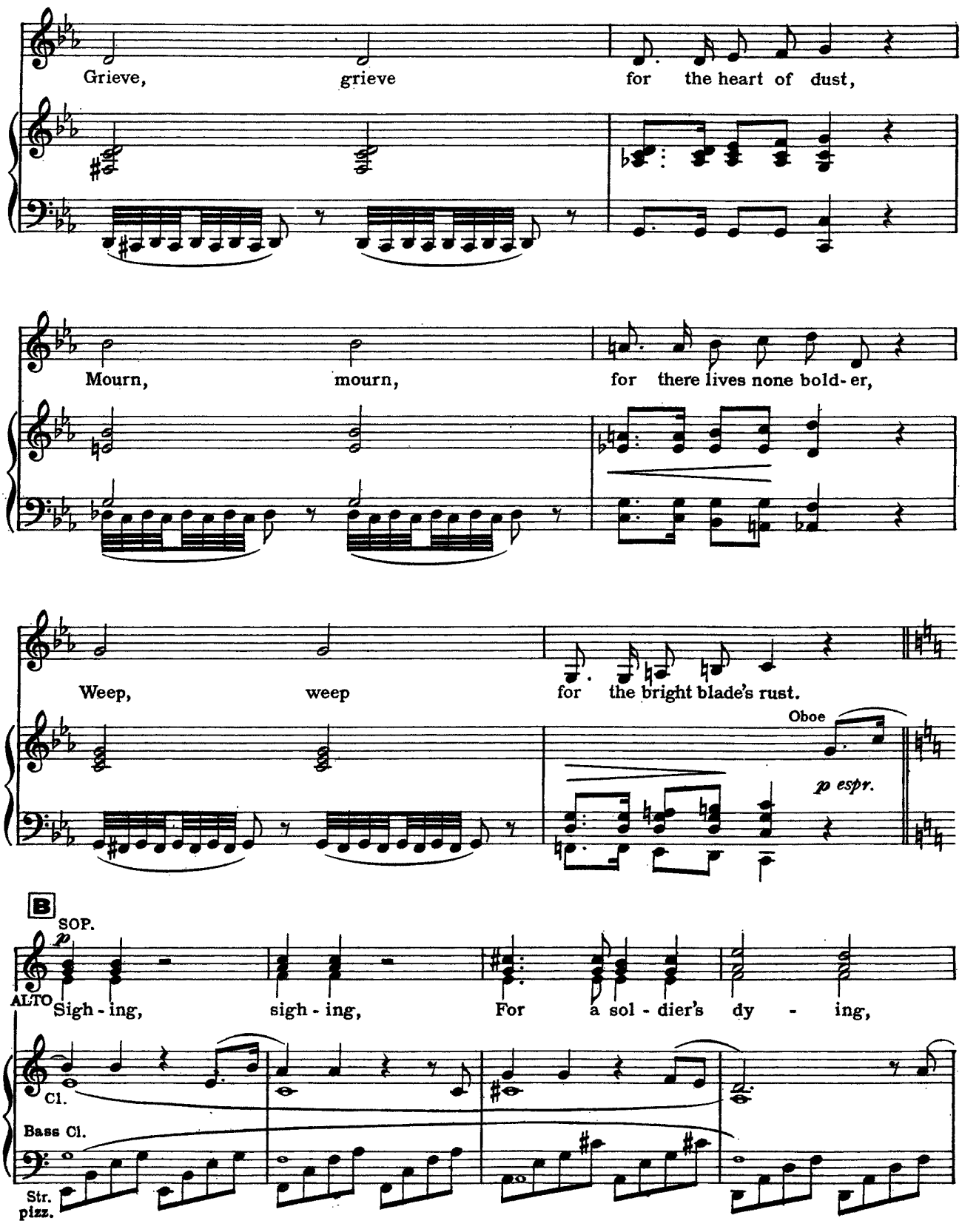
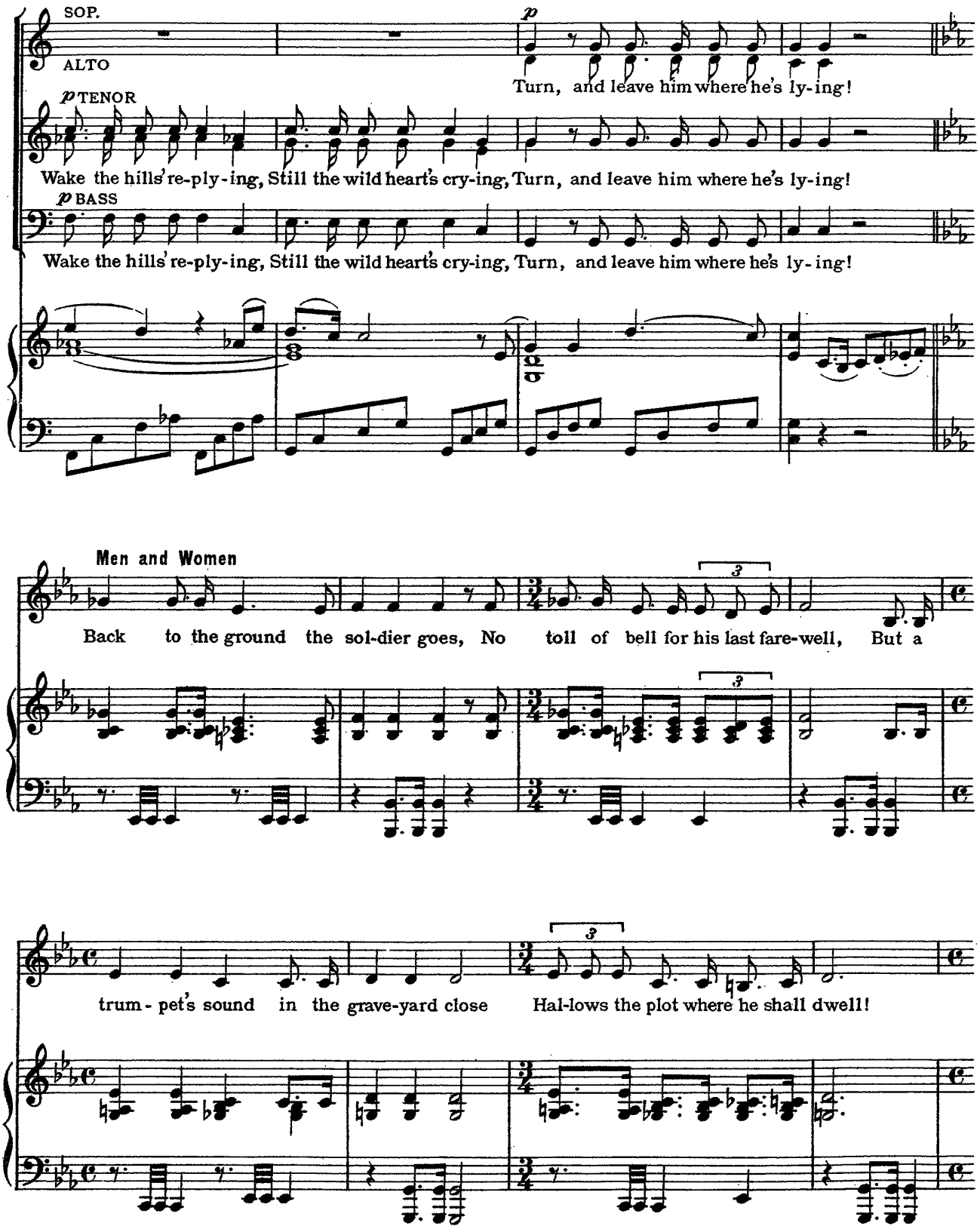
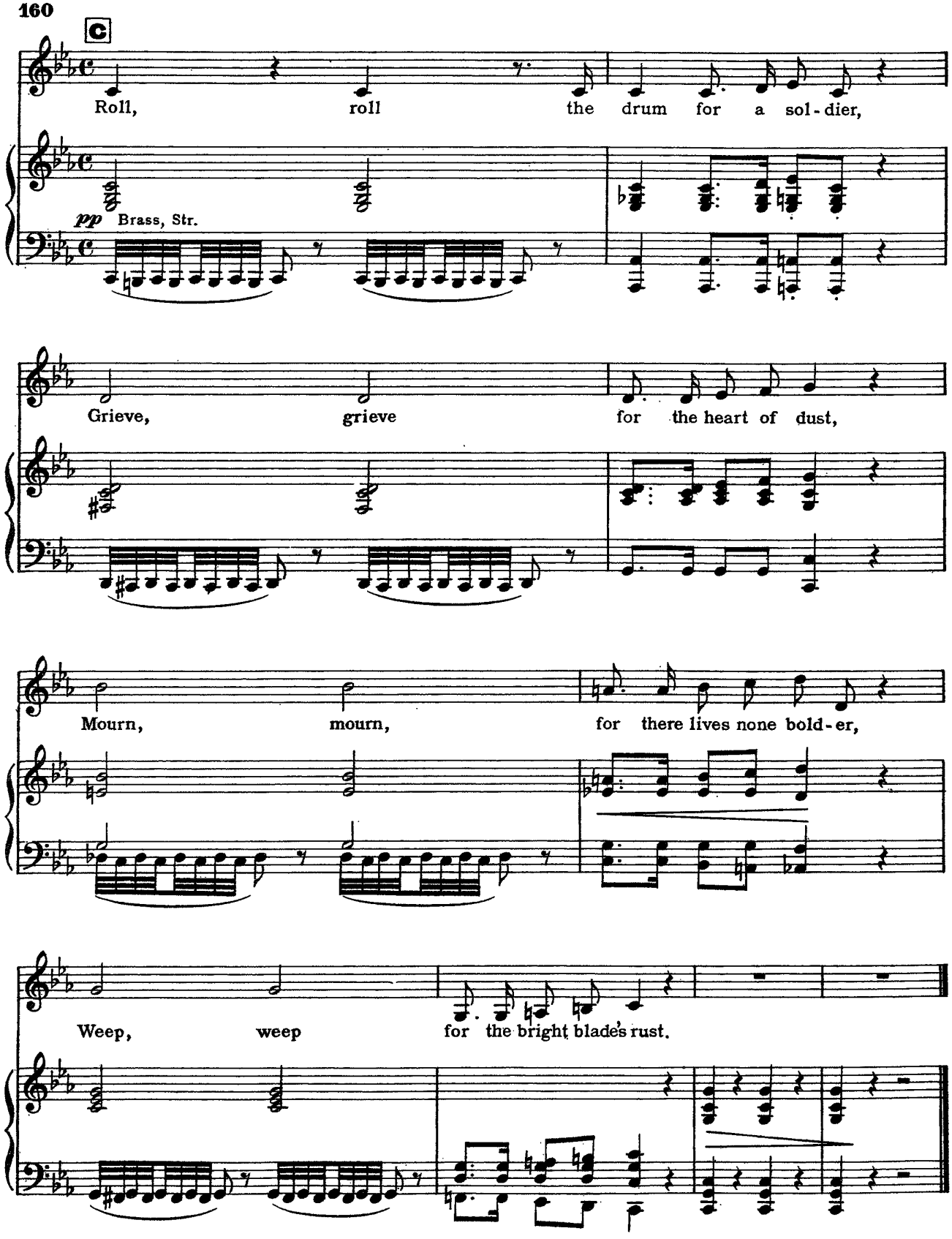
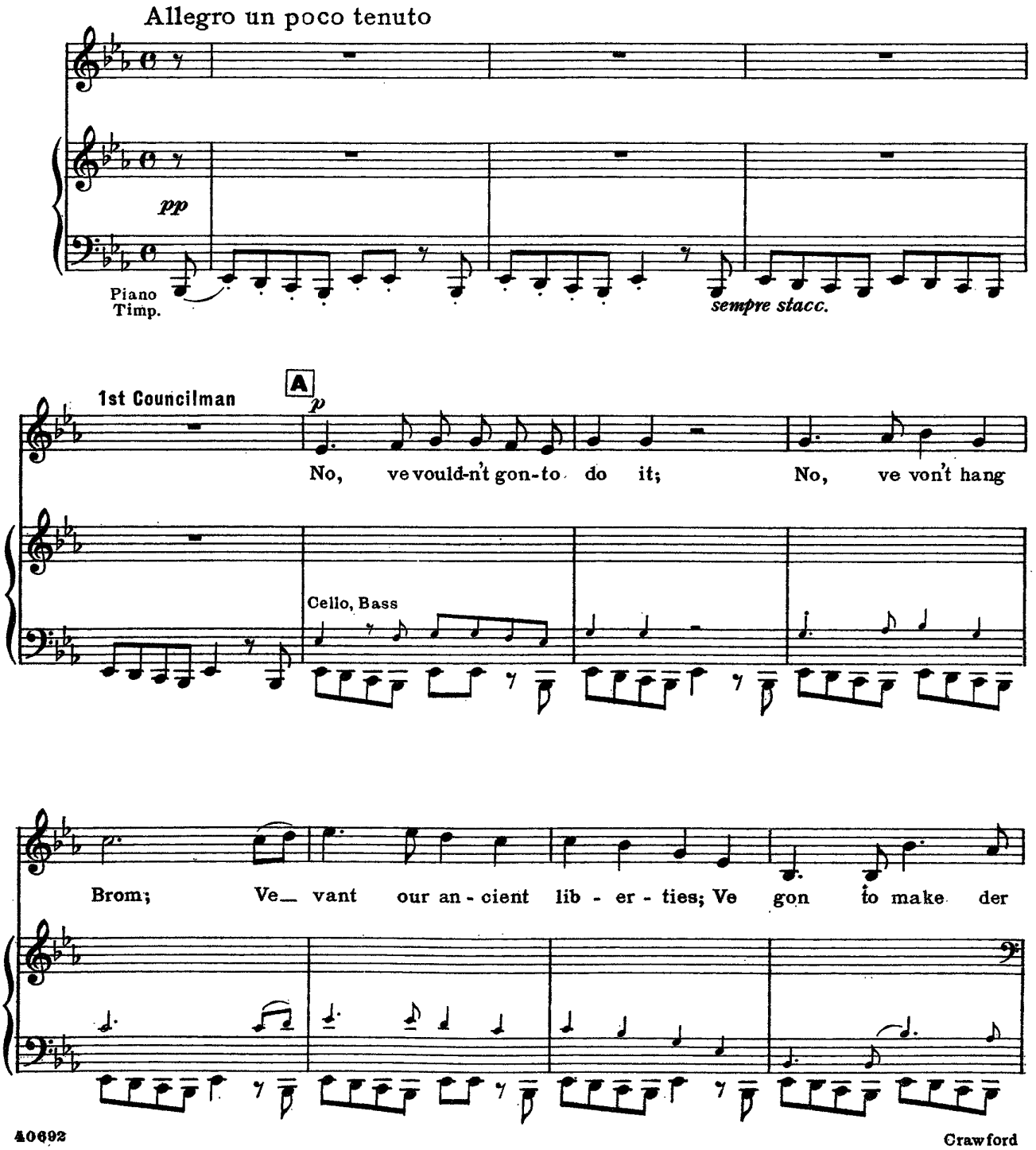

Grieve, grieve for the heart of dust,
Mourn, mourn, for there lives none bold-er,
Weep, weep for the bright blade's rust.
Oboe
p espr.
B
SOP.
p
ALTO
Sigh-ing, sigh-ing, For a sol-dier's dy-ing,
Cl.
Bass Cl.
Str.
pizz.

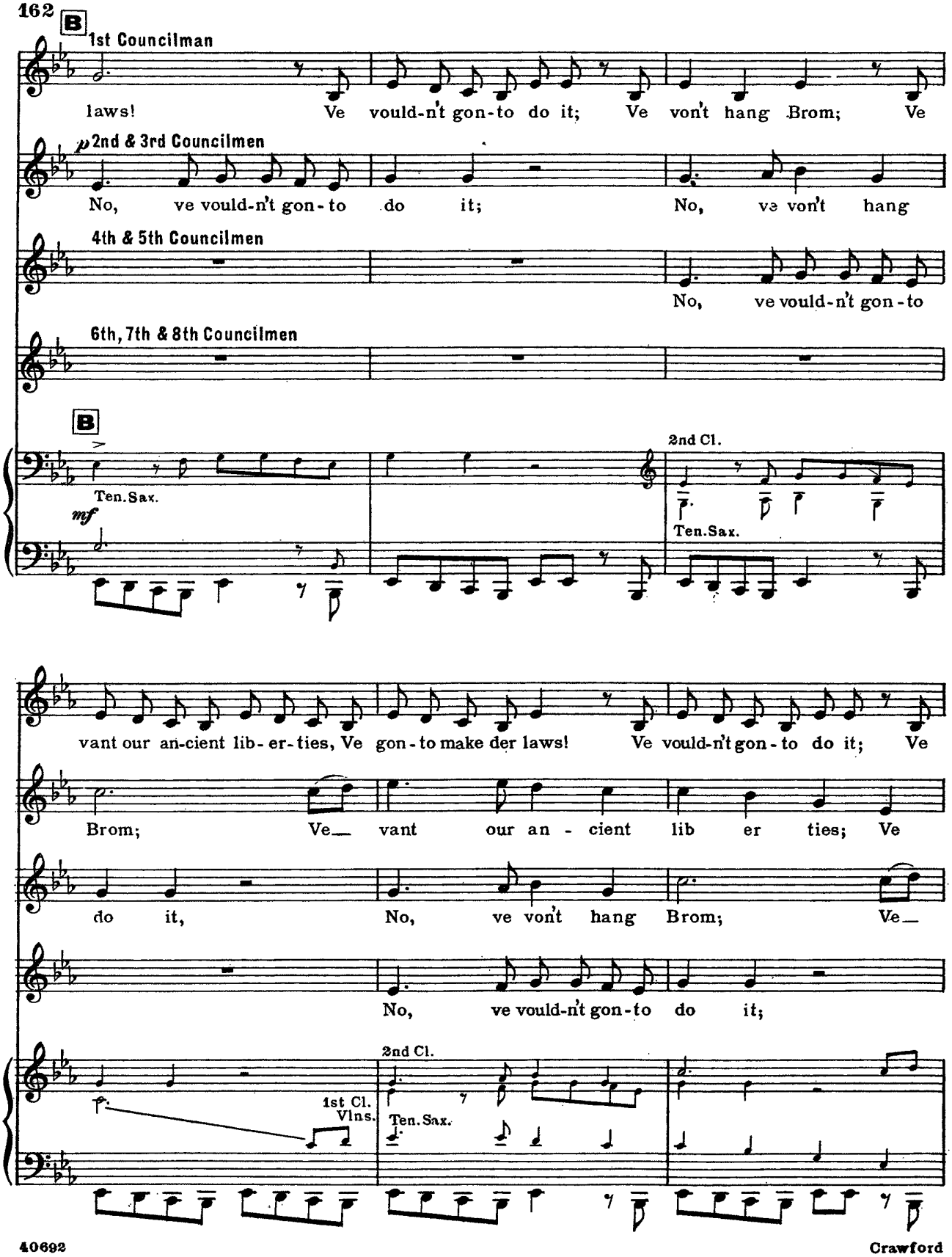

SOP.
ALTO
p
Turn, and leave him where he's ly-ing!
p TENOR
Wake the hills re-ply-ing, Still the wild heart's cry-ing, Turn, and leave him where he's ly-ing!
p BASS
Wake the hills re-ply-ing, Still the wild heart's cry-ing, Turn, and leave him where he's ly-ing!
Men and Women
Back to the ground the sol-dier goes, No toll of bell for his last fare-well, But a
trum-pet's sound in the grave-yard close Hal-lows the plot where he shall dwell!

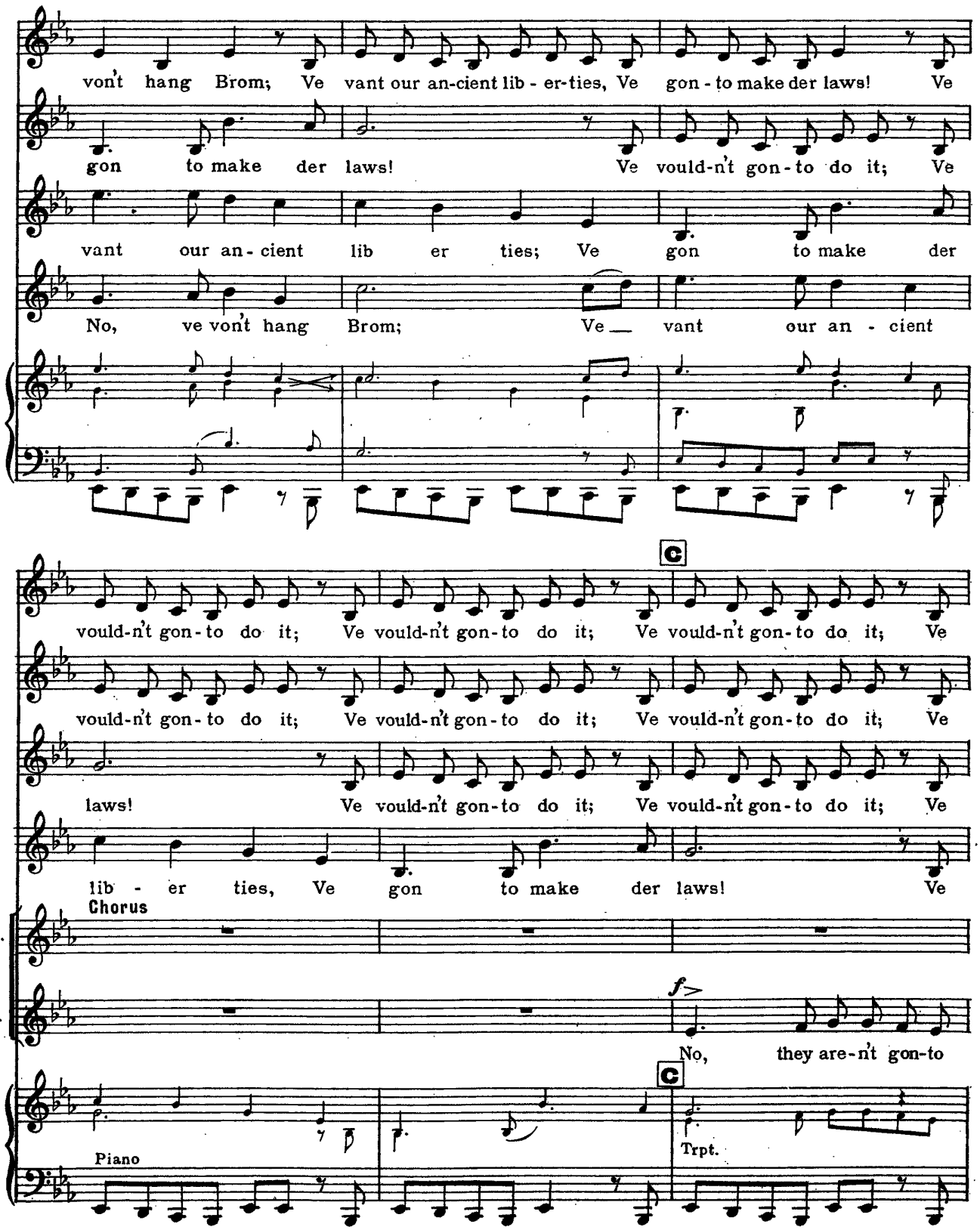

C
Roll, roll the drum for a sol-dier,
pp Brass, Str.
Grieve, grieve for the heart of dust,
Mourn, mourn, for there lives none bold-er,
Weep, weep for the bright blade's rust.

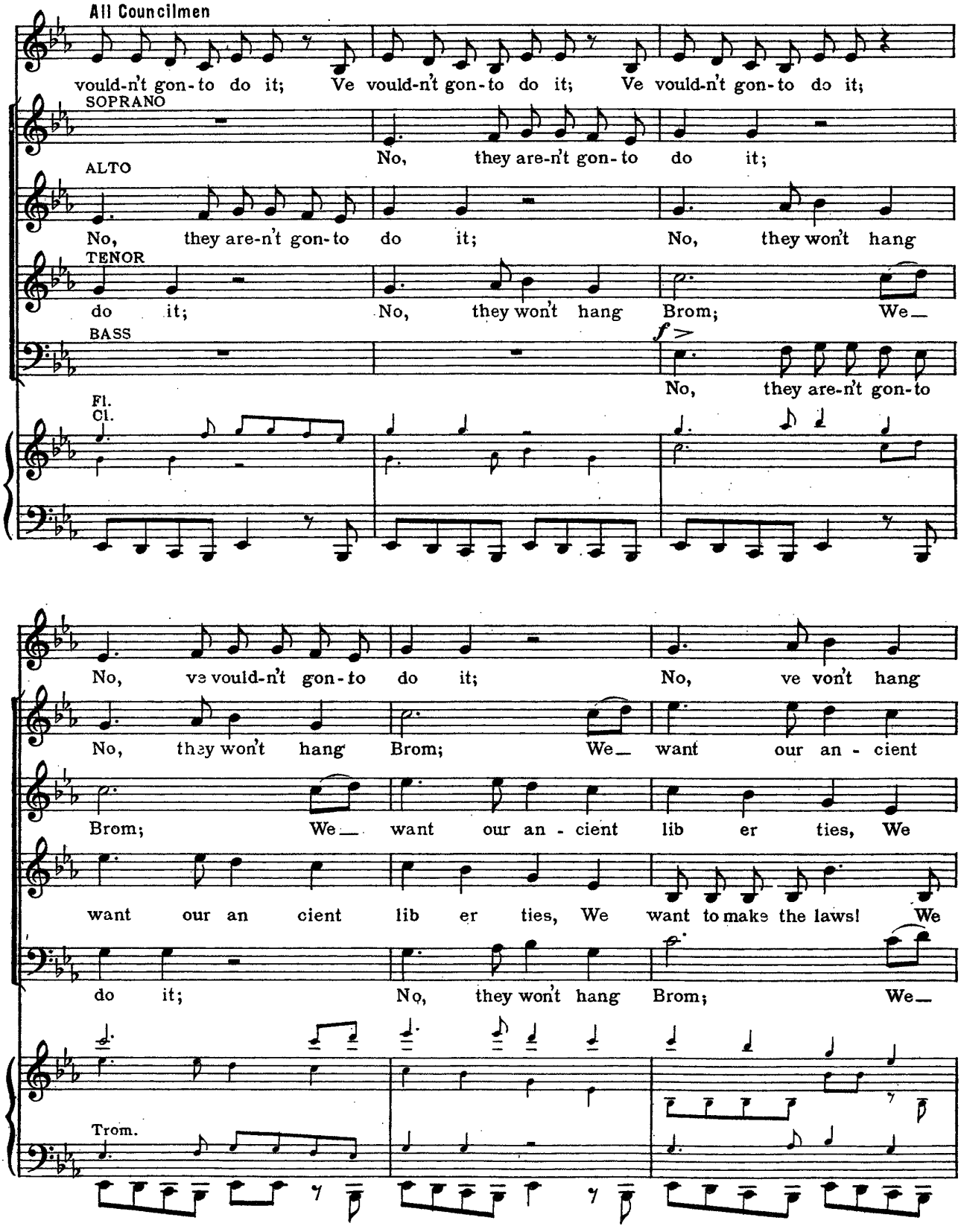
Nº 29. No, Ve Vouldn't Gonto Do It

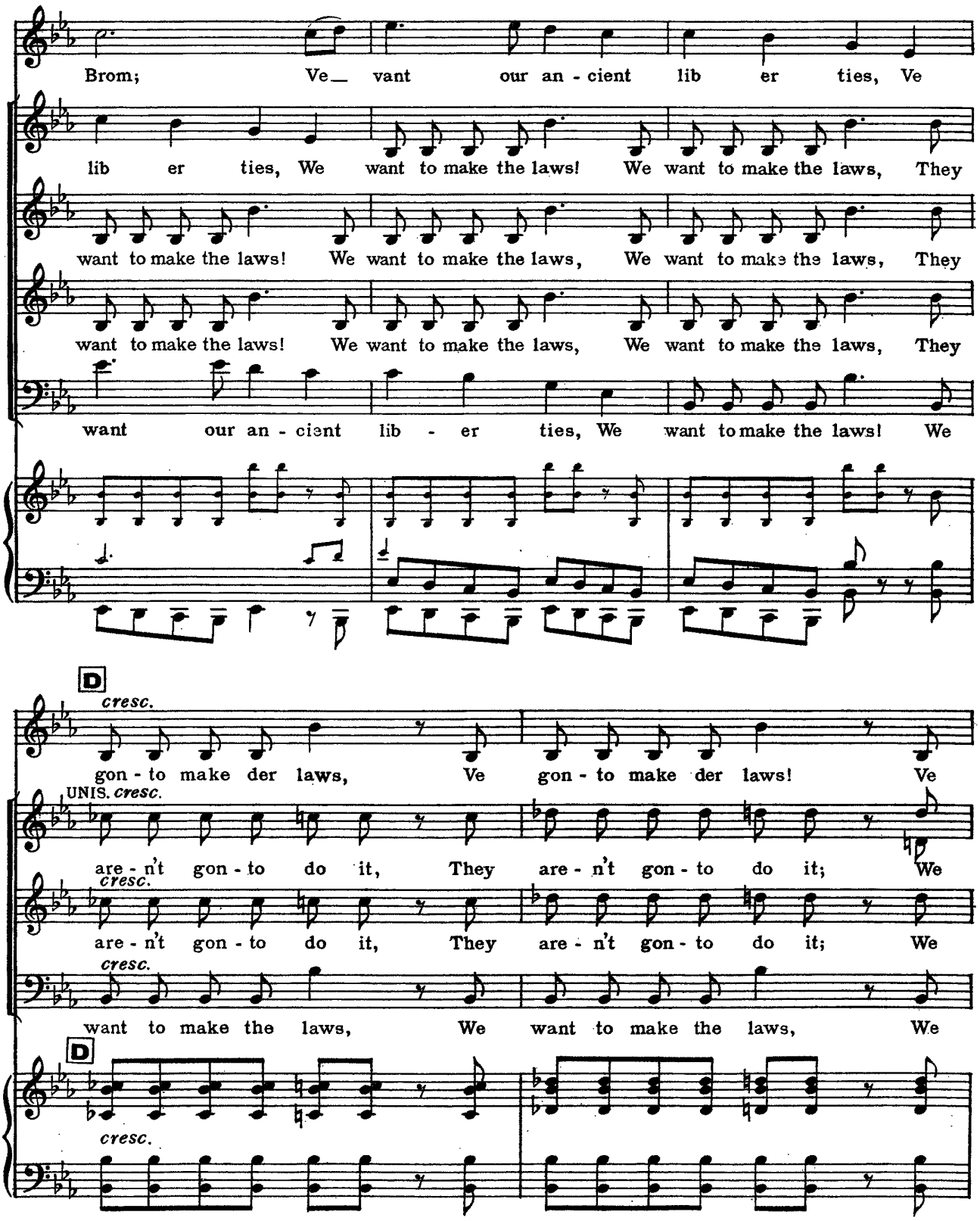
cue: **Stuyvesant:** Will you let him outwit you again?

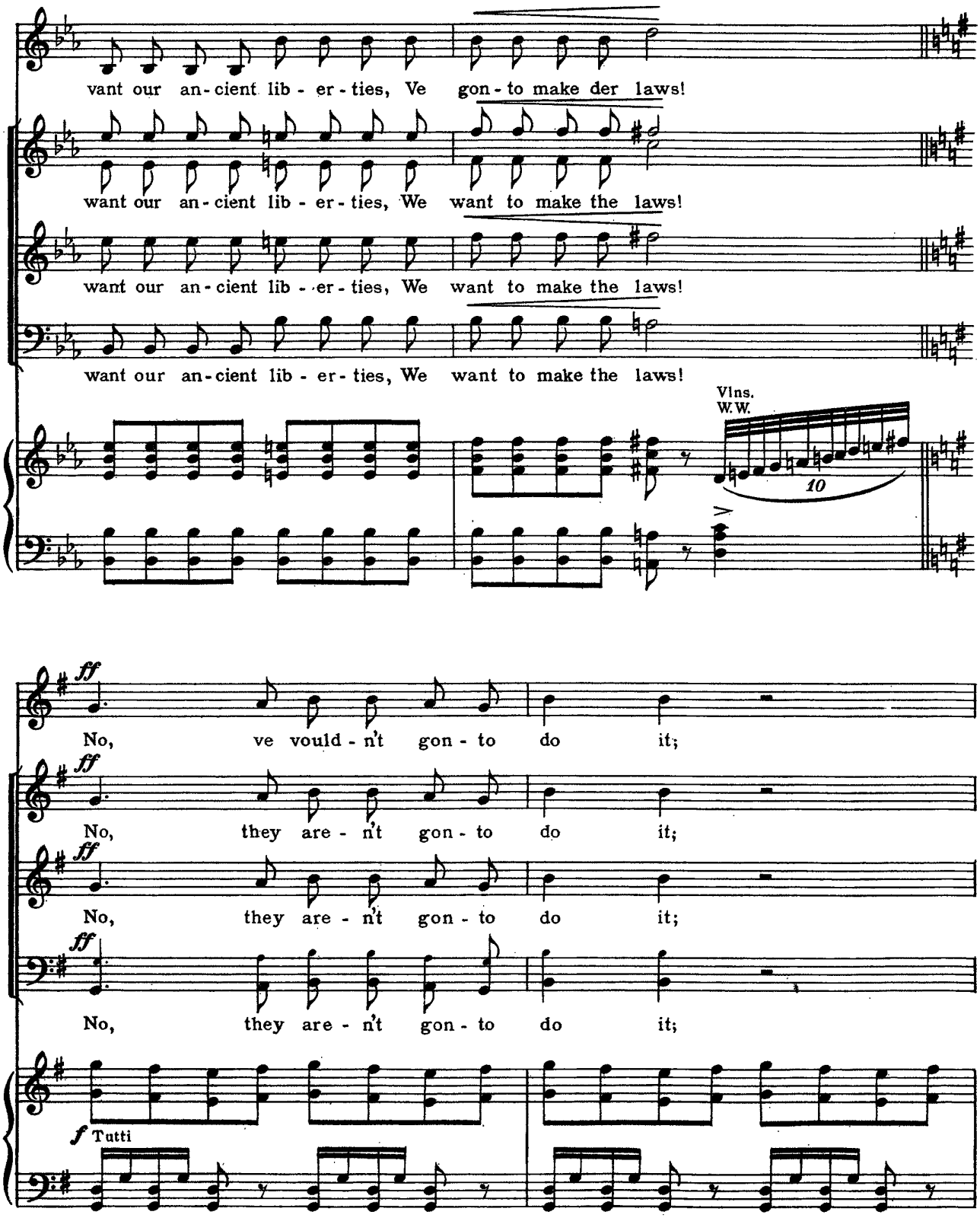


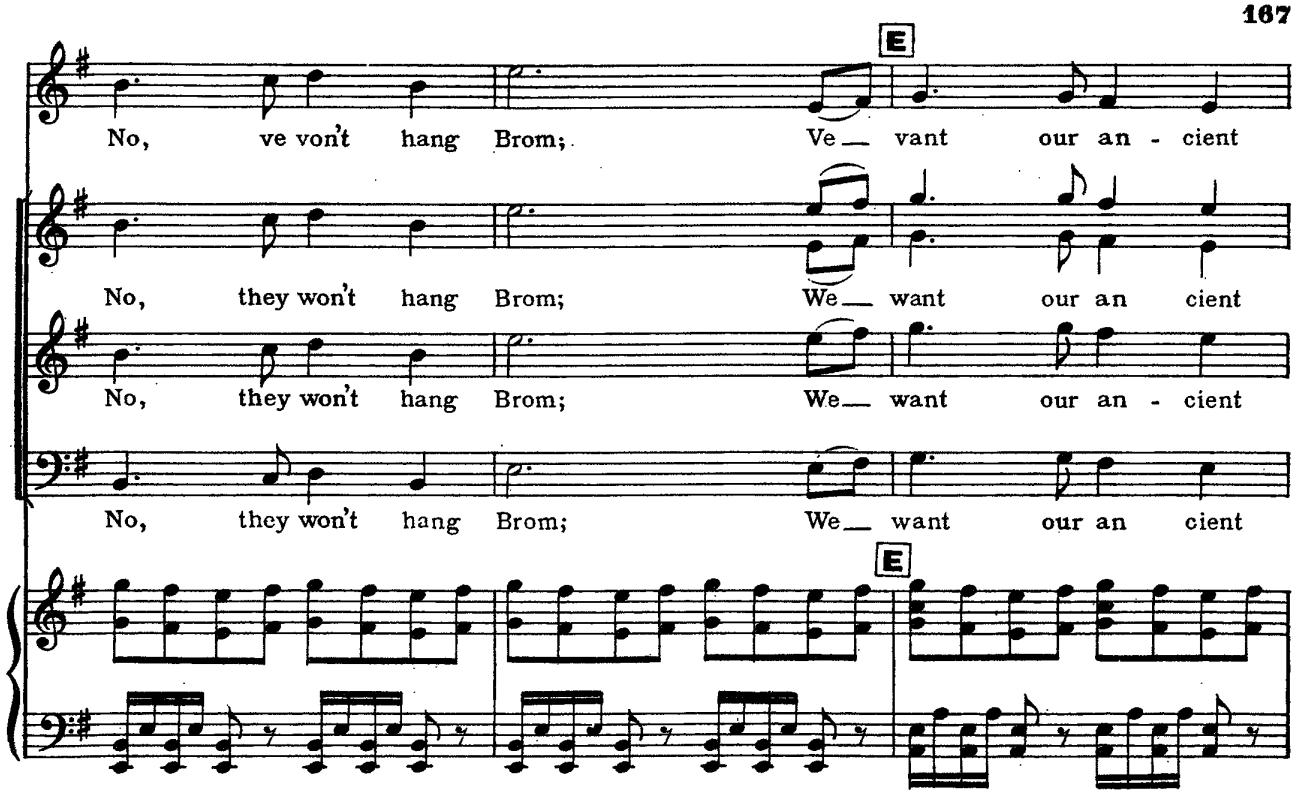

B
1st Councilman
laws! Ve vould-n't gon-to do it; Ve von't hang Brom; Ve
p 2nd & 3rd Councilmen
No, ve vould-n't gon-to do it; No, ve von't hang
4th & 5th Councilmen
No, ve vould-n't gon-to
6th, 7th & 8th Councilmen
B
Ten.Sax.
mf
2nd Cl.
Ten.Sax.
vant our an-cient lib-er-ties, Ve gon-to make der laws! Ve vould-n't gon-to do it; Ve
Brom; Ve_ vant our an - cient lib er ties; Ve
do it, No, ve von't hang Brom; Ve_
No, ve vould-n't gon-to do it;
2nd Cl.
1st Cl. Vlns.
Ten.Sax.

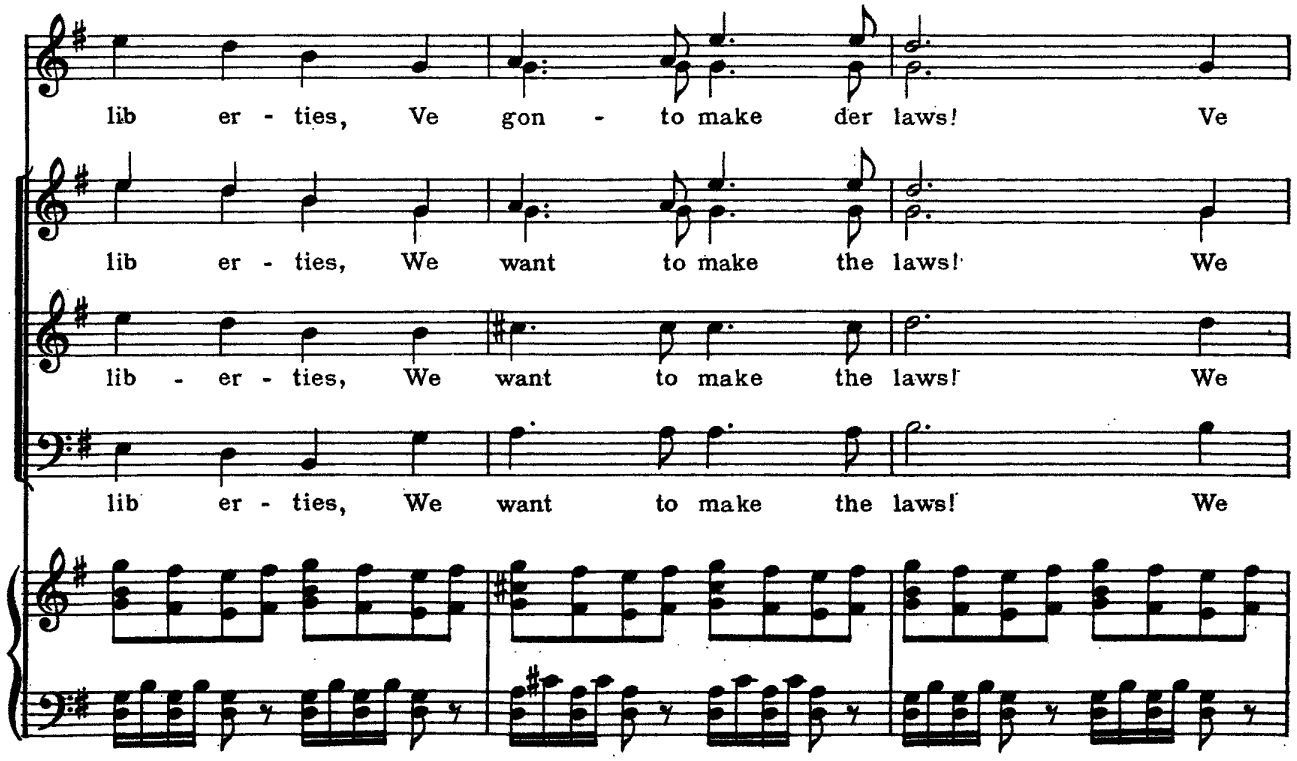

von't hang Brom; Ve vant our an-cient lib - er-ties, Ve gon - to make der laws! Ve
gon to make der laws! Ve vould-n't gon - to do it; Ve
vant our an - cient lib er ties; Ve gon to make der
No, ve von't hang Brom; Ve vant our an - cient
C
vould-n't gon - to do it; Ve vould-n't gon - to do it; Ve vould-n't gon - to do it; Ve
vould-n't gon - to do it; Ve vould-n't gon - to do it; Ve vould-n't gon - to do it; Ve
laws! Ve vould-n't gon - to do it; Ve vould-n't gon - to do it; Ve
lib - er ties, Ve gon to make der laws! Ve
Chorus
A.
T.
f
No, they are-n't gon-to
C
Piano
Trpt.

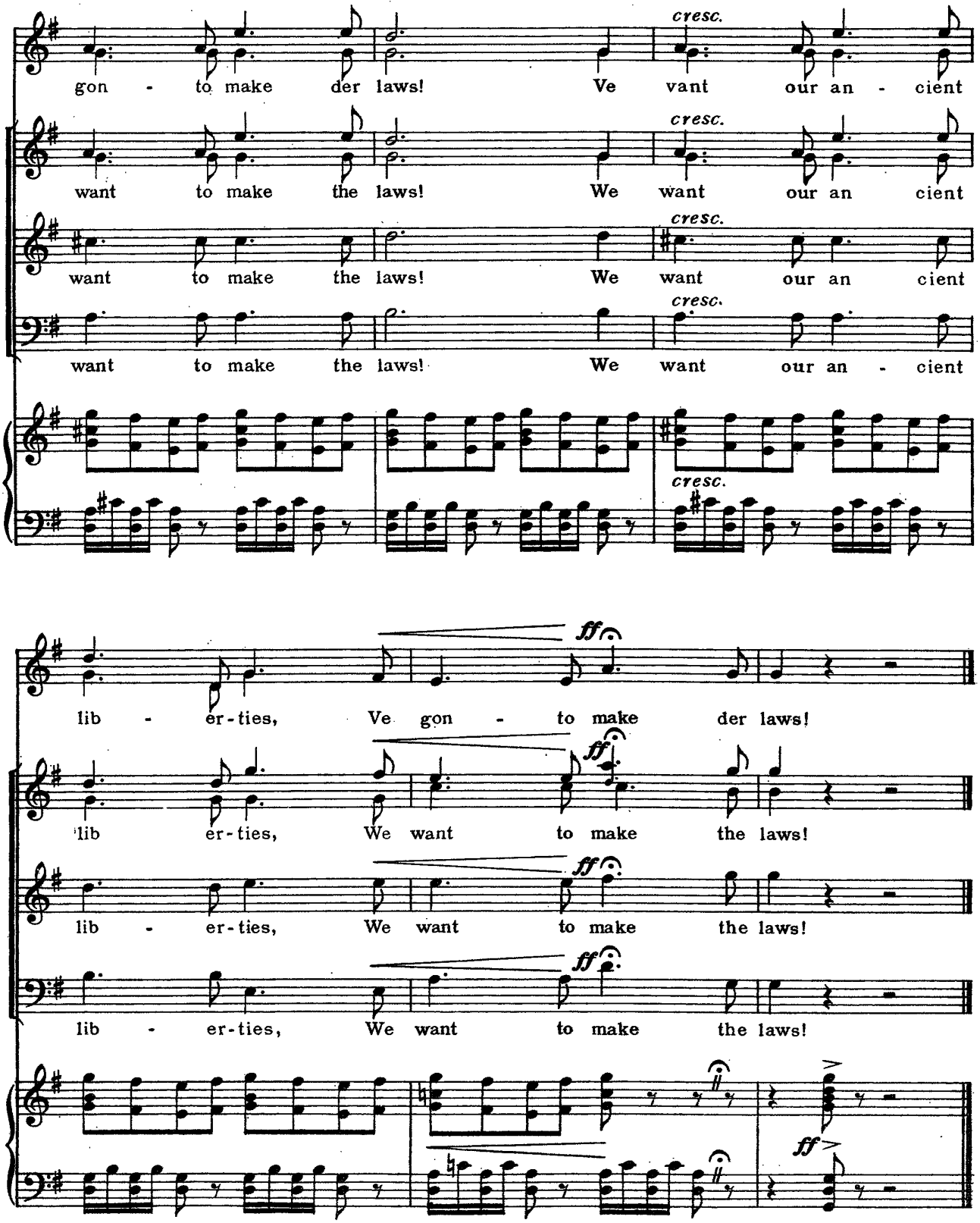

All Councilmen
vould-n't gon-to do it; Ve vould-n't gon-to do it; Ve vould-n't gon-to do it;
SOPRANO
No, they are-n't gon-to do it;
ALTO
No, they are-n't gon-to do it; No, they won't hang
TENOR
do it; No, they won't hang Brom; We_
BASS
f
No, they are-n't gon-to
Fl.
Cl.
No, ve vould-n't gon-to do it; No, ve von't hang
No, they won't hang Brom; We_ want our an - cient
Brom; We_ want our an - cient lib er ties, We
want our an cient lib er ties, We want to make the laws! We
do it; No, they won't hang Brom; We_
Trom.


Brom; Ve_ vant our an - cient lib er ties, Ve
lib er ties, We want to make the laws! We want to make the laws, They
want to make the laws! We want to make the laws, We want to make the laws, They
want to make the laws! We want to make the laws, We want to make the laws, They
want our an - cient lib - er ties, We want to make the laws! We
D
cresc.
gon - to make der laws, Ve gon - to make der laws! Ve
S
A
UNIS. cresc.
are - n't gon - to do it, They are - n't gon - to do it; We
T
cresc.
are - n't gon - to do it, They are - n't gon - to do it; We
B
cresc.
want to make the laws, We want to make the laws, We
D
cresc.


vant our an-cient lib-er-ties, Ve gon-to make der laws!
want our an-cient lib-er-ties, We want to make the laws!
want our an-cient lib-er-ties, We want to make the laws!
want our an-cient lib-er-ties, We want to make the laws!
Vlns.
W.W.
10
ff
No, ve vould-n't gon-to do it;
ff
No, they are-n't gon-to do it;
ff
No, they are-n't gon-to do it;
ff
No, they are-n't gon-to do it;
f Tutti


E
No, ve von't hang Brom; Ve vant our an - cient
No, they won't hang Brom; We want our an cient
No, they won't hang Brom; We want our an - cient
No, they won't hang Brom; We want our an cient
E

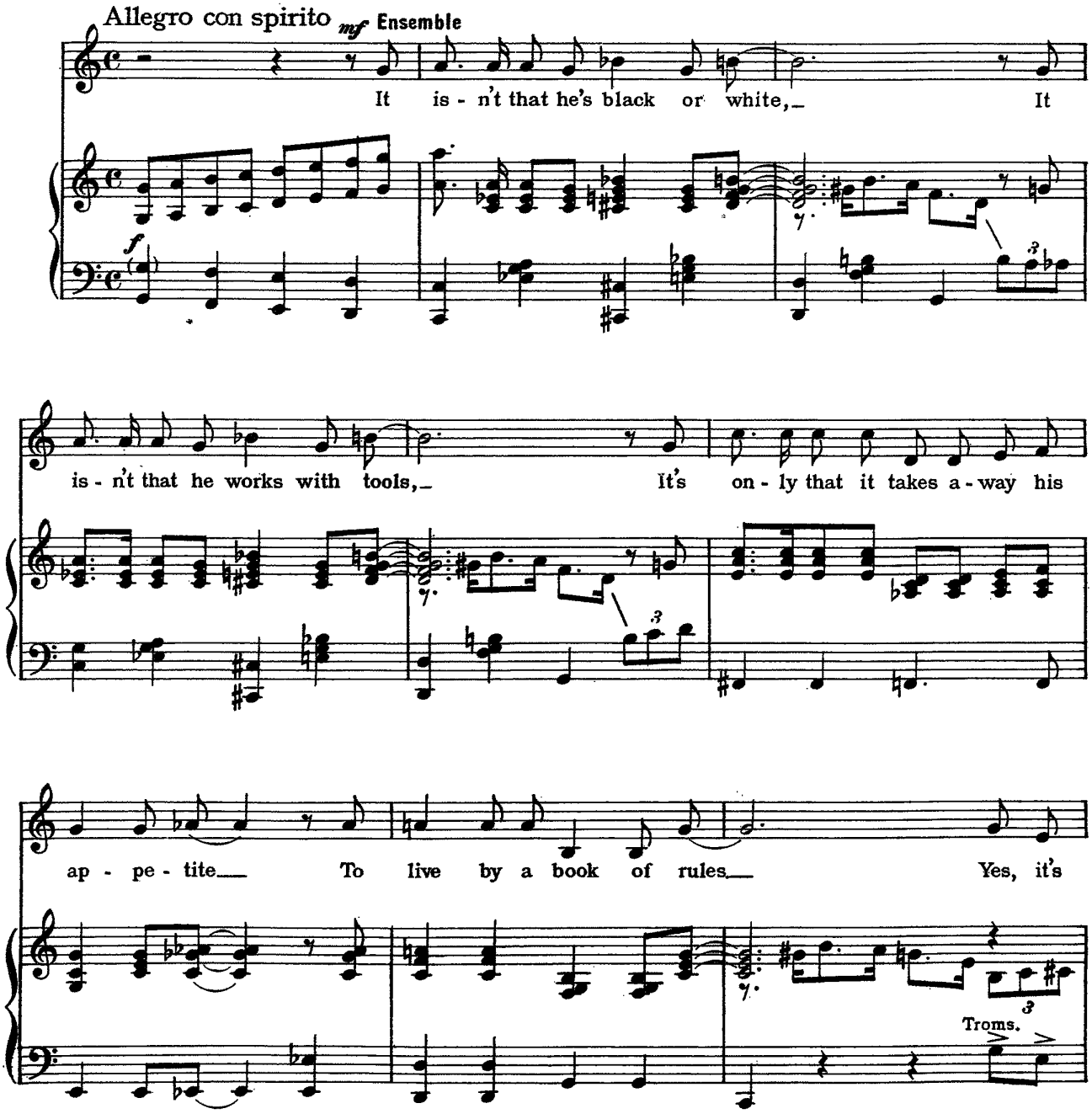

lib er - ties, Ve gon - to make der laws! Ve
lib er - ties, We want to make the laws! We
lib - er - ties, We want to make the laws! We
lib er - ties, We want to make the laws! We


gon - to make der laws! Ve vant our an - cient
want to make the laws! We want our an cient
want to make the laws! We want our an cient
want to make the laws! We want our an - cient
cresc.
lib - er-ties, Ve gon - to make der laws!
lib er-ties, We want to make the laws!
lib - er-ties, We want to make the laws!
lib - er-ties, We want to make the laws!
ff

Finale

No 30 How Can You Tell An American? (Reprise)

cue: **Stuyv:** Maybe I could qualify. I was never able to take orders!
Irving: That's how you tell an American!



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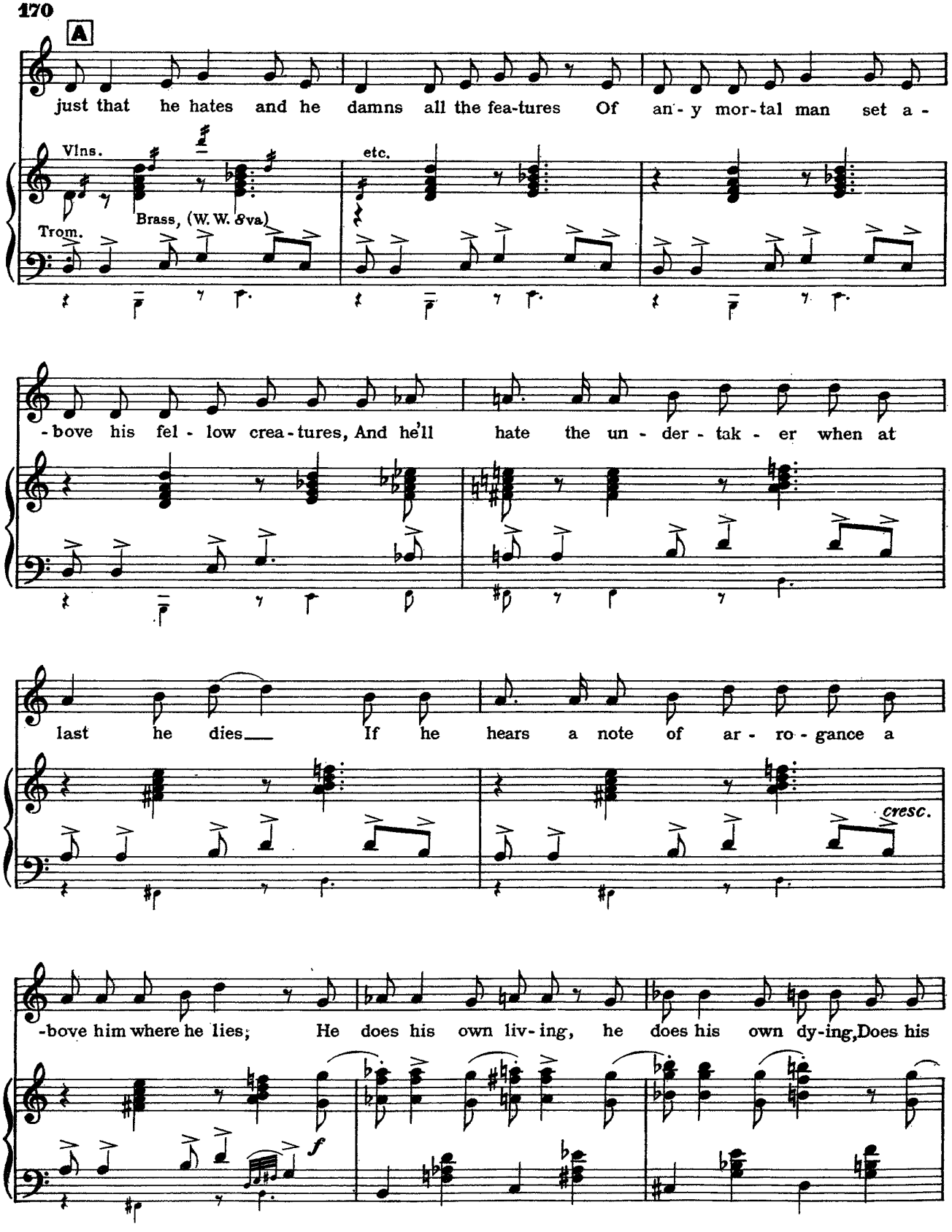
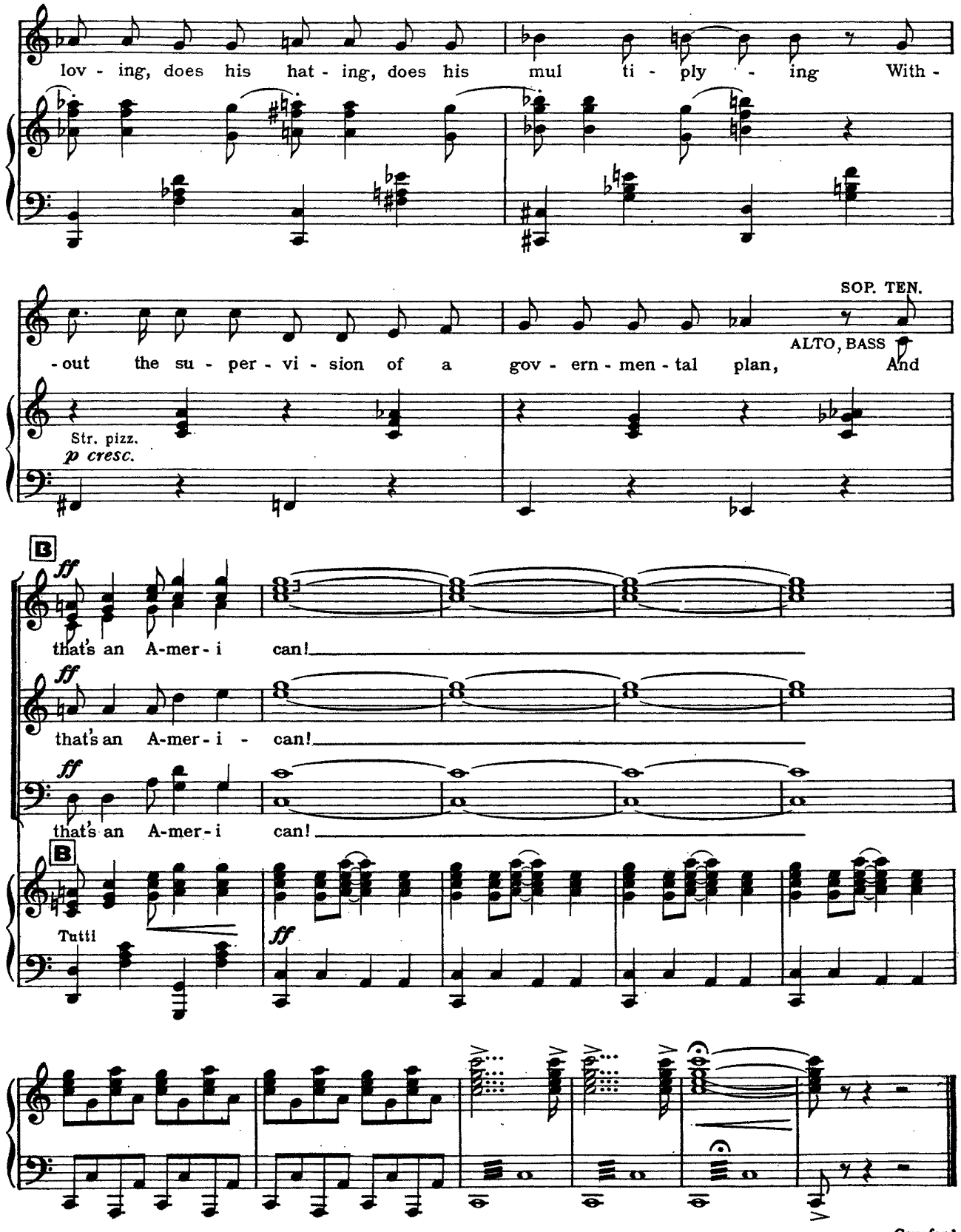

A
just that he hates and he damns all the fea-tures Of an-y mor-tal man set a-
Vlns.
etc.
Brass, (W. W. 8va)
Trom.
-bove his fel-low crea-tures, And he'll hate the un-der-tak-er when at
last he dies If he hears a note of ar-ro-gance a
cresc.
-bove him where he lies; He does his own liv-ing, he does his own dy-ing, Does his
f


lov - ing, does his hat - ing, does his mul ti - ply - ing With -
SOP. TEN.
ALTO, BASS
- out the su - per - vi - sion of a gov - ern - men - tal plan, And
Str. pizz.
p cresc.
B
ff
that's an A-mer - i can!
that's an A-mer - i - can!
that's an A-mer - i can!
B
Tutti
ff