

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

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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

ANTHONY CORLEAR

TIENHOVEN

VANDERBILT

ROOSEVELT

De PEYSTER

De VRIES

VAN RENSSELAER

VAN CORTLANDT, Jr.

TINA TIENHOVEN

BROM BROECK

TENPIN

SCHERMERHORN

PIETER STUYVESANT

GENERAL POFFENBURGH

MISTRESS SCHERMERHORN

RAY MIDDLETON

HARRY MEEHAN

MARK SMITH

FRANCIS PIERLOT

GEORGE WATTS

CHARLES ARNT

JOHN E. YOUNG

JAMES PHILLIPS

RICHARD COWDERY

JEANNE MADDEN

RICHARD KOLLMAR

CLARENCE NORDSTROM

HOWARD FREEMAN

WALTER HUSTON

DONALD BLACK

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.

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KNICKERBOCKER HOLIDAY

Lyrics by
Maxwell Anderson

Music by
Kurt Weill

No 1. Introduction and Washington Irving Song

Allegro con fuoco

Piano

W.W. Strings

Timp. roll

Brass

Fl., Clar.

cresc.

W.W. Str. *ff*

Brass

Clar. Vin. II

The musical score is written in 2/4 time and consists of five systems of music. The first system is for the piano, with a treble and bass clef. The piano part includes a 'Timp. roll' and 'W.W. Strings'. The second system continues the piano part with a 'cresc.' marking. The third system continues the piano part with a 'ff' marking. The fourth system continues the piano part with a 'ff' marking. The fifth system is for the orchestra, with a treble clef and includes parts for 'Brass', 'Clar. Vin. II', and 'W.W. Str.'. The score includes various musical notations such as notes, rests, and dynamic markings.

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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

ff *f* Cello

espr. (ad lib.)

Picc. Clar.

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. 6 I'll no more of it! 6 I've filled my last gossip column, 6

Brass

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 3 Clar. Cello

W.W. Str. ff Brass Piano

D Valse lente

Trpt. Vlns. Yet when I throw out a

W.W. p Clars. Str. (pizz.)

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-nee-r 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.
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!"

W.W.
(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)

3

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!

Vins. Sax. mf W.W. Cello etc. pp

(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)

-fla - tion came, When the island call'd Manhattan brought a sum em-bar-ras-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 -

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. Vlns.
p Brass low W.W.
Timp. Cello Bass (tremolo)

attaca 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-

Allegro non troppo

p

CL.
Ten. Sax.
Bss. Cl.

Cello
Bss.
Piano

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

Fl.

(Sva)
add Vlns (tremolo)

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. Solo

Trp. Solo (muted)

f

p

Trp. II

Chorus of Dutch Maidens **Unis.**

Click-et-y clack, click-et-y clack, swish,

Trps.
Str.

Ob.
Cl.

Slip-pet-y slap, slip-pet-y slap, slosh, **SOP.**
Swing the mop and **ALTO**

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.)

-geth-er For there may be com-ing a long an-y

B

Vins.

W.W.

Bss.Cl.

Bss.(pizz.)

mf

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,

Vins.,Fl.

So it's just as well; It may make him

Ob.

Detailed description: This system contains the first two measures of the vocal line. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "So it's just as well; It may make him". The piano accompaniment consists of a grand staff with treble and bass clefs. An Oboe part (Ob.) is written in the upper staff of the piano part, starting in the second measure. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

bold-er to glance o ver your shoul-der, You nev-er can tell—

Vins, Fl. Str.

f (W.W. Sva)

Detailed description: This system contains the next two measures of the vocal line. The lyrics are "bold-er to glance o ver your shoul-der, You nev-er can tell—". The piano accompaniment continues with the grand staff. A Violin and Flute part (Vins, Fl.) is introduced in the second measure, playing a melodic line. A string part (Str.) is also present, with a dynamic marking of *f* and a tempo/style marking of (W.W. Sva). The piano part continues with its accompaniment.

So it's just as well, You nev-er can tell, You nev-er can

Unis.

Detailed description: This system contains the next two measures of the vocal line. The lyrics are "So it's just as well, You nev-er can tell, You nev-er can". The piano accompaniment continues. A Unison string part (Unis.) is introduced in the second measure, playing a melodic line. The piano part continues with its accompaniment.

tell, You nev-er can tell.

C

Picc.

p Trp.

Cello, Bss.

Detailed description: This system contains the final two measures of the vocal line. The lyrics are "tell, You nev-er can tell.". A section marker **C** is placed above the vocal line. The piano accompaniment continues. A Piccolo part (Picc.) is introduced in the second measure, playing a melodic line. A Trumpet part (Trp.) is also present, with a dynamic marking of *p*. A Cello and Double Bass part (Cello, Bss.) is also present, playing a steady accompaniment. The piano part continues with its accompaniment.

Piano introduction for the first system, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music consists of rhythmic patterns in both hands.

Click-et - y clack, click-et - y clack, swish, Slip-pet - y slap,

Vins.
Cls.
p (pizz.)

The first system of the score includes vocal lines and piano accompaniment. The piano part features violin and cello parts with a *pizzicato* instruction.

slip-pet-y slap, slosh, Set the sand-ing stone a - wash,

Vins.
(arco)

The second system continues the vocal and piano accompaniment. The piano part features violin and cello parts with an *arco* instruction.

Soap and brush and make a wish, Click-et - y swish, clip, clap,

Fl.
Ob.
Bells
Trp.
Trom.

The third system concludes the vocal and piano accompaniment. The piano part features woodwind and brass parts, including flute, oboe, bells, trumpet, and trombone.

Slip-pet-y slish, slip,slap, And ev-er look o-ver your shoul-der to-

Vins.

- geth-er, For the king-doms un-der the sun Hold the

Ob. *mf*

Vins. Cls. Cello *lh.*

D

un a void-a-ble one, And in time he'll dis-

Vins. 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—

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It features several triplet markings over groups of three eighth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Spoken **E** *Unis.* (Oh, misery.) You nev-er can tell, You nev-er can tell,

(W.W. 8va)

p Str.

The second system begins with a spoken section marked 'Spoken' and a box containing the letter 'E'. The vocal line is in unison ('Unis.') and contains the lyrics '(Oh, misery.) You nev-er can tell, You nev-er can tell,'. There are triplet markings over the final notes of each phrase. Below the vocal line, '(W.W. 8va)' indicates an octave transposition. The piano accompaniment is marked 'p' (piano) and 'Str.' (strings), with a steady eighth-note bass line and chords in the right hand.

You nev-er can tell, You nev-er can tell, You nev-er can tell, You nev-er can

The third system continues the vocal and piano parts from the previous system. The vocal line repeats the phrase 'You nev-er can tell, You nev-er can tell, You nev-er can tell, You nev-er can' with triplet markings. The piano accompaniment remains consistent with the previous system.

tell, You nev-er can tell, You nev-er can tell, You nev-er can tell.

f Str.

The fourth system concludes the piece. The vocal line finishes with 'tell, You nev-er can tell, You nev-er can tell, You nev-er can tell.' The piano accompaniment is marked 'f' (forte) and 'Str.' (strings), featuring a steady eighth-note bass line and chords in the right hand.

No. 3. Entrance of the Council

Moderato
Trp. *f*

Clas., Str. *f*

Irving

Tutti (Fl. tacet) *p* (pizz.)

Be - hold the bulg - ing coun - cil of the

cit - y, These grave and sol - emn el - ders, Cho - sen, like all

cit - y coun - cils, For their weight and den - si - ty, The in -

-cred-i-ble dil-a-to-ri-ness of their de-lib-er-a-tions, The im-

The first system of the musical score features a vocal line with three triplet markings over the words "dil-a-to-ri-ness", "de-lib-er-a-tions", and "The im-". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

-pen-e-tra-ble in-tran-si-gence of their o-pin ions, But more es-

The second system continues the vocal line with three triplet markings over "o-pin ions" and "But more es-". The piano accompaniment remains consistent with the first system.

-pe-cial-ly for the in-or-di-nate breadth of their views and bot-toms, And for their in-

The third system features a vocal line with four triplet markings over "in-or-di-nate", "breadth of their", "views and bot-toms", and "And for their in-". The piano accompaniment includes a dynamic marking of *p* and a fermata over the final chord.

-tol-er-ance of an-y cor-rup-tion In which they have no share.

The fourth system features a vocal line with a triplet marking over "an-y cor-rup-tion" and "In which they have no share.". The piano accompaniment includes dynamic markings of *p* and *f*, and performance instructions: "(Str. pizz.)", "Timp. roll, Bar. Sax.", and "Trp.".

No 4. Hush, Hush

The Council: Hush.

Roosevelt: I would not be silent! I would want to know who done something!

Tienhoven: "Give.

(Van Cortland, Jr. gives more money to Roosevelt.)

Allegro non troppo

Roosevelt

Ven you first come to sess-ion For
(Ven you) first make in-quir-y Con-

Trps. *p* *Vla. Cello* *Str. (pizz.)* *W.W.* *l.h.* *Bss.*

mak-ing of der laws You liff on der sal - a - ry on - ly But you
-cern-ing of der laws You real-ly tru-ly want some in-for - ma - tion, You look

don't make no im-press-ion And you don't get no ap-prise And der guil - ders dey look so
pret - ty fi - er - y And you make a lit - tle pause And you wait for an ex - pla -

lon - e - 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

says, "Hush, hush," to you. Council TENORS
 say - ing "Hush, hush," to you. Hush, hush BASSES Hush,

Cl. Brass A

hush ush ush Hush, hush Hush, hush to you! Ve

Hush, hush Hush, hush to you! Ve

Str. W.W.

would - n't said it's ly - ing and ve would - n't said it's true, But ve

would - n't said it's ly - ing and ve would - 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.

Vins.

add Saxes.

add Brass

Fl.

Vins. Piano

Brass Saxes.

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

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

Allegro non troppo

But as you get to know him better You find that he's not ord -

Vlns.
Vla.
mf Saxs.
Trom. r.h.
Cello
Bss. (pizz.)

- inary at all— No, he has a definite peculiarity that gets him into insoluble difficulties in

spite of the best of intentions. Yes, that's the fellow. (*He indicates Brom.*)

rit.

Dialogue
cue: Brom. No, but things will have to get better soon— look at me! **A**

(**BROM.**) The bird flies East, The bird flies
(**TENPIN.**) (Up one) street, And down one

Solo Vln. (Fl.)
Bss. Cl. (Trom.)
p'a tempo.
Str. (pizz.)

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West, street, But he pays no rent - al where he builds his nest,
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. When your shoes need sol - ing,
near - ly ev - 'ry - thing's hap - pened to me!

B

Saxs. Vins. 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) Saxes

p Brass

— 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

Saxes (Str. 8va) Fl.

has-been, Then there's no-where to go but up!

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics "has-been, Then there's no-where to go but up!". The piano accompaniment features a steady bass line and chords in the right hand. A fermata is placed over the final note of the piano accompaniment, with a "(b)" below it.

D

To the man who has a-plen-ty an-y change is for the worse, So he

Fl.
Trp.

(Vlns. 8va) Brass (sust.)

The second system begins with a section marker "D" in a box. The vocal line continues with the lyrics "To the man who has a-plen-ty an-y change is for the worse, So he". The piano accompaniment includes markings for "Fl. Trp.", "(Vlns. 8va)", and "Brass (sust.)". The piano part features triplet rhythms in the bass line.

plays a los-ing hand a-against the u ni-verse, But in win-try weath-er,

Saxs. Str. Fl.

The third system continues the vocal line with the lyrics "plays a los-ing hand a-against the u ni-verse, But in win-try weath-er,". The piano accompaniment includes markings for "Saxs. Str." and "Fl.". The piano part features triplet rhythms and dynamic markings like "p".

when the leaves turn brown, And you think of put-ting poi-son in your

The fourth system concludes the vocal line with the lyrics "when the leaves turn brown, And you think of put-ting poi-son in your". The piano accompaniment continues with chords and a steady bass line.

E

cup, When you're on rock bot-tom, and you can't go down,

p Brass.Str.

Fl.

Strs. Saxes.

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.

up! Tenpin.

Up one

f Str.W.W.

f Trom.

up!

f Tutti

SOPRANO & ALTO

TENOR

BASS

When your shoes need sol-ing, and you're standing

When your shoes need sol-ing, and you're standing

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 -

-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 - terweath - er and the leaves turn brown, And you think of put - ting
win - terweath - er and the leaves turn brown, And you think of put - ting
win - terweath - 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,

The first system of the musical score consists of four staves. The top three staves are vocal lines in treble and bass clefs, with lyrics: "down, Can't go her way, Can't go his way,". The bottom staff is a grand staff for piano accompaniment, showing chords and a bass line.

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

The second system of the musical score consists of four staves. The top three staves are vocal lines in treble and bass clefs, with lyrics: "Can't go that way, Can't go this way, Then there's". The bottom staff is a grand staff for piano accompaniment, showing chords and a bass line.

no way to go but up!

no way to go but up!

no way to go but up!

The third system of the musical score consists of four staves. The top three staves are vocal lines in treble and bass clefs, with lyrics: "no way to go but up!". The bottom staff is a grand staff for piano accompaniment, showing chords and a bass line. The system concludes with a double bar line.

No. 6. It Never Was Anywhere You

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

Allegro moderato con espressione

Str., W.W., Trp. I
p

Trps. (muted)
Cls. Trom. I (muted)
Piano, Bass

A Brom:
I've been hunt-ing through woods, I've been fish-ing o-ver
Str., Trp. I Fl. Saxs.

wa-ter, — For one cer-tain girl
Saxs.

— Who's a cer-tain fa-ther's daugh-ter; I've been fol-low-ing trails,

Str. Saxes. 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

Str. Saxes. Brass, Fl. (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

Saxs.

Fl. Vins.

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

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. I

Bass

Tina

I've been run-ning through rains And the winds that fol-low

Fl.

Vins.

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.

And a cer-tain pair of hands. Oh, I tried a kiss

F

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.

pair _____ But it nev-er was you _____ It

Str. low W.W.

Brom and Tina

nev-er was an-y-where you! An oc-ca sion-al sun-set re-

Cls., Str.

Ten. Sax.
Trom.

Trom. II
Bss.

-mind ed me, Or a flow'r grow-ing high on a tu lip tree, Or

Fl. Trp.

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.

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

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

Irving.

How can you tell an A-mer-i-can? Has he an-y dis-tin-guish-ing

Fl. Cls. (Str.)

Ten. Sax. *sf* *mp*

Cello, Bss. (pizz.)

Detailed description: This system contains the first two lines of music. The top line is the vocal melody for Irving, starting with a treble clef and a common time signature. The lyrics are 'How can you tell an A-mer-i-can? Has he an-y dis-tin-guish-ing'. The second line is for Flute and Clarinet (Fl. Cls.) and Strings (Str.), with a treble clef. The third line is for Tenor Saxophone (Ten. Sax.), with a bass clef and dynamic markings *sf* and *mp*. The bottom line is for Cello and Bass (Cello, Bss.) in a pizzicato (pizz.) style, with a bass clef. There are triplets in the vocal line and the Fl. Cls. part.

fla - vour? Could you spot him on an el - e - phant in Turk - e - stan Or

Brass, Str.

Detailed description: This system contains the second two lines of music. The top line is the vocal melody for Irving, with lyrics 'fla - vour? Could you spot him on an el - e - phant in Turk - e - stan Or'. The second line is for Brass and Strings (Brass, Str.), with a treble clef. The bottom line is the Tenor Saxophone part, with a bass clef. The music continues with various rhythmic patterns and dynamics.

float-ing on a raft fif - ty miles at sea As you'd know a sin-gle leaf from the

Fl. Cls.

Detailed description: This system contains the final two lines of music. The top line is the vocal melody for Irving, with lyrics 'float-ing on a raft fif - ty miles at sea As you'd know a sin-gle leaf from the'. The second line is for Flute and Clarinet (Fl. Cls.), with a treble clef. The bottom line is the Tenor Saxophone part, with a bass clef. The system concludes with a final cadence.

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40892

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in grand staff notation (treble and bass clefs). The music is in a 4/4 time signature. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords in the right hand.

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.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single treble clef. The piano accompaniment is written in grand staff notation. The music is in a 4/4 time signature. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords in the right hand. The dynamic marking 'mf' is present.

Irving

tell him what to do; And he in - sists on eat - ing, he in - sists on drink - ing, He in -

Brass, Str.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single treble clef. The piano accompaniment is written in grand staff notation. The music is in a 4/4 time signature. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords in the right hand. The dynamic marking 'mf' is present. The instruction 'Brass, Str.' is written below the piano part.

-sists on read - ing, he in - sists on think - ing, Free of gov - ern - men - tal snoop - ing or a

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single treble clef. The piano accompaniment is written in grand staff notation. The music is in a 4/4 time signature. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords in the right hand. The dynamic marking 'mf' is present.

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

Saxs.

Fl. 3

l.h.

Brass

Vins. Vla.

is - n't that he's gay or grim, — It's on - ly that au - thor - i - ty re -

Saxs.

Vins. 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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "just that he hates both the guts and the fac-es Of the peo-ple who can or-der him and". The piano accompaniment features a bass line with a steady eighth-note rhythm and a treble line with chords and some melodic movement.

Brom Irving
put him through his pac-es, The as - ses-sor with his tax-es or the col-nel at re-view Or

Brass
Str.

The second system continues the vocal line and piano accompaniment. The vocal line is labeled with "Brom" and "Irving" above it. The lyrics are: "put him through his pac-es, The as - ses-sor with his tax-es or the col-nel at re-view Or". The piano accompaniment includes labels for "Brass" and "Str." (strings) above the treble staff.

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.
Saxs.
Piano

The third system continues the vocal line and piano accompaniment. The vocal line is labeled with "Brom" above it. The lyrics are: "an - y fool of - fi-cial who can tell him what to do, And he won't go to heav-en and he". The piano accompaniment includes labels for "Vls. Fl." (Violins and Flutes), "Saxs." (Saxophones), and "Piano" below the bass staff.

Irving Brom
won't go to hell, And he will not buy_ and he will not sell_ Ac -

The fourth system concludes the vocal line and piano accompaniment. The vocal line is labeled with "Irving" and "Brom" above it. The lyrics are: "won't go to hell, And he will not buy_ and he will not sell_ Ac -". The piano accompaniment continues with chords and a bass line.

-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. Saxes.

f Brass, Str.

cas es? Is there an-y one vir-tue or par

When it comes right down to cas es? Is there

- 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

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef, featuring chords and a melodic line with a trill marked with a '7'.

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

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef, featuring chords and a melodic line with a trill marked with a '7'.

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

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef, featuring chords and a melodic line with a trill marked with a '7' and a 'cresc.' marking.

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

Trams

9

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. Sva

-bove his fel-lowcrea-tures,

-bove his fel-lowcrea-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.

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!

Tranquillo

Brom: I don't dare, Tina, I must bear myself like a man.

Cl. II
p espr.
Fl.
Trom II Trom. I
Ob.
Cl. III

However, I must leave my sharpening utensils and equipment to Tenpin —

and I leave my flute to Tina Tienhoven, as a token of my undying affection.

Tina: Oh, if it were only undying.

Fl.
Str.
Alto Sax. I
p

A **Moderato, ma poco agitato**

Tina
Oh, love, will you keep me in mind. When they've

Saxs
pp Piano
Cello, Bass (pizz.)

tak - en your life a way, When your voice goes

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back to the wind, _____ And the light - goes out of your

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with the lyrics "back to the wind," followed by a long horizontal line, and then "And the light - goes out of your". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

B

day? _____ My love will cling to you, _____ My heart will

The second system is marked with a box containing the letter 'B'. It continues the vocal line with the lyrics "day?" followed by a horizontal line, then "My love will cling to you," followed by another horizontal line, and finally "My heart will". The piano accompaniment includes a section for "pp Brass" and "Via. col Cello".

sing to you, _____ Till the hair on my head is thinned _____

The third system continues the vocal line with the lyrics "sing to you," followed by a horizontal line, then "Till the hair on my head is thinned" followed by another horizontal line. The piano accompaniment includes a section for "Brass, Alto Sax." and "Cello Bass".

C

_____ And my lips are gray — But when you're but a

The fourth system is marked with a box containing the letter 'C'. It begins with a horizontal line, followed by the lyrics "And my lips are gray — But when you're but a". The piano accompaniment includes a section for "(Str. tremolo)" and "Ob. Cl. III Alto Sax. Timp.". The word "Bass" is written below the piano part.

mem o - ry, Will you, can you re - mem - ber me? Oh,

Brom.
Ob.
Trpts.

D

love, when my eyes are gone blind, And the

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.
Vln. II, Vla.
Cello

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

Tina G

Brom Oh, yes, he will keep me in mind

Oh, then when my eyes are gone blind

S. UNIS. 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., Sxns. *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,

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass) with a fifth part below. The piano accompaniment is written in grand staff notation. The lyrics are: "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,

The second system of the musical score continues with five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass) with a fifth part below. The piano accompaniment is written in grand staff notation. The lyrics are: "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

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

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

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

Cello, Vla.

Till the hair on my head is thinned And my

Till her figure is bent and thinned In a

Till her figure is bent and thinned in a

Till her figure is bent and thinned in a

Till her figure is bent and thinned in a

Brass

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,

The first system consists of five staves. The top two staves are vocal lines with lyrics. The next three staves are piano accompaniment for the vocal lines. The piano part features a melody in the right hand and a bass line in the left hand, with some chords and rests.

then, Shall I re - mem - ber thee! _____
 then, Shall I re - mem - ber thee! _____
 Piano

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with some chords and rests. The word "Piano" is written below the piano part.

No. 9. Stuyvesant's Entrance

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

[Corlear's trumpet sounds]

Corlear:
Governor Stuyvesant
is now entering the
city of New Amsterdam! . . .
etc. *Dialogue*

Chorus:
Hurrah
for Stuyvesant!

Alla marcia, molto pesante

Musical score for the first system. The top staff is for Trps. (Trumpets) and the bottom staff is for Trombones (Trom.). The tempo is *Alla marcia, molto pesante*. The key signature is one sharp (F#). The time signature is common time (C). The music begins with a *f* (forte) dynamic. A Military Drum part is indicated by a drumstick icon and a rhythmic pattern.

Musical score for the second system. The top staff is for Trps. and the bottom staff is for Trombones. The tempo is *Alla marcia, molto pesante*. The key signature is one sharp (F#). The time signature is common time (C). The music begins with a *p* (piano) dynamic, followed by a *p-ff* (pianissimo fortissimo) dynamic. A *Tutti* marking is present.

Musical score for the third system. The top staff is for Trps. and the bottom staff is for Trombones. The tempo is *Alla marcia, molto pesante*. The key signature is one sharp (F#). The time signature is common time (C). The music begins with a *p* (piano) dynamic, followed by a *p-ff* (pianissimo fortissimo) dynamic.

Musical score for the fourth system. The top staff is for Trps. and the bottom staff is for Trombones. The tempo is *Alla marcia, molto pesante*. The key signature is one sharp (F#). The time signature is common time (C). The music begins with a *p* (piano) dynamic, followed by a *p-ff* (pianissimo fortissimo) dynamic.

Musical score for the fifth system. The top staff is for Trps. and the bottom staff is for Trombones. The tempo is *Alla marcia, molto pesante*. The key signature is one sharp (F#). The time signature is common time (C). The music begins with a *p* (piano) dynamic, followed by a *p-ff* (pianissimo fortissimo) dynamic.

No. 10. One Touch of Alchemy

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

Allegro animato

Stuyvesant
p

One touch of alchem - y Trans-

Saxs
f **Tutti**
p **Brass**

-mutes our age to gold; Would you be

rich and free? Then do as you are told.

Drums

The musical score is written in common time (C) and consists of three systems. The first system shows the vocal line for Stuyvesant and the piano accompaniment. The piano part includes parts for Saxophone (Saxs) and Brass, both marked with a piano (*p*) dynamic. The piano accompaniment is marked *f* **Tutti**. The second system continues the vocal line and piano accompaniment. The third system concludes the vocal line and piano accompaniment, with a drum part indicated by a bracket and the word **Drums** below the piano staff. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

A

mf Unis

S
A
T
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*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!

No man shall want for food, Nor

No man shall want for food, Nor

No man shall want for food, Nor

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

The piano accompaniment includes a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). It features a complex rhythmic pattern with triplets and sixteenth notes.

Stuyvesant

The
 good, The re - gi - men - ted life!
 good, The re - gi - men - ted life!
 good, The re - gi - men - ted life!

The piano accompaniment continues with a treble clef and a bass clef, maintaining the key signature of one flat (Bb). It features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). It features a complex rhythmic pattern with triplets and sixteenth notes.

D
 hon - ey - moon of time I au - gur and pro - claim, The a - pex of our climb For
 Cts. (Str. tremolo)

p

Cello Bass

The piano accompaniment for this system is primarily for Cello and Bass, indicated by the 'Cello Bass' label. It features a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). It features a complex rhythmic pattern with tremolos and sustained notes.

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

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* 3 3 3

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!

Unis. **F**

S. A. All hail the po - lit - i - cal

T. All hail the po - lit - i - cal

B. All hail the po - lit - i - cal

Brass

hon - ey - moon, Sing the news to hoi pol -

hon - ey - moon, Sing the news to hoi pol -

hon - ey - moon, Sing the news to hoi pol -

G

-loi, Of each in - di - vid - u - al

-loi, Of each in - di - vid - u - al

-loi, Of each in - di - vid - u - al

man his boon In an age of strength through joy!

man his boon In an age of strength through joy!

man his boon In an age of strength through joy!

Tutti ff

No 11. Exit of Council

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

Sostenuto
Cl.

Bass Cl.
p

Trom.

rit.

No 12. The One Indispensable Man

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

Allegretto

Fl. Cl. I

p *grazioso*
Trps.
Cl. II

Bass Cl.
(Bar. Sax.)

STUYV: Huh huh huh, huh huh huh, huh huh huh! You're the
TIEN: (Huh huh) huh, huh huh huh, huh huh huh! I'm der

one in-dis-pen-sa-ble man! In ev-'ry gov-ern-ment What-ev-er
von in-dis-pen-sa-ble man! Der gov-ern-men-tal pock-et, No mat-ter

its in-tent There's one ob-scure of-fi-cial with a man-ner
how you stock it, Vill nev-er vin e-lec-tions if there's no von

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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
 calmand sun - ny! You're the one in - dis - pen - sa - ble man! *TIEN:* I'm der

Cls.
Str.

sf

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! And the one in - dis - pen - sa - ble

Str.
 W.W. Piano
 Bass

Tienhoven

TIEN: Huhhuh man! Yes, _____ al-

Str.(pizz.) W.W. Str.
Brass *mf*
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

No. 13. Young People Think About Love

cue: Tina: What a horrible idea!

Tempo di Valse, un poco tenuto

Fl. Brass. Str.

Piano

Timp.

Cello
Bass

Tina

What - ev - er are old peo - ple think - ing of

Str.

Bar. Sax.

When ar - rang - ing a mar - riage? They think a - bout

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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
Brom Yes, young peo - ple think a - bout love! God

Yes, young peo - ple think a - bout love!

huh!

Tina and Chorus of Girls *mf*

Str.

Saxs.

Bar. Sax.

Brass, Str.

A SOPRANO

ALTO knows what the old folks are think ing of When a

mf Str. *f* Brass *mf* Alto Saxes.

troth is plight ed, But they seem-ing ly think Of the

Vlns. Vln. Trom.

kitch en sink And what you will eat and what you will

UNIS. *p*

drink And how man - y lids on the kitch en stove, And the

Saxes.

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

Brom

Yes, young peo - ple think a - bout love!

Yes, young peo - ple think a - bout love!

huh!

Str. (arco)

Str.

B

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.* Vins. 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!

Male Chorus
TENOR *mf* God
BASS *mf* God

huh! 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. Vln. Vla. Fl. Trpts. Cls. 8va

Cello (pizz.) Bass

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. sva

Trpt. II. Trom. Trpt. I.

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,

Bass Solo

Tina *mf*
 Re -

SOP.
 ALTO
 TEN. Yes, young peo-ple think a - bout love!

Yes, young peo-ple think a - bout love!

huh!

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. (Vins.tremolo)

f think a - bout love! Ah, *Optional obligato*

f think a - bout love!

S. *f* UNIS.
God knows what the old folks are

A. *f* God knows what the old folks are

T. *f* God knows what the old folks are

B. *f* 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

This system contains a vocal line with a melodic line above it and a piano accompaniment. The vocal line has lyrics: "think ing of When a troth is plight ed". There are three vocal staves. The piano accompaniment is in the bottom two staves.

F

mf But they seem - ing - ly think of the kitch en sink And

Ah,

Ah,

Ah,

mf (Cello)

mf Trpta.

This system contains a vocal line with lyrics: "But they seem - ing - ly think of the kitch en sink And". There are three vocal staves, each with "Ah," below it. The piano accompaniment is in the bottom two staves, with "Trpta." and "(Cello)" markings.

Tina

what you will eat and what you will drink,

Brom

And how man - y

Ah,

Ah,

Ah,

Ah,

Ah,

Ah,

Bar. Sax. Cello

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, -

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 With nev - er a thought of the stars a - bove, *mf*

w.w. *mf* But

Bar.Sax.

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

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts have lyrics: "yes! Yes, yes! Yes, yes! Oh, yes! Oh,". The piano accompaniment includes a bass line and a right-hand line with chords and melodic fragments. There are dynamic markings like *ff* and accents (>) throughout.

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!

Huh, huh! Huh, huh!

The second system continues with the same vocal parts and piano accompaniment. The lyrics are: "yes! Yes, young peo - ple think a - bout love!". The piano accompaniment features a prominent bass line and chords. Dynamic markings include *ff* and accents (>).

No 14. September Song

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

Moderato assai **Stuyvesant**

When I was a young man court - ing the girls I
 played me a wait - ing game; If a maid re - fused me with toss - ing curls I
 let the old earth take a couple of whirls While I plied her with tears in place of pearls And as
 time came a - round she came my way, As time came a - round she came.

p Str. (pizz.)
 Trom. I
 Sax.
 Trom. II
 Cl.

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A

But it's a long, long while From May to De - cem ber —

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a quarter rest, followed by a series of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment starts with a piano (p) dynamic and includes a 'Str.' (string) marking. The bass line consists of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The right hand of the piano accompaniment features chords and moving lines.

And the days grow short — When you reach Sep - tem ber, —

The second system continues the vocal line with a quarter rest, followed by quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment continues with similar harmonic support, including a trill in the right hand.

And I have lost one tooth and I walk a lit - tle lame,

The third system features a vocal line starting with a quarter rest, followed by quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment provides harmonic accompaniment for the vocal line.

And I have-n't got time — for the wait - ing game,

The fourth system features a vocal line starting with a quarter rest, followed by quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment concludes the system with sustained chords in the right hand.

B

For the days turn to gold _____ as they grow few, _____

Brass Alto Sax.

_____ Sep - tem ber, _____ No - vem ber, _____

rit.
cresc.
mf rit.

_____ And these few gold en days I'd spend with you,

a tempo
Str. 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

Clara.

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.

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 precious few,

Vlns.
Vla.

Trom. Solo
r.h.

W.W.

Piano

Cello
Bass

Sep - tem - ber, No - vem - ber,

cresc. *rit.*

cresc. *rit.*

And these few precious days I'd spend with you,

a tempo

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.

Allegro pesante

W.W.
mf Str.

The first system of music shows a piano accompaniment. The right hand (treble clef) features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a steady accompaniment with quarter and eighth notes. The tempo is marked 'Allegro pesante' and the dynamics are 'mf' (mezzo-forte). The instrumentation includes woodwinds (W.W.) and strings (Str.).

W.W.
Str.
Br.

The second system continues the piano accompaniment. The right hand maintains the intricate rhythmic pattern. The left hand has some rests, indicated by a 'y' symbol. The instrumentation includes woodwinds (W.W.), strings (Str.), and brass (Br.).

(add W.W. Sva.....) (W.W.....)

f Br., Str.

The third system shows a change in dynamics to 'f' (forte). The right hand continues with the rhythmic pattern, and the left hand has some accents. The instrumentation includes woodwinds (W.W.), strings (Str.), and brass (Br.).

A Picc.
Tutti

The fourth system is marked with a box containing the letter 'A' and the dynamic 'Picc.' (pizzicato). The right hand has a more active melodic line. The left hand continues with the accompaniment. The instrumentation includes woodwinds (W.W.) and strings (Str.).

W.W., Trpt., Vlns.

ff

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features complex rhythmic patterns with many beamed notes and rests. The dynamic marking 'ff' is placed in the lower staff. There are several 'v' markings above notes in both staves, likely indicating vibrato or breath marks.

This system contains the third and fourth staves of music. The notation continues with similar rhythmic complexity and beaming. The 'v' markings are present throughout.

B

This system contains the fifth and sixth staves of music. A section marker 'B' is enclosed in a box above the first measure of the upper staff. The musical notation continues with complex rhythmic patterns.

This system contains the seventh and eighth staves of music. The notation continues with complex rhythmic patterns and beaming.

ff

This system contains the ninth and tenth staves of music. The dynamic marking 'ff' is placed in the lower staff. The music concludes with several measures of complex rhythmic patterns.

Finale – Act I

No 16 All Hail, The Political Honeymoon

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

Tempo Rubato

Tienhoven (weakly) **Stuyvesant**

p All hail, ——— the po - lit - i - cal hon - ey - moon — *(Spoken)* Sing, I say, sing like a man!

Stuyv. *f*

All hail, ——— the po - lit - i - cal hon - ey - moon! *(Silence)* Poffenburgh! *(Soldiers enter)* Now sing!

Andante maestoso **1st VOICE**

f All hail, ——— the po - lit - i - cal

f Br. Troms.
Ten. Sax.
Bass Cl. Str. (tremolo)

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 -

Sua bassa *loco*

- loi Of each in - di - vid - u - al
 - loi Of each in - di - vid - u - al

mf

Brass

man his boon In an age of strength through
 man his boon In an age of strength through

Allegro vivace

SOP. *mf*
ALTO 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. (Sva)

- 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
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., Vin. 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
time, Trans - forms our age and time! All
time, Trans - forms our age and time! All
cresc. *rit.*

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. *ff* (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

The first system consists of three vocal staves (Soprano, Alto, Bass) and two piano staves. The vocal lines are in a key with three flats and a 4/4 time signature. The lyrics are "- loi Of each". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

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.

The second system continues the vocal and piano parts. The lyrics are "in - di - vid - u - al man his boon". The piano accompaniment includes a section for a Trumpet (Trpt.) in the right hand of the piano part. The musical notation includes triplets and various rests.

In an age of strength through joy!

In an age of strength through joy!

In an age of strength through joy!

ff Tutti

The third system concludes the page with the lyrics "In an age of strength through joy!". The piano accompaniment features a dynamic marking of *ff* (fortissimo) and the instruction "Tutti". The system ends with a double bar line.

End of Act I
Crawford

Act II

Scene I

No 17. Ballad of the Robbers

Allegro non troppo

Fl. Solo

mf

The piano accompaniment consists of three systems of music. The first system features a treble clef with a 7-measure rest followed by a melodic line of eighth notes. The second system continues the melodic line with a 5-measure rest. The third system concludes the piano part with a saxophone entry in the final measure.

Irving **A**

When first men fled_ from E den fair_ And

The fourth system includes a vocal line and piano accompaniment. The vocal line begins with a 4-measure rest, followed by the lyrics. The piano accompaniment features saxophone and brass parts. A flute solo (Fl.) is indicated above the piano part in the second measure.

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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. Via.

- 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

bus'ness-es or wars. But then there was a clev - er thief

Saxs. Str.

Solo Trom.

Fl.

C

Who up and said, said he, The hon - est men have grown

Cello. Bss.

so few, So nu - mer - ous are we,

Cello Bss.

That if we band to geth er now A-against the hon - est

p Vins. Vla.

men, The hon-est men will go to jail.

mf

And we'll go free a gain.

f Saxs. (Vln. 8va) Brass

D

So then the thieves and rob-bers rose By

p Str.

twos and threes and fours, And put the honest

etc. Fl.

men a way— Behind those clang-ing doors. And

Brass

since that time it has obtained And will obtain, no doubt, The

honest men sit in the jails, The rob-bers they are out!

W.W. Str. 7

Timp.

Brass

f Tutti

No 18. Sitting In Jail

cuc: **Stuyvesant:** A lot of great books have been written in prison. Don Quixote and Pilgrims Progress and the Book of Revelations! Dont waste a moment.

Andantino

Trp.
p Cls.
Bss.Cl. (Str. tremolo)
Bass

Detailed description: This block contains the introduction of the piece. It features a trumpet part with a melodic line, a piano accompaniment with a tremolo effect, and a bass line. The tempo is marked 'Andantino' and the time signature is 2/4.

Stuyv. **A**

If you want to be a-lone with time to
(Then you) dont have to wor-ry with wrong or

p Str. (pizz.)

Detailed description: This block shows the first vocal entry. The vocal line begins with a rest followed by the lyrics. The piano accompaniment includes a triplet and a pizzicato section. The tempo remains 'Andantino'.

think, right, If you want to have a fling with pen and ink, If you
Then you're al-ways cer-tain where you'll sleep at night, If your

w.w. Trp.
Bss.Cl.

Detailed description: This block shows the second vocal entry. The vocal line continues with lyrics. The piano accompaniment includes a woodwind part (w.w.) and a bass line. The tempo remains 'Andantino'.

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 youre 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 don't bring in your vic-tuals in the well-known pail,
 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, And you say what you think, for
 -do, Str. ww. l.h.

e - ven thought is free
speech and thought are free

A - long with all va ri e - ties of

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: "e - ven thought is free / speech and thought are free" followed by "A - long with all va ri e - ties of". The piano accompaniment is in a grand staff (treble and bass clefs) with a 7/8 time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

lib - er - ty

So long as you are sit - ting in

Trp. Vlns.

w.w. l.h.

The second system continues the musical score. The vocal line has the lyrics: "lib - er - ty" followed by "So long as you are sit - ting in". The piano accompaniment includes a section for "Trp. Vlns." (Trumpet/Violins) in the right hand, marked with a fermata. The left hand is marked "w.w. l.h." (walking bass line). The key signature changes to two flats (B-flat and E-flat).

jail, _____

So long as you are sit - ting in

Str.

The third system continues the musical score. The vocal line has the lyrics: "jail, _____" followed by "So long as you are sit - ting in". The piano accompaniment includes a section for "Str." (Strings) in the right hand, marked with a fermata. The left hand continues the walking bass line.

1

2

jail. _____

Then you jail. _____

The fourth system concludes the musical score. It features two endings for the vocal line: "1" and "2". The lyrics are: "jail. _____" followed by "Then you jail. _____". The piano accompaniment includes a section for "V." (Violins) in the right hand, marked with a fermata. The left hand continues the walking bass line. The system ends with a double bar line.

No. 19. We Are Cut In Twain

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

Tempo di Rhumba (Vivace assai)

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Tempo di Rhumba (Vivace assai)'. The piano part includes dynamic markings such as *pp* and *fz*, and articulation like accents and slurs. The vocal line includes lyrics with hyphens indicating syllables across measures.

System 1: The piano part begins with a *pp* dynamic. The vocal line has a rest for the first two measures.

System 2: The vocal line begins with the lyrics: "Oh, life and love are a se - ries of sep - a -". The piano part continues with accompaniment.

System 3: The vocal line continues with the lyrics: "-ra tions _____ Re sem - bling all too". The piano part continues with accompaniment.

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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
Brom We are
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'ly we bleed; The

nat - ur'ly 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.

Trom. *pp*

be one flesh And nat - ur - 'lly we bleed; _____ The

And nat - ur - 'lly _____ we bleed; _____

Melody

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

holds the stars are sub - ject to cor - rec - tion. We are

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

F

tears flow fast _____ for the wound is fresh And

tears flow fast _____ for the wound is fresh And

Brass

p

Detailed description: This system contains the first two systems of music. The first system has two vocal staves with lyrics: "tears flow fast _____ for the wound is fresh And". The second system repeats the same vocal lines. Below the vocal staves is a piano accompaniment with a grand staff (treble and bass clefs). The word "Brass" is written above the piano part. A dynamic marking of *p* (piano) is present at the end of the system.

des - per - ate _____ our need. _____

des - per - ate _____ our need. _____

Str.

Saxs.

Brass

p

pp

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves with lyrics: "des - per - ate _____ our need. _____". The fourth system repeats the same vocal lines. Below the vocal staves is a piano accompaniment with a grand staff. The word "Str." is written above the piano part, and "Saxs." is written above the saxophone part. The word "Brass" is written above the piano part. Dynamic markings of *p* (piano) and *pp* (pianissimo) are present.

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has two vocal staves, both of which are empty. The sixth system has two vocal staves, both of which are empty. Below the vocal staves is a piano accompaniment with a grand staff. The piano part features a rhythmic pattern of chords and eighth notes.

Cym.
End of Act II Scene I
Crawford

No. 20. Prologue to Scene II

There's Nowhere To Go But Up (Reprise)

INTERMEZZO Moderato

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The tempo is marked 'Moderato'.

- System 1:** Features Violins (Vln.) and Viola (Vla.) in the upper staff, and Saxes in the lower staff. The Saxes part is marked *mf*. Trombone (Trom.) and Cello parts are also present in the lower staff.
- System 2:** Continues the instrumental textures. The Trombone and Cello parts are marked *r.h.* and *s*.
- System 3:** Shows further development of the themes. The Saxes part includes a *s* marking.
- System 4:** Concludes the section with a *rit.* (ritardando) marking in the lower staff.

A Irving.

Win - ners lose And los - ers

Bass Clar. (Trom.) Solo Vln. (Fl.)

P a tempo (pizz.) Str.

The first system of the musical score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a vocal line that has a rest for the first two measures, followed by the lyrics 'Win - ners lose And los - ers'. The piano accompaniment starts with a bass line of quarter notes and a treble line of chords. The piano part is marked 'P a tempo' and '(pizz.)' (pizzicato). The vocal line has a slur over the last two notes of the first phrase and a 's' (sforzando) marking above the first note of the second phrase. The piano accompaniment has a 'Str.' (strings) marking in the bass line.

win, Put your mon - ey down and watch the plan - et

The second system continues the vocal line with the lyrics 'win, Put your mon - ey down and watch the plan - et'. The piano accompaniment continues with a steady bass line and chords in the treble. The vocal line has a slur over the last two notes of the first phrase and a 's' marking above the first note of the second phrase. The piano accompaniment has a 's' marking above the first note of the second phrase.

spin. All good for - tune chan - ges hands in - ev - i - ta -

The third system continues the vocal line with the lyrics 'spin. All good for - tune chan - ges hands in - ev - i - ta -'. The piano accompaniment continues with a steady bass line and chords in the treble. The vocal line has a slur over the last two notes of the first phrase and a 's' marking above the first note of the second phrase. The piano accompaniment has a 's' marking above the first note of the second phrase.

- bly, And the fish you could - n't catch are still in the

The fourth system continues the vocal line with the lyrics '- bly, And the fish you could - n't catch are still in the'. The piano accompaniment continues with a steady bass line and chords in the treble. The vocal line has a slur over the last two notes of the first phrase and a 's' marking above the first note of the second phrase. The piano accompaniment has a 's' marking above the first note of the second phrase.

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. Sva. Saxes

p Brass

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. Sva.

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. Fl.

And the ban - ker has a mort - gage on your crop,

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment consists of two staves, treble and bass clef, with chords and moving lines.

E
When you're on rock bot - tom, and you can't go down, -

Br. Str. Str. Saxes

This system features a key signature change to E major, indicated by a box containing the letter 'E'. The vocal line continues with the lyrics. The piano accompaniment includes markings for 'Br. Str.' and 'Str. Saxes'.

Then there's no - where to go but

Fl. Tutti

This system introduces a Flute (Fl.) part in the upper piano staff. The vocal line continues. The piano accompaniment has a 'Tutti' dynamic marking.

up!

Str., w. w.

This system concludes the phrase with the word 'up!'. The piano accompaniment features a 'Str., w. w.' marking and includes various musical notations like slurs and accents.

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.

Fast March

The musical score is arranged in four systems. The first system includes a piano part with a right-hand part (l.h.) and a left-hand part (l.k.), and a snare drum part (Sn. Dr.). The piano part features a melody in the right hand and a bass line in the left hand, with a forte (*f*) dynamic. The snare drum part has a rhythmic pattern. The second system continues the piano part. The third system features a string part (Str.) with a forte (*f*) dynamic and a woodwind part (W.W.) with a woodwind part (W.W.) dynamic. The fourth system is marked with a box 'A' and a *simile* instruction, showing a continuation of the string part.

l.h.
f Trpt. II

Trpt. I

Sn. Dr.

W.W.

f Br. Str.

A *simile*

Cello, Bass, Trom. II

Traps. **B**

ff W.W.

Traps.

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!

Allegro barbaro

ff Brass, W.W. (Str. after beats)
Bass Drum

Poffenburgh

f
Huh up!

TENOR

One, two, three, four,

BASS

One, two, three, four,

mf Brass

Cello, Bass
Trom. II. Drum

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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,

A

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

Saxes.
Piano

Fl.

Cello
Bass

don't want what we're fight - ing for! _____ To

don't want what we're fight - ing for! _____ To

(b)

(b)

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 -

B leave the maid - ens we a dore, It's not ex -
leave our homes and go to fight, It's not be -

- 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: _____ To
 on ly that we're told: _____ To

on ly that we're told: _____ To
 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

don't want what we're fight - ing for! _____ But that's all right when

don't want what we're fight - ing for! _____ But that's all right when

cresc.

cresc.

D

sempre col. 8^{va}

sol-diers go to war, _____ to war, _____ to

sol-diers go to war, _____ to war, _____ to

ff

ff

ff

war, _____ to war! _____

war, _____ to war! _____

8

No. 23. Our Ancient Liberties

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

Valse lente **Council** *p*

The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of music. The first system shows the vocal line for 'Council' and piano accompaniment for 'Str.' and 'Trom. Solo'. The second system continues the vocal line and piano accompaniment, with a 'Bar. Sax.' part. The third system continues the vocal line and piano accompaniment, with 'Vlns.' and 'Bar. Sax.' parts.

Ja, vere ve

got our an-cient lib - er - ties? Ja, vere ve got our an-cient lib - er - ties?

From back be-fore Co-lum-bus, As far as Per - ic - les, A

p Str. Trom. Solo

Bar. Sax.

Vlns. Bar. Sax.

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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 *p* 1st SOLO

an - cient lib - er - ties? Our an - cient lib - er - ties? Von

BASS

Our an - cient lib - er - ties?

Tpts.

B

time a man at work - ing Took com - fort in his soul, He

p

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 *mf. rit.*
he could take his ease - Now vere ve got our an - cient

BASS *mf. rit.*
Now vere ve got our an - cient

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

Stesso tempo

Musical score for the first system. It consists of three staves: a top staff for Saxophone (Saxs.), a middle staff for Strings (Str.), and a bottom staff for Trombone Solo (Trom. Solo r.h.). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The Saxophone part begins with a triplet of eighth notes. The Strings part starts with a piano (*p*) dynamic. The Trombone Solo part features a melodic line with a slur and a fermata. An asterisk (*) is placed above the Saxophone staff at the end of the first measure.

Musical score for the second system, continuing the instrumental parts from the first system. It features the same three staves: Saxophone, Strings, and Trombone Solo. The Saxophone part continues with a melodic line. The Strings part provides harmonic support. The Trombone Solo part continues its melodic line with a slur and a fermata.

Musical score for the third system. It features the same three staves: Saxophone, Strings, and Trombone Solo. The tempo marking "Fast" is placed above the Saxophone staff. The dynamic marking "Tutti" is placed below the Saxophone staff. The Saxophone part has a melodic line with a slur and a fermata. The Strings part has a complex chordal texture. The Trombone Solo part has a melodic line with a slur and a fermata.

Musical score for the fourth system, concluding the piece. It features the same three staves: Saxophone, Strings, and Trombone Solo. The Saxophone part has a melodic line with a slur and a fermata. The Strings part has a complex chordal texture. The Trombone Solo part has a melodic line with a slur and a fermata.

No 25. May and January

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

Allegretto

W.W. Vlns.Vla.

p
Cello, Bass

Trom. II
Timp. (roll)

This system shows the beginning of the piece. The Cello and Bass part starts with a piano (*p*) dynamic and a steady eighth-note accompaniment. The Trombone II and Timpani parts have a roll.

cresc. poco a poco

The piano accompaniment continues with a gradual increase in volume, marked *cresc. poco a poco*. The right hand features a melodic line with some chromaticism.

The piano accompaniment continues, maintaining the eighth-note bass line and the melodic right hand.

The piano accompaniment concludes with a final cadence in the right hand and a steady eighth-note bass line.

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add Fl.
add Tpts.
Trom.

Girls *p* **A**
Be - hold the fates and years con - tra ry

Oboe
Clars.
p
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-crossed, Tremb-ling at the touch of frost—

TENOR
mf
Be-

BASS
mf
Be-

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.(sva)

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

Vins.

SOPRANO

ALTO
TENOR

BASS

bridge of mirth Joins this Par a dise with Earth! Joins

bridge of mirth Joins this Par - a - dise with Earth! Joins

Heav'n with Earth! Joins youth and an cient

Heav'n with Earth! Joins youth and an cient

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. *p* Str. Trom. *pp* (w.w.)

No 26. The Scars

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

Vivace
W.W. Str.

f

mf Stuyv.

When a

p
Bar. Sax.

A

mil i - tar - y man is at the height of his ca - reer And
melt - ing maid - en's mar - riage is the height of her ca - reer And un -

march - ing his bat - tal - ion off to wars, He's fought
- less she is par - tic - u - lar - ly stu - pid She's fought

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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

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



to Mars.
y wars.

CHORUS *mf* 3

And he nat ur - 'lly ac - cum u - lates some
And she nat ur - 'lly ac - cum u - lates ex -

Trps:

de cor - a tive scars In serv ing his ap -
-per i - men tal scars In win ning these pre -

1 *f* 2

Now a When a

-pren - tice - ship to Mars.
-lim - in - ar - y wars.

p

D Stuyvesant
Meno mosso

sol dier takes a maid - en and a maid - en takes a

Str. Fl. Cl.

Brass

Bss.

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.

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. *trm*

Trom. *p*

F *Stuyvesant and Tina dance a short Minuet....*
 Tempo di Minuetto

Fl. I
 Cl. I
 Str. (pizz.)

Oboe
 Cl. II

Str.

SOPRANO & ALTO **G** Tempo I unis.

When love ly Venus lies be - side — her

When love ly Venus lies be - side — her

When love - ly Venus lies be - side — her

Fl. Vlns. *sva*

f Brass, W.W. (8va)

lord and mas - ter, Mars, They mu - tu -

lord and mas - ter, Mars, They mu - tu -

lord and mas - ter, Mars, They mu - tu -

ff

- al - ly prof - it by their scars.

- al - ly prof - it by their scars.

- al - ly prof - it by their scars.

No 27. The Algonquins from Harlem

cue: Tienhoven: You rally the Grand Army!

Indian war whoops approach.... Indians do a war dance

Medium swing tempo

Saxs.Str.

The first system of the musical score features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major/D minor). The tempo is marked 'Medium swing tempo'. The upper staff contains a melodic line with various ornaments and dynamics, including a fortissimo (*ff*) section. The lower staff provides a harmonic accompaniment with chords and bass lines. The system concludes with a double bar line and a repeat sign.

The second system continues the grand staff notation. The upper staff features a melodic line with eighth and sixteenth notes, and the lower staff provides a steady harmonic accompaniment with chords and bass lines.

The third system continues the grand staff notation. The upper staff features a melodic line with eighth and sixteenth notes, and the lower staff provides a steady harmonic accompaniment with chords and bass lines. The system concludes with a double bar line and a repeat sign.

The fourth system begins with a section marked 'A' for Piccolo Clarinets and Violins. The upper staff contains a melodic line with triplets and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and bass lines. The system concludes with a double bar line and a repeat sign.

Piano accompaniment system 1, featuring treble and bass staves with musical notation.

Piano accompaniment system 2, featuring treble and bass staves with musical notation. Includes the instruction "Picc. Trp." above the treble staff and "Saxs. Str." below the bass staff.

Piano accompaniment system 3, featuring treble and bass staves with musical notation. Includes the instruction "Trp. I" above the treble staff.

Piano accompaniment system 4, featuring treble and bass staves with musical notation. Includes the instruction "Brass" above the treble staff and "w.w. Str." below the bass staff. A box containing the letter "B" is located above the treble staff.

Piano accompaniment system 5, featuring treble and bass staves with musical notation. Includes the instruction "Trp." above the treble staff.

Cl.

f

3

3

This system features a piano accompaniment in the left hand and a clarinet (Cl.) line in the right hand. The piano part consists of chords and moving bass lines. The clarinet part has melodic lines with slurs and triplets. A dynamic marking of *f* is present.

3

This system continues the piano accompaniment and clarinet line. It includes slurs and a triplet marking in the clarinet part.

Fl. Cl.
Str.

Brass

C

7

This system introduces a Flute/Clarinet (Fl. Cl.) and String (Str.) part in the right hand, and a Brass part in the left hand. A circled 'C' indicates a section change. There are slurs and a '7' marking in the Fl. Cl. line.

This system continues the multi-instrumental arrangement with piano accompaniment and Flute/Clarinet/Strings in the right hand.

Saxs. Str.

ff Brass

This system features a Saxophone and String (Saxs. Str.) part in the right hand and a *ff* Brass part in the left hand. There are slurs and accents in both parts.

Fl. Cl. Vins.
Saxs.

Fl. > Vins.

pp subito

D Cls. Vins.

Piano 8

Cello, Bss. Bar, Sax.

p

8

Str. W.W.

f subito

E

First system of music for section E, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of music for section E. It includes a clarinet part labeled "Cl. II" and a brass/strings part labeled "Brass Str. (tremolando)". The clarinet part has a dynamic marking of *mf*. The brass and strings part has a dynamic marking of *f*. The system concludes with a double bar line.

Third system of music for section E. It includes a piccolo part labeled "add Picc." and a brass/strings part labeled "Brass W.W. Str. (tremolo)". The piccolo part has a dynamic marking of *mf*. The brass and strings part has a dynamic marking of *ff*. The system concludes with a double bar line.

F

Fourth system of music for section E. It features a grand staff with a dynamic marking of *mf*. The left hand part is labeled "(l.h. over)". The system concludes with a double bar line.

Fifth system of music for section E. It features a grand staff with a dynamic marking of *mf*. The system concludes with a double bar line.

No 28 Dirge For A Soldier

cue: 2nd Girl: Tenpin's been killed!

1st Girl: Poor fellow!

Andante sostenuto

Men *p*

W.W. Str. *p*

Drums

Drawn to the earth the

sol - dier lies, With beat of drum we ush-er him home.

Emp - tied of mirth, His blind - ed eyes Stare at the grass-roots whence we

come. Roll, roll the drum for a sol-dier,

A *pp*

pp Brass, Str.

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Grieve, grieve for the heart of dust,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, with lyrics 'Grieve, grieve for the heart of dust,'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

Mourn, mourn, for there lives none bold-er,

The second system of music continues the vocal line with lyrics 'Mourn, mourn, for there lives none bold-er,'. The piano accompaniment maintains the rhythmic pattern from the first system.

Weep, weep for the bright blade's rust.

Oboe *p espr.*

The third system of music features the vocal line with lyrics 'Weep, weep for the bright blade's rust.' and an Oboe part marked 'p espr.'. The piano accompaniment continues with the same rhythmic pattern.

B SOP.
ALTO Sigh - ing, sigh - ing, For a sol - dier's dy - ing,

Cl.
Bass Cl.
Str. pizz.

The fourth system of music includes vocal parts for Soprano (SOP.) and Alto (ALTO) with lyrics 'Sigh - ing, sigh - ing, For a sol - dier's dy - ing,'. It also includes parts for Clarinet (Cl.), Bass Clarinet (Bass Cl.), and Strings (Str. pizz.).

SOP. *p*

ALTO

TENOR *p*

BASS *p*

Turn, and leave him where he's ly-ing!

Wake the hills' re-ply-ing, Still the wild heart's cry-ing, Turn, and leave him where he's ly-ing!

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 blades' rust.

No. 29. No, Ve Wouldn't Gonto Do It

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

Allegro un poco tenuto

pp

Piano
Timp.

sempre stacc.

1st Councilman

A

p

No, ve would-nt gon-to do it; No, ve von't hang

Cello, Bass

Brom; Ve_ vant our an- cient lib- er- ties; Ve gon to make der

B

1st Councilman

laws! Ve vould-n't gon-to do it; Ve vont hang Brom; Ve

2nd & 3rd Councilmen

No, ve vould-n't gon-to do it; No, ve vont 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 vont hang Brom; Ve_

No, ve vould-n't gon-to do it;

2nd Cl.

1st Cl. Vlns.

Ten. Sax.

vont 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 vont 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.

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

ALTO No, they are-n't gon-to do it;

TENOR No, they are-n't gon-to do it; No, they won't hang

BASS do it; No, they won't hang Brom; We—

Fl. Cl. No, they are-n't gon-to

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
 UNIS. *cresc.*
 S are - n't gon - to do it, They are - n't gon - to do it; We
 A *cresc.*
 T 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.*

want 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!

Vins.
W.W.

10

ff
No, ve vould - n't gon - to do it;

ff
No, they are - nit gon - to do it;

ff
No, they are - nit gon - to do it;

ff
No, they are - nit gon - to do it;

f Tutti

E
 No, we won't hang Brom; We want our ancient
 No, they won't hang Brom; We want our ancient
 No, they won't hang Brom; We want our ancient
 No, they won't hang Brom; We want our ancient

E
 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
 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!

Allegro con spirito *mf* Ensemble

It is - n't that he's black or white, - It

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

Troms.

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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.

Trom. Brass, (W. W. & vca)

-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

lov - ing, does his hat - ing, does his mul ti - ply - ing With -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'lov - ing, does his hat - ing, does his mul ti - ply - ing With -'. The piano accompaniment features a complex harmonic structure with various chords and intervals.

- out the su - per - vi - sion of a gov - ern - men - tal plan, And

SOP. TEN.
ALTO, BASS

Str. pizz.
p cresc.

The second system includes vocal parts for Soprano, Tenor, Alto, and Bass, and piano accompaniment. The lyrics continue with '- out the su - per - vi - sion of a gov - ern - men - tal plan, And'. The piano part is marked 'Str. pizz.' and 'p cresc.'. The tempo is indicated as 'And'.

B *ff* that's an A-mer-i can!

ff that's an A-mer-i - can!

ff that's an A-mer-i can!

B *Tutti ff*

The third system features three vocal parts and piano accompaniment. Each vocal part has the lyrics 'that's an A-mer-i can!'. The piano accompaniment is marked 'Tutti' and 'ff'. A section marker 'B' is present at the beginning and end of the system.

The fourth system is primarily piano accompaniment, featuring a complex rhythmic and harmonic pattern. It includes various musical notations such as slurs, accents, and dynamic markings.