

## Bristow, G.F. Rip Van Winkle

### Cast of Characters:

Rip Van Winkle - a farmer in the Catskill Mountains - Bass

Dame Van Winkle - Rip's wife - Contralto

Alice Van Winkle - Rip's daughter - Soprano

Edward Gardinier - a Captain in the Continental Army - Tenor

Herman Van Slaus - son of the village Burgomaster - Baritone

### Plot Synopsis:

#### Act I:

Time: 1763; Setting: a village in the Catskill Mountains; woods

Rip Van Winkle, a hen-pecked husband, signs a contract with Diedrich Van Slaus, the Burgomaster, agreeing that his daughter and fortune (meaning his farm) shall go to Diedrich's son Herman as marriage dowry unless Rip annuls the contract within 20 years and a day. That same day, after a fight with his wife, he goes hunting in a storm and comes upon a group of spirits in a glen. Rip drinks with them and falls into his famous 20-year sleep.

#### Act II:

Time: 1783, just after the Revolutionary War; Setting: same village; an army camp

Meanwhile, Alice, Rip's now-full-grown daughter, love Edward, a Captain in the Continental Army. When Herman presses his claim on her, she runs away to join Edward's (and her brother's) battalion as a vivandiere (food provisioner). Herman follows secretly, intending to kill Edward, but is caught and almost slain by Edward's loyal troops.

#### Act III:

Time: 1783, 20 years to-the-day from when Rip fell asleep;

Setting: woods; same village

Rip wakes up, goes home, and is distraught that no-one knows him and that all of his friends (and his wife) are dead. When he introduces himself as a loyal subject of King George, the villagers try to attack him, but Alice, who doesn't recognize him, protects him. When Herman presents the contract in court the next day, Rip realizes that it is his to annul, and he does so by ripping it up. He is reunited with his son and daughter, and blesses her marriage to Edward. Everyone rejoices.

# Bristow, G. F. Rip Van Winkle

180

Scena.

(Act II)

He's gone and now the wild wood rose.

ALICE.

Andante con espressione.

GEO. F. BRISTOW.

No.  
15.

Musical score for strings, labeled "p STRINGS". It consists of two staves (treble and bass clef) with a key signature of one flat and a common time signature. The music is written in a slow, expressive style.

ALICE.

FL. CLAR. FAC.

CORNI.

He's gone and now the

Musical score for woodwinds, including Flute, Clarinet, and Cornet parts. It features a vocal line for Alice and piano accompaniment. The score includes dynamic markings such as *dim.* and *pp*.

*ritard.*

wild wood rose, For me no longer sweetly blows, Each flower that decked the mountain side, The

Musical score for Alice's vocal line and piano accompaniment. The piano part includes a section marked *ritard.* and *pp*. The vocal line continues with the lyrics: "wild wood rose, For me no longer sweetly blows, Each flower that decked the mountain side, The

*a tempo.*

*ritard.*

moment that he left me died,

The moment that he left me

*a tempo.*

*ritard.*

Musical score for Alice's vocal line and piano accompaniment. The piano part includes a section marked *ritard.* and *pp*. The vocal line continues with the lyrics: "moment that he left me died, The moment that he left me

FL. CLAR. FAC. CORNI.

*a tempo.*

died.

*a tempo.*

I care not now, to  
OB.

ram - ble o'er The hills and dales I loved be - fore, The paths I ev - er

held so dear, Are bar - ren now he is not near. He's gone and now the

FL. OB. CLAR.

wild wood rose, For me no longer sweet - ly blows, Each flower that decked, the

STRINGS.

mountain side, The moment that he left me died. I care not now to ramble o'er, The

FL.

hills and dales I loved be-fore, The hills and dales I loved be-fore . . .

OB. CLAR. FAG. CORNI.

The paths I ever held so dear, Are barren now he

*ritard.*

*ritard.*

is not near, *pp* Are barren now he is not near. . . .

*a tempo.* *ritard.* *a tempo.* *ritard.*

*Allegro agitato.* *con passione.*  
*mf*

*Allegro agitato.* My soul is bowed by sor-row And my

*pp* CLAR. FAR.

heart oppressed with bit-terness finds no re-lief, . . . . . My

FL. OB.

heart oppressed with bit-terness finds no re-lief, . . . . . Hope comes not

*f* *mf*

*f* *dim.* *f*

*f* *dim.* *f*

*f* *dim.* *f*

*f* *dim.* *f*

near me, Hope comes not near me And the darkning pall of black des-pair, Shrouds

CLAR. FAC. CORNI.

*pp*

all things from my sight. I cannot weep

pp OB. CLAR.

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, with lyrics 'all things from my sight.' and 'I cannot weep'. The piano accompaniment consists of a grand staff with treble and bass clefs. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include 'pp' (pianissimo) and an instrument marking 'OB. CLAR.'.

the fountain of my tears, Dried

FAC.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics 'the fountain of my tears, Dried'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking 'FAC.' is present in the piano part.

up by grief and withered, will not lend, Its soothing in-fluence

OB.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics 'up by grief and withered, will not lend, Its soothing in-fluence'. The piano accompaniment continues. An instrument marking 'OB.' is present in the piano part.

to my burning brain.

TUTTI. ff

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics 'to my burning brain.'. The piano accompaniment becomes more intense, marked with 'TUTTI.' and 'ff' (fortissimo). The piano part features more complex rhythmic figures and dynamic contrasts.

*mf*

But

STRINGS.

*pp*

shall I waste the time, with vain re-pin-ing, When ev-en

now perchance, the murtherous steel, the murtherous steel,

FL. OB. CLAR. FAG. CORNI. TYN.

Guid ed by trai-tors hand is buried deep, In Edwards bleeding heart.

*pp*

*ff* TUTTI.

*ritard. meno mosso.*CLAR.  
*tremolando.**P* As-sist me heaven,

as-sist me

*pp ritard. meno mosso.**tempo primo.*heaven, *tempo primo.*

And guide my faint-ing spirit back to peace.

FL.

CORNI.

*pp*

OB.

CLAR. FAG.

Piano accompaniment for the second system, featuring strings and woodwinds. The music is in a minor key and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The strings play a tremolo pattern, and the woodwinds (oboes, clarinets, and flutes) have melodic lines.

*Recitative.**p* What shall I do? I know not how to get! For Edward, danger lurks in every

STRINGS.

*P**tremolo.**pp*

Piano accompaniment for the third system, featuring strings. The music is in a recitative style, with a simple, rhythmic accompaniment. The strings play a tremolo pattern, and the woodwinds (oboes, clarinets, and flutes) have melodic lines.



path, For treacherous Herman would not pause assas sin like to take his precious life *in tempo.*

The first system of the score 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 two flats. The lyrics are: "path, For treacherous Herman would not pause assas sin like to take his precious life in tempo." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

*con forza e passione. Allegro vivace.*

The snake that seeks his life, What can I do? *tempo.* I'll wed him in the grave.

*pp* *f* WIND. *f TUTTI.*

The second system continues the musical piece. It features two vocal lines and piano accompaniment. The lyrics are: "The snake that seeks his life, What can I do? tempo. I'll wed him in the grave." The piano accompaniment includes dynamic markings such as *pp* (pianissimo) and *f* (forte). There are also performance instructions for "WIND" and "TUTTI" (all instruments).

*sf* *sf* *sva*

This system shows the piano accompaniment for the third system. It features a complex rhythmic texture with many sixteenth and thirty-second notes. Dynamic markings include *sf* (sforzando) and *sva* (sustained). The piano part is written on two staves.

*sva* *sva* *sva*

This system shows the piano accompaniment for the fourth system. It continues the complex rhythmic texture from the previous system. The piano part is written on two staves, with dynamic markings of *sva* (sustained) throughout.

*sva* *pp* CLAR. *f* FAC.

The fifth system includes the piano accompaniment and woodwind parts. The piano part is on two staves, with dynamic markings *sva* and *pp* (pianissimo). A Clarinet part (CLAR.) is indicated with *pp* and *f* (forte) markings. A Flute part (FAC.) is also indicated with *f* markings. The system concludes with a large fermata over the piano accompaniment.

Allegro Marziale. *mf*

Yes I'll fol - low to the bat - - tle, And though death shots round us

*pp* *WIND.* *sf*

rat - - tle, Nought reck I if he is . . . . nigh, For him I'll gladly danger

*ff*

brave. *mf* And though death shots round us

*ff* *TUTTI.* *sf* *pp*

rat - - tle, Nought reck I if he is . . . . nigh, Nought reck I if he

*FL. CLAR.*

is . . . nigh, For him I'll gladly danger brave, I'll glad-ly dan-ger

*ff*

*ff* TUTTI.

Detailed description: This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is written in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "is . . . nigh, For him I'll gladly danger brave, I'll glad-ly dan-ger". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two flats and a common time signature. The first measure of the piano part is marked with a fortissimo (*ff*) dynamic. The second measure of the piano part is marked with a fortissimo (*ff*) TUTTI. dynamic.

brave.

*ff*

Detailed description: This system contains the piano accompaniment for the second line of the piece. It consists of two staves, treble and bass clef, with a key signature of two flats and a common time signature. The first measure of the piano part is marked with a fortissimo (*ff*) dynamic. The word "brave." is written above the first measure of the piano part.

Detailed description: This system contains the piano accompaniment for the third line of the piece. It consists of two staves, treble and bass clef, with a key signature of two flats and a common time signature. The piano part continues with various rhythmic patterns and dynamics.

Detailed description: This system contains the piano accompaniment for the fourth line of the piece. It consists of two staves, treble and bass clef, with a key signature of two flats and a common time signature. The piano part continues with various rhythmic patterns and dynamics.

STRINGS.

*dim.* *P*

Detailed description: This system contains the string accompaniment for the fifth line of the piece. It consists of two staves, treble and bass clef, with a key signature of two flats and a common time signature. The first measure of the string part is marked with a decrescendo (*dim.*) dynamic. The second measure of the string part is marked with a piano (*P*) dynamic.

*p*

Should I find my Edward die - ing, On the field of car - nage lie - ing, In

CLAR. FAC.

OB.

death his bride by his side, I will glad - ly share his grave.

*pp*

Should I find my Edward die - ing, On the field of car - nage lie - ing, In

*cresc*

death his bride, by his side, I will glad - ly... share his... grave, Yes I'll

OB. CLAR. FAC. CORNI.

*pp**cresc*

*sf*

fol - low to the bat - - tle, And though death shots round us rat - tle, Nought

*sf* *pp*

reck I if he is nigh, For him I'll gladly danger brave.

*sf*

*sf*

*sf*

And though death shots round us rat - tle, Nought reck I... if he

*pp*

*cresc.*

is... nigh, Nought reck I... if he is... nigh, For him I'll... gladly danger brave, I'll

gla - ly share his grave, will share his grave . . . his

grave, I will glad - ly share his grave, I will glad - ly share his

*ff*

grave, will share his grave, will share his grave. *a tempo I<sup>o</sup>*

*ff*

*gva*

*gva*