

LES CHEFS D'ŒUVRE DU PIANO

SCOTT JOPLIN

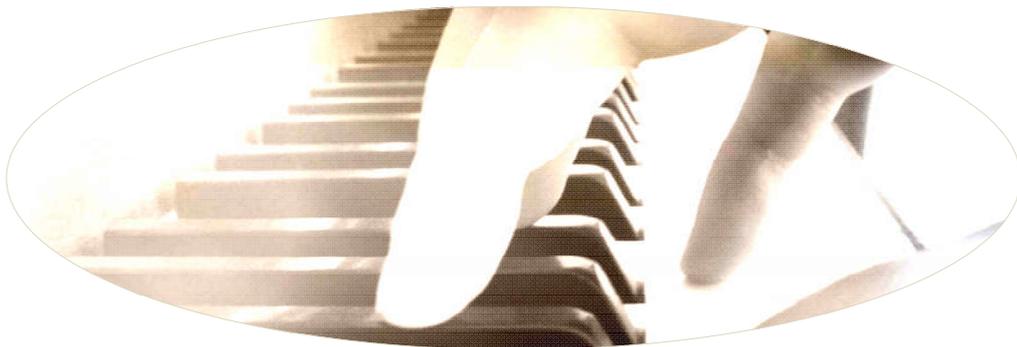
« TREEMONISHA »

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GUIDE DE L'EFFICACITÉ DU TRAVAIL PIANISTIQUE



PRÉFACE G. Parmentier

- Opéra de Paris, Comédie Française -

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TREEMONISHA.

No. 27. A REAL SLOW DRAG.

Directions for The Slow Drag.

1. The Slow Drag must begin on the first beat of each measure.
2. When moving forward, drag the left foot; when moving backward, drag the right foot.
3. When moving sideways to right, drag left foot; when moving sideways to left, drag right foot.
4. When prancing, your steps must come on each beat of the measure.
5. When marching and when aliding, your steps must come on the first and the third beat of each measure.
6. Hop and skip on second beat of measure. Double the Schottische step to fit the slow music. SCOTT JOPLIN.

INTRO. Larghetto. $\text{♩} = 100$

(Treemonisha and Lucy stand on bench in rear of room.)

(Salute partners.)

Treemonisha.

(Slow Drag forward)

Sa - lute your part - ner, do the drag, drag,

(All stop.)

(Slow Drag backward.)

drag..... Stop and move back - ward, do the. drag.

(All stop.)

(All look to right.)

(All Slow Drag sideways
to right.)

All..... of you stop.

Look to your right and do the drag,

mf

(Slow Drag sideways to left.)

drag,

drag.

To..... your left,

(All stop.)

(Salute partners.)

to..... your left, that's the way.

Treenonisha. (All march, doing the dude walk.)

March - ing on-ward, march - ing on-ward, marching to..... that
Lucy.

March - ing on-ward, march - ing on-ward, marching to.... that

p legato

love - ly tune; March - ing on-ward, march - ing on-ward,

love - ly tune; March - ing on-ward, march - ing on-ward,

cresc. poco a poco

(Slide, first on one foot, then the other.)

hap - py as..... a bird in June. Slid - ing on-ward,

hap - py as..... a bird in June. Slid - ing on-ward,

p

(All stop, put right hand to ear and listen to music.)

slid - ing on-ward, lis - ten to..... that rag.

slid - ing on-ward, lis - ten to..... that rag.

cresc.

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of one flat. The lyrics are 'slid - ing on-ward, lis - ten to..... that rag.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a 'cresc.' marking above the right hand.

(All hop.)

(All skip.)

(Slow drag forward.)

Hop and skip, now do that slow,.....

Hop and skip, now do that slow,.....

p

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of one flat. The lyrics are 'Hop and skip, now do that slow,.....'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a 'p' marking above the right hand.

(All dance.)

do that slow drag. Dance..... slow-ly,

do that slow drag. Dance slow - ly,

mf

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of one flat. The lyrics are 'do that slow drag. Dance..... slow-ly,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with an 'mf' marking above the right hand.

(All prance.)

prance..... slow - ly, while you hear..... that pret - ty rag.

prance..... slow - ly, while you hear... that pret - ty rag.

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano part is in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "prance..... slow - ly, while you hear..... that pret - ty rag." and "prance..... slow - ly, while you hear... that pret - ty rag."

(All dance.)

(All prance.)

Dance slow - ly, prance..... slow - ly, Now you do..... the real

Dance slow - ly, prance .. slow - ly, Now you do..... the real

The second system consists of two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano part is in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "Dance slow - ly, prance..... slow - ly, Now you do..... the real" and "Dance slow - ly, prance .. slow - ly, Now you do..... the real".

(All Slow Drag.)

(All walk.)

(All whisper to partners while walking.)

"Slow Drag" Walk..... slow - ly, talk..... low - ly,

"Slow Drag" Walk slow - ly, talk..... low - ly,

The third system consists of two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano part is in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "'Slow Drag' Walk..... slow - ly, talk..... low - ly," and "'Slow Drag' Walk slow - ly, talk..... low - ly,". The piano part includes a dynamic marking of *mf*.

Treemonisha.

(All stop, put right hand to ear and listen to music.)

(All hop.)

(All skip.)

cresc.

Lis-ten to..... that rag, Hop and skip, now

Lucy. cresc.

Lis-ten to..... that rag, Hop and skip, now

Sopranos cresc.

Lis-ten to..... that rag, Hop and skip, now

Alto cresc.

Lis-ten to..... that rag, Hop and skip, now

Tenors cresc.

Lis-ten to..... that rag, lis-ten to that rag, Hop and skip, now

Basses cresc.

Lis-ten to..... that rag, lis-ten to that rag,

cresc.

(All Slow Drag forward.)

p sempre

do that slow,..... do that slow drag.....

p sempre

do that slow,..... do that slow drag.....

p sempre

do that slow,..... do that slow drag.....

p sempre

do that slow,..... do that slow drag.....

p sempre

do that slow,..... O do that slow drag.....

p sempre

now do the drag real slow, now do the real slow drag, slow drag.

p sempre

Trecmonisha. (All Schottische.)

Musical score for the first system of "Trecmonisha". It features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Move a - long, don't". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present.

Move a - long, don't

mf

Musical score for the second system of "Trecmonisha". It features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "stop, don't stop danc - ing, Drag a -". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mp* is present.

(All Slow Drag.)

stop, don't stop danc - ing, Drag a -

mp

Musical score for the third system of "Trecmonisha". It features a vocal line and a piano accompaniment. The vocal line is in a bass clef with a key signature of two flats. The lyrics are "long, stop,". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mp* is present.

(All stop.)

long, stop,

mp

(All Schottische.)

Move a - long, don't stop, Don't

mp

(All Slow Drag.)

stop danc - ing, drag a - long,

mp

(All Schottische.)

do - ing the real slow drag..... Move a -

mp

long, don't stop, don't stop danc - ing

mp

(All Slow Drag.)

(All stop.)

Drag a - long, Stop!

mp

f

(All Schottische.)

Move a - long, don't

mp

(All Slow Drag.)

stop, don't stop danc - ing, Drag a -

f

mf

long, do - ing the real slow drag.

molto cresc.

ff

Tremonisha.

(All march, doing the dude walk.)

March - ing on-ward, march - ing on-ward, march-ing to..... that
Lucy.

March - ing on-ward, march - ing on-ward, march-ing to..... that

p

love - ly tune; March - ing on-ward, march - ing on-ward,

love - ly tune; March - ing on-ward, march - ing on-ward,

cresc. poco a poco

(Slide, first on one foot, then the other.)

hap - py as..... a bird in June. Slid - ing on-ward,

hap - py as..... a bird in June. Slid - ing on-ward,

p

(All stop, put right hand to ear and listen to music.)

slid - ing on-ward, lis - ten to..... that rag,
 slid - ing on-ward, lis - ten to..... that rag,

cresc. *f*

(All hop.) (All skip.) (Slow drag forward.)

Hop and skip, now do that slow,.....
 Hop and skip, now do that slow,.....

p

(All dance.)

do that slow drag. Dance..... slow - ly,
 do that slow drag. Dance slow - ly,

mf

(All prance.)

prance..... slow - ly, while you hear..... that pret - ty rag.

prance..... slow - ly, while you hear that pret - ty rag.

The piano accompaniment consists of a right-hand melody with grace notes and a left-hand bass line with chords and eighth notes.

(All dance.)

(All prance.)

Dance..... slow - ly, prance..... slow - ly, Now you do..... the real

Dance slow - ly, prance..... slow - ly, Now you do..... the real

The piano accompaniment includes dynamic markings: *cresc.*, *poco*, and *a poco*.

(All Slow Drag.)

(All walk.)

(All whisper to partners while walking.)

"Slow Drag." Walk..... slow - ly, talk..... low - ly,

"Slow Drag." Walk slow - ly, talk..... low - ly,

The piano accompaniment includes a dynamic marking of *mf*.

Tremontiska

(All stop, put right hand to ear and listen to music.)

(All hop.)

cresc. *f* Lis - ten to..... that rag. Hop and

Lucy cresc. *f* Lis - ten to..... that rag. Hop and

Sopranos cresc. *f* Lis - ten to..... that rag. Hop and

Altos cresc. *f* Lis - ten to..... that rag. Hop and

Tenors cresc. *f* Lis - ten to..... that rag, lis ten to that rag. Hop and

Basses cresc. *f* Lis - ten to..... that rag, lis - ten to that rag.

cresc. *f*

(All skip.) *p* (All Slow Drag)

skip, now do that slow.....

skip, now do that slow..... 0,

p

now do the 'drag real slow,

(All stop.) *f sempre* (Curtain down)

do that slow drag, slow - o - o - o.....

f sempre

do that slow drag, slow - o - o - o.....

f sempre

do that slow drag, slow - o - o - o.....

f sempre

do that slow drag, slow - o - o - o.....

f sempre

do that slow drag, slow - o - o - o.....

f sempre

now do the real slow drag, slow - o - o - o.....

f sempre

End of Opera.