

*TO MY WIFE,  
who suggested the subject,  
this work is dedicated.*

THE LEGEND OF  
SLEEPY HOLLOW.

**Cantata for Mixed Chorus, Soprano and Bass Soloists, and  
Orchestra.**

Words and Music by  
**FREDERICK R. BURTON.**

Orchestral score and parts may be had gratis on application to the composer. The full score requires two flutes, one oboe, two clarinets, two bassoons, four horns, harp, tympani and strings.

*Published by the composer in  
YONKERS, N.Y.*

## Plan of the Work.

*(There is no attempt in the text to tell a connected story, but personages and various episodes are suggested.)*

- No.1. Prologue: Autumn evening in Sleepy Hollow; uneasy stirring of spectres and hobgoblins. pages 3 — 17.
- No.2. At Bolt Van Tassel's house: Van Tassel welcomes his neighbors, bass solo, page 18; response of the neighbors, Harvest chorus, pages 19 — 25.
- No.3. About Katrina: Female chorus and Soprano solo, pages 26 — 31.
- No.4. About Ichabod Crane, semi-chorus, canon, page 32, and Brom Bones, full chorus, fugue, pages 33 — 37.
- No.5. Maiden Meditations: Soprano solo, page 38.
- No.6. The Festivities at Van Tassel's: the host suggests a dance, bass solo, page 42; the neighbors dance a reel to "Pop Goes the Weasel," pages 43, 44; morose meditations of Brom Bones while the dance is in progress, and his tale of The Headless Horseman, bass solo, pages 45 — 52.
- No.7. Effect of the tale on the superstitious Ichabod; departure of the neighbors; Ichabod remains, proposes to Katrina and is rejected; chorus, pages 53 — 60.
- No.8. Ichabod's Ride: pursuit by the headless horseman: the hurling of the pumpkin; chorus, pages 61 — 66.
- No.9. Introduction, suggesting thematically the elimination of Ichabod, leading to the acclamations of the neighbors as Brom leads his bride, Katrina, from the old Dutch church; chorus and soloists, pages 67 — 79.

# The Legend of Sleepy Hollow.

## No. 1. Prologue.

Chorus and Orchestra.

FREDERICK R. BURTON.

Andante moderato.

Chorus.  
SOPRANO.

A

ALTO.

pp

TENOR.

So still the

BASS.

So

So still the air,

pp

So still the air, the this-tle down hangs mo - -

air, the this - tle down hangs motionless;

still the air, the this - tle down hangs mo - - - tion - less; the

the this - - tle down hangs motion-less; the

- - tion-less; the gold-en rod low bends beneath its bril- liant crown —

the gold-en rod low bends beneath its bril- liant crown —

gold - - - - - en rod low bends be-neath its

gold - - en rod low bends beneath its bril - -

— and stoops to kiss the fra - - - - grant sod, and stoops — to

— and stoops to kiss the fra - - - - grant sod, and

bril - - liant — crown and stoops to kiss to

- - - - - liant crown — and stoops to

kiss the fra - grant sod; In glowing gold and

stoops to kiss the fra - grant sod; In — glowing

kiss the fra - grant sod; In glowing

kiss — the sod; In glow - ing

B

brown, and red, Sun - paint - ed fruits, the farm - - er's  
 gold, and brown, and red, Sun - - paint - - ed fruits,  
 gold, brown, and red Sun - paint - - ed fruits, the farmer's  
 gold, brown, red, Sun - - paint - - ed fruits,

hoard, \_\_\_\_\_ lie thick - ly spread, \_\_\_\_\_  
 lie up - on the ground, up - on the ground, lie thick - ly  
 hoard,

thick - - ly spread, \_\_\_\_\_ Up - on the ground,  
 spread, Rich prom - ise of a  
 Up - on the ground, lie thick - ly spread, Rich prom - ise  
 Up - - on the ground lie thick - - ly

Rich prom - - - - - ise of a  
 boun - - - teous board, a boun - - - teous  
 of a bounteous board, a boun - - - teous board, a  
 spread Rich promise of a boun-teous board,

bounteous board, Rich prom - ise of a boun - - - - - teous  
 board, prom - ise of a bounteous board, a  
 boun - - - - - teous board  
 prom - - - - - ise of a

a bounteous board, promise of a bounteous, bounteous board.  
 boun - - teous board, promise of a boun - - teous board.  
 a bounteous board, a boun - - teous, boun - - teous board.  
 boun - - - teous, boun - - - teous board.

Piano introduction musical notation, consisting of two staves (treble and bass clef) in a minor key. The music features a series of chords and melodic lines, with some notes beamed together.

Continuation of the piano introduction musical notation, showing further development of the melodic and harmonic material.

Vocal line musical notation for the first part of the lyrics, starting with a piano (*pp*) dynamic marking.

Dis - - - - tant hills their

Vocal line musical notation for the second part of the lyrics, also marked *pp*.

Dis - - - - tant hills their

Piano accompaniment musical notation for the first part of the lyrics, marked *mf*.

A - cross th'unruffled Tappan Zee The distant hills their shad - \_ ows

Vocal line musical notation for the third part of the lyrics, marked *p*.

Dis - - - - tant hills their

Piano accompaniment musical notation for the second part of the lyrics.

Vocal line musical notation for the fourth part of the lyrics.

shadows train on garnered field, on tree, on barns fill'd high with

Vocal line musical notation for the fifth part of the lyrics.

shad - ows train on garnered field. on orchard tree, on barns fill'd high with

Vocal line musical notation for the sixth part of the lyrics.

train on field, on orchard tree, on

Vocal line musical notation for the seventh part of the lyrics.

shad - ows train on field, on tree, on

Piano accompaniment musical notation for the final part of the lyrics.

yel - low grain, with yel - low grain, on barns fill'd high with yel - - - -  
yel - low grain, with yel - low grain, on barns fill'd high with yel - - - -  
barns fill'd high with yel - low grain, on barns fill'd high with yel - - - -  
barns fill'd high with yel - low grain, on barns fill'd high with yel - - - -

low grain, with yel - - - - low  
- - low grain, with yel - - - - low  
low grain, with yel - - - - low  
- - low grain, with yel - - - - low

grain .  
grain .  
grain .  
grain .

*mf dim.*



*pp*

*p*

The shades creep on; \_\_\_\_\_ from

The shades creep on; \_\_\_\_\_ from

The shades creep on; \_\_\_\_\_ from

church - - - yard nook \_\_\_\_\_ The night's

church - - - yard nook \_\_\_\_\_ The night's

church - - - yard nook \_\_\_\_\_ The night's

*cresc.*

wield spir - its 'gin to

wield spir - - - its 'gin to

wield spir - its 'gin to

wield spir - - - - its 'gin to

wake; *f* By

wake;

wake;

wake; *mf* By wil - low bend - ing,

wil - low bend - ing, *mf* bend - ing o'er the

By wil - low bend - - -

bend - - - - ing o'er the

1<sup>st</sup> SOP.

brook \_\_\_\_\_ o'er the brook \_\_\_\_\_

2<sup>d</sup> SOP.

brook \_\_\_\_\_ o'er the brook By wil - low bend - ing o'er the

By wil - low bend - ing o'er the brook \_\_\_\_\_ The

ing \_\_\_\_\_ The sol - - emn

brook \_\_\_\_\_ The sol - - emn

brook \_\_\_\_\_ The sol - - emn

brook \_\_\_\_\_ The sol - - emn

brook \_\_\_\_\_ The sol - - emn

brook \_\_\_\_\_ The sol - - emn

brook \_\_\_\_\_ The sol - - emn

brook \_\_\_\_\_ The sol - - emn

brook \_\_\_\_\_ The sol - - emn

brook \_\_\_\_\_ The sol - - emn

brook \_\_\_\_\_ The sol - - emn

brook \_\_\_\_\_ The sol - - emn

brook \_\_\_\_\_ The sol - - emn

brook \_\_\_\_\_ The sol - - emn

brook \_\_\_\_\_ The sol - - emn

brook \_\_\_\_\_ The sol - - emn

by wil - low bending o'er the brook \_\_\_\_\_ their

brook \_\_\_\_\_ The sol - - emn ghosts their

brook \_\_\_\_\_ The sol - - emn ghosts their

brook \_\_\_\_\_ The sol - - emn ghosts their

brook \_\_\_\_\_ The sol - - emn ghosts their

brook \_\_\_\_\_ The sol - - emn ghosts their

brook \_\_\_\_\_ The sol - - emn ghosts their

brook \_\_\_\_\_ The sol - - emn ghosts their

brook \_\_\_\_\_ The sol - - emn ghosts their

brook \_\_\_\_\_ The sol - - emn ghosts their

Sopr. I & II  
unison

E

cere - ments shake, sol - - - -

cere - ments shake, sol - - - -

cere - ments shake, sol - - - -

.shake the sol - - - -

emn ghosts their cere - - - -

emn ghosts their cere - - - -

emn ghosts their cere - - - -

emn ghosts their cere - - - -

- - - ments, cere - - - ments shake.

- - - ments, cere - - - ments shake.

- - - ments, cere - - - ments shake.

ments shake, \_\_\_\_\_

The first system of the musical score consists of five staves. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) in treble clef, all containing whole rests. The fifth staff is a grand staff (piano accompaniment) with a treble clef on the upper staff and a bass clef on the lower staff. The piano part begins with a melodic line in the right hand and a harmonic accompaniment in the left hand, both in a key signature of two sharps (F# and C#).

The second system of the musical score consists of five staves. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) in treble clef, all containing whole rests. The fifth staff is a grand staff (piano accompaniment) with a treble clef on the upper staff and a bass clef on the lower staff. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand, maintaining the key signature of two sharps.

The third system of the musical score consists of five staves. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) in treble clef. The Soprano staff begins with a dynamic marking of *mf* and contains the lyrics "Un - - seen they hold their mys-tic talk,". The other vocal staves (Alto, Tenor, Bass) contain whole rests. The fifth staff is a grand staff (piano accompaniment) with a treble clef on the upper staff and a bass clef on the lower staff. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand, maintaining the key signature of two sharps.

The fourth system of the musical score consists of five staves. The top four staves are vocal staves (Soprano, Alto, Tenor, Bass) in treble clef. The Soprano staff begins with a dynamic marking of *mf* and contains the lyrics "Un - - seen they hold their mys-tic, mys-tic". The other vocal staves (Alto, Tenor, Bass) contain whole rests. The fifth staff is a grand staff (piano accompaniment) with a treble clef on the upper staff and a bass clef on the lower staff. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand, maintaining the key signature of two sharps.

Un -  
Un -  
they prowl, Un -  
talk Un - seen a - bout the fields they prowl, Un -

her - ald - ed their night - ly walk, their night - - - ly  
her - ald - ed their night - ly walk, their night - - - ly  
her - - ald - - ed their night - - - ly walk,  
her - - - ald - ed their night - - - ly walk, Ex - -

walk Ex - cept by housedog's mourn - ful howl.  
walk Ex - cept by housedog's mourn - ful howl, by house - dog's mourn - ful  
— Ex - cept by housedog's mourn - ful howl, by house - dog's mourn - ful  
cept by house - dog's mourn - ful howl

mourn - ful howl.  
mourn - ful howl.  
mourn - ful howl.  
howl.

*accel*

Detailed description: This system contains the first four staves of the score. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics 'mourn - ful howl.' are written below the notes. The third staff is a vocal line in bass clef with the same key signature and lyrics. The fourth staff is the piano accompaniment, starting with a bass line in bass clef and a treble line in treble clef. The piano part features a rhythmic pattern of eighth notes in the bass and a more melodic line in the treble. The tempo marking 'accel' appears in the treble staff.

*Prestissimo.*  
*f*

er - - - an - - - do

Detailed description: This system contains the fifth through eighth staves. The top four staves are vocal lines, all of which are empty, indicating that the vocalists are silent during this section. The fifth staff is the piano accompaniment, featuring a rapid, ascending scale in the treble clef. The tempo marking 'Prestissimo.' is placed above the staff, and the dynamic marking 'f' (forte) is placed below the first measure. The lyrics 'er - - - an - - - do' are written below the piano part.

*ral - - - len - - - tan - - - do* *molto*  
*decres.*

Detailed description: This system contains the ninth through twelfth staves. The top four staves are vocal lines, all of which are empty. The fifth staff is the piano accompaniment, featuring a descending scale in the treble clef. The tempo marking 'ral - - - len - - - tan - - - do' is placed above the staff, and the dynamic marking 'molto' is placed above the final measure. The dynamic marking 'decres.' (decrescendo) is placed below the piano part. The system concludes with a double bar line and a 4/8 time signature.





One seems to hear the star - light fall And fears to wake the  
 starlight fall And fears to wake the sleep - ing earth the sleep - - ing  
 hear the star - - light fall And fears to wake the  
 star - light fall And fears to wake the sleep - ing

sleep - - - - - ing earth.  
 earth, the sleep - - ing  
 sleep - - - - - ing earth the sleep - - ing  
 earth, the sleep - - - - - ing

earth. \_\_\_\_\_  
 earth. \_\_\_\_\_  
 earth. \_\_\_\_\_ *pp*  
 earth. \_\_\_\_\_

**No 2.** { a) Bass solo. Recit.  
          { b) Harvest Chorus .

Solo *mf*

Good even - ing, friends. neighbors, good evening,

This system contains the first two staves of music. The top staff is a bass line with lyrics. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Dynamics include *mf* and *f*. There are some chromatic alterations in the bass line.

Stand not by the door, but come ye in! — There's a welcome here for all the town

This system contains the next two staves. The piano accompaniment features a *cresc.* marking and a *f* dynamic. The bass line continues with the lyrics.

Here let us eat, dance, sing and be merry.

*Allegro.*

This system contains the next two staves. The tempo is marked *Allegro.* and there is a *cresc.* marking in the piano part. The bass line continues with the lyrics.

II

'Tis har - - - - vest

*Tutti* 'Tis har - - - - vest

This system contains the next two staves. It begins with a section marker 'II'. The piano part has a *f* dynamic. The bass line continues with the lyrics.

II

This system contains the final two staves. It begins with a section marker 'II'. The piano part features a complex, ascending melodic line. The bass line continues with the lyrics.

time, 'Tis har - - - - vest time.

time, 'Tis har - - - - vest time.

*Ped.*

*mf* Time to dance and time to sing, Time for sorrow to take her wing,

*mf* Time to dance and time to sing, Time for sorrow to take her wing,

*mf*

*sempre staccato*

Time to dance and time to sing, Time for sorrow to take her wing, 'Tis

Time to dance and time to sing, Time for sorrow to take her wing, 'Tis

har - vest time, 'tis har - - - - - vest time. \_\_\_\_\_

har - vest time, 'tis har - - vest, har - - vest time. \_\_\_\_\_

har - vest time, 'tis har - - vest, har - - vest time. \_\_\_\_\_

har - - - - - vest, har - vest time, 'tis har - - vest time. \_\_\_\_\_

Come, let us welcome the har - vest in, \_\_\_\_\_

Summer is o-ver and filled the bin, Come, come, let us

Summer is o-ver and filled the bin, Come, come, let us

the har - vest in, Come, let us welcome the har - vest

welcome the har - vest, har - vest in, Come, let us welcome the har - - vest

wel - - come the har - vest in, Come, let us welcome the

Come let us welcome the har - vest in, Come, let us welcome the

in, Come let us welcome the har - - vest in, 'Tis  
 in, Come let us welcome the har - - vest, har - vest in, 'Tis  
 har - vest in, Come let us welcome the har - vest in, 'Tis

time to dance and time to sing, Time for sorrow to take her wing,  
 time to dance and time to sing, Time for sorrow to take her wing,

Time to dance and sing,  
 Time to dance and time to dance and sing.  
 Time to dance and sing, to dance and sing,  
 dance and time to sing,  
 Time to dance and sing,

time to dance and time to sing, time to dance and time to  
 time to sing, time to dance and time to  
 time to dance and sing, time to dance and time to  
 time to dance and sing, time to dance and time to

sing  
 sing  
 sing  
 sing, to dance, for Bolt Van Tassel has summoned us all To

'Tis har - - - vest  
 'Tis har - - - vest  
 'Tis har - - - vest  
 sport and feast in his spa - - cious hall, 'Tis har - - - vest

time! time! time! time!

Come, Come, Come, Come,

Come on foot or come on beast, Come,

come, come, come, come,

Come so ye come to join the feast, come,

Come on foot or come,

come on beast, Come so ye come to join the feast,

come, come, come,

come, come, come,

come on beast, Come so ye come to join the feast

come, come, come, Come so ye come to

*mf* K

Come join the feast, 'Tis har - - - - vest

Come join the feast, 'Tis har - - - - vest

Come so ye come to join the feast, 'Tis har - - - - vest

join the feast. Come to join the feast, 'Tis har - - - - vest

time 'Tis har - - - - vest time! 'Tis time to dance and

time 'Tis har - - - - vest time! 'Tis time to dance and

time 'Tis har - - - - vest time! 'Tis time to dance and

time 'Tis har - - - - vest time! 'Tis time to dance and

time to sing, Time for sorrow to take her wing, Time for sorrow to

time to sing, Time for sorrow to take her wing, Time for sorrow to

time to sing, Time for sorrow to take her wing, Time for sorrow to

time to sing, Time for sorrow to take her wing, Time for sorrow to



take her wing, 'Tis har - vest time, 'Tis har - - - - - vest

take her wing, 'Tis har - vest time, 'Tis har - - vest, har - - vest

take her wing, 'Tis har - vest time, 'Tis har - - vest, har - - vest

take her wing, 'Tis har - - - - - vest, har - vest time, 'Tis har - - vest

time, 'Tis har - - - - - vest, har - - - - -

time, 'Tis har - - - - - vest, har - - - - -

time, 'Tis har - - - - - vest, har - - - - -

time, 'Tis har - - - - - vest, har - - - - -

vest time! \_\_\_\_\_

vest time! \_\_\_\_\_

vest time! \_\_\_\_\_

vest time! \_\_\_\_\_

No. 3. Female Chorus with Soprano Solo.

Stesso tempo.  
*dolce*

*pp*  
*mf*  
*len.*

*p*  
*rall.*

Sopr. I. *mf* Allegretto.

Sopr. II. *mf* Of Tarry Town maidens were

Alto I. *mf* Of Tarry Town maidens were

Alto II. *mf* Of Tarry Town maidens were

*mf* Of Tarry Town maidens were

*mf* Of Tarry Town maidens were

*mf* Of Tarry Town maidens were

*mf* Of Tarry Town maidens were

*piu vivo.*

*mf*  
*piu vivo.*

not a few Of beau-ty be-witch-ing, and yet, 'tis true, —

— not a few Of beau-ty be-witch-ing, and yet, 'tis true,

not a few Of beau-ty be-witch-ing, and yet, 'tis true,

not a few Of beau-ty be-witch-ing, and yet, 'tis true,

not a few Of beau-ty be-witch-ing, and yet, 'tis true,

not a few Of beau-ty be-witch-ing, and yet, 'tis true,

not a few Of beau-ty be-witch-ing, and yet, 'tis true,

not a few Of beau-ty be-witch-ing, and yet, 'tis true,

not a few Of beau-ty be-witch-ing, and yet, 'tis true,

not a few Of beau-ty be-witch-ing, and yet, 'tis true,

not a few Of beau-ty be-witch-ing, and yet, 'tis true,

not a few Of beau-ty be-witch-ing, and yet, 'tis true,

Ev-er-y swain would have liked to woo Van Tas - sel's pret - ty Ka -

Ev - - - 'ry swain would woo Van Tas - sel's pret - ty Ka -

Ev - - - 'ry swain would woo Van Tas - sel's pret - ty Ka -

Ev - - - 'ry swain would woo Van Tas - sel's pret - ty Ka -

*p* *M*  
trin - - - a. Her eyes were deep as the Tap - pan Zee, Fair

trin - - - a.

trin - - - a.

trin - - - a. *p* Her eyes were deep as the Tap - pan

*M*

as the flow - 'ry mead was she, *p* Fair

Fair *p* as the mead was she,

Zee, Fair as the flow - 'ry mead

Solo.

*f*  
Fair \_\_\_\_\_ as flow-'ry mead was she, Naught could quite so en-tranc - -

*pp*  
Fair \_\_\_\_\_ as flow-'ry mead was she, Naught could quite so en-tranc - -

as the flow-'ry mead was she was she, Naught could quite so en - tranc - -

*pp*  
\_\_\_\_\_ Fair as flow-'ry mead was she, Naught could quite so en - tranc-ing

*pp*  
\_\_\_\_\_ was \_\_\_\_\_ she, \_\_\_\_\_ Naught could so en-tranc - -

- - ing be As the voice of pret - ty Ka - trin - a .

- - ing be As the voice, \_\_\_\_\_ .the voice *cresc.*

- - ing be As the voice of pret - - ty Ka - *cresc.*

be \_\_\_\_\_ As the voice of pret - - ty Ka - *cresc.*

\_\_\_\_\_ ing be As the voice of Ka - *cresc.*

of pret - ty Ka - trin - a, pret - ty Ka - trin - a. Her  
 - - trin - a, the voice of pret - ty Ka - trin - a. Her  
 - - trin - a, the voice of pret - ty Ka - trin - a.  
 - - trin - a, the voice of pret - ty Ka - trin - a.

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range. The piano accompaniment is in the right and left hands. The lyrics are: "of pret - ty Ka - trin - a, pret - ty Ka - trin - a. Her - - trin - a, the voice of pret - ty Ka - trin - a. Her - - trin - a, the voice of pret - ty Ka - trin - a. - - trin - a, the voice of pret - ty Ka - trin - a." There are dynamic markings such as *f* (forte) and *mf* (mezzo-forte) throughout the piece.

fa-ther had barns and fields ga - - - lore, Of  
 fa-ther had barns and fields ga - lore, Of  
 Her fa - ther had barns and fields ga - lore, Of  
 Her fa - ther had barns and fields ga - lore, Of

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts continue with the lyrics: "fa-ther had barns and fields ga - - - lore, Of fa-ther had barns and fields ga - lore, Of Her fa - ther had barns and fields ga - lore, Of Her fa - ther had barns and fields ga - lore, Of". The piano accompaniment provides harmonic support for the vocal lines. The lyrics are: "fa-ther had barns and fields ga - - - lore, Of fa-ther had barns and fields ga - lore, Of Her fa - ther had barns and fields ga - lore, Of Her fa - ther had barns and fields ga - lore, Of".

N

fowl and cat-tle a boun - - teous store; the

fowl and cat-tle a boun - - teous store; the

fowl and cat-tle a boun - - teous store;

fowl and cat-tle a boun - - teous store; What could the heart of man

N

What

heart of man want more

heart of man want more What could the heart of man want more?

the heart of man want more

— want more? the heart of man want more

could the heart of man \_\_\_\_\_ want more than mar-ry the

*pp* What could the heart of man want more \_\_\_\_\_ than mar - - -

*pp* What could the heart of man want more \_\_\_\_\_ than

*pp* What could the heart of man want more \_\_\_\_\_ than

*pp* What could the heart of man want more \_\_\_\_\_ than

The first system consists of six staves. The top staff is a vocal line with lyrics. The next four staves are piano accompaniment, each starting with a *pp* dynamic marking. The bottom staff is a grand staff (piano and bass) accompaniment.

pret - - - - - ty Ka - trin - - a, Ka- trin - - a?

ry the pret-ty Ka - trin - - a, Ka - trin - - - - a?

mar - - - ry Ka - - trin - - a, Ka - trin - - - - a?

mar - - - ry Ka - - trin - - a, Ka - trin - - - - a?

mar-ry Ka-trin - - - - a?

The second system consists of seven staves. The top staff is a vocal line with lyrics. The next four staves are piano accompaniment. The bottom staff is a grand staff (piano and bass) accompaniment. A *mf* dynamic marking is present in the first staff of this system.

No 4. (a) Semi Chorus: Ichabod.  
(b) Full Chorus: Brom.

Sopranos.

Tenors.

So thought Ichabod Crane, the  
His heart was set up-on gain, No  
ped - a-gogue and master of song No  
real love rap - ture linger'd there long; O! Icha - bod, Icha - bod Crane! the  
real love rap - ture linger'd there long; O! Icha - bod,  
greed for gold was ev - er your bane; Sing, if you can, a  
Ich - a - bod Crane! the greed for gold was ev - er your bane; Sing, if you



generous strain! Shame! shame! Ich-a - bod, Ich - a - bod, Ich - a - bod Crane!

can, a generous strain! Shame! shame! Ich - a - bod, Ich - a - bod,

Basses.

Ich - a - bod Crane! So thought, too, Brom Bones, the

*poco meno mosso*

*mf* Brom the bold; love — his heart did

*mf* Brom the bold; love — his heart did

*mf* Brom the bold; love — his heart did

*ff* bold; Love his might-y heart did hold; Small it reckoned him When love

hold,

hold,

hold,

beckoned him, Whe'er the mai - den brought him gold.

First in fun and first in

Bold Brom Bones was a man of might, First in

Quick a kind-ness to re - quite, Ev - er

fight, First in fun and first in fight, Ev - er

fun and first in fight, first in fight, Ev - er

Ev - - er turn - ing day to

turn - - ing day \_\_\_\_\_ to night, a - turn-ing day \_\_\_\_\_ to  
 turn - - - - ing day, turn - ing day to night, turn - ing  
 turn - - - - ing day to night, to night,  
 night a - turn-ing, turn - - - - ing, turn - - ing day \_\_\_\_\_ to

night, Ev - er turn - ing day \_\_\_\_\_ to  
 day, ev - er turn - - - - ing day, \_\_\_\_\_ a -  
 Ev - er turn - ing, turn - - - - ing day, turn - ing day \_\_\_\_\_ to  
 night,

night turn - - - - ing day \_\_\_\_\_ to night  
 turn - ing day to night a - turn - ing day \_\_\_\_\_ to night  
 night  
 Ev - er turn - - - - ing day to night to night

to night, to night; ————— Yet rank timid-i-ty  
 turn-ing day to night, day to night; ————— Yet rank tim-id-i-ty  
 turn-ing day to night, day ————— to night; Yet rank timid-i-ty  
 to night; ————— Yet rank tim-id-i-ty

*R*

'Whelmed his heart and gave it fright When fair Ka-trin - -  
 'Whelmed ————— his heart When fair Ka-trin - -  
 with rapid-i-ty, 'Whelmed his heart When fair Ka-trin - -  
 with rapid-i-ty, 'Whelmed his heart When fair Ka - trin - -

- - a came in sight. O Brom, tied of tongue, De-  
 - - a came in sight. O Brom, tied of tongue, De-  
 - - a came in sight. O Brom, tied of tongue, De-  
 - - a came in sight. O Brom, tied of tongue, De-

clare your love while love is young while love is young, de - - clare your  
 clare your love while love is young while love is young, de - -  
 clare your love while love is young \_\_\_\_\_ is young, de - -  
 clare your love while love is young, \_\_\_\_\_ de - - clare your love while

love while love \_\_\_\_\_ is young, while love, \_\_\_\_\_  
 clare your love while love \_\_\_\_\_ is young, while love, \_\_\_\_\_  
 clare your love while love \_\_\_\_\_ is young, while love, \_\_\_\_\_  
 love is young, while love, \_\_\_\_\_

— while love is young.  
 — while love is young.  
 — while love is young.  
 — while love is young.

*An intermission may be had here if desired.*

## No. 5. Soprano Solo: Maiden Meditations.

Poco Adagio.

*p*

*pp*

*ppp*

*p*

*S*

In the great kitchen a -

*S*

*p*

pour - ing the tea, Ka - trin - a sits swiling co - - quet - tish - ly. A

smile for the far - mer, a smile for his vrouw, A smile in response to prim

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 contains the lyrics: "smile for the far - mer, a smile for his vrouw, A smile in response to prim". The piano accompaniment consists of chords and simple melodic lines in both hands.

Ich - a - bod's bow, To tac - i - turn Brom, a smile for his frown;

The second system continues the vocal line with the lyrics: "Ich - a - bod's bow, To tac - i - turn Brom, a smile for his frown;". The piano accompaniment features more complex chordal textures and some eighth-note patterns.

Greetings im - par - tial for all Tarry Town.

*poco* *accel.*

The third system concludes the vocal line with the lyrics: "Greetings im - par - tial for all Tarry Town." The piano accompaniment includes dynamic markings *poco* and *accel.* and a change in tempo. The system ends with a double bar line and a 2/4 time signature.

*Vivace*

The fourth system is primarily piano accompaniment, marked *Vivace*. It features a more active and rhythmic piano part with many sixteenth and thirty-second notes.

T

*Red.*

The fifth system continues the piano accompaniment, marked *Red.* (likely *Redobbligato*). It features a complex texture with many sixteenth notes in both hands. A 'T' is written above the final measure of the system.

Ah! pret-ty maid - - en, be - neath that gay mien

Are there e - - mo - - tions and greet - - ings un - - seen,

Down in the depths of your dear lit - tle

heart \_\_\_\_\_ Is some - - thing you treas - - ure from

others a - part? — Love, I am sure, is whispering there. "Ope to



*sempre p*

me, let me in, maiden fair, maiden fair, let me in, maiden

*Andante.*

fair!" What are you saying to

*ppp*

*p*

this in re-ply? Whose eyes e-voke that ill suppressed sigh?

*piu vivo*

*mf*

*f*

No one can tell, pretty maid-en, but you, For you smile up-on Brow

and on Ich-a-bod, too.

*dim.*

*pp*

**№ 6.** a) Bass Solo. b) Pop Goes the Weasel. Cho. & Solo. c) The Headless Horseman. Bass Solo.

a) Bass solo.

*f*

Come! let us dance! the fiddler is here, And so is his fid-dle, lack - ing a

All<sup>o</sup> moderato.

string; Tune up the others, man, play us a reel, play us a

*cresc.*

*V dolce declamando*

reel. Crane, and Ka - triu - - a, you two take the lead! Let the

*ff*

roof shake and the raf - ters creak; We're here to be merry; — so

*largemente*

now, step in time And speed the hour with a kick at dull care.

The musical score is arranged in systems. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are as follows:

No soon-er said than in-to the hall They formed a-long the mid - - dle; A

sight it was to see them all, Squeak! went the fid - - dle.

Oh! — see the lead - ers bow, See them turn to - geth - - er!

Those two can show you how to dance like a feath - - er.

Those two can show you how to dance like a feath - - er.

*W*

balance!

balance!

*f* Head lady!

*f* Foot gent!

*W*

*p*

turn!

sa - chez!

sa - chez!

turn!

sa - chez!

turn!

sachez!

sachez!

sa - chez!

turn!

sa - chez!

staccato *f poco legato* stacc. *f*

This system shows the beginning of a musical piece. The piano part starts with a staccato texture, followed by a section marked *f poco legato*, and ends with a staccato section marked *f*. The bass line provides a steady accompaniment.

*f poco legato*

X

This system continues the piano part with a *f poco legato* texture. A fermata is placed over the final measure of the system, marked with an 'X' above the staff.

A - - part stood Brom, glum as an

*decresc.*

This system features the vocal line with the lyrics "A - - part stood Brom, glum as an". The piano accompaniment is marked *decresc.* and includes a long, sustained chord in the bass.

owl, Jeal - - ous was he of his

*p* *poco cresc.*

This system continues the vocal line with the lyrics "owl, Jeal - - ous was he of his". The piano accompaniment is marked *p* and *poco cresc.*

riv - - al;

*molto cresc.* *mf* *f*

This system concludes the vocal line with the lyrics "riv - - al;". The piano accompaniment is marked *molto cresc.*, *mf*, and *f*.

Dance would he with no oth - er maid Than

*cres - - - cen*

fair Ka - - - triu - - a Van Tas - - sel.

*do*

He joined a

*f*  
*red.*

group of the old - - - er men Who

*de - - - cres - - - cen - - - do*  
*pp*

whis - - per - ing were of spec - tres.

*Y*  
*Y*  
*cresc.*

*f* *dim.*

*Alacca*

And when the dance \_\_\_\_\_

*a tempo* *f*

\_\_\_\_\_ had come to end, \_\_\_\_\_ And Ich - - a - bod drew

*f*

near, Ich - a - bod \_\_\_\_\_ the su - per - - sti - - tious, Brom,

*f* *p* *p*

hiding a mischievous smile, Told of the headless horseman.

c) The Headless Horseman .

Allegro moderato.

I was cantering home at dead of the night And

*p*

oh! a shudder was in the air! When my

*cres - - - cen - - - do* *f*

horse took on such a ter - ri - ble fright, That I clutched the bri - dle and

*p* *cres - - - cen - - - do*

held on tight, For a ghost was chasing me

*f*

there!

*f* *A<sup>2</sup>* *wf*



*mf*

I buried my spurs in the hors-es' flank, The moment it seemed my

*f*

last! \_\_\_\_\_ As the spec - tre leaped from a wood - - ed bank, With

fly - - ing shroud all moist and dank, And gained up - on me

*f*

*B<sup>2</sup>*

fast! \_\_\_\_\_ A galloping steed he

*ff* *mf*

*marcato*

*f*

rode, \_\_\_\_\_ coal black, \_\_\_\_\_ coal black, \_\_\_\_\_

*mf*

'Twas O! for my soul to save!

That snorted and panted up - - on my track And

chilled my blood as a - - gainst my back He blew the

breath of the grave!

The

moon peeped out from be - hind a cloud, ——— Like the ghost of day was the

*piu tranquillo*

land! ——— I turned and be - held his flut - ter - ing shroud, I

*cresc.*

saw, and I al - - most cried a - loud, That he car - ried his head, his

head ——— in his hand!

*D<sup>2</sup>* *f* *I*

spurred again, and I fled be-fore, 'Twas O! for a pi - - - ous

pray - - - er! My throat was parched, my life seemed o'er, As

o - ver the bridge with a thun-der-ing roar He vanished in - to the

air, He van - - - -

- - - - - ished in-to the air!

No. 7. Ichabod's Proposal. Chorus.

See! his ver-y soul is quak - ing!

See! his ver-y soul is quak - ing!

See! his ver-y soul is quak - ing!

See! his ver-y soul is quak - ing!

*p*

*f*

3 3 3

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same line: "See! his ver-y soul is quak - ing!". The piano accompaniment starts with a few chords and then features a triplet of eighth notes in the right hand.

The ped - a - gogue is filled with

The ped - a - gogue is filled with

The ped - a - gogue is filled with

*p*

*p*

*p*

Detailed description: This system contains the vocal staves and piano accompaniment for the second line of the chorus. The vocal parts sing: "The ped - a - gogue is filled with". The piano accompaniment provides harmonic support with chords and a simple bass line.

fear;

fear;

fear;

*f*

A

Detailed description: This system contains the vocal staves and piano accompaniment for the third line of the chorus. The vocal parts sing: "fear;". The piano accompaniment features a more active melody in the right hand, marked with a forte (*f*) dynamic and an accent (*A*).

*p* While the guests \_\_\_\_\_ their leave are tak - - - - -

*p* While the guests \_\_\_\_\_ their leave are tak - - - - -

*p* While the guests \_\_\_\_\_ their leave are tak - - - - -

- - ing Ich - a - bod sees spec-tres near .

- - - ing Ich - a - bod sees spec-tres near .

- - ing Ich - a - bod sees spec-tres near .

*mf* Ner - - vous-ly he twines his

fin - - - - -gers. Gulp - - - ing su - per - sti - tious

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a half note followed by a quarter note, then a dotted quarter note, and continues with eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

fright; While, as hes - i - tant he

The second system continues the vocal line with a quarter note, followed by a dotted quarter note, and then a half note. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

lin - - gers, All the neigh - bors say "good

The third system shows the vocal line with a quarter note, a dotted quarter note, and a half note. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

night!" Good Good

The fourth system features a vocal line with a quarter note, a dotted quarter note, and a half note. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. The system concludes with a double bar line and a key signature change to G major.

Good night, good night, good night, good  
 night, good night to you, good night, good  
 night, good night to you, good night, good night,  
 Stesso tempo. Good night, good night to you,  
 good night to you, good night, good night to you,  
 good night to you, good night, good night, good  
 good night to you, good night, good night to  
 good night, good night to you, good night to  
 good night to you good night  
 night good, night to you, good night to you, good night  
 you, good night to you, good  
 you, good night to you,  
 you, good night to you,



F2

night, good night.  
good night, good night.

*pp*  
*p* *pp*

F2

Ghosts may scare and spec - - tres haunt me, But a

*staccato sempre*

maid - en, but a maid - en, but a maid - - -

- - - en can - not daunt me, I have known, this

eve, the sav - - - or Of the fair Ka - - trin - a's

fav - - - or; Therefore I will be out - - spok - - -

- - - en, Thus to gain a lov - - -

- - - er's tok - - - - en.

*p*

Fair Ka - trin - - a,

love - liest maid - - en, On my knees I of - - fer

thee All my heart with ar - - dor

lad - - en; Tell me dear wilt mar - - - ry

*H2*

me, *H2* tell me dear wilt mar - - - ry

No! no! Ich-a-bod, no! Mount your horse and home-ward go;  
me?  
My heart to you is like snow; No! no! Ich-a-bod no!

*ff*

*ff*



A wheez - ing neigh and a pant - - ing breath, \_\_\_\_\_ A  
 a pant - - ing breath, \_\_\_\_\_ A  
 a pant - - ing breath, \_\_\_\_\_ A  
 hind \_\_\_\_\_ a pant - - ing breath, \_\_\_\_\_ A

fear - - - - - ful shout that shatters the wind, \_\_\_\_\_ And  
 fear - ful shout that shat - - - - - ters the wind, \_\_\_\_\_ And  
 fear - ful shout that shat - - - - - ters the wind, And Ich - a - bod  
 fear - ful shout that shat - - - - - ters the wind, \_\_\_\_\_ And  
 fear - ful shou And Ich - - - - a - - - bod spurs \_\_\_\_\_ to es -

Ich - a - bod spurs to escape from Death! Fly! fly!  
 spurs to escape from Death! Fly! fly!  
 Ich - a - bod spurs to escape from Death! Fly! fly!  
 cape, es - cape from Death! Fly! fly!  
 cape \_\_\_\_\_ from Death! Fly! fly!

fly fly Ichabod, fly, Ichabod, fly!

fly fly fly fly Ichabod, fly!

fly fly fly Ichabod, fly!

fly Ichabod, fly, fly fly!

The

The dread - ed spectre is rush - - ing

The

dread - - ed spectre is rush - - ing by, is rush - - ing

by, rush - ing

The dread - ed spectre is rush - ing

dread - - ed spectre is rush - - ing by, rush - ing

by, rush - - ing by the spectre is rush - ing

by!

by!

by!

by!

*mf* Go

*K2* *mf*

The

The

Hurry and pray as your soul you love

fast - er, man, you must urge your steed!

The

*K2* *ff* *mf*

spectre is com-ing with ter - ri - ble speed! See! there is something he

spectre is com-ing with ter - ri - ble speed! *ff* See!

See!

spectre is com-ing with ter - ri - ble speed! See!



holds a - bove — his head! O hor - ror! his  
 his head! O hor - ror! his  
 his head! O hor - ror! his

*de - - - cres - - - cen - - - do*  
 head, his head in his hands, ——— his head in his hands!  
 head, his head in his hands.  
 head, his head in his hands!

head, his head in his hands, — his head — his head in his hands!  
*de - - - cres - - - cen - - - do*

Up in the  
 Up in the  
 Up in the

Fears and prayers in your brain are a - whirl ——— Up in the

stirrups the spec- tre stands, Poising his head as if to hurl —

stirrups the spec- tre stands, Poising his head as if to hurl

stirrups the spec- tre stands, Poising his head as if to hurl

*ff* Don't look backward, Ride and spur ere the horseman

*ff* Don't look backward, haste, O ride and spur Ich-a-bod, ere horseman

*ff* Don't look backward, haste, O haste! Ich-a-bod, haste ere the horseman

*ff* Ich-a-bod haste! haste! ride and spur ere the horseman

come so near that his missile —

come so near that his missile —

come so near that his missile —

come so near that his missile —

At this point it is supposed that Brom Bones throws the pumpkin at the affrighted Ichabod.

**№ 9** Brom's Wedding. Chorus and Soloists.

Poco Adagio.

*p*

*p*

*mp*

*poco accel* ed *cres - - cen - - - do*

*ad.* #

*ul* *ff* *M<sup>2</sup>*

*dolce* *cres - -*

*cen - - - do* *f* *cres*

Detailed description: This is a musical score for piano and voice. It consists of seven systems of music. The first system shows the beginning with a tempo marking of 'Poco Adagio' and a dynamic of 'p'. The second system continues with a dynamic of 'mp'. The third system includes the lyrics 'cres - - cen - - - do' and a dynamic of 'poco accel'. The fourth system has a dynamic of 'ul' and 'ff', and includes a marking 'M<sup>2</sup>'. The fifth system has a dynamic of 'dolce' and 'cres - -'. The sixth system has a dynamic of 'f' and 'cres'. The seventh system continues the piece. The score includes various musical notations such as treble and bass clefs, a key signature of two sharps (F# and C#), a 4/4 time signature, and various dynamics and articulations.

Sopr. I.

From the old stone church by the way \_\_\_\_\_ where

Sopr. II.

Where the ghosts used to ride where the

From the old stone

Maestoso.

ghosts \_\_\_\_\_ did ride, \_\_\_\_\_ Wed - ding bells, wedding

ghosts used to ride, Wed - - - ding bells, \_\_\_\_\_ wedding

church by the way where ghosts used to ride, Wed - ding bells wedding bells, \_\_\_\_\_ wedding

Where the ghosts used to ride, Wed - - - -ding bells, \_\_\_\_\_ wedding

Wedding bells, \_\_\_\_\_ wedding



N2

ing. From the porch bold Brom strides a - - way

ing. From the porch bold Brom strides a - - way With his beau - ti - ful

ring - ing. From the porch bold Brom strides a - - way With his

ing. From the porch bold Brom strides a - - way With his beau - ti - ful

N2

his bride, blush - ing bright. blush - ing bright,

bride his bride, blush - ing. blushing bright, to his strong arm

bride his beau - ti - ful bride, blushing bright, to his strong

bride, his bride, blushing bright, to his strong arm - - cling - ing, to his

to his strong arm cling - - ing

cling - ing, to his strong arm cling - - ing. On his

his strong arm cling - - ing.

strong arm cling - - - - ing.

Of his joy 'tis a sign,  
 calm proud face lurks a smile, Yet with fun over-flow-ing with

In a pumpkin vine  
 fun overflowing For he sees quaint fruit of his guile in a pumpkin vine

fun over-flow ing

*Solo.*  
 Why, dearest heart, that  
 By the roadside grow - - - ing.  
 By the road - - - side grow - - - ing.  
 pumpkin vine - - - By the roadside grow - - - ing.  
 a pumpkin vine By road - - - side grow - - - ing.

*O<sup>2</sup>*  
*a tempo*

smile so gay? Why do you look to the

Solo. *f*

With love, sweetheart, I am burn - ing.

*O<sup>2</sup>*

*meno mosso* *a tempo*

ground by the way?

*Andante.*

My thoughts to the past are turn - ing. I loved thee long, so

*Andante.* *p*

long, my dear, Through man - y a graceless, lonesome year, I can hard - ly believe that I

find thee here, My bride, — my darl - - ing my treas - - - -

*P* *p*



*f* *Q2*

Oh look not back to the use - less past! To my eyes turn thine and

*pp* *Q2* *ure.*

*p*

hold them fast; The present joy will for - ev - er last! No words my love can

*p*

meas - - - ure! The pres - ent joy will ev - er last.

The pres - ent joy will ev - er last, will ev - er

*R2*

— will ev - - er, ev - - er last! We'll look not back to the

last, pres - ent joy will ev - er last! We'll look not back to the

*R2* *f* *CRINC.*

use - - less past, The pres - ent joy will ev - - er last, will

use - less past, The pres - ent joy will ev - er last, will

*cres*

- - - - - cen -

ev - - er last, the pres - ent joy will ev - er last, will ev - er last,

ev - - er last, the pres - - ent joy will ev - er last, will ev - er last,

*do*

joy will last, joy will last, the pres - ent joy will ev - er last, will

pres - - ent joy will last, the pres - ent joy will

*p*

ev - - er last!

ev - er last!

*S<sup>2</sup>*

*pp*

Ring the wed - ding bells loud and long ,

Echoes

Ring the wed - ding bells loud and long ,

Ring the wed - ding bells loud and long ,

Ring the wed - ding bells loud and long ,

Echoes wake far and

Ped.

wake far and wide, Ech - oes wake far and

ring bells loud and long, ring the bells ,

wed - ding bells loud, ring the bells ,

Ech - oes wake far and wide,

far and wide

wide, and wide

Ped.

Ech - oes wake far and wide,  
 wide, far and wide,  
 ring the bells, ring, ring the bell loud and  
 ring the bells, ring bells, Ech - - - -  
 ring, ring the bells loud and long,

*Ed.* \*

Ech - oes wake far and wide,  
 ring, Ech - oes wake far and wide,  
 long, Ech - oes wake far and wide,  
 oes wake far and wide, ring the wed - - - - ding  
 ring the bells,  
 ring, Ech - oes wake far and wide,

*ff*

\* \*

far and wide ech - oes wake  
 far ech - oes wake ech - oes wake  
 ech - oes wake, ring, ring the wed - ding  
 bells, ring wed - ding bells, ring bells, ring  
 ring the wed - ding bells, ech - - - oes

far and wide, ech - oes wake far and wide,  
 far and wide, ech - oes wake far and wide,  
 bells, ech - - - oes wake  
 bells loud and long, ech - oes ech - - oes wake  
 wake, ech - oes wake far and wide, ech - oes wake

*Both*

T2

echoes wake far and wide, far and wide Rend the  
 far and wide, far and wide Rend the  
 far and wide, far and wide Rend the  
 far and wide, far and wide Rend the

Piano accompaniment includes a piano introduction with a *T2* marking and a *rit.* section.

air with rap - tu - rous song, Hail to Brom and his  
 air with rap - tu - rous song, Hail to Brom and his bride  
 air with rap - tu - rous song, Hail to Brom and his  
 air with rapt - rous song, Hail to

Piano accompaniment continues with a *rit.* section.

bride, to Brom and his bride, Hail to Brom and his  
 Hail, Brom and bride, Hail to Brom!  
 bride, Hail to Brom and his bride, Hail to Brom!  
 Brom, Hail to Brom and his bride, Hail to Brom and his

Piano accompaniment concludes the section.

bride hail to Brom! \_\_\_\_\_ hail to Brom and his bride!

hail to Brom \_\_\_\_\_ and his bride!

hail to Brom and his bride! hail! hail!

bride hail to Brom \_\_\_\_\_ and bride! \_\_\_\_\_

This system contains five staves. The top four staves are vocal parts with lyrics. The bottom staff is a piano accompaniment with a complex, flowing melody.

hail to Brom! hail to Brom and his bride! hail!

hail to Brom! hail to Brom and his bride! hail!

hail to Brom! hail to Brom and his bride! hail!

hail to Brom! hail! \_\_\_\_\_ hail! hail!

This system contains five staves. The top four staves are vocal parts with lyrics. The bottom staff is a piano accompaniment with a rhythmic, repetitive pattern.

hail! \_\_\_\_\_ hail!

hail! \_\_\_\_\_ hail!

hail! \_\_\_\_\_ hail!

hail! \_\_\_\_\_ hail!

This system contains five staves. The top four staves are vocal parts with lyrics. The bottom staff is a piano accompaniment with a rhythmic, repetitive pattern.