

TREEMONISHA.

ACT 2.

No. 11. SUPERSTITION.

SCENE I. Woods. Conjurors meeting. Wasp's nest
hanging on bush.
(Simon and Chorus)

Andante. M.M. ♩ = 132

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a mezzo-piano (*mp*) dynamic. The upper staff features a series of chords and melodic fragments, while the lower staff has a steady eighth-note accompaniment.

The second system continues the musical piece. It maintains the same grand staff and key signature. The upper staff shows more complex chordal textures and melodic lines. The lower staff continues with its eighth-note accompaniment. A crescendo (*cresc.*) marking is placed above the right-hand staff towards the end of the system.

The third system of musical notation shows a change in texture. The upper staff is dominated by sustained chords, some with fermatas. The lower staff continues with a steady accompaniment. A forte (*f*) dynamic is marked at the beginning, and a ritardando and diminuendo (*rit. e dim.*) marking is placed above the right-hand staff towards the end of the system.

The fourth system of musical notation returns to a more active texture. The upper staff has more melodic movement. The lower staff continues with its accompaniment. A mezzo-piano (*mp*) dynamic is marked, and the tempo is indicated as *a tempo*.

The fifth and final system of musical notation concludes the piece. The upper staff features a melodic line with some chromaticism. The lower staff continues with its accompaniment. Dynamics of mezzo-forte (*mf*) and piano (*p*) are marked. The system ends with a final cadence in the key of B-flat major.

Allegretto con brio. $\text{♩} = 12$

First system of piano introduction. Treble clef, bass clef, key signature of three flats (B-flat, E-flat, A-flat), and 2/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

Second system of piano introduction. Treble clef, bass clef, key signature of three flats, and 2/4 time signature. The music continues with a rhythmic pattern of eighth and sixteenth notes. A dynamic marking *f* is present. The instruction "(Curtain rises)" is written above the treble staff.

Sopranos CHORUS (With closed lips)

Altos

Un - n - n - n - n.

Un - n - n - n - n.

Un-

Tenors

Un - n - n - n - n.

Un - n - n - n - n.

Un-

Basses

Un - n - n - n - n.

Un - n - n - n - n.

Un-

Simon

Un - n - n - n - n.

Un - n - n - n - n.

Un-

If a-long de road you're go - in', An' all to yo' true knowin', A

Piano accompaniment for the chorus. Treble clef, bass clef, key signature of three flats, and 2/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking *mp* is present.

hun - n - n - n.

Un - n - n - n - n - n - n. 'Tis true, 'tis

hun - n - n - n.

Un - n - n - n - n - n - n. 'Tis true, 'tis

hun - n - n - n.

Un - n - n - n - n - n - n. 'Tis true, 'tis

hun - n - n - n.

Un - n - n - n - n - n - n. 'Tis true, 'tis

black cat cross'd yo' path, Yo' bad luck will long last. 'Tis true, 'tis

true, We all be-lieve 'tis true, 'Tis true, 'tis true, We

true, We all be-lieve 'tis true, 'Tis true, 'tis true, We

true, We all be-lieve 'tis true, 'Tis true, 'tis true, We

true, We all be-lieve 'tis true, 'Tis true, 'tis true, We

true, We all be-lieve 'tis true, 'Tis true, 'tis true, We

all be-lieve'tis true. Un - n - n - n Un - n - n -

all be-lieve'tis true. Un - n - n - n Un - n - n -

all be-lieve'tis true. Un - n - n - n Un - n - n -

all be-lieve'tis true. Un - n - n - n Un - n - n -

all be-lieve'tis true. If you are eat-in' food wid ease, An' drawin' pleasant

n Un - hun - n - n - n Un - hun - n Un - hun - n Un - hun -

n Un - hun - n - n - n Un - hun - n Un - hun - n Un - hun -

n Un - hun - n - n - n Un - hun - n Un - hun - n Un - hun -

n Un - hun - n - n - n Un - hun - n Un - hun - n

breath, Be careful dat you do not sneeze, Be-cause'tis sign of death.

Sweep not de dust from yo' cabins at night, For some of yo' neighbors surely will fight. If yo'

mf

nose should itch... while you sit in yo' room, An un-wel-come neigh-bor will

vis - it you soon. If at night while pass - in' a grave-yard, You

mp

Un-hun-n

Un-hun-n

Un-hun-n

Un-hun-n

shake wid fear de most, Jus' step a lit-tle fast-er for-ward, Be-

mf *mp*

We'll run

We'll run

We'll run

We'll run

fore you see a ghost, If a neigh-bor comes to see you, An'

mf *mp*

squeezes yo' han' ve-ry tight, You had bet-ter speak'loud "Hee-Hoo," Dat

Un - n - n - n

Un - n - n - n

Un - n - n - n

Un - n - n - n

neigh-bor is not right. If you hear a mule a bray - in', While you're

Un - n - n - n Un - hun - n - n - n
 Un - n - n - n Un - hun - n - n - n
 Un - n - n - n Un - hun - n - n - n
 Un - n - n - n Un - hun - n - n - n

on yo' knees a pray - in', Yo' luck is go - in' wrong. You should

(Simon looks into woods and sees Zozetrick and Luddud com-

Un - n - n - n - n - n - n - n 'Tis true,..... 'tis true, We
 Un - n - n - n - n - n - n - n 'Tis true,..... 'tis true, We
 Un - n - n - n - n - n - n - n 'Tis true, 'tis true, We
 Un - n - n - n - n - n - n - n 'Tis true,..... 'tis true, We

stop be - fore it's all gone. 'Tis true,..... 'tis true, We

all be - lieve 'tis true, 'Tis true,..... 'tis

all be - lieve 'tis true, 'Tis true,..... 'tis

all be - lieve 'tis true, 'Tis true,..... 'tis

all be - lieve 'tis true, 'Tis true,..... 'tis

all be - lieve 'tis true, 'Tis true,..... 'tis

The piano accompaniment features a melody in the right hand with a chromatic scale and sustained chords in the left hand.

true, We all be - lieve 'tis true.....

true, We all be - lieve 'tis true.....

true, We all be - lieve 'tis true.....

true, We all be - lieve 'tis true.....

true, We all be - lieve 'tis true.....

The piano accompaniment continues with a rhythmic accompaniment in the right hand and sustained chords in the left hand.