

TO MY FRIEND
Myron A. Cooney.

PARLOR EDITION

Rip Van Winkle

ROMANTIC OPERA

IN THREE ACTS

Words by

J. HOWARD WAINWRIGHT.

MUSIC BY

GEO. F. BRISTOW.



"WHEN CIRCLED ROUND IN YOUTH'S GLAD SPRING".....	3½	"ALONE ALL ALONE IN THIS WIDE WORLD".....	3½
"VIVANDIERE SONG".....	5.	"THE GENTRY MAY TALK".....	5.
"THE DAY IS DONE, THE SETTING SUN".....	3½	"THE DEW OF NIGHT, I AM AFRAID".....	
"PROTECTING POWER"..... <i>Prayer</i>		"LIST THE MERRY BELLS ARE RINGING".....	
"JOYS NEER CEASING"..... <i>Duet</i>	4.	WAKE SLEEPER WAKE (<i>Chorus</i>).....	6

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OPENING CHORUS

Act 3^d

RIP VAN WINKLE.

Allegretto.

Corni:

The musical score is written for Horns (Corni) and Piano. It is in G major (one sharp) and 6/8 time. The tempo is marked 'Allegretto.' The score consists of five systems of music. The first system is for the Horns, with a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. The third system is marked 'Marcato il Tema:' and features a more rhythmic melody in the right hand and a bass line in the left hand. The fourth and fifth systems continue the rhythmic theme.

SOPRANO. La ne - gra stanza dell o -

mf WAKE! sleep-er wake, 'Rouse from thy

ALTO.

TENOR

mf WAKE! sleep-er wake, Rouse from thy

BASS.

mf

-bli - o Ah! fug-gi., fug-gi pel - - le gri - no dal - la vi - ta e

slum - bers The ro - sy cheeked dawn is be - gin - ning to break, The

slum - bers The ro - sy cheeked dawn is be - gin - ning to break, The

dal de - si - o, L'au-re - - a lu - ce del mat - ti - no, Si

dream spell no lon - ger thy spir - it en - cum - bers, Gone is its power Then

dream spell no lon - ger thy spir - it en - cum - bers, Gone is its power Then

del mat-ti - - no,

f l'au-re - a lu - ce del mat-tin,

del mat-tin

wake, sleeper wake, Gone is its power, Then wake sleeper wake,

wake, sleeper wake, *f* Gone is its power, Then wake sleeper wake,

La ru-gia da in-bal-sa-mia-ta, Da celes-tie

The spir-its of night can no lon-ger en-

The spir-its of night can no lon-ger en-

pu-ri o-do - - ri, Da ce-les - ti e pu-ri o-do - ri

-chain thee, The breeze of the morn now is striv-ing to shake, to shake.

-chain thee, The breeze of the morn now is striv-ing to shake, to shake.

Dall au - - ro - ra

Sweet dew - drops like

Sweet dew - drops like

vie - - ne mu - ta - - ta in leg - gia - - dri in leg -

gems from the copse - wood and for - est tree, All

gems from the copse - wood and for - est tree, All

-gia-tri e hei co-lo - - ri hei co-lo - -

na-ture is smil-ing, smil-ing Then wake sleep-er

na-ture is smil-ing, smil-ing Then wake sleep-er

The first system of the musical score consists of six staves. The top two staves are vocal parts in G major (one sharp). The lyrics are: "na-ture is smil-ing, smil-ing Then wake sleep-er". The next two staves are piano accompaniment, with the right hand playing a melody and the left hand playing chords. The bottom two staves are piano accompaniment, with the right hand playing a melody and the left hand playing chords.

- ri.

wake.

wake.

dim.

The second system of the musical score consists of six staves. The top two staves are vocal parts in G major (one sharp). The lyrics are: "wake. wake.". The next two staves are piano accompaniment, with the right hand playing a melody and the left hand playing chords. The bottom two staves are piano accompaniment, with the right hand playing a melody and the left hand playing chords. The word "dim." is written below the piano accompaniment.

Si ri - - sve - - glia nell' au - ro - ra e

mf Wake, sleep - er wake! rouse from thy slum - bers, The

mf Wake, sleep - er wake! rouse from thy slum - bers, The

The piano accompaniment consists of a treble and bass staff. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and moving lines.

del - la pa - tria u - ni - ta del - la pa - tria u - ni - ta, Ah!

ro - sy cheek'd / dawn is be - gin - ning to break, The

ro - sy cheek'd dawn is be - gin - ning to break, The

The piano accompaniment continues with similar rhythmic patterns, supporting the vocal lines.

Si ri - - sve - glia nell au - ro - ra

dream spell no lon - ger thy spir - it en - cum - bers,

dream spell no lon - ger thy spir - it en - cum - bers,

del - la pa - tria u - - ni - - ta,

Gone is it pow - er, Then wake sleep - er wake!

Gone is it pow - er, Then wake sleep - er wake!

Il sor-ri - so il sor-ri - so in - fio - ra,

f Gone is its power then wake sleep-er wake,

f Gone is its power then wake sleep-er wake,

f *ff*

Ad.

Di ce - - le - - ste li - - her - -

wake sleep - er wake, wake sleep - er

wake sleep - er wake, wake sleep - er

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

-tà, Di ce - le - ste li - her - tà, Di ce - le - ste li - her -

wake, sleep - er wake, sleep - er wake, sleep - er wake, sleep - er

Ped. * *Ped.* * *Ped.* * *Ped.* *

-tà. wake. wake. wake.

Ped. * *Ped.* * *Ped.* *

6620 *Ped.* *