

An Original Light English Opera,

IN THREE ACTS,

ENTITLED

# HADDON HALL.

WRITTEN BY

SYDNEY GRUNDY.

COMPOSED BY

ARTHUR SULLIVAN.

ARRANGED FROM THE FULL SCORE BY

KING HALL.

	MPT.			NET.		
	S.	D.		S.	D.	
Vocal Score, complete ... ..	5	0	Planoforte Solo ... ..	3	0	
" " (Bound) ... ..	7	6	Libretto ... ..	1	0	

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Produced at the Savoy Theatre, London, under the management of Mr. R. D'OYLY CARTE,  
on Saturday, 24th September, 1892.

## Characters.

|                             |                           |                          |                        |
|-----------------------------|---------------------------|--------------------------|------------------------|
| JOHN MANNERS ... ..         | } <i>Royalists</i> ... .. | } MR. COURTICE POUNDS.   |                        |
| SIR GEORGE VERNON ... ..    |                           |                          | MR. RICHARD GREEN.     |
| OSWALD ... ..               |                           |                          | MR. CHARLES KENNINGHAM |
| RUPERT VERNON ... ..        | } <i>Roundhead</i> ... .. | } MR. RUTLAND BARRINGTON |                        |
| THE MCCRANKIE ... ..        |                           |                          | MR. W. H. DENNY.       |
| SING-SONG SIMEON ... ..     | } <i>Puritans</i> ... ..  | } MR. RUDOLPH LEWIS.     |                        |
| KILL-JOY CANDLEMAS ... ..   |                           |                          | MR. W. H. LÉON.        |
| NICODEMUS KNOCK-KNEE ... .. |                           |                          | MR. A. FOWLES.         |
| BARNABAS BELLOWS-TO-MEND    |                           |                          | MR. G. DE PLEDGE.      |
| MAJOR DOMO ... ..           |                           |                          | MR. H. GORDON.         |
| <hr/>                       |                           |                          |                        |
| DOROTHY VERNON ... ..       |                           | MISS LUCILE HILL.        |                        |
| LADY VERNON ... ..          |                           | MISS ROSINA BRANDRAM.    |                        |
| DORCAS ... ..               |                           | MISS DOROTHY VANE.       |                        |
| NANCE ... ..                |                           | MISS NITA COLE.          |                        |
| GERTRUDE ... ..             |                           | MISS CLARIBEL HYDE.      |                        |
| DEBORAH ... ..              |                           | MISS FLORENCE EASTON.    |                        |

CHORUS OF SIMPLES AND GENTLES.

### ACT I.—THE LOVERS.

SCENE.—The Terrace ... .. W. TELBIN.

“ The green old turrets, all ivy thatch,  
Above the cedars that girdle them rise,  
The pleasant glow of the sunshine catch,  
And outline sharp on the bluest of skies.”

### ACT II.—THE ELOPEMENT.

SCENE I.—DOROTHY VERNON'S DOOR ... .. HAWES CRAVEN.

“ It is a night with never a star,  
And the hall with revelry throbs and gleams ;  
There grates a hinge—the door is ajar—  
And a shaft of light in the darkness streams.”

SCENE II.—The Long Gallery ... .. J. HARKER.

### ACT III.—THE RETURN.

SCENE.—The Ante-Chamber ... .. W. PERKINS.

NOTE.—The clock of Time has been put forward a century, and other liberties  
have been taken with history.

The Opera produced under the Stage Direction of Mr. CHARLES HARRIS, and the Musical Direction of Mr. FRANÇOIS CELLIER. The Dances arranged by Mr. JOHN D'AUBAN. The Costumes designed by Mr. PERCY ANDERSON and executed by Mmes. AUGUSTE, Madame LÉON, Mr. B. J. SIMMONS, Messrs. ANGEL & SON, and M. ALIAS. Wigs by CLARKSON. Properties by Mr. SKELLY. Stage Machinist, Mr. PETER WHITE.

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# HADDON HALL.

Written by SYDNEY GRUNDY.

Composed by ARTHUR SULLIVAN

## INTRODUCTION.

PIANO

*Allegro moderato.*

The musical score is written for piano in G major and 3/4 time. It consists of six systems of two staves each. The first system is marked *Allegro moderato.* and *ff*. The second system is marked *p* and *pp*. The third system is marked *pp*. The fourth system is marked *p*. The fifth system is marked *cres.*. The sixth system is marked *p*. Pedal markings are indicated by asterisks and the word "Ped." throughout the piece.

Piano introduction with treble and bass staves. The music is in G major and 4/4 time. It features a flowing melody in the right hand and a supporting bass line in the left hand. A piano (*p*) dynamic marking is present.

*Andante.*  
TENORS & BASSES. (*Behind the scenes.*) *Unis. - f.*

Vocal and piano accompaniment for Tenors and Basses. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is *Andante*. The lyrics "Ye" are written below the vocal staff.

Vocal and piano accompaniment for Tenors and Basses. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics "state - ly homes of Eng - land, So sim - ple, yet so grand; Long may ye stand and flou - rish," are written below the vocal staff.

Vocal and piano accompaniment for Sopranos. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics "Ye state - ly homes of Eng-land, Such man - sions on - ly grew Where" are written below the vocal staff. A forte (*f*) dynamic marking is present.

Vocal and piano accompaniment for Sopranos. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics "Types of our English land!" are written below the vocal staff. A mezzo-forte (*mf*) dynamic marking is present.

vir - tue reign'd from cot to throne, . . . And man and wife were true. Ye state - ly homes of Eng - land,  
Ye state - ly homes of Eng - land,

Long may your tow - ers stand ; Types of the life of man and wife, . . . Types of our Eng - lish land !  
Long may your tow - ers stand ; Types of the life of man and wife, . . . Types of our Eng - lish land !

Types of the life of man and wife, . . . Types of our Eng - lish land !  
Types of the life of man and wife, . . . Types of our Eng - lish land !

W

p

10,848.

# ACT I. CHORUS with SOLOS.

## No. 1.

*Allegro con brio.*

PIANO. *f*

Ped. \*

Ped. \*

Ped. \* Ped. \*

Ped. \*

A CHORUS. *f*

To -

To -

Ped. \*



day, it is a fes - tal time! The Bride - groom comes to - day, And we are here to  
day, it is a fes - tal time! The Bride - groom comes to day, And we are here to

*Unis.*  
sing a rhyme To speed him on his way. To-day, our mis - tress, e - ver dear, doth plight . .  
sing a rhyme To speed him on his way.

Ped. \* Ped. \* Ped.

. . . her vir - gin troth; And we are all fore-gath - er'd here To sing, . . .  
And we are all fore-gath - er'd here To sing,

19,343. \* Ped. \* Ped. \* Ped. \*

B

God bless them both! To-day, it is a fes-tal time! The

God bless them both! To-day, it is a fes-tal time! The

Ped. \*

Bride-groom comes to-day, And we are here to sing a rhyme To speed him on his

Bride-groom comes to-day, And we are here to sing a rhyme To speed him on his

way. We are all fore-gath-er'd here to sing, . . . . God bless them

way. We are all fore-gath-er'd here to sing, . . . . God bless them

C

both I . . .

both I . . .

Ped. \*

Ped. \* Ped. \*

1st time.

Ped. \*

2nd time.

D

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

p

DORCAS.

But midst our ju - bi - la - tion, Comes the e - cho of a sigh ; It's

*L'istesso tempo.* (♩ = ♩.)

p

full sig - ni - fi - ca - tion Ye will ga - ther by - and - bye. Now, lend me your at - ten - tion, While I tell you all a tale, A -

*p* CHORUS.

nent a dain-ty dormouse, And an un - at - trac-tive snail. A dain-ty dor-mouse ! An un - at - trac-tive snail !

A dain-ty dor-mouse ! An un - at - trac-tive snail !

(No. 1a.)

SONG—(Dorcas).

DORCAS.

'Twas a dear lit - tle dor-mouse— A lit - tle mousemaid ! Her pa-pa and mam-ma She had always o - gal-lant young squirrel Sat perch'd on a tree, And he thought to himself, There's a good wife for

*Andante moderato.*

bey'd ; Pit - a - pat went her heart, And her cheek grew pale, When commanded to mar-ry A stu-pid old me ! On the eve of the wed-ding He said to the mouse, "Wilt thou mar-ry a squirrel Who has-n't a

snail. "Oh, fa-ther, I can-not!" "But, daugh-ter, thou must ; For he has a house, And house?" "Oh, squirrel, I can-not!" "But, dor-mouse, thou must ! Her heart to a squir-rel A

we haven't a crust!"  
dor - mouse may trust!"

The snail he was ug - ly,  
The squir - rel was hand - some;

The snail he was  
They plight - ed their

black; But for all that, he car-ried a house on his back.  
vows, And the squir-rel ran off With the lit - tle dor-mouse.

Said the wi - ly old dormouse, - "When thou art his  
And I'm sure if you ev - er Set eyes on a

bride, He will lend us his house, And we'll all live in - side!"  
snail, You will all sym - pa - thize With the dor - mouse's wail.

"Oh, fa - ther, I can - not!" "But,  
"Oh, fa - ther, I can - not, Don't

CHORUS. *p* *sostenuto.*

"Oh, fa - ther, I can - not!" "But  
"Oh, fa - ther, I can - not;" "But

*cres.*

daugh - ter, thou must ; For he has a house, And we haven't a crust, For he has a house, } And  
 tell me I must ; Though he has a house, And we haven't a crust, Though he has a house, } And

daugh - ter, thou must ; For he has a house, And we haven't a crust, For he has a house, } And  
 tell me I must ; Though he has a house, And we haven't a crust, Though he has a house, } And

daugh - ter, thou must ; For he has a house, And we haven't a crust, For he has a house, } And  
 tell me I must ; Though he has a house, And we haven't a crust, Though he has a house, } And

*cres.*

*1st time.*  
*dim.*  
we have-n't a crust!"

*2nd time.*  
we have-n't a crust!"

*dim.*  
we have-n't a crust!"

*f*  
we have-n't a crust!" "But who is the dormouse? And

*f*  
we have-n't a crust!" "But who is the dormouse? And

*dim.*

*f*

**E** *Allegretto con brio.*

who, who is the snail?"

who, who is the snail?"

*f*

*f* Hail to the Lord of Had-don! And

*f* Hail to the Lord of Had-don! And

*tr*

*f*

thee, his sil-ver bride! And to thy daugh-ter, fair-est flow-er Of

thee, his sil-ver bride! And to thy daugh-ter, fair-est flow-er Of

**F**

all the coun-try side!

all the coun-try side!

*Sve.*



GIRLS. *Univ.*

Nor vi - o let, li - ly, Nor blue - bell we bring, To

*loco.*

gar - land thy path - way With fra - grance of Spring. No beau ty of blos - som That

dies in a . day Can speak . . . an af - fec - tion That blos - soms al -

*cres.*

way. <sup>G</sup> And nev - er a chap - let Our hands could en - twine, Could

*dim.*

ALL.

tell the de - vo - tion That cr . . . er is thine. In

In

lieu of the li - ly And bon - ny blue - bell, We lay . . . on thine

lieu of the li - ly . And bon - ny blue - bell, We lay . . . on thine

*cres.*

*cres.*

Ped. \*

al - - - tar, We lay on thine al - tar True love's im - mor - . .

al - - - tar, We lay on thine al - tar True love's im - mor - . .

Ped. \* Ped. \*

H DOROTHY.

Dear play - mates of child - hood, Night wei - come . are you! More

*telles.*

*telles.*

Ped. \* Ped. \* Ped. \* Ped.

LADY VERNON.

frag - rant than li - ly, A love that is true. Like flower am - a - ran - thine, Whose

L.H.

\* Ped. \* Ped. \* Ped. \* Ped.

DORCAS.

Right

blos - soms ne'er fade, It blooms in the sun - shine, And blooms in the shade. Right

\* Ped. \* Ped. \* Ped. \*

wel . . . . . come are you, wel . . . . . come, wel . . . . . come are

wel . . . . . come are you, wel . . . . . come, wel . . . . . come are

*8ve.*

Ped. \* Ped. \* Ped. \* Ped. \*

**CHORUS.**

you. In lieu of the li - ly And bon - ny blue - bell, We

you. In lieu of the li - ly And bon - ny blue - bell, We

*8ve. loco.*

**DOROTHY & LADY V. CHORUS.**

lay on thine al - tar True love's . . . . . im - mor - telles Oh, wel - come! Nor

**SIR GEORGE.**

lay on thine al - tar True love's im mor - telles. Oh, wel - come! Nor

*p*

DOROTHY & LADY V. CHORUS. DOROTHY & LADY V. CHORUS.

vio - let! Oh, wel - come! Nor li - ly! Oh, wel - come! But lay on thine al - tar True

SIR GEORGE. SIR GEORGE.

vio - let! Oh, wel - come! Nor li - ly! Oh, wel - come! But lay on thine al - tar True

love's *dim.* im - mor - telles. . . .

love's *dim.* im - mor - telles. . . .

SIR GEORGE. *RECIT.* *Tempo moderato.*

Wel - come, I bid ye wel - come, one and all! Let youth and beau - ty

keep their mer-ry May ; For all too soon the leaves of autumn fall, And evening shadows quench the laughing

(No. 1b.)

## MADRIGAL.

day.  
*Allegretto moderato.*

1. When the bud - ding bloom of May . . . Paints the hedge - rows red and white, Ga - ther then your  
2. When the leaves of au - tumn sigh, . . . "Near - er death and fur - ther birth!" Time e - nough for

LADY VERNON. DOROTHY.  
gar - lands gay ; . . . Earth was made for man s de - light ! May is play - time, - June is hay - time, -  
hearts to cry, . . . "Man was on - ly made for earth!" Youth is plea - sant, - Grasp the , pre - sent, -

**DORCAS.**

Fa la la! Car - ol now the birds of spring! Let our hearts in chor - us  
 Fa la la! Time e-nough for hearts to sigh! Now the noon - day sun is

**LADY VERNON.**

Fa la la! Car - ol now the birds of spring! Let our hearts in chor - us  
 Fa la la! Time e-nough for hearts to sigh! Now the noon - day sun is

**SIR GEORGE.**

Seize the day-time, - Fa la la! Car - ol now the birds of spring! Let our hearts in chor - us  
 Moons are cres-cent, - Fa la la! Time e-nough for hearts to sigh! Now the noon - day sun is

**CHORUS.**

**1st SOP.**

sing! high! Ere the gold - en day is pale, . . Dawns the sil - ver orb of night;  
 Day in cloth of gold is gay, . . Robe of sil - ver wears the night;

**2nd SOP.**

sing! high! Ere the gold - en day is pale, Dawns the sil - ver orb of night;  
 Day in cloth of gold is gay, Robe of sil - ver wears the night;

**TENOR.**

Ere the gold - en day is pale, Dawns the sil - ver orb of night;  
 Day in cloth of gold is gay, Robe of sil - ver wears the night;

**BASS.**

sing! high! Ere the gold - en day is pale, . . Dawns the sil - ver orb of night;  
 Day in cloth of gold is gay, . . Robe of sil - ver wears the night;

Sweet - ly trills the night - in - gale, . . } " Earth was made for man's de - light ! " Fa la  
 All cre - a - tion seems to say, . . }

Sweet - ly trills the night - in - gale, } " Earth was made for man's de - light ! " Fa la  
 All cre - a - tion seems to say, }

Sweet - ly trills the night - in - gale, } " Earth was made for man's de - light ! " Fa . . la .  
 All cre - a - tion seems to say, }

Sweet - ly trills the night - in - gale, . . } " Earth was made for man's de - light ! " Fa  
 All cre - a - tion seems to say, . . }

la la, Fa la la la la la la la, Fa la la la . . . " Earth  
*cres.* *ff*

la la la, Fa la la la la la la la, Fa la la la . . . " Earth  
*cres.* *ff*

la . . la . . la, Fa la la la la la la la, Fa la la la la la la la . . . " Earth  
*cres.* *ff*

la la la la la la la la, Fa la la la la la . . . " Earth  
*cres.* *ff*



*rall. 2nd time.* *1st time.* *2nd time.*

was made for man's de light!" light!"

was made for man's de light!" light!"

was made for man's de light!" light!"

was made for man's de light!" light!"

*rall. 2nd time.*

*L* *f* *tr* *tr* *tr* *tr*

*Andante come primo.* (♩ = ♩)

*ff* *Ped.* \*

*Ped.*

*Ped.* *Ped.*

10,348.

# No. 2. TRIO—(Dorothy, Lady V., & Sir George).

*Allegro agitato.* DOROTHY.

Nay, fa - ther dear, speak not to me In

PIANO.

Ped. \* Ped. \*

LADY VERNON.

an - ger's cru - el tone! By all the love she bears to thee— The

DOROTHY.

love that is thine own! Re - - mem - ber all thou art to me; Re -

Ped. \* Ped. \* Ped.

- - mem - ber all I am to thee; And mar - vel not that hearts will ache— For

\* Ped. \* Ped. \* Ped. \*

true love's sake! For true love's sake!

LADY VERNON. SIR GEORGE.

For true love's sake! Go,

bid thy lov - er sheath his sword And bend his stub - born knee; Is

LADY VERNON. SIR GEORGE.

all thy thought for thine a - dor'd, And hast thou none for me? For

all thy thought for thine a - dor'd, And hast thou none for me? For

LADY VERNON. SIR GEORGE.

true love's sake a heart will sigh! For true love's sake a heart will die! His

oath a sol - dier can - not break! For true love's sake!

LADY VERNON. SIR GEORGE.

oath a sol - dier can - not break! For true love's sake!

oath a sol - dier can - not break! For true love's sake!

LADY VERNON. SIR GEORGE.

oath a sol - dier can - not break! For true love's sake!

B

true love's sake! A heart will break! For  
 true love's sake! For true love's sake a heart will sigh, a heart will  
 SIR GEORGE.  
 For true love's sake a heart will die, will

*cres.* *f*

true love's sake! For true love's sake! A  
 sigh! For true love's sake! For true love's sake a heart will  
 die! For true love's sake! For true love's sake a heart will

*dim.* *p* *cres.*

heart . . . . . will break! For true  
 sigh! A heart . . . . . will break! For true  
 die! For true love's sake a heart, . . . . . For true

*A*

love's sake will . . . break, will . . . break ! For true . . .

love's sake will break, will break ! For

love's sake will ache, will ache ! For

*A*

love's sake !

true love's sake !

true love's sake !

*C*

*ff*

Ped. \* Ped.

\* Ped. \*

*dim.* *p*

Ped.

No. 3. DUET—(Dorothy & Lady Vernon).

*Andante espressivo*  
DOROTHY.

Mo-ther, dear-est mu-ther, Hearn-en un-to me, Think not that an-o-ther Draws my heart from thee.

PIANO. *p*

Tho' each day I know him Bright-er shines the sun, All the 'love I owe him Rob-beth thee . . of none.

His I seem to bor-row, All mine own is thine; In my vir-gin sor-row Help me, mo-ther mine!

**D**  
LADY VERNON.

Were but I a-bove him, Sim-ple were his task; Doth my daugh-ter love him? That is all I ask.

Were but I a-bove him, Stran-ger tho' he be, If my daugh-ter love him, Son he is to me! Whether wife or maid-en,

*cres.* *p*

Whe-ther wife or

All my heart is thine; Joy or sor-row la-den, Thou art daugh-ter mine! Whe-ther

Ped. \* Ped. \*

maid en, Thou art mo-ther mine; . . . Joy or sor-row la-den,

wife or maid-en, Thou art daugh-ter mine; . . . Joy or sor-row la-den,

Ped. \* Ped. \* Ped. \*

*rall.*

all my heart is thine, all my heart . . . is thine, all my heart is thine!

all my heart is thine, all my heart . . . is thine, all my heart is thine!

stfp

**F**

Mo-ther, my own dear ma-ther, Both of our lives en-twine! Could'st thou have wed an-o-ther, Had

such a love been thine? Oh, mo-ther dear, I love him so, No doubt or

Ped. \* Ped. \* Ped. \* Ped. \*

**LADY VERNON.**

fear . . . I seem to know! Go on thy way with

Ped. \* Ped. \* Ped.

glad ness! Iap-pi-ly live the wife! And



leave to me the sad - ness, And leave to me the strife.

Ped. \*

**G**

Whether wife or maid - en, Thou art mo - ther mine; . . . Joy or sor - row la - den,

Whether wife or maid - en, Thou art daugh - ter mine; . . . Joy or sor - row la - den,

*p*

Ped. \* Ped. \* Ped. \* Ped. \*

*rall.*

All my heart is thine, all my heart . . . is thine, all my heart is thine!

*rall.*

All my heart is thine, all my heart . . . is thine, all my heart is thine!

*colla voc.* *pp*

Ped. \*

No. 4.

SONG—(Oswald)—with CHORUS.

CHORUS.

*Allegro vivace.*

PIANO. *ff*

Detailed description: This block contains the beginning of the chorus. It features two vocal staves at the top, both of which are empty. Below them is the piano accompaniment, consisting of a treble and bass clef staff. The tempo is marked 'Allegro vivace' and the dynamic is 'ff'. The music is in 6/8 time and begins with a series of eighth-note chords in the piano part.

Rib-bons to sell, ribbons to sell!

Rib-bons to sell, ribbons to sell!

Detailed description: This block contains the first two lines of the chorus. The vocal staves have the lyrics 'Rib-bons to sell, ribbons to sell!' written below them. The piano accompaniment continues with a steady eighth-note pattern.

Rib-bons to tie up our hair! I! I!

Rib-bons to tie up our hair! Who'll buy? Who'll buy?

Detailed description: This block contains the second and third lines of the chorus. The lyrics are 'Rib-bons to tie up our hair! I! I!' and 'Rib-bons to tie up our hair! Who'll buy? Who'll buy?'. There are musical markings 'I!' above the vocal staves. The piano accompaniment features some chordal changes and a final cadence.

I! and

I! I! I as well! I as well! And now for the fun of the fair!

I as well! I as well! And now for the fun of the fair!

*mf*  
Ped. \*

**A**

Rib-bons to sell, rib-bons to sell! Rib-bons to tie up our hair! . . . Who'll buy? I! I!

Who'll

Ped. \* Ped. \* Ped. \* Ped. \*

I! I! Who'll buy? and I as well! Who'll buy? I! I! and I as well! And now for the

buy? Who'll buy? I! I! and I as well! And now for the

Ped. \*

B

fun, the fun of the fair!

fun, the fun of the fair!

*p* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \*

OSWALD.

1. Come, sim-ples and gen-tles, and ga-ther ye round, And for your at-ten-tion I'll thank-'ee; I  
 2. My pri-ces are low and my deal-ings are cash, So your pock-ets I won't dip in deep-ly; Thro'

sell by the pes ny-weight, pot-tle and pound, Wares Eng-lish, French, Ger-man and Yan-kee. I've  
 buy-ing my stock at a great Lon-don smash I am a-ble to sell ve-ry cheap-ly. So

wares for the young, nor left out in the cold Are their el - ders, the more is the pi - ty, For I  
bid for it bold - ly, but please bear in mind That the rule of cash down is "de ...ri - gueur." The

can't help re - mark - ing you're none of you old, And no - ting you're all of you pret - ty!  
price of each ar - ti - cle, la - dies, you'll find, Has been marked in a ve - ry plain fi - gure.

I've ar - ti - cles suit - ed to ev - e - ry taste And ev - 'ry des - crip - tion of weather; If  
A com - plaint the pro - pri - e - tor begs to im - plore In case you're not treat - ed po - lite - ly, For

CHORUS.  
a - ny fair la - dy'll o - blige with a waist, We'll try on this gir - dle to - geth - er! 1. Al -  
I am a kind of a tra - vel - ling store— In fact, I'm a pre - ma - ture White - ley! 2. He

D

- though on his back he may car - ry a pack, He has hands of a won - der - ful white - ness; And  
 bought up a great met - ro - pol - i - tan smash At a sa - cri - fice tru - ly a - larm - ing; He

- though on his back he may car - ry a pack, He has hands of a won - der - ful white - ness; And  
 bought up a great met - ro - pol - i - tan smash At a sa - cri - fice tru - ly a - larm - ing; He

Ped. \* Ped. \* Ped. \*

*1st time.*

this sym - pa - thet - ic young pe - ri - pa - tet - ic A pa - ra - gon is of po - lite - ness!  
 does - n't de - duct a - ny dis - count for cash, But his man - ners are per - fect - ly

this sym - pa - thet - ic young pe - ri - pa - tet - ic A pa - ra - gon is of po - lite - ness!  
 does - n't de - duct a - ny dis - count for cash, But his man - ners are per - fect - ly

Ped. \* Ped. \* Ped. \* p

*2nd time.*

charm - ing!

charm - ing!

*p*

Ped. \* Ped. \* Ped. \*

E  
OSWALD.

3. Now is - n't that beau - ti - ful? is - n't that

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a piano (*p*) dynamic. The system concludes with a repeat sign.

nice? When I tell you the ar - ti - cle's Ger - man, You'll know it could on - ly be

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. A piano (*p*) dynamic marking is present. The system ends with a repeat sign.

F

sold at the price Thro a grand in - ter - na - tion - al fir - man. A still great - er bar - gain!

The third system continues the musical score. The piano accompaniment has a consistent eighth-note accompaniment. A piano (*p*) dynamic marking is shown. The system concludes with a repeat sign.

An ar - ti - cle French. When I say it's of French man - u -

The fourth system continues the musical score. The piano accompaniment maintains the eighth-note accompaniment. A piano (*p*) dynamic marking is present. The system ends with a repeat sign.

- fac-ture, I mean that if worn by a beau-ti-ful wench, A heart it is cer-tain to frac-ture. But

*p*

here is the prize— on - ly tup-pence— pure gold!

*f* *G*

When I men-tion the ar-ti-cle's Yan-kee, Well, no-bo-dy then will re-

- quire to be told That there can't be the least han-ky-pan-ky! Who'll buy? Who'll buy? A

CHORUS.

Not I! Not I!

Not I! Not I!

*p* *f* *p* *f* *p*



chance like this you must - n't miss !

Oh, yes ! oh, yes ! the chance we'll miss ! For we've been told, a - las ! That

Oh, yes ! oh, yes ! the chance we'll miss ! For we've been told, a - las ! That

*f*

This system contains the first two vocal lines and the piano accompaniment. The piano part features a prominent melody in the right hand, starting with a forte (*f*) dynamic.

what is sold as Yan - kee gold Is some - times Yan - kee brass ! . . . .

what is sold as Yan - kee gold Is some - times Yan - kee brass ! . . . .

This system continues the vocal and piano parts. The piano accompaniment provides a steady harmonic and rhythmic foundation for the vocal lines.

*Ped.*

This system shows the final part of the piano accompaniment, ending with a pedal point. The right hand has a complex, flowing texture, while the left hand provides a more rhythmic accompaniment.

No. 5. DUET—(Dorcas & Oswald).

*Allegro con brio.*

OSWALD.

1. The  
2. No

PIANO.

*p* Ped. \* Ped. \* *p*

sun's in the sky, and The grass in the ground; Na-ture ma-ter - nal, Pla-cid, su-per - nal, Spreadeth her ver - nal  
grace is in grief, and No vir-tue in tears! Come what may af - ter, Youth and its laugh - ter Pierc-ing the raf - ter,

DORCAS.

Man - tle a - round.  
Glad - den the spheres!

'Tis i - dle re - pin - ing, When sum - mer is gay;  
To - mor row we'll sor - row, But now let us sing!

Ped. \*

When from her cof - fers Jew - els she of - fers, Scorn not her prof - fers, Say her not nay!  
Hap - py to - day be, Joy - ous and gay be, Pluck - ing while may be Blos - soms of spring!

Ped.

OSWALD.

While morn-ing is shin-ing, Your gar-lands en-twine; Ere eve-ning clo - ses, Ga - ther your po - sies,  
 Each gift of cre - a - tion Is hea-ven's en - voy; Ne'er a bud spring - eth, Ne'er a bird sing - eth,

\* Ped. \* Ped. \*

DORCAS.

While yet it is day-light, Re - joice in the day;  
 Oh! list to the mes-sage The hem - i - spheres voice.

Jas - mine and ro - ses, Sweet eg - lan - tine!  
 But to earth bring - eth Ti - dings of joy!

Ped. \* Ped. \*

Nought to re - pent of, Breath be con - tent of, Fra - grant with scent of New - ly - mown  
 "Fol - ly is sad - ness, Mis - er - y, mad - ness, Ho - i - y is glad - ness—Thine is the

cres.

hay! choice!" : : : : } Night will come soon e - nough—Star-light nor moon e - nough!

OSWALD.

Night will come

While there is noon e-nough, { Let us be gay! } Night will come soon e-nough— Star-light nor moon e-nough!

Let us re-joice!

soon . . . e - nough! . . . Star . . . light nor

While there is noon e-nough, { Let us be gay! } Night will come soon e-nough—Star-light nor moon e-nough!

Let us re-joice!

moon . . . e - nough! . . . Night will come soon e-nough—Star-light nor moon e-nough!

*cres.*

While there is noon e-nough, While there is noon e-nough, { Let us be gay, be gay, be gay, be re-joice, re-joice, re-joice, re-

Let us re-joice, re-joice, re-joice, re-

While there is noon e-nough, While there is noon e-nough, { Let us be gay, be gay, be gay, be re-joice, re-joice, re-joice, re-

Let us re-joice, re-joice, re-joice, re-

*p*

1st time. 2nd time.

gay! Let us be gay, . . . be gay! joyce! Night will come  
 joyce! Let us re-joyce, . . . re .

gay! Let us be gay, . . . be gay!  
 joyce! Let us re-joyce, . . . re . joyce! Night will come

*tr.*

Ped. \*

soon e-nough, Star-light nor moon e-nough! While there is noon e-nough, Let us re-joyce!

soon e-nough, Star-light nor moon e-nough! While there is noon e-nough, Let us re-joyce!

*cres.*

*f*

Ped.

\* Ped. \*

*8ve.* *loco.*

*p*

## No. 6.

## RECIT.—(Dorothy, Dorcas, &amp; Oswald).

*Andante con moto.* DORCAS. RECIT.

My

*a tempo.* OSWALD. RECIT. *a tempo.*

mis - tresscomes. Thy - self thy mis - sive give. Ma - dam, I bow.

DOROTHY. RECIT. OSWALD. *a tempo.*

Sir, who art thou? Ser - vant of one whose name I must not tell. This from his hand—and

from his heart as well.

*pp* *cres. e accel.*

No. 7.

TRIO—(Dorothy, Dorcas, & Oswald).

*Allegretto moderato.*

DOROTHY.

PIANO.

Oh, tell me, what is a maid to say, What is a maid to

do, When heart says "Go," and du - ty "Stay," And she'd to both be

true? Oh, tell me, what is a maid to say? Shall it be rice or

rue? When heart says "Yea," and du - ty "Nay," What is a maid to

*un poco rit.*

*A a tempo.*

do? Ah! Yea or nay? Go or stay? To which be false, to which be

Yea or nay? Go or stay? To which be false, to which be

Yea or nay? Go or stay? To which be false, to

*a tempo.*

*colla voce.*

true? When a maid - en wa - vers 'twixt yea and nay— Shall it be rice or

true? When a maid - en wa - vers 'twixt yea and nay— Shall it be rice or

which be true? When a maid - en wa - vers 'twixt yea and nay— Shall it be rice or

Ped.

19.346.



*rit.* B

rue? Shall it be rice or rue?

*rit.*

rue? Shall it be rice or rue?

*rit.* OSWALD.

rue? Shall it be rice or rue? Thou ask est what is a

*a tempo.*

*rit.* *p* *p*

maid to say What is a maid to do? I an - swer, if her

DORCAS. C

heart say yea, Her du - ty says so too. I can but tell thee what

I should say, Tell thee what I should do; I'd go in show'rs of

rice a - way, And leave be - hind the rue! Ah! . . . .

Ah! . . . .

**D**

Yea or nay? Go or stay? To which be false, to which be true? When a

Yea or nay? Go or stay? To which be false, to which be true? When a

Yea or nay? Go or stay? To which be false, to which be true? When a

*a tempo.*

Ped. \*

maid - en wav - ers 'twixt yea and nay— Shall it be rice or rue?

maid - en wav - ers 'twixt yea and nay— Shall it be rice or rue?

maid - er. wav - ers 'twixt yea and nay— Shall it be rice or rue?

*rit.*  
Shall it be rice or rue? Yea or nay?  
*rit.*  
Shall it be rice or rue? Yea or nay?  
*rit.*  
Shall it be rice or rue? Yea or nay?

*rit.* *p*  
Ped. \*

*rit.*  
Go or stay? Rice or rue? . . . . .  
*rit.*  
Go or stay? Rice or rue? . . . . .  
*rit.*  
Go or stay? Rice or rue? . . . . .

*rit.*

*a tempo.*

Ped.

## No. 8.\*

## SONG—(Manners).

*Allegro moderato.* *p* MANNERS.

1. The earth is fair And a beau - ty rare Be - span - gles lake and  
 2. When pale a - far Is the even - ing star—Sweet or - phan of the

PIANO.

lea, Ere day is done And the set - ting sun Dips down be - neath the sea; . . . But  
 night!— Cre - a - tion sleeps, But its spi - rit keeps Her vir - gin lamp a - light; . . . Yet

nev - er a sun in the skies a - far Bright as the eyes of my la - dy are, My la - dy who loves  
 nev - er a star in the heav'ns a - bove Pure as the soul of my la - dy love, Pure as the troth I

me! . . . Where in the shin - ing frame a - bove, Where in the great de - sign, . . .  
 plight! . . . Where in the shin - ing frame on high, Where in the great de - sign, . . .

Where in the world is found a love Like un - to mine and thine? Like un - to thine and  
 Where is the love in earth or sky Like un - to thine and mine? Like un - to mine and

*cres.* *dim.*

Ped. \*

mine, love! Like un - to mine and thine!  
 thine, love! Like un - to thine and

*1st time.*

mine! . . . Like un - to thine . . . and . . . mine? To

*and time.*

mine and thine, Oh love, Oh love, Like un - to thine and mine!

*cres.* *mf*

Ped.

## (No. 8a.) DUET.—(Dorothy and Wanners).

*Andante.**p*

DOROTHY.

Sweet - ly the morn doth break, When love is nigh; Hues of the rain - bow take Land - scape and sky;

Gai - ly the sun doth shine O - ver my head; High heaven it - self is mine, Sor - row is dead.

Ev - er for thy dear sake Hap - py am I; Sweet - ly the morn doth break, When love is

MANNERS.

nigh ! In my life's cha - lice, love,

*f* *f*

Ped. \* Ped. \* Ped. \*

DOROTHY.

Now shines the sun . . . a - bove, Now thou art mine !

Thou art the wine ! . . . In my life's

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Now shines the sun a-bove, Now shines the sun a-bove, Now thou art mine ! Now thou art

cha - lice, love, In my life's cha - lice, love, Thou art the wine ! Ah, love, thou art the

*crus.*

Wine! Hues of the rain-bow take Land - scape and sky;  
 Wine! Hues of the rain-bow take Land - scape and sky;

Sweet - ly the morn doth break, When love is nigh! Sweet - ly the morn doth break,  
 Sweet - ly the morn doth break, When love is nigh! Sweet - ly the morn doth break,

When love is nigh! Sweet - ly the morn doth break, When love is nigh, is nigh!  
 When love is nigh! Sweet - ly the morn doth break, When love is nigh, is nigh!



(No. 8a.)

SONG—(Dorothy).

*RECIT.*

“ Why weep and wait? Why he - si - tate? Too soon is bet - ter than too

PIANO. *p*

*Lento.*

late!" Ah, yes, I wait; but do not weep— Thy love has rock'd my tears to

*Lento.*

*Allegretto leggiero.*

sleep. Red of the rose - bud, White of the Breast of the ro - bin, Why dost thou

*Allegretto leggiero.*

*f* *dim.* *p*

May, Why are ye fra - grant? Why are ye gay? . . . .  
blush? Whence is thy mu - sic, Throat of the thrush? . . . .

*crss.* *dim.*

**A**

Why are ye blithe as blithe can be? Whis - per your se - cret low to me!  
 Why do ye flit from tree to tree? War - ble your se - cret low to me!

*p*

Why do ye droop when day is done? Is it be-cause ye love the sun?  
 Why do ye roam the sky a - bove? Is it in search of your true love?

**B**

Why do ye smile thro' tears of dew? . . . Is it be - cause the sun loves  
 Why do ye build your - selves a nest? . . . Is it be - cause your love is

*un poco rit.*

*colla voce.*

*a tempo.*

you? blest? Red of the rose - bud, White of the May, That is your  
 Breast of the ro - bin, Why dost thou blush? Where is thy

*f a tempo.* *p*

se-cret, Tell me not nay. . . . . Sing . . . the old song that for ev-er is  
 mu-sic, Throat of the thrush? . . . . . Fear . . . not to whis-per thy se-cret: to

*cres.* *f*

new, . . . . . Ye love your love, . . . . . And your love loves you. . . .  
 me, . . . . . Thou lov'st thy love, . . . . . And thy love loves thee. . . .

*dim.* *p* *cres.*

Sing . . . the old song that for ev-er is new, . . . . . Ye love your  
 Fear . . . not to whis-per thy se-cret to me, . . . . . Thou lov'st thy

*f* *dim.*

love, And your love . . loves you! . .  
 love, And thy love . . loves

*rall.* *a tempo.* *1st time.* *a tempo.* *f* *p*

*and time.*  
*un poco più vivo.*

thee! . . . Red of the rose - bud, White haw-thorn bush,

*un poco più vivo.*

Breast of the ro - bin, Song of the thrush, I am as hap - py, as hap - py as

ye, I love my love, and my love loves me, I love my love, . . . . I love my

*ad lib.* love, And my love loves me, My love . . . loves me! *a tempo.*

*mf colla voce.* *ff*

Ped.

No. 9.

ENTRANCE OF PURITANS.

*Andante pesante.* PURITANS.

Down with

prin - ces, down with pec - ples! Down with church - es, down with stee - ples! Down with love and down with mar - riage! Down with

all who keep a car - riage! Down with lord and down with la - dy— Up with ev-'ry-thing that's sha - dy!

*p*

Ped.

Down with life and down with laughter! Down with land-lords, down with

Ped. \*

land! Whom the soil be-longs to af-ter We could nev-er un-der-

stand! Plea-sure—we can do with-out it; Down with court and down with

king; And— just while we are a-bout it— Down with ev-'ry bles-sed thing!

No. 10.

SONG—(Rupert).

*Allegretto.*

1. I've heard it said, And it  
2. Ex - am - ples show That we

PIANO.

may be read In ma - ny a trus - ty tome, How, when au - gurs met On the par - a - pet Of the walls of an - cient  
need - n't go So far as to an - cient Rome, For it just oc - curs Un - to me, good sirs, There are hum bugs near - er

Rome, As the two passed by, Each winked an eye With a can - dour con - fi - den - tial, Or stroked his nose—Which,  
home. When you style the spheres A vale of tears, Don't you ra - ther beg the ques - tion? Re - mem - ber, bards, It's

goodness knows—But it is - n't at all es - sen - tial. For ev - 'ry man, Since the world be - gan, Had his i - di - o - syu - cra -  
on the cards, It is nothing but in - di - ges - tion. For ev - 'ry man, Since the world be - gan, Had his lit - tle in - ſiru - i -

see, And to lunch off a moan, And to dine on a groan With a trick-ling tear for tea— Well, it may suit you From  
 - tee, And is apt to mis-take What is on - ly an ache For pro - found phil - o - so - phic. He is not the sphinx He sub-

your point of view, But it doesn't at all suit me! As I don't re - joice In a deep bass voice— Well, it doesn't at all suit }  
 - lime - ly thinks, But a man very much like me! Not a de - mon fell, Or an arch - an - gel, But a man very much like }

*ad lib.*  
*rit.*

me! Tho' the world be bad, It's the best to be had; And there-fore *Q. E. D.*; Tho' it mayn't suit you And a

*a tempo.*  
*p a tempo.*

cho - sen few, It's a good e - nough world for me, It's a good e - nough world for

*1st time.*

me! good e - nough world for me!

*2nd time.*

*p*



No. 11.

FINALE ACT I.

*Allegretto vivace.*

PIANO.

Ped. \*

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

CHORUS. SOPRANOS.

TENORS & BASSES.

The bon - ny bride - groom com - eth To meet the bon - ny

The bon - ny bride - groom com - eth To meet the bon - ny

bride, Let all the gates of Had - don Their por - tals

bride, Let all the gates of Had - don Their por - tals

*A*

o - pen wide! . . . The bon - ny bride - groom com - eth— Your

o - pen wide! . . . The bon - ny bride - groom com - eth— Your

Ped. \* Ped. \*

breath to - geth - er draw! . . . Pre - pare to bid him

breath to - geth - er draw! . . . Pre - pare to bid him

*Allegro moderato.* RUPERT.

wel - come With a hip, hip, hip— oh, law! Our first ap

wel - come With a hip, hip, hip— oh, law!

Ped. *sf*

SIMEON. NICODEMUS. BARNABAS.

pear - ance is not a suc - cess. Well, not a tri - umph. A suc - cès d'es - time. Or

\* Ped. \*

**B** RUPERT.

less. La - dies, fair, I pray you, Do not be a - fraid; Let us not dis - may you,

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

PURITANS. CHORUS.

We but ply our trade. Do not so dis - dain us, We but ply our trade! Tho' the ob - jects pain us,

Tho' the ob - jects pain us,

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

**C** RUPERT.

They but ply their trade. Once we close the por - tals, Once we shut the shop, We're like o - ther mor - tals,

They but ply their trade.

Ped. \* Ped.

CHORUS.

Ou: up-on the hop!

Once they close the por-tals, Once they shut the shop,

PURITANS.

Out up-on the hop!

Once they close the por-tals, Once they shut the shop,

\* Ped.

\* Ped.

They're like o-ther mor-tals, Out up-on the hop! Once they close the por-tals, They're like o-ther

They're like o-ther mor-tals, Out up-on the hop! Once they close the por-tals, They're like o-ther

Ped.

\* Ped.

RUPERT.

mor-tals, o-ther mor-tals, Out up-on the hop!

I pray you, pret-ty la-dies, Be-fore this audience ends, To

mor-tals, o-ther mor-tals, Out up-on the hop!

let me do the hon-ours And in - tro - duce my friends.

This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The lyrics are: "let me do the hon-ours And in - tro - duce my friends."

*Allegretto*  
*L'istesso tempo.*

Sing - Song Sim - e - on.

*mf*

This system contains a vocal line and a piano accompaniment. The tempo marking is *Allegretto* and the instruction is *L'istesso tempo.* The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff with the same key signature. The lyrics are: "Sing - Song Sim - e - on." The piano part includes a dynamic marking of *mf*.

Ni - co - de - mus Knock - knee.

This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff with the same key signature. The lyrics are: "Ni - co - de - mus Knock - knee." The piano part includes a trill marking (*tr*) on the right hand.

Bar - na - bas Bel - lows - to - Mend.

This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in grand staff with the same key signature. The lyrics are: "Bar - na - bas Bel - lows - to - Mend." The piano part includes a dynamic marking of *mf*.

CHORUS.

Kill - Joy Can - dle - mas. E-nough! e-nough! we have suf-fer'd ga-lore, We  
Katherine.

E-nough! e-nough! we have suf-fer'd ga-lore, We

can-not suf-fer more! Oh, let's see the back of you, Ev-'ry man-jack of you, All of you sil-lies and all of yousights! The

can-not suf-fer more! Oh, let's see the back of you, Ev-'ry man-jack of you, All of you sil-lies and all of yousights! The

Ped. 3 3 3 \* Ped. \*

sort of old fo-gies That bob up like bo-gies, And keep one a-wake in the dead of the nights! Get a-

sort of old fo-gies That bob up like bo-gies, And keep one a-wake in the dead of the nights!

Ped. \* Ped. \*

way! get a-way! get a-way! get a-way! get a-way!

Get a-way! get a-way! get a-way! get a-way! get a-way!

*dim.*

**RUPERT.** **G**

Be-tween our-selves, I can-did-ly con-fess, That I ex-pect-ed nei-ther more nor less.

*p* *p*

My faith-ful friends, I do not mind con-fess-ing To all of you, whom I am now ad-

- dress-ing, That, as a lot, you are not pre-pos-sess-ing. It's no use blink-ing it!

**PURITANS.**

We were just

RUPERT.

La-dies, pret - ty la-dies, se- cond thoughts are best ; Preg- nant is the pro- verb,

think - ing it!

time's the on - ly test. Come, la- dies fair Beyond compare, And list to my con- fes- sions ; Be warn'd by me, And nev - er be dc -

CHORUS.

- cievd by first im- pres- sions. Come, la- dies fair, Be- yond com- pare—And list to his con - fes - sions.

Go, la- dies fair, Be- yond com- pare—And list to my con - fes - sions.



(No. 11a.)

## SONG—(Rupert).

*Andante con espress.*

RUPERT.

When I was but a lit - tle lad, And cake and tof - fee made me glad, And

PIANO. *p* *cres.*

high the sun at noon! . . My mo - ther came to me one day, When I was in the

*p* *p*

field at play, With jam up - on a spoon. It look'd so nice, I

thought not twice, The jam had van - ish'd in a trice— Quite frank are these con - fes - sions! A -

las, the jam con - ceal'd a pill Which made me ve - ry, ve - ry ill— De - ceived by first im -

CHORUS. *f*  
 - pres-sions! Oh, joy! the jam con - ceal'd a pill Which made him ve - ry, ve - ry ill— De -

Oh, joy! the jam con - ceal'd a pill Which made him ve - ry, ve - ry ill— De -

RUPERT.  
 - ceived by first im - pres-sions! Quoth Doc - tor Syn - tax, one fine day, "Ru - pert, I have a

- ceived by first im - pres-sions!

word to say." (I had just told a cram!) . So ten - der - ly he took my hand, His

tone was so po - lite and bland, I fol - low'd like a lamb. But

once up - stairs his man - ner freez'd, And all at once he seem'd dis - pleas'd, As with Æ - ne - as,

Di - do! Then, quick as thought he seiz'd a birch And fair - ly knock'd me off my perch—

Whack, whack, whack - fol - de - rid - dle - i - do! Now, la - dies fair Be - yond com - pare, Be warn'd by

CHORUS. TENORS. *pp*

Whack - fol - de - rid - dle - i - do! Whack - fol - de - rid - dle - i - do! Whack - fol - de - riddle -

BASSES. *pp*

Whack - fol - de - rid - dle - i - do! Whack - fol - de - rid - dle - i - do!

my . . . con - fessions; You sure - ly see The va - ni ty Of trust - ing

**SOPRANOS.**  
You sure - ly see The va - ni - ty Of trust - ing

**TENORS.**  
- i - do! Whack-fol-de-riddle - i - do! Whack-fol-de-riddle - i - do! Whack-fol-de-riddle - i - do! Whack-fol-de-rid-dle

**BASSES.**  
Whack-fol-de-riddle-i - do! Whack - fol-de-riddle-i - do! Whack-fol-de-riddle-i - do! Whack-fol-de-rid-dle - i - do!

Ped. \* Ped. \* Ped. \* Ped. \*

first . . . . im - pres - sions, Whack, whack, whack - fol - de - rid - dle - i - do!

first . . . . im - pres - sions, Whack, whack, whack - fol - de - rid - dle - i - do!

- i - do! Whack - fol - de - rid - dle - i - do! Whack, whack, whack - fol - de - rid - dle - i - do!

Whack - fol - de - rid - dle - i - do! Whack, whack, whack - fol - de - rid - dle - i - do!

Ped. \*

19,348.

*Allegretto con brio.*

PIANO

SIR GEORGE.

Hail, cou - sin Ru - pert, wel - come to our heart!

*Moderato.*

RUPERT.

Tho' scarce we know thee in this hab - it home - ly. It doth not suit me, but be - fore we

LADY VERNON.

RUPERT.

part I hope to change it for a garb more come - ly. A bride groom's? Aye, if

SIR GEORGE.

this sweet maid - en wills. This mai - den, aye, her fa - thers wish ful - fils.

*Andante con espressione.*  
RUPERT.

Cou - sin fair, to thee I of - fer Soul and bo - dy, heart and hand. In ex -

SIR GEORGE.

LADY VERNON.

- change, to thee we prof - fer Beau - ty, du - ty, house and land. Hus - band, hear me! hus - band,

lis - ten! Let our daugh - ter's heart re - ply. In her eyes the tear - drops glis - ten. If she

**DOROTHY.**  
wed him, she will die! Fa - ther, hear me; fa - ther, lis - ten! If I wed him, I shall

die! Fa - ther, hear . . . me, hear . . . me; If I wed . . . him, I shall die! Fa - ther, hear me,

**DORCAS.**  
On - ly hear her, on - ly lis - ten! If she wed him, she will die! On - ly hear her,

**LADY VERNON.**  
Hus - band, hear her, . . husband, hear her: . . . If she wed him, she will die! On - ly hear her.

**RUPERT.**  
Cou - sin fair, to thee I of - fer Soul and bo - dy, heart and hand, heart and hand, heart and soul and

**SIR GEORGE.**  
If she wed him, she will die, will die! . . . If she wed, if she wed

**CHORUS. cres.**  
If she  
If she

fa - ther, hear me; For . . . if I wed . . . . . him, I shall die!

on - ly hear her; For if she wed him, . . . she will die!

hus - band, hear her; For if she wed him, . . . she will die!

hand, heart and soul and hand, soul and bo - . . . dy, . . . heart and soul!

if she wed him, If she wed him, . . . she will die!

wed . . . him, If she wed him, . . . she will die!

wed him, If she wed him, . . . she will die!

*f rit. dim.*

Ped. \*

(No. 11b.)

## SONG—(Dorothy).

*Moderato.*

DOROTHY.

When, yes - ter - eve, I knelt to pray, As thou hast taught me



to, I seem'd to hear the an - gels say, "To thine own heart be true." Heav'n

**L**  
breath'd a mes - sage thro' the sphere! Heav'n breathes it ev - 'ry day, To all who have the

ears to hear, The wis - dom to o - bey. By gold - en day and sil - ver night It

rings all na - ture through; For ev - er, in the an - gels' sight, To thine own heart be

**M**  
true. Tho' storms up - rise And cloud the skies, And thorns where ro - ses

grew; Come sun or snow, Come weal or woe, To thine own heart, to thine own heart be

*cres.* *colla voce.* *dim.*

Ped. \* Ped.

CHORUS. true! Tho' storms up - rise And cloud the skies, And thorns where ro - ses grew; Come

Tho' storms up - rise And cloud the skies, And thorns where ro - ses grew; Come

*p* *f* *f*

DOROTHY. *rall.* Ped. \*  
DORCAS. To thine own heart, to thine own heart . . . be true!

LADY V. To thine own heart, to thine own heart . . . be true!

To thine own heart, . . . own heart . . . be true!  
To thine own heart, . . . to thine own heart . . . be true!

sun or snow, Come weal or woe, To thine *rall.* own heart . . . be true!

sun or snow, Come weal or woe, To thine own heart . . . be true!

*rall.*

DOROTHY. *ad lib.* SIR GEORGE. Ped. \* Ped. \*  
Fa - ther, for - give! *Allegro molto con brio.* Rise! to thy chamber, thou re-bel-lious maid! My

*RECIT.* *f* *fp*

*Molto vivace.*

Fa - ther, for - give!

will is law, and law must be o-beyed. I ask not words of du - ty, I ask

*Molto vivace.*

*p*

DOROTHY.

Fa - ther, for - give!

DORCAS.

LADY V.

Sweet mis-tress, all my heart is thine!

SIR GEORGE.

She doth but stay Fare-well to say!

deeds. A - way, a - way! No long-er art thou daughter

RUPERT.

We are re - fus'd! A plague up - on our na - tal

SIR GEORGE.

mine!

Hur-ray! hur-ray! Oh, bless - ed day!

PURITANS.

Hur-ray! hur-ray! Oh, bless - ed day!

We are! we are! A plague up - on our na - tal

DOROTHY

DORCAS & LADY VERNON.

RUPERT.

star! We are  
SIR GEORGE.

CHORUS.

PURITANS.

Sir, I o - bey!

Oh, fate - ful

re-fus'd! We are, we are, we are re - fus'd!

A - way! a - way! My word o - bey!

A - way! a - way! His word o -

A - way! a - way! His word o -

star! We are re-fus'd! We are we are, we are, we

Sir, I o - bey!

My du ty, with un -

day! Oh, fate - ful day!

Thy du - ty, with un -

Dis-may! dis-may! Oh, fate - ful day!

Thy du - ty, with un -

A - way! a - way! my word o - bey!

Thy du - ty, with un -

- bey! A - way! a - way! his word o - bey!

Thy du - ty, with un -

- bey! A - way! a - way! his word o - bey!

Thy du - ty, with un -

are! Oh, fate - ful day!

Thy du - ty, with un -

*cres.*

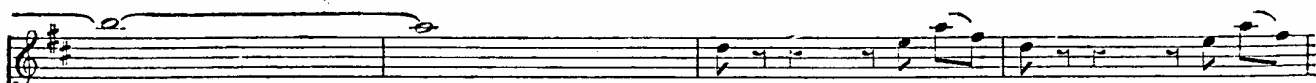
Ped.

er - ring hand, D' - tates the right - ful way ! . . . . I  
 er - ring hand, Dic - tates the right - ful way ! . . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . . It  
 er - ring hand, Dic - tates the right - ful way ! . . . . It

Ped. \* Ped. \* Ped. \*

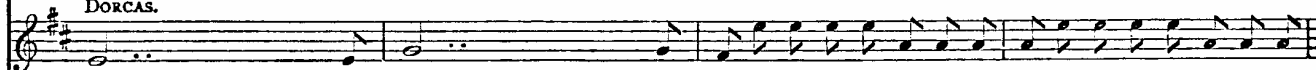
dare not dis - o - bey ! . . . . I dare not, dare . . . .  
 is for con - science to com - mand ! Dare . . . .  
 is for con - science to com - mand ! Dare . . . .  
 is a fa - ther's to com - mand ! Dare . . . .  
 is for con - science to com - mand ! Dare . . . .  
 is for con - science to com - mand ! Dare . . . .  
 is for con - science to com - mand ! Dare . . . .  
 is for con - science to com - mand ! Dare . . . .

Ped. 19,343 \* Ped.



. . . . . not, I dare not, I dare

DORCAS.

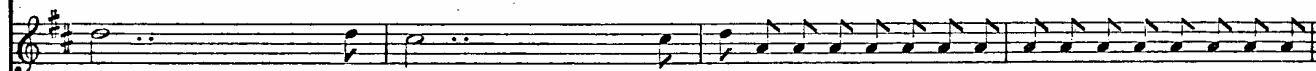


not to dis . . . o - bey! It is for conscience to com-mand! Thy du - ty with un - er - ring

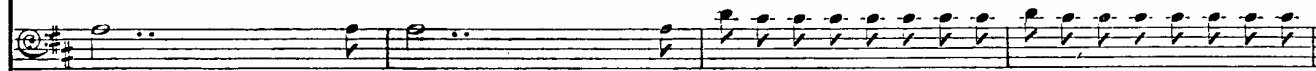
LADY VERNON.



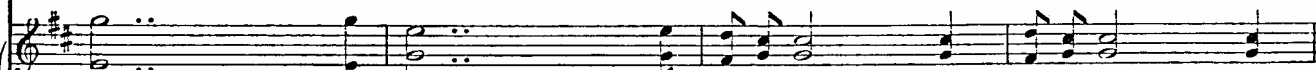
not to dis . . . o - bey! It is for conscience to com-mand! Thy du - ty with un - er - ring



not to dis . . . o - bey! It is for conscience to com-mand! Thy du - ty with un - er - ring



not to dis . . . o - bey! It is a fa-ther's to com-mand! Thy du - ty with un - er - ring



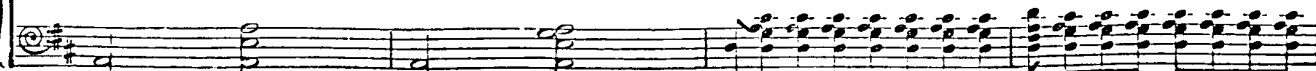
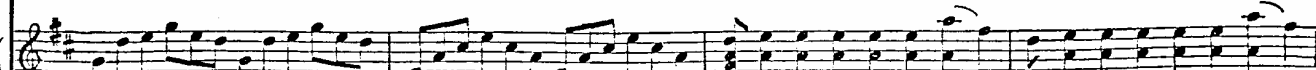
not to dis . . . o - bey! Thy du . . . ty with un - er . . . ring



not to dis . . . o - bey! Thy du . . . ty with un - er . . . ring



not to dis . . . o - bey! Thy du . . . ty with un - er . . . ring



Ped. \* Ped. \* Ped. \* Ped.



# ACT II.

## No. 12.

## INTRODUCTION & CHORUS OF PURITANS.

*Allegretto.*

PIANO

*f*

*Ped.*

*sf*

*Ped.*

*Sve.*

*f*

*dim.*

*p*

*Ped.*

*Sve.*

*f*

*dim.*

*p*

*loco.*

*Ped.*

*A*

*cres.*

*f*

*p*

*cres.*

*Ped.*

*Ped.*



*f sf sf p sf sf p sf ff dim.*

**B**

**PURITANS.**

Hoarse - ly the wind is howl - ing— Bit - ter - ly bites the

*p*

blast— The mid - night cat is prowl - ing— The rain is fall - ing fast— But what of

that? We'll back our - selves a - gainst the howl - ing wind And the noc - tur - nal

(♩ = ♩.)

cat— At two to one, bar none. And not a lay - er find Ev - en at

RUPERT.

that! Ev - en at that! The rain falls fast, In

PURITANS. D RUPERT.

i - cy blasts: It's the sort of day when peo - ple say It's much too bad to

last. But it lasts! It lasts! It lasts!

PURITANS. RUPERT. RUPERT & PURITANS.

## No. 13.

## SONG—(McCrankie).

*Andante commoso.*

MCCRANKIE.

PIANO.

*pp*

1. My name it is Mc-Cran-kie, I am lean an' lang an' lan-ky, I'm a Moo-dy an' a Sankey, Wound up -  
 2. I'd pit a stap tae jok-in', An' I wad-na' sanction smokin'; An' my nose I wad be pok-in' In - to

o' a Scot-tish reel! Pe-dan-tic an' punc-tee-li-ous, Se-vere an' sup-er-cee-li-ous, Pre-  
 il-ka bo-dy's way. I'd use my pow'r cen-so-ri-al In man-ner dic-ta-to-ri-al; To

ceese an' at-ra-bee-li-ous—But mean-in' ve-ra weel. I don't ob-jec tae whis-key, But I  
 nae-bo-dy's me-mo-ri-al At-ten-tion wad I pay; I'd stap the kit-tens' play-in', An' for

say a' songs are ris-ky, An' I think a' dan-ces fris-ky, An' I've -pit the fuit-lichts out! I  
 bid the hor-ses' neigh-in', But oh, not the ass-'s bray-in', For I love the ass-'s bray!

am the maist dog-mat - i - cal, Three - cor - ner'd, au - to - crat - i - cal, Fu - ne - re - al, fa - na - ti - cal, O'  
 am the maist me - chan - i - cal, Of - fee - cious, pu - ri - tan - i - cal, Prag - ma - tic an' ty - ran - ni - cal Pro -

a' the cranks a - boot ! . .  
 - duc - tion o' the day ! . .

1st time. 2nd time.



McCRANKIE.

BOTH.

Josh - ua, we would stop the sun—The thing is ve - ra sim - ply done— If we but had our way! . . .

RUPERT.

McCRANKIE.

BOTH.

. . . We'd pit an end tae heat an' licht—An' bring a boot e - ter - nal night— If

RUPERT.

McC.

we but had our way! . . . We'd su - per - vise the plants and flow'rs—Pre

BOTH.

RUPERT.

- scribe 'em ear - ly - clos - in' hours—If we but had our way! . . . We

McCRANKIE.

BOTH.

would for - bid the rose to smell—We'd re - in - state the cur - few bell— If we but had our way! . . .

RUPERT. McCRANKIE. BOTH.

No man, in in - flu - en - za's throes, Suld be al - lo'ed tae blaw his nose— If

RUPERT McC.

we but had our way! . . . . No cock should crow, no bird should sing, — Nae

RUPERT. McCRANKIE. BOTH.

- bo - dy suld dae o - ny - thing—With - out our li - cense sign'd and seal'd: For we wad do - mi - nate mon - kind— If

we but had our way! . . . .

RUPERT.

BOTH.

We were not, thro' some freak of earth, Con - sul - ted at the plan - et's birth—Tho'

MCCRANKIE.

we'd a lot to say! . . . . Had we been on cre a - tion's scene, A

BOTH.

RUPERT.

great im - provement there'd ha' been— If we'd but had our way! . . . . But

MCCRANKIE.

BOTH.

some-how we were clean for - got, That's why we'll make things pip - ing hot— And ye the pi - per pay. . . .



McCRANKIE. RUPERT. BOTH.

... We'll tax ye oop an' tax ye doon, We'll tax the coun-try, tax the toon,— If

RUPERT. McC.

we but have our way! . . . . . We'll tax ye hip, and tax ye thigh,— An

BOTH. RUPERT.

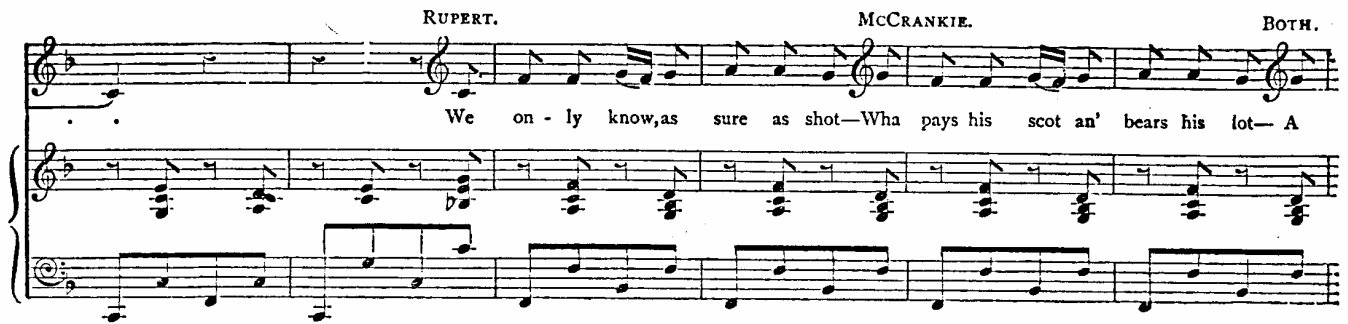
sen' the rate-book oop lift-high,—And cry, hur-ray, hut-ray! . . . . . An'

McCRANKIE. BOTH.

what be-comes o' sci-ence, art, The law, the tem-ple an' the mart—We nae-ther ken nor care! . . . . .

RUPERT. McCRANKIE. BOTH.

We on - ly know, as sure as shot—Wha pays his scot an' bears his lot— A



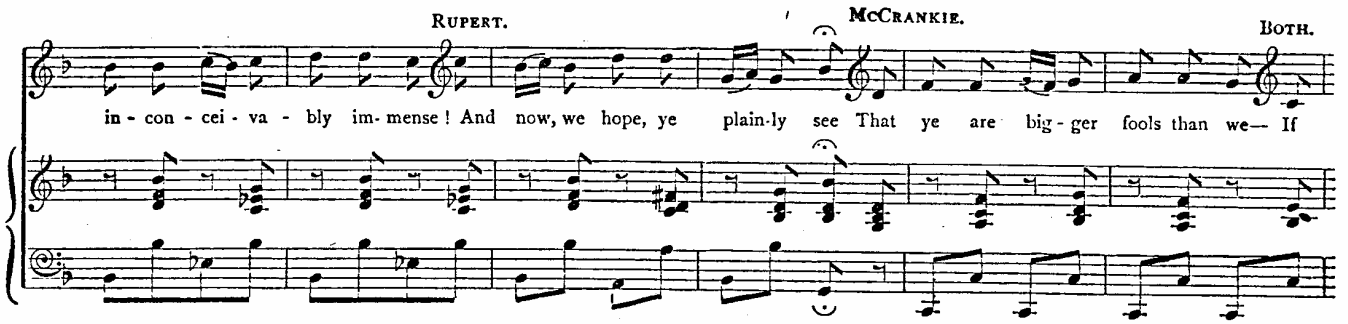
RUPERT. McC.

lot will have to bear! . . . . . We on - ly know, our lack of sense Is



RUPERT. McCRANKIE. BOTH.

in - con - cei - va - bly im - mense! And now, we hope, ye plain - ly see That ye are big - ger fools than we— If



we but have our way! . . . . .



No. 15. TRIO—(Dorcas, Rupert, & McCrankie).

*Allegro moderato.*

RUPERT. McCRANKIE.

1. Hoi - ty - toi - ty, what's a kiss? 'Tis nae ve - ra shock - in'!  
 2. Hoi - ty - toi - ty, who's a - fraid? When there's nae ane leuk - in'!  
 3. Hoi - ty - toi - ty, what's an oath? Eyes were made for hook - in'!

PIANO. *p*

RUPERT. McCRANKIE. DORCAS.

Do not take the thing a - miss! Lass, there's nae ane leuk - in'! Hoi - ty - toi - ty,  
 I could ne'er re - sist a maid— When she shows her stock - in'! Hoi - ty - toi - ty,  
 We are ve - ry hu - man, both— When there's nae ane leuk - in'! Hoi - ty - toi - ty,

RUPERT. McCRANKIE.

what's a kiss? Kiss - ing goes by fa - vour! And when the kiss Is a sto - len bliss— The  
 man, be mum! Hast thou had a glas - sie? My friend hath come From the Isle of Rum— An'  
 things have come To a pret - ty pas - sie! The Isle of Rum Is a tri - fle glum— An'

## DORCAS.

sweet - er is the sa - vour! Up - on my word, I nev - er heard A  
 thou'rt a braw, wec las - sie! Be - have thy - self, Thou High - land elf, Thy  
 thou'rt a bon - ny las - sie! Thou hor - rid thing! Thou High - land fling! I'm

## ALL THREE.

state - ment more sur - pris - ing! Aren't ye a - fraid Of with a maid Your con - science com - pro - mis - ing? Up -  
 con - duct is past bear - ing; I thought ye both Had ta - ken oath, Fri - vol - i - ty for - swear - ing. Like  
 sure thou'st had a glas - sie! I won't by you—Or a - ny two—Be call'd a bon - ny las - sie! DOR. } Oh,  
 RUP. & MCC. } Oh,

- on a light And star - ry night, { We might } con - sult the lat - ter; But when the maid Is in the shade, It's  
 ev - 'ry man, A Pu - ri - tan Ad - mires a waist that's ta - per, And on the sly Will wink his eye, And  
 hist and whist! Now, do de - sist, Or I'll cre - ate a clat - ter! Do set me free, And let me be, And  
 hist and whist! Now, don't re - sist! Why make so great a clat - ter? There's none to see, So what the d—, The

quite an - o - ther mat - ter!  
 cut his lit - tle ca - per!  
 cease your sil - ly chat - ter!  
 de' - il doth it mat - ter?

No. 16.

FINALE ACT II.

*Allegro non troppo.*

PIANO.

*p* *p* *cres.* *f* *dim.*

Ped.

DORCAS.

The West wind howls, The thun - der rolls, But love keeps warm . . my heart! . . .

*p* *cres.*

Ped.

Oh, mis tress dear, To - night and here, Sweet mis . . tress, must we

*dim.* *p*

\* Ped. \*

OSWALD.

part? The hor - ses are sad - dled and dark is the night, The stars in the fir - ma - ment

*pp*

fa-vour our flight ; Each plan-et its splendour hath gra-cious-ly veiled, And the chaste moon her-self . . . her ef -

DORCAS.

- ful - gence hath paled. But the plan-ets are there, Tho' their glo-ry they hide ; Tho'a

B

mask they may wear, They will smile on the bride ! The stars keep their vi - gils a - bove her ! Oh,

OSWALD.

Os - wald, dear Os - wald, I love her ! . . . Ah, hap - py

*p* *cres.*

maid, A wife so soon to be! To be be-lov'd By one . . . so fair . . . as

*dim.*

**C** DORCAS.

thee! Not now! not now! To love's sweet vow I'll lis-ten all . . . life

*p* *dolce.*

long; Sing, love, to me, And thine I'll be, And live . . . up-on thy song; But

sing not now! If they should take her— If they should pur-sue— Do not for-

• sake her, Oh, my lov - er true! Promise me, Os - wald, promise thy bride, That, if thou leav'st me a maid for - lorn To weep the

day that I e'er was born, . . . Thou wilt not leave her side! I

OSWALD.

**D** DORCAS.

Now art thou mine, . . . For ev - er mine!

swear I - And I for ev - er thine!

*f* Ped. \* Ped. \* Ped.

*p* *f* *p* *f*

19,348. \* Ped. \*



MANNERS (*Off*).

Flash, light - ning, flash, And roll, thou thun - der, roll! The hea - vens

crash, But peace is in my soul; For love . . . is there, Se - rene and blest, . . . Se -

- rene and blest, And ev - 'ry - - where . . . Where love . . . is, . . . there . . .

E DORCAS.

Flash, light - ning, flash, And

(Enter MANNERS.)

is rest. Flash, light - ning, flash, And roll, thou thun - der,

OSWALD.

Flash, light - ning, flash, And

*p cres.* *sf* *p*

Ped. \* Ped. \*

roll, thou thun - der, roll ! Thou canst not crush, thou canst not crush ! . . .

roll ! Thou canst not crush ! Love reigns from pole to pole ! . . . And through the

roll, thou thun - der, roll ! Thou canst not crush, thou canst not crush ! . . .

For love is there, . . . And ev - - 'ry - where . . . Where love . . .

black A - byss, the black . . . a - byss a - bove Love rolls thee back, . . . For thou . . .

For love is there, . . . And ev - - 'ry - where . . . Where love . . .

is, there is rest. . . . Flash, light - ning, flash, And

thy - self . . . art love. . . . Flash, light - ning, flash, And

is, There . . . is rest. . . . Flash, light - ning, flash, And

*p*

Ped. \*

(No. 16a.)

*rall.* roll, thou thun - der, roll! Where love is, there is rest. . . .

*rall.* roll, thou thun - der, roll! Where love is there is rest. . . .

*rall.* roll, thou thun - der, roll! Where love is, there is rest. . . .

*Allegro vivace.*

*rall.*

(Enter DOROTHY.)

MANNERS. Oh, heart's de -

*p*

- sire, I see thee once a - gain! I seem to hear the heav'n - ly choir Sing,

*cres.*

life is not in vain. When thou art nigh, ob,

*dim.* *p*

true . . . my love, A . gain . . the sky . . is . . blue, There is no

*cres.*

**G** **DOROTHY.**  
dark . ness now! There is no light When thou art far a .

*p*

. way; Thine ab - sence is to me the night, Thy pre sence is the day;

*cres.* *dim.* *p*

For when I am with thee, with thee, . . . my love, An o . . ther

*p* *cres.*

world . . . I . . . see, There is no dark ness now ! There is no

MANNERS.

There is no dark - ness,

dark - ness, oh, . . . my love, There is no dark-ness, oh, my love, . . . . . my

oh, . my love, There is no dark-ness, oh, my love, . . . . . my

*cres.* *f*

love !

OSWALD, 3

love ! The hor - ses are

*ff* *p*

DORCAS. MANNERS. DOROTHY.

wait - ing—And rea - dy am I! The storm is a - ba - ting—Come, love, let us fly! Oh, grant me one

OSWALD. DOROTHY. MANNERS. *Andante tranquillo.*

mo - ment! The hor - ses are wait - ing—Dear Had - don, good - bye! Come, love, let us fly! . . .

DOROTHY.

Home of my girl - hood, so hap - py, fare - well! I ne'er may look on thee Again—Who can tell? The

sun shine up - on thee! Fare - well! Fa - ther, oh fa - ther, I love thee! Good

bye! I have tried to o - bey thee— In vain! Sad am I! Oh, love me, I

pray thee! Good-bye! Good - bye!

*Allegro molto.*

*p cres.*

Ped.

*RECIT.* *più lento.*

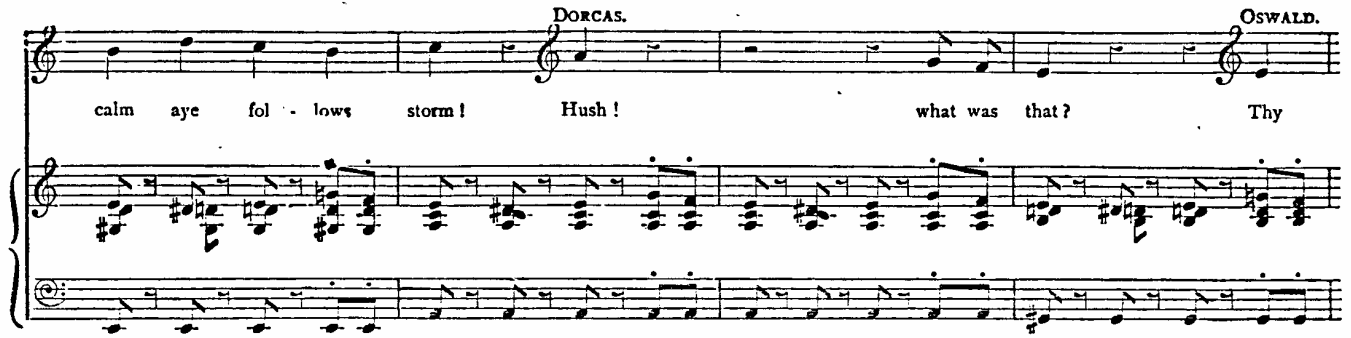
Why do the heavens roar? Is this thing sin That

*K a tempo vivace.* **MANNERS.**

I am doing for thy sake? Ghost - ly the night! But

DORCAS. OSWALD.

calm eye fol - lows storm! Hush! what was that? Thy



MANNERS. DORCAS.

heart thine ear de - ceives. Twas nought! A - gain! A - gain!



DOROTHY.

See yon - der form! Hush!

DORCAS.

Hush!

MANNERS.

Hush!

OSWALD.

Hush!





L

Twas but the twin - kle of the rust ling leaves. Be not a -

'Twas but the twin - kle of the rust - ling leaves.

'Twas but the twin - kle of the rust - ling leaves.

'Twas but the twin - kle of the rust - ling leaves.

DORCAS.

fraid! on my strong arm de pend! See! there is

OSWALD.                      MANNERS.                      DORCAS.

some - thing! Where? A - mongst the trees! Yea, there is some - thing

DOROTHY.

mov - ing! Saints de - fend!

Musical score for Dorothy's first line, including vocal line and piano accompaniment.

DOROTHY.

DORCAS.

'Twas but the branch - es sway - ing in the

MANNERS.

'Twas but the branch - es sway - ing in the

OSWALD.

'Twas but the branch - es sway - ing in the

'Twas but the branch - es sway - ing in the

Musical score for Dorothy's second line and the other three characters' lines, including vocal lines and piano accompaniment.

*Allegro molto vivace.*

breeze!

breeze!

breeze!

breeze!

Now step light - ly,

Musical score for the 'Allegro molto vivace' section, including vocal lines and piano accompaniment.

Now step light - ly! Hold me tight ly

Now step light - ly! Hold me tight - ly

Hold me tight - ly, Creep a - long by yon - der wall! Now step light - ly! Hold me tight - ly

Now step light - ly! Hold me tight - ly

M

Where the deep - est sha - dows fall. Heav'n be - friend us! Saints de - fend us!

Where the deep - est sha - dows falls. Heav'n . . . be - friend us! Saints . . . de -

Where the deep - est sha - dows falls. Heav'n . . . be - friend us! Saints . de -

Where the deep - est sha - dows falls. Heav'n be - friend us!

Fare thee well, . . . . Had - don Hall! Fare . . . . thee

de - fend . . us! Fare . . . . thee well, Fare . . . . thee

de - fend . . us! Fare thee well, . . . . Had - don Hall! Fare . . . . thee

Saints de - fend us! Fare . . . . thee well, Fare . . . . thee

well, old Had - don Hall! Fare . . . .

well, old Had - don Hall! Now step light - ly, Hold me tight - ly, Creep a .

well, old Had - don Hall! Now step light - ly, Hold me tight - ly, Creep a .

well, old Had - don Hall! Now step light - ly, Hold me tight - ly, Creep a .

... thee well! Home of my girl-hood, so hap-py, fare -  
 - long by yon - der wall! Hush, step light - ly! Hold me tight - ly Where the deep - est sha - dows  
 - long by yon - der wall! Hush, step light - ly! Hold me tight - ly Where the deep - est sha - dows  
 - long by yon - der wall! Hush, step light - ly! Hold me tight - ly Where the deep - est sha - dows

*cres.* well— fare - well! . . . . . *P p* Now step light - ly,  
*cre* . . . . . *scen* . . . . . *do.* *p*  
 fall. Light - ly, light - ly, light - ly, Creep a - long by yon - der wall! Now step light - ly,  
*cres.* Fare - well! . . . . . *p*  
*cre* . . . . . *scen* . . . . . *do.* *p*  
 fall. Light - ly, light - ly, light - ly, Creep a - long by yon - der wall! Now step light - ly,  
*cre* . . . . . *scen* . . . . . *do.* *p*

Hold me tight - ly! Creep a - long by yon - der wall Where the deep - est sha - dows fall,

Hold me tight - ly! Creep a - long by yon - der wall Where the deep - est sha - dows fall,

Hold me tight - ly! Creep a - long by yon - der wall Where the deep - est sha - dows fall,

Hold me tight - ly! Creep a - long by yon - der wall Where the deep - est sha - dows fall,

Where the deep - est sha - dows fall!

Where the deep - est sha - dows fall!

Where the deep - est sha - dows fall!

Where the deep - est sha - dows fall!

*p* *Q*  
Now step light - ly, Hold me tight - ly, Light - ly let our foot - steps fall, Light - ly, light - . .

*p*  
Now step light - ly, Hold me tight - ly, Light - ly let our foot - steps fall, Light - ly fall, . .

*p*  
Now step light - ly, Hold me tight - ly, Light - ly let our foot - steps fall, Light - ly fall, . .

*p*  
Now step light - ly, Hold me tight - ly, Light - ly let our foot - steps fall, Light - ly fall, . .



... ly, light - ly fall, Light - ly, light - ly,

... light ly fall, Light - ly,

... light - ly fall,

... light - ly fall,



*p*  
Light - ly fall, light - ly fall, light - ly  
light - ly,  
*p*  
Light - ly fall, light - ly fall, light - ly  
*p*  
Light - ly, light - ly,  
Light - ly fall, light - ly fall, light - ly  
*pp*  
Light - ly fall, . . . . . light - ly fall, light - ly

fall, light - ly fall ! . . . . .  
fall, light - ly fall ! . . . . .  
fall, light - ly fall ! . . . . .  
fall, light - ly fall ! . . . . .  
*p*



# STORM.

(No. 16b.)

*Doppio movimento.* (♩ = ♩.)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth notes with a dynamic marking of *pp*. The lower staff is in bass clef and contains a continuous eighth-note accompaniment throughout the system.

The second system continues the musical piece. The upper staff features a melodic line with eighth notes and some rests, while the lower staff maintains the eighth-note accompaniment.

The third system shows further development of the melodic and accompanimental parts. The upper staff has more complex rhythmic patterns, and the lower staff continues with the eighth-note accompaniment.

The fourth system continues the piece. The upper staff has a melodic line with some rests, and the lower staff continues with the eighth-note accompaniment.

The fifth system includes dynamic markings of *p* and *cres.* in the upper staff. The lower staff continues with the eighth-note accompaniment.

The sixth system concludes the piece with a *cres.* marking in the upper staff. The lower staff continues with the eighth-note accompaniment.

*f* *dim.*  
\* Ped. \* Ped. \*

*p* **R**

*cres.*  
Ped. \*

*f* *dim.* *p* *cres.*  
Ped. \* Ped. \* Ped.

First system of musical notation. The right hand plays a complex melodic line with many accidentals. The left hand plays a steady eighth-note accompaniment with triplets. Dynamics include *ff* and *p cres.*. Pedal markings are present: *\* Ped.* and *Ped.*

Second system of musical notation. Similar to the first system, with *ff* and *p cres.* dynamics. Pedal markings include *\* Ped.* and *Ped.*

Third system of musical notation. Dynamics include *ff* and *p cres.*. Pedal markings include *\* Ped.* and *Ped.*

Fourth system of musical notation. Dynamics include *ff* and *p cres.*. Pedal markings include *\* Ped.* and *Ped.*

Fifth system of musical notation. The right hand has a more active melodic line. Pedal markings include *\* Ped.* and *Ped.*

Sixth system of musical notation. The right hand continues with a complex melodic line. Pedal markings include *\* Ped.* and *Ped.*

Ped. \* Ped. \* Ped. 3 3 3 3 3 3 3 3

\* Ped. \* Ped. 3 3 3 3 3 3 3 3

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a series of chords in the right hand and a steady bass line in the left hand. Dynamic markings *f* and *ff* are present.

Second system of musical notation. Continuation of the piece with similar chordal textures and a consistent bass line.

Third system of musical notation. The right hand features more complex melodic lines with some grace notes, while the left hand continues with chords.

Fourth system of musical notation. Marked with a 'W' (ritardando) and *dim.* (diminuendo). The music gradually softens and slows down. Pedal markings are present: Ped. \* Ped. \* Ped. \*

Fifth system of musical notation. Marked with *p* (piano). The music is softer and features more complex chordal textures. Pedal markings are present: Ped. \* Ped. \* Ped. \* Ped. \*

Sixth system of musical notation. Features trills (*tr*) and a *Sve.* (Sostenuto) marking. The music concludes with a final chord. Pedal markings are present: Ped. \* Ped. \*

## MAJOR DOMO.

Si- lence all ! At- tend your host ! Si- lence all, andpledgethe 'oast !

*Moderato*

## SIR GEORGE.

'Tis an hon - our'd old tra - di - tion, O - pen house is Had - don Hall ; Wel - come

*p*

all who seek ad - mis - sion, Gen - tle, sim - ple, great and small. Health and wealth to com - rades

## CHORUS.

pre - sent, Wel - come one and all the same ! Health to peer and health to pea - sant ! Health to

Health to peer and health to pea - sant ! Health to

*f*

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(No. 16c.)

*Allegretto moderato e pesante.*

squire and health to dame!

squire and health to dame!

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (D major) and a 2/4 time signature. It begins with a triplet of eighth notes. The lyrics are "squire and health to dame!". The bottom two staves are a piano accompaniment in treble and bass clefs. The piano part starts with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. Pedal markings are indicated below the piano part.

SIR GEORGE.

In days of old, When men were bold, And the

*p*

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef. It begins with the title "SIR GEORGE." and the lyrics "In days of old, When men were bold, And the". The bottom two staves are a piano accompaniment in treble and bass clefs. The piano part continues with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

prize of the brave the fair, We danc'd and sang Till the raf - ters rang And laugh - ter was ev - 'ry - where! Our

X

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef. It continues with the lyrics "prize of the brave the fair, We danc'd and sang Till the raf - ters rang And laugh - ter was ev - 'ry - where! Our". The bottom two staves are a piano accompaniment in treble and bass clefs. The piano part continues with a rhythmic pattern of eighth and sixteenth notes. An 'X' mark is placed above the end of the vocal line.

lives were lives of stress and storm, But through our veins the blood ran warm—We on - ly laugh'd the more, We

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef. It continues with the lyrics "lives were lives of stress and storm, But through our veins the blood ran warm—We on - ly laugh'd the more, We". The bottom two staves are a piano accompaniment in treble and bass clefs. The piano part continues with a rhythmic pattern of eighth and sixteenth notes.

on - ly laugh'd the more! For mirth was mirth, And worth was worth In the grand old days of

*cres.* *dim.*

Ped. \* Ped. \* Ped. \*

yore! For mirth was mirth, And worth was worth In the grand old days of yore! To the grand old days, To the

To the grand old days, To the

**CHORUS.**

Ped. \* Ped. \* Ped. \*

grand old days, The grand old days of yore! The grand old days of yore! Ere

grand old days, The grand old days of yore! The grand old days of yore!

**SIR GEORGE.**

Ped. \* Ped. \* Ped. \*



life is old, And hearts grow cold, And the au - tumn gath - ers grey, With soul and voice In your youth re - joice, And

*p*

mer - ri - ly keep your May; A - gain let love and man - ly mirth And wo - man's beau - ty rule the earth As

beau - ty ruled be - fore, As beau - ty ruled be - fore; And once a - gain Let men be men As they

*cres.* *dim.*  
Ped. \* Ped. \*

were in days of yore, And wo - man's beau - ty Rule the earth As beau - ty ruled be fore; And

Ped. \* Ped. \*

once a - gain Let men be men As they were in days of yore.

CHORUS.

To the grand old

To the grand old

Ped. \* Ped. \* Ped. \* Ped. \*

days— To the grand old days— To the grand old days of yore! The grand old days of yore!

days— To the grand old days— To the grand old days of yore! The grand old days of yore!

Ped. \* Ped. \* Ped. \* Ped. \*

RUPERT. RECIT.

E - loped, e - loped! Be

MCCRANKIE.

- tray'd, be - tray'd ! A - bet - ted by this trick - sy maid ! Eh, mon ! eh,

SIR GEORGE.

mon ! th' doch - ter's flown ! Is this my house, sir, or thine

RUPERT.

own ? For - give my friend - let me ex - press My sor row

Ped. \*

A

for his zeal's ex - cess ; He has on - ly just come From the Isle of Rum, And

*p*

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LADY V. & DORCAS. CHORUS.

this is his na - tive ev - 'ning dress. Yes, why has he come— Yes, why has he come from the

SIR GEORGE.

But *why* has he come— Yes, why has he come from the

SIR GEORGE. LADY V. & DORCAS.

And hav - ing come—Yes, hav - ing come—

Isle of Rum? Yes, hav - ing come from the Isle of Rum—

Isle of Rum? Yes, hav - ing come from the Isle of Rum—

LADY V. & DORCAS. B

Although he has come from the Isle of Rum !

SIR GEORGE.

Cannot thy Gae - lic friend be dumb? Although he has come from the Isle of Rum !

Although he has come from the Isle of Rum !

Although he has come from the Isle of Rum !

*f*

*Moderato.*

McCRANKIE. *RECIT.* SIR GEORGE. LADY VERNON. RUPERT.

Eh, mon, eh, mon, ye din-na ken, The doch-ter's gane wi' e - vil men! What is this tale? I fear me! This

CHORUS.

tale I will suc-cinct-ly tell, If you will on-ly hear me. Oh! tell this tale to us as well; A tear-ful tale, I fear me!

Oh! tell this tale to us as well; A tear-ful tale, I fear me!

*Molto moderato l'istesso tempo.*

RUPERT.

We were shelt'ring all Un-derneath a wall, Ve-ry damp and most un-hap-py; And to

McCRANKIE. PURITANS. RUPERT.

keep us warm In the pelt-ing storm—We were hae-in' a wee drap-pie! They were hav-ing a wee drap-pie! We



CHORUS. RUPERT. McCRANKIA RUPERT & McCRANKIE

And you lis-ten'd cool and craf-ty? To voi-ces speak-ing-Footsteps creaking- Then a si-lence deep and dead.

*I was the boy who heard the noi-And you lis-ten'd cool and craf-ty?*

CHORUS.

And what did the voi-ces say? Tell us, we pray.

PURITANS.

Need we men-tion Our at-ten-tion Was be-stowed on what they said? And what did the voi-ces say? Tell us, we pray.

*Piu vivo.*

RUPERT (Whisperingly). McCRANKIE (Whisperingly). BOTH.

Hush, step light-ly! Haud me tight-ly! Light-ly let your footsteps fall— Light-ly, light-ly, light-ly fall! Now step lightly! hold me tightly!

PURITANS.

Light-ly, light-ly, light-ly fall! Now step lightly! hold me tightly!

*In falsetto.*

Light-ly, light ly, light-ly fall!

*tempo mo.*

RUPERT.

For-ward I rush'd, this sau-cy vix-en grasping!

Light-ly, let our foot-steps fall— Light-ly fall!





late !  
 late !  
 late !  
 late !  
 late !  
 soon !  
 late !  
 soon !

SIR GEORGE.  
 What means this tale? Why in - ter - rupt our sport, This in -

*fp*  
 Ped. \*

DORCAS.  
 - trigue of the kitch-en to re - port? It means that to-mor-row Thy daugh - ter and pride Will

*p*

LADY VERNON.  
 be, to thy sor - row, Her true lo - ver's bride! My daugh-ter! my daugh-ter! my daugh-ter! my

RUFERT.

SIR GEORGE.  
 My daugh-ter! my daugh-ter! my daugh-ter!

CHORUS.

Thy daugh-ter! thy daugh-ter!  
 Thy daugh-ter! thy daugh-ter!

*mf*  
 Ped. \*

DORCAS.

A-way to the wa-ter They gal-lant-ly ride!

LADY VERNON.

daugh-ter!

RUPERT.

cou-sin and bride!

SIR GEORGE.

My daugh-ter!

To horse—to horse—the fugitives pur-

RUPERT & McCRANKIE.

To horse—to horse—but af-ter you!

SIR GEORGE.

-sue!

PURITANS.

To horse—to horse—but af-ter you!

CHORUS OF MEN.

To horse—to horse—the fu-gi-tives pur-sue!

**G SIR GEORGE.**

Fleet tho' the light-ning's flash Van - ish from view, Sure - ly the thun-der's crash

Fol - lows a - new. I will, what - ev - er hap, Press thro' the holt,

**DORCAS & LADY VERNON.**

Fleet tho' the light-ning's flash

**RUPERT.**

Fleet tho' the light-ning's flash

**MCCRANKIE.**

Fleet tho' the light-ning's flash

**SIR GEORGE.**

Close as the thun - der - clap Af - ter the bolt!

**PURITANS.**

Fleet tho' the light-ning's flash

**CHORUS.**

Fleet tho' the light-ning's flash

Fleet tho' the light-ning's flash

Van-ish from view, Sure-ly the thun-der's crash Fol-lows a-new!

Van-ish from view, Sure-ly the thun-der's crash Fol-lows a-new! To horse—to

Van-ish from view, Sure-ly the thun-der's crash Fol-lows a-new! To horse—to

To horse—to horse!

Van-ish from view. Sure-ly the thun-der's crash Fol-lows a-new! To horse—to

Van-ish from view, Sure-ly the thun-der's crash Fol-lows a-new! To horse—to

Van-ish from view, Sure-ly the thun-der's crash Fol-lows a-new! To horse—to

Ped. \*

Ped. \*

horse— . . . To horse! to horse! . . . We will bring up the

horse— . . . To horse! to horse! . . . We will bring up the

horse— . . . spare nei-ther steed nor spur!

horse— . . . To horse! to horse! . . . We will bring up the

horse— . . . To horse! to horse! . . .

horse— . . . To horse! to horse! . . .

*f*

Ped. \*

Ped.

To horse! to horse! the fu-gi-tives pur-sue, the fu-gi-tives pursue! To horse! . . . . To

rear! The fu-gi-tives pursue, the fu-gi-tives! To horse! To

rear! The fu-gi-tives pursue, the fu-gi-tives! To horse! to horse! . . . . To

To horse! to horse! the fu-gi-tives pur-sue, the fu-gi-tives pursue! To horse! To

rear! To horse— to horse— . . . . To

To horse! to horse! the fu-gi-tives pur-sue, the fu-gi-tives pursue, the fu-gi-tives! To horse! . . . . To

To horse! to horse! the fu-gi-tives pur-sue, the fu-gi-tives pursue, the fu-gi-tives! To horse! . . . . To

Ped. \*

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

horse! to horse! the fu-gi-tives pur-sue! To horse! the fu-gi-tives pur-sue!

Ped.

*dim.*

**LADY VERNON.**

In vain they will blun der Thro'

*p*

holt and thro' bra~~ke~~;<sup>\*</sup> Nev er yet did the thun - der The

*rit.*

*rit.*

*Andante moderato.*

**K** **THREE GIRLS.**

light - ning o'er - take! Fare - well, our gra - cious host - ess, Of chil - dren both be - rept; But

*p*



Time, the Con - trol - ler, Time, that un - rav - els the tan - gle of life, . . . Guard thee from

Time, the Con - trol - ler, Time, that un - rav - els the tan - gle of life, . . . Guard thee from

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

dan - ger, Prove thy con - so - ler, And make thee a - gain hap - py mo - ther and wife!

dan - ger, Prove thy con - so - ler, And make thee a - gain hap - py mo - ther and wife!

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

**L**  
**f**

Brief is all life; Its storm and strife Time stills;

Brief is all life; Its storm and strife Time stills;

Ped. \* Ped. \* Ped. \* Ped. ed.

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And thro' this dream The name - less scheme Fel - fil's ;  
 And thro' this dream The name - less scheme Ful - fil's ;

Ped. \* Ped. \* Ped. \* Ped.

Un - til one day . . . Thro' space is hurl'd . . . A va - cant world, Thro' space is  
 Un - til one day . . . Thro' space is hurl'd . . . A va - cant world, Thro' space is

Ped. \* Ped. \* Ped. \* Ped. \*

hurl'd . . . A va - cant world, Si - lent and grey,  
 hurl'd . . . A va - cant world, Si - lent and grey,

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SOPRANOS.

Un - til one day . . . Thro' space is hurled . . . A va - cant world,

Ped. \* Ped. \* Ped. \* Ped. \*

Detailed description: This system contains the vocal line for Sopranos and the piano accompaniment. The vocal line is on a single staff with lyrics: "Un - til one day . . . Thro' space is hurled . . . A va - cant world,". The piano accompaniment consists of two staves (treble and bass clef). The bass line features several long, sustained notes with a "Ped." (pedal) marking and an asterisk (\*) below it, indicating a pedal point.

TENORS & BASSES.

Thro' space is hurled . . . A va - cant world, Si lent and grey. . .

Ped. \*

Detailed description: This system contains the vocal line for Tenors & Basses and the piano accompaniment. The vocal line is on a single staff with lyrics: "Thro' space is hurled . . . A va - cant world, Si lent and grey. . .". The piano accompaniment consists of two staves. The bass line has a "Ped. \*" marking at the end of the system.

Si - lent, si - lent and grey!

Si - lent, si - lent and grey!

*pp*

Ped. \* Ped. \* Ped. \*

Detailed description: This system contains the vocal line for Tenors & Basses and the piano accompaniment. The vocal line is on a single staff with lyrics: "Si - lent, si - lent and grey!". The piano accompaniment consists of two staves. The bass line has a "pp" (pianissimo) dynamic marking and "Ped. \*" markings. The piano part features a complex texture with many chords and moving lines.

Ped. \*

Detailed description: This system contains the piano accompaniment for the final part of the page. It consists of two staves. The bass line has a "Ped. \*" marking. The music concludes with a final chord and a fermata.

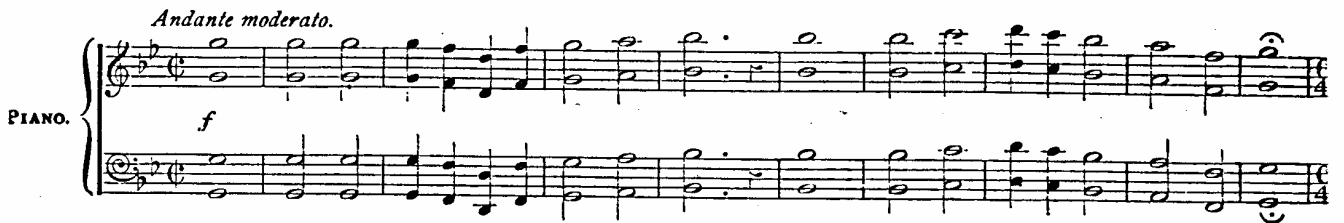
# ACT III.

## No. 17.

## CHORUS.

*Andante moderato.*

PIANO. *f*



*p*



*f*



SOPRANOS. *f* *p (Aside.)*

TENORS, BASSES, & PURITANS. *f* *p (Aside.)*

Our heads we bow, the rod we kiss— Did ev - er you hear such a



cho - rus as this? It's a Pu - ri - tan's no - tion of hea - ven - ly bliss! (Aloud.) The scales have

cho - rus as this? It's a Pu - ri - tan's no - tion of hea - ven - ly bliss! (Aloud.) The scales have

fall - - en from our eyes— We're pain - ful - ly con - scious we're so ma - ny guys, And we're

fall - - en from our eyes— We're pain - ful - ly con - scious we're so ma - ny guys, And we're

all of us tell - ing a par - cel of lies! (Aloud.) The truth at last we

all of us tell - ing a par - cel of lies! (Aloud.) The truth at last we

clear - ly see— (Aside.) Oh, hi did - dle, did - dle. be - tween you and me, Our ap -

clear - ly see— (Aside.) Oh, hi did - dle, did - dle! be - tween you and me, Our ap -

- pa - rent con - ver - sion is fid - dle - de - dee! (Aloud.) Oh, price - less gift! Oh bless - ed

- pa - rent con - ver - sion is fid - dle - de - dee! (Aloud.) Oh, price - less gift! Oh bless - ed

boon! (Aside.) It must have been of this i - den - ti - cal tune The a - po - cry - phal quad - ru - ped

boon! (Aside.) It must have been of this i - den - ti - cal tune The a - po - cry - phal quad - ru - ped

per-ish'd so soon! Did ev - er you hear such a cho - rus as this? It's a Pu - ri - tan's no - tion of

per-ish'd so soon! Did ev - er you hear such a cho - rus as this? It's a Pu - ri - tan's no - tion of

THE SIX PURITANS. f

Our heads we bow, the rod we

hea - ven - ly bliss! We're pain - ful - ly con - scious we're so ma - ny guys, And we're all of us tell - ing a

hea - ven - ly bliss! We're pain - ful - ly con - scious we're so ma - ny guys, And we're all of us tell - ing a

kiss— The scales have fal - len from our

**D**

par - cel of lies! Oh, hi did - dle, did - dle! be - tween you and me, Our ap - pa - rent con - ver - sion is

par - cel of lies! Oh, hi did - dle, did - dle! be - tween you and me, Our ap - pa - rent con - ver - sion is

eyes— The truth at last . . . we . . . clear - - ly

fid - dle - de - dee! It must have been of this i - den - ti - cal tune The a - po - cry - phal quad - ru - ped

fid - dle - de - dee! It must have been of this i - den - ti - cal tune The a - po - cry - phal quad - ru - ped

see— Oh, price - less gift! Oh bless - - ed . . .

*f* per - ish'd so soon! Oh bless - ed boon! . . . Oh *what a tune, what a tune!* *(Spoken.)*

*f* per - ish'd so soon! Oh bless - ed boon! . . . Oh *what a tune, what a tune!* *(Spoken.)*

*f* boon! Oh bless - ed boon! . . . Oh *what a tune, what a tune!* *(Spoken.)*

*ff*

## No. 18. SONG—(Lady Vernon) with Chorus.

*Allegretto moderato.*

PIANO. *f*

The piano introduction consists of two staves. The right hand begins with a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte). The left hand plays a bass line with a similar rhythmic pattern. The piece concludes with a *dim.* (diminuendo) marking and a final chord.

LADY VERNON. *p*

1. Queen of the gar - den bloom'd a rose, Queen of the ro - ses round her;  
2. In - to her heart a can - ker crept, In - to her soul a sor - row;

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment is in a bass clef. The lyrics are written below the vocal line. The system ends with a double bar line.

Nev - er a way - ward wind that blows, Breath'd on the briar that bound her;  
O - ver her head the dew - drops wept, "She will be dead to - mor - row!"

The second system continues the vocal and piano parts. The lyrics are written below the vocal line. The system ends with a double bar line.

The sun - set lin - ger'd on her face, And Phœ - bus, west - ward roam  
But still a smile up - on her cheek, The mor - row found her glow . . . .

The third system continues the vocal and piano parts. The lyrics are written below the vocal line. The system ends with a double bar line.

- ing, Il - lu - mined with a gold - en grace The em - press of the gloam  
- ing In crim - son state, on all who seek Her roy - al grace be - stow .

The fourth system continues the vocal and piano parts. The lyrics are written below the vocal line. The system ends with a double bar line.

*rall.* *a tempo.*

- ing. Nev - er a moon at even - ing rose But in the twi - light  
 - ing. Queen of the gar - den still at noon, Queen of the ro - ses

*rall.*

*1st time.*

found her, Re - gal in rest, in red re - pose, Queen of the ro - ses round her!  
 round her, Not un - til eve the pal - lid moon Dead in the gar - den found her!

*2nd time.* CHORUS (DORCAS with SOPRANOS.)

her! Dead in the gar - den lay a rose, Re - gal in rest they found her;  
 Dead in the gar - den lay a rose, Re - gal in rest they found her;

LADY V. *dim.*

Smil - ing in leath's an - gust re - pose, Queen of the ro - ses round  
 Smil - ing in death's au - gust re - pose, Queen of the ro - ses round  
 Smil - ing in death's au - gust re - pose, Queen of the ro - ses round

*dim.*



her! . . . . .

her! . . . . .

her! . . . . .

*p*

(Enter SIR GEORGE.)

No. 19. RECIT.—(Lady Vernon & Sir George).

RECIT. SIR GEORGE.

A - lone— a - lone! No friend - ly tone To bid my heart re - joice. My

son be - neath the sigh - ing sea— My daugh - ter dear es - trang'd from me!



DUET.

(No. 19a.)

*Andante con moto.*

SIR GEORGE.

bow. Bride of my youth, wife of my age, Who, hand in hand and page by page, Hast

*p*

read life's book with me, Up - on whose knee our son hath slept, To -

ge - ther we have smiled and wept O - ver his grave— the sea.

Un - til we quit life's che - quered scene, Love, let us keep our friend - ship green ;

LADY V.

Friends we have al - ways, al - ways been, . . . Friends let us al - ways be. Our

D

years are spent, Our heads are grey, And slow - ly ebbs the tide a - way That bears us out to

SIR GEORGE.

sea. I print a kiss up on thy brow; We are too old to quar - rel now;

E LADY V.

Un - til we quit life's

What have I left but thee, What have I left but thee? . . . Un - til we

che quered scene, Love, let us keep our friend - ship green; Friends we have al - ways  
quit life's che - quered scene, Love, let us keep our friend - ship, Friends we have al - ways,

*cres.*

been, Friends . . . let us al - ways be! Friends let us al - ways  
al - ways been, . . . Friends let us al - ways be! Friends let us al - ways

*dim.* *p*

be! Friends let us al - ways be!  
be! Friends let us al - ways be!

*pp*

# No. 20. SCENE—(Dorcas, Rupert, Three Girls & Chorus).

*Allegretto moderato.*

PIANO.

DORCAS.

1. In frill and fea - ther, spick and span, A  
2. Oh, sir, he's such a hand - some youth ; The

gal-lant is ask-ing for thee ; I told him to go, But he wouldn't take "no"—Oh, he is such a nice young  
ni-cest I ev - er did see ! To tell thee the truth I have nev - er seen youth Who was quite such a youth as

THE THREE GIRLS.

man ! . . . We told him to go, But he would - n't take "no,"—Oh, he is such a nice young  
he ! . . . To tell thee the truth We have nev - er seen youth Who was quite such a youth as

**A**  
RUPERT.

man! Oh yes, I know that nice young man! He trav-els in cof-fee and  
he! Oh yes, I know that self - same youth! He dab-les a bit in the

tea, . . . . And if you're not in Leaves be - hind him a tin, Or a pack - et of bad Bo  
arts; . . . . He wants you to hire What you'll nev - er re - quire, In a se - ries of month - ly

**B**  
CHORUS.

hea. Oh, we all of us know that nice young man, Who tra - vels in cof - fee and  
parts, He is par - tial to hours both dark and late, He has a quick eye for the

Oh, we all of us know that nice young man, Who tra - vels in cof - fee and  
He is par - tial to hours both dark and late, He has a quick eye for the

tea, . . . . And if you're not in, leaves be - hind him a tin, Or a pack - et of bad Bo -  
spoons, . . . . And long will he wait With his foot in the gate, In the dusk of the af - ter -

tea, . . . . And if you're not in, leaves be - hind him a tin, Or a pack - et of bad Bo -  
spoons, . . . . And long will he wait With his foot in the gate, In the dusk of the af - ter -

*dim.*

hea, : : : of bad Bo - hea, : : : of bad Bo - hea.  
 noons, : : : the af - ter - noons, : : : the af - ter - noons.

*dim.*

hea, : : : of bad Bo - hea, : : : of bad Bo - hea.  
 noons, : : : the af - ter - noons, : : : the af - ter - noons.

*dim.*

1st time. 2nd time.

*p*

No. 21.

ENSEMBLE.

*Moderato.*  
 (♩ = ♩ before.)

*mf* *p*

OSWALD.  
 Good Gen - 'ral Monk, with

o - thers therein nam'd, Hath en - ter'd Lon - don and the King pro - claim'd. And by his or - der

19,348.



I am here to claim This an-cient ma - nor in King Charles - 's name! Dest thou sui

RUPERT. OSWALD.  
 - ren - der? No-thing! I have said! So be it, sire; thy

blood be on thy head!

*Piu vivace.*

*p pp ff*

RUPERT.  
 Sum-mon my bo - dy-guard! I

fear me, friends, Some e - vil to my per - son this por - - tends!

The first system of music features 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 (B-flat and E-flat). The lyrics are "fear me, friends, Some e - vil to my per - son this por - - tends!". A dynamic marking of *ff* is present in the piano part. A section marked "D" begins with a 3/4 time signature change.

The second system continues the piano accompaniment from the first system, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

The third system continues the piano accompaniment, maintaining the same rhythmic and harmonic structure as the previous systems.

RECIT. RUPERT.

Why this dis -

The recitative section begins with a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is marked "RECIT. RUPERT." and the lyrics are "Why this dis -". The piano part includes a dynamic marking of *fp* and a section marked "C" with a common time signature.

*Allegro pesante.*

- or - der? this re - bel - lious mien? Where are your books? and why are ye so clean?

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* and *p*.

PURITANS.

Bo - ther our books! We all in - tend Our e - vil looks And ways to mend! We

The second system continues the vocal line and piano accompaniment. The vocal line has a *f* dynamic marking. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* and *p*.

mean to do just what we like, So we have all come out on strike!

The third system continues the vocal line and piano accompaniment. The vocal line has an *E* dynamic marking. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* and *dim.*

Eight hours we'll moan— Eight hours we'll sigh—

The fourth system continues the vocal line and piano accompaniment. The vocal line has a *f* dynamic marking. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* and *dim.*

SIMON.

Eight hours we'll groan—                      Eight hours we'll pry!                      But for six-teen we

Ped.                      \* Ped.                      \* Ped.                      \* Ped.                      \* Ped.

PURITANS.

CHORUS.

*Presto.* (No. 21a.)

will be free! And so say I! And so say we!

And so say we!

*cres.*                      *f*

DORCAS. 1. We have  
RUPERT. 2. To a  
PURITANS. 3. From the

*p*

thought the mat-ter out And we know what we're a-bout, And what-ev-er thou mayst do or say, We in-  
word of warn-ing hark, Ere you reck-less-ly em-bark On an un-der-tak-ing so in-ane As to  
point of view of wit, We are o-pen to ad-mit It's a sil-ly sort of thing to say; But when

CHORUS.

tend to sing in cho - rus With the gal - lants who a - dore us, And to mer - ry - make the live - long day! Sing - ing,  
 de - di - cate to Cu - pid That par - tic - u - lar - ly stu - pid And pe - cu - li - ar - ly weak re - frain Known as  
 mu - si - cal - ly treat - ed And suf - fi - cient - ly re - peat - ed, It's ef - fec - tive in its sim - ple way! So sing,

Tra, la, la, la, la, la, la, la, la, Tra, la, la, la, la, Sing, Tra, la, la, la, la,  
 Tra, la, la, la, la, la, la, la, la, Tra, la, la, la, la, Sing, Tra, la, la, la, la,

Ped. \* Ped.

la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, Tra, la. Tra, la, la, Tra,  
 la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, Tra, la. Tra, la, la, Tra,

la, Tra, la, la, la, la, la, la, la, la, la, la, la, la, Tra, . . . Tra, la, la, la,  
la, Tra, la, la, la, la, la, la, la, la, la, la, la, Tra, . . . Tra, la, la, la,  
*f*  
Ped. \* Ped. \*

1st & 2nd times. 3rd time.  
la. la. . . .  
la. la. . . .  
*p* *ff*  
Ped. = *sc.* \* Ped.

\* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. Ped. *Ed 10* \*

No. 22.

SONG—(McCrankie) & Chorus.

*Alliegretto comodo.*

McCRANKIE.

VOICE. 

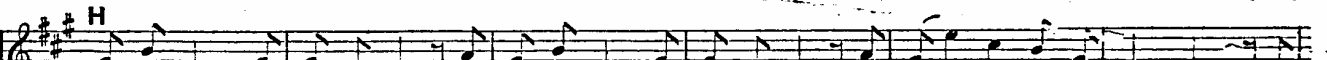
PIANO. 

1. Hech, mon! hech, mon! it gars me greet Tae  
2. At first I thoct the sud - den swap Was




see thy ca - pers mo - ny, When na - ture made the earth sae sweet, An' life micht be sae bon - ny. Why  
jist a wee bit ris - ky; But noo they're fas - ten'd o' the tap I feel quite young and fris - ky. To



**H** 

nae ac - cept what for - tune sen's, An' learn that earth an' heav'n are frien's? E - neugh o' han - ky - pan - ky— Gie  
show ye jist the sort o' thing, I'm gaun tae dance a Hee - land fling, An' if ye'll help, I'll thank 'ee. A





ower thy freaks An' don the breeks, An' be a mon, Mc Crank - ie! I've got 'em on!  
wee bit skirl— A wee bit whirl— A fling wi' auld Mc Crank - ie! A wee bit skirl—

**CHORUS. 3** 

1. Thoust got em on! Thou'st  
2. A wee bit skirl— A



1st time.

I've got 'em on!  
A wee bit whirl—

got em on, Mc Crank-ie! Thou'st got 'em on,  
fling wi' auld Mc Crank-ie! A wee bit whirl—

Thou'st got 'em on, Mc Crank-ie!  
A fling wi' auld Mc

2nd time.

Crank-ie!

(No. 22a.) SCOTCH DANCE.

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

(3 times.)

Ped. \* Ped. \* Ped. \*



No. 23.

FINALE ACT III.

*Allegro vivace.*

PIANO. *f*

Ped. \*

CHORUS.

Hark! hark! the

Hark!

Ped.

can-non! ... Where to hide us? Hark! a - gain the trum - pet's call!

Hark! the can-non! Hark! a - gain the trum - pet's call!

Ped.

Friend a - far and foe be - side us, Friend a - far and foe be - side us, Death confronts us one and  
 Friend a - far and foe be - side us, Death confronts us one and all ! Death con - fronts us one and

MANNERS.  
 all ! God save the King !  
 all !

*Ped.*

*Andante espress*  
 These from his hand . . . I bring ! Time was, Sir Knight, thou  
*p* *p*

spurn'd me from thy gate ; For my re - venge I had not long to wait. Thee, in King Charles's name,

*f* CHORUS.

I re - in - stal The lord of Had - don and of Had - don's Hall. God save the King! God save the King!

God save the King! God save the King!

The first system shows the vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*Più vivo.*

LADY VERNON. SIR GEORGE. MANNERS.

But who art thou that bring Ti - dingsso glad? Thy name? John Manners!

The first system shows the vocal line with lyrics and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

SIR GEORGE. MANNERS. SIR GEORGE. MANNERS.

Rut - land's son? The same! Thou hast done this for me? For one who bore thy name.

The first system shows the vocal line with lyrics and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*Allegro vivace.*

Ped.

The first system shows the piano accompaniment for the instrumental section. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CHORUS.

*f*

Lo! our mis - tress! Had don's pride! Home the bride-groom brings his

Lo! our mis - tress! Had - don's pride! Home the bride-groom brings his

Ped. \* Ped. \*

MANNERS.

bride!

An - o - ther gift, Sir Knight, I bring, By

bride!

*p*

Ped. \*

fa - - vour of that great - er King Who rules be - yond the

grave. To thee I now . . . pre - sent my bride. A so - ver,



mine.

*cres.* *molto.*

This system shows a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The piano part features a rhythmic accompaniment with chords and moving lines. Dynamics include *cres.* and *molto.*

*Allegro moderato.*

Love breath'd a mes - sage through the sphere! I could not but o -

*p*

This system begins with the tempo marking *Allegro moderato.* The vocal line continues with the lyrics "Love breath'd a mes - sage through the sphere! I could not but o -". The piano accompaniment is marked *p* (piano). The notation includes various chordal textures and melodic lines.

- bey; To all who have the ears to hear Love breathes it ev - 'ry day. Now,

This system continues the vocal line with the lyrics "- bey; To all who have the ears to hear Love breathes it ev - 'ry day. Now,". The piano accompaniment provides harmonic support with chords and rhythmic patterns.

in the bab - bling of the brook, It mur - murs to our souls; Now, thro' the light - ning's

*cres.*

This system concludes the vocal line with the lyrics "in the bab - bling of the brook, It mur - murs to our souls; Now, thro' the light - ning's". The piano accompaniment features a *cres.* (crescendo) marking. The system ends with a double bar line.

fi - ry fork Re - ver - be - rant it rolls. It e - choes thro' the so lemn night, It

Ped. \* Ped. \* Ped. \*

rings all na - ture through; For ev - er, in the an - gels' sight To thine own heart be

Ped. \*

true! Though storms up - rise And cloud the skies, And thorns where ro - ses grew, Come

LADY VERNON.

Though storms up - rise And cloud the skies, And thorns where ro - ses grew, Come

MANNERS,

Though storms up - rise And cloud the skies, And thorns where ro - ses grew, Come

SIR GEORGE.

Though storms up - rise And cloud the skies, And thorns where ro - ses grew, Come

Ped. \* Ped. \* Ped. \*

CHORUS.

sun, come snow, Come weal, come woe, To thine own heart, To thine own heart be true! Though

sun, come snow, Come weal, come woe, To thine own heart be true! Though

sun, come snow, Come weal, come woe, To thine own heart be true! Though

sun, come snow, Come weal, come woe, To thine own heart be true! Though

Ped. \* Ped. \*

*dim.*

storms up - rise And cloud the skies, And thorns where ro - ses grew, Come

storms up - rise And cloud the skies, And thorns where ro - ses grew, Come

storms up - rise And cloud the skies, And thorns where ro - ses grew, Come

storms up - rise And cloud the skies, And thorns where ro - ses grew, Come

Ped. \*



DOROTHY.

sun, come snow, Come weal, come woe, To thine own heart, To thine own heart . . . be true . . .

sun, come snow, Come weal, come woe, To thine own heart be true! . . .

sun, come snow, Come weal, come woe, To thine own heart be true! . . .

sun, come snow, Come weal, come woe, To thine own heart be true! *Più lento.*

*rall.* *rall.* *rall.* *rall.* *rall.* *ff* *Ped.* \* *Ped.*

19,348. \* *Ped.* \* *End of Opera.*