



Priscilla  
OR,  
THE PILGRIM'S PROXY.

COMIC OPERA IN  
2 ACTS.

WRITTEN BY  
HENRY D'COOLIDGE.

COMPOSED BY  
THOMAS W. SURETTE.

VOCAL SCORE

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# DRAMATIS PERSONÆ.

MYLES STANDISH (the doughty captain)		BARITONE
JOHN ALDEN (the friend in need)		TENOR
WILLIAM BRADFORD (Governor of New Plymouth)		BASS
HATEBAD HIGGINS (agent of the good ship "Mayflower")		BARITONE
SQUANTO (a reformed red man)		—
PRISCILLA (the pretty Pilgrim)		SOPRANO
RESIGNATION (a middle-aged spinster)		SOPRANO
BARBARA,	} Three "Mayflower" buds	} ALTO
FAITH,		
PRUDENCE,		
		} ALTO

Chorus of Pilgrim Fathers, Mothers Sons and Daughters.

ACT I. Leyden Street, Plymouth.

ACT II. Exterior of Priscilla's Cottage and View of Plymouth Harbor.

PERIOD, ABOUT 1623.

(First performance at Concord, Mass., March 6, 1889.)

## NOTICE.

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# PRISCILLA; or, The Pilgrim's Proxy.

## OVERTURE.

Allegro ma non troppo.

PIANO. *pp*

*f* *rit.*

Maestoso.

*f*

*Ad. \** *Ad. \** *Ad. \** *Ad. \**

*f*

*Ad. \** *Ad. \** *Ad. \** *Ad. \** *Ad. \** *Ad. \** *Ad. \**

*f* *p*

*Ad. \** *Ad. \** *Ad. \** *Ad. \** *Ad. \** *Ad. \**

First system of a musical score. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains a complex melodic line with many beamed notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The dynamic marking *mf* is placed above the second measure. Below the bass staff, there are eight notes labeled *La.*, with the first one preceded by an asterisk (\*).

Second system of the musical score. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. The dynamic marking *f* is placed above the second measure, and *cresc molto.* is written above the third measure. Below the bass staff, there are four notes labeled *La.* and one note labeled *La.* in the treble clef staff.

Third system of the musical score. The upper staff features a melodic line with a fermata over the first measure, indicated by a dashed line and the number 8. The lower staff continues the accompaniment. The dynamic marking *ff* is placed above the second measure. Below the bass staff, there are three notes labeled *La.*, with the first one preceded by an asterisk (\*).

Fourth system of the musical score. The upper staff continues the melodic line. The lower staff continues the accompaniment. Below the bass staff, there are six notes labeled *La.*, with the first and last notes preceded by an asterisk (\*).

Fifth system of the musical score. The upper staff continues the melodic line. The lower staff continues the accompaniment. Below the bass staff, there are four notes labeled *La.*, with the second and fourth notes preceded by an asterisk (\*).

Con espress.

ritard. p

Re. Re. \* Re. Re. Re. Re. \*

This system contains the first two staves of music. The upper staff features a melodic line with two triplet markings. The lower staff provides a harmonic accompaniment. Performance instructions include 'ritard.' and 'p'. Fingerings are indicated by 'Re.' and an asterisk '\*'.

This system contains the third and fourth staves of music. The upper staff continues the melodic line with a long slur. The lower staff continues the accompaniment.

p rit. e dim.

This system contains the fifth and sixth staves of music. The upper staff has a slur and a dynamic marking 'p'. The lower staff continues the accompaniment. The instruction 'rit. e dim.' is present.

u tempo.

This system contains the seventh and eighth staves of music. The upper staff continues the melodic line. The lower staff continues the accompaniment. The instruction 'u tempo.' is present.

mf f rit. p

This system contains the ninth and tenth staves of music. The upper staff features a melodic line with accents. The lower staff continues the accompaniment. Dynamic markings include 'mf', 'f rit.', and 'p'. The system concludes with a double bar line and a 4/4 time signature.

Tempo di Valse e sostenuto.

pp cresc. f

p pp p

mf ff

dim. e rit. f u tempo.

cresc. ff rit. pesante.

Alla marcia e vivace.

8





## Act I.

## INTRODUCTION and CHORUS.

(PURITAN MAIDENS, with Solos, FAITH and BARBARA.)

No 1.

Allegro vivace.

First system of the piano introduction, featuring a treble and bass clef with a forte (*f*) dynamic marking.

Second system of the piano introduction, continuing the treble and bass clef accompaniment.

## CHORUS.

FAITH with 1<sup>st</sup> SOPRANOS.1<sup>st</sup> & 2<sup>nd</sup> SOPRANOS.

Vocal line for Faith and 1st Sopranos, starting with a mezzo-forte (*mf*) dynamic marking.

The Pil-grim Daughters here you see; A

BARBARA with 1<sup>st</sup> ALTOS.1<sup>st</sup> & 2<sup>nd</sup> ALTOS.

Vocal line for Barbara and 1st Altos, starting with a mezzo-forte (*mf*) dynamic marking.

Third system of the piano introduction, featuring a treble and bass clef with a piano (*p*) dynamic marking.

Vocal line for Faith and 1st Sopranos, continuing the chorus.

bunch of May-flower buds are we. To you who own a ped - igree, Perchance we are re -

Vocal line for Barbara and 1st Altos, continuing the chorus.

Fourth system of the piano introduction, featuring a treble and bass clef accompaniment.

la-ted. We're some-what young and im-mature And prim, withal, you may be sure; But,

though so art-less and demure, We are sophis-ti-ca-ted. Too long we think we've

wait-ed In mar-riage to be ma-ted; Some hus-bands kind Wed like to find. Too

long we think we've waited. We're some-what young and im-mature And prim, withal, you

## FAITH.

may be sure; But, though so art-less and demure, We are so-phis-ti-ca-ted. I

This system contains the first two staves of music for the 'FAITH.' section. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'may be sure; But, though so art-less and demure, We are so-phis-ti-ca-ted. I'

trust that I will par-doned be If I the sub-ject mention. The Pil-grim sons, it

This system contains the next two staves of music. The lyrics are: 'trust that I will par-doned be If I the sub-ject mention. The Pil-grim sons, it'

seems to me, Should show us more at-tention. Of this there's lit-tle hope, I fear, They

This system contains the final two staves of music for the 'FAITH.' section. The lyrics are: 'seems to me, Should show us more at-tention. Of this there's lit-tle hope, I fear, They'

## BARBARA.

are so pain-ful-ly austere. But, though so cal-lous are their hearts, With in-dustry fore-

This system contains the first two staves of music for the 'BARBARA.' section. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The key signature has three sharps and the time signature is 4/4. The lyrics are: 'are so pain-ful-ly austere. But, though so cal-lous are their hearts, With in-dustry fore-'

handed We'll prac-tise all the an-gler's arts Till they are hooked and landed.

This system contains the final two staves of music for the 'BARBARA.' section. The lyrics are: 'handed We'll prac-tise all the an-gler's arts Till they are hooked and landed.' The word 'rit.' (ritardando) is written above the vocal line and below the piano accompaniment.

Allegro moderato.

*p*  
On Sunday we to meeting go In wilt-ing heat or  
*p*

Allegro moderato.

*rit. e dim.*  
*p*

f  
freez-ing snow, But nev-er walk home with a beau, For we'd be made to rue it; For  
*f*

*p*  
we'd be made to rue it. You nev-er hear us con-tro-vert. 'Tis un-be-com-ing,  
*p*

*rit.*  
*Andante.*  
*p*  
we as-ert. We nev-er, nev-er, nev-er flirt! We'd die before we'd do it. We'd  
*p*  
*rit.*  
*Andante.*  
*rit.*

Allegro vivace.

die be-fore we'd do it. The Pil-grim Daughters here you see; A

*mf*

*mf*

Allegro vivace.

*p*

bunch of May-flower buds are we. To you who own a ped-i-gree, perchance we are re-

la-ted. Were some-what young and im-mature. And prim, with-al, you

may be sure; But, though so art-less and demure, We are sophis-ti-ca-ted.

*f*

RECITATIVE (BARBARA) and SONG with CHORUS.  
(PRISCILLA and PURITAN MAIDENS.)

No. 2.

Con moto BARBARA. *Quasi recit.*

Who speaks of an-gels hears their pin-ions  
flut-ter. Pris-cil-la comes while we her name do ut-ter. No fair-er  
maid in all the world you'll find. And eke John Alden dangles on be-hind.

*Allegro ma non troppo, e grazioso.*

*rit.*

PRISCILLA.

1. 'Gainst pu-ri-tan-ic ways The world doth raise Ob-jec-tions not' a  
2. 'Tis irk-some too, they say, To love and o-bey A hus-band all your

few. But men are much the same (And small be the blame) From Chi-na to Pe-  
life. And hus-bands, I am told, Both young and old, Are ver-y prone to

*accel.*

ru. I'm sure I am in-clined to shun man-kind, As mod-est maid should  
strife. How-ev-er that may be, Each youthswears to me He'll ne'er ill-na-tured

*rit. a tempo.*

*rit. a tempo.*

be; And I'm not to blame, for-sooth, That ev-'ry Ply-mouth youth Is  
grow, And sol-emn-ly he vows If him I dont es-pouse, He

*f*

hope-less-ly in love with me. If they'd con-sent To be con-tent With  
nev-er can sur-vive the blow. I fear, Ah me! Some trag-e-dy Is

*p*

*p*

other maids to pair There might be two For each of you And sev'ral more to spare.  
likely to be-fall For what-so-e'er I do, I ne'er Can be betrothed to all.

*rit.*

*p*

*rit.*



## CHORUS.

FAITH and RESIG with 1st SOPRANOS.

1st &amp; 2nd SOPRANOS.

*a tempo.*

If sim - i - lar - ly placed We'd show like taste; Pris - cil - la doth not

BARBARA with 1st ALTOS.  
1st & 2nd ALTOS.

*f a tempo.*

err. She's not to blame, for-sooth, That ev-'ry Plymouth youth Is

*f*

hope-less-ly in love with her. her.

1. 2.

*f*

*mf* *mp* *dim.*

*poco a poco.* *pp* *f*

## No 3.

## TRIO.

PRISCILLA, ALDEN and HIGGINS.)

Allegretto.

HIGGINS.

My erring friend, I

ap-pre-hend Your conduct's too of - ficious. The course that you Would fain pursue Is

ver - y, ver - y vicious. If in your grasp Her hand you clasp, While there it snug - ly

lingers What's to deter From squeez - ing, sir, Her al - a - baster fingers?

PRISCILLA.

Really, really, Master Hatebad, You are far removed from facts

*rit.*

When you under - take to rate bad Good John Alden's friend-ly acts. He's the pink of

*rit.* *a tempo.*

*ritard.*

prim proprie-ty; Well he knows I would notbrook An-y lapse from staïd so-briety

*ritard.*

ALDEN.  
Quasi Recit. (aside.)

Ere he leapt I'm sure he'd look. Yet though she be so artless, In her re -

ply I read my doom. Pris - cil-la, thou art heart-less; Thoushroud'st my soul in

*f* *p*

déep-est gloom. Ah, fick-le maid-en, — I worship thee, Yet, from thy

*mf*

an - swer, 'tis plain to see Thou lov'st me not\_ thou lov'st me not\_ thou lov'st me

not. Ah, mis - e - ry! Thou

lov'st me not. Ah, mise - ry!

Tempo I.  
PRISCILLA.

I own 'tis ver - y Nec - es - sa - ry That each youth and maid Should

*mf* ALDEN.  
I own 'tis ver - y Nec - es - sa - ry That each youth and maid Should

*mf* HIGGINS.  
I own 'tis ver - y Nec - es - sa - ry That each youth and maid Should

Tempo I.

be cor-rect And cir-cum-spect And em-i-ment-ly staid. We should be prim And

be cor-rect And cir-cum-spect And em-i-ment-ly staid. We should be prim And

be cor-rect And cir-cum-spect And em-i-ment-ly staid. We should be prim And

glum and grim And cold as ice the while And thus e-lude The tur-pi-tude Of

glum and grim And cold as ice the while And thus e-lude The tur-pi-tude Of

glum and grim And cold as ice the while And thus e-lude The tur-pi-tude Of

Sa-tan's wick-ed wile. I own 'tis ver-y Nec-es sa-ry That each youth and

Sa-tan's wick-ed wile. I own 'tis ver-y Nec-es sa-ry That each youth and

Sa-tan's wick-ed wile. I own 'tis ver-y Nec-es sa-ry That each youth and

maid Should be cor-rect And cir-cum-spect And em-i-ment-ly

maid Should be cor-rect And cir-cum-spect And em-i-ment-ly

maid Should be cor-rect And cir-cum-spect And em-i-ment-ly

staid. We should be prim And glum and grim And cold as ice the

staid. We should be prim And glum and grim And cold as ice the

staid. We should be prim And glum and grim And cold as ice the

while And thus e-lude The tur-pi-tude Of Sa-tan's wick-ed wile.

while And thus e-lude The tur-pi-tude Of Sa-tan's wick-ed wile.

while And thus e-lude The tur-pi-tude Of Sa-tan's wick-ed wile.

*rit.* *ff*

# ENTRANCE CHORUS of PURITAN MAIDENS.

RECIT.(PRISCILLA). SONG(RESIGNATION and BRADFORD with CHORUS.)

Nº 4.

Allegretto.

The first system of piano accompaniment features a treble and bass clef with a 2/4 time signature. The music is marked *p* (piano). A slur with an '8' above it spans the first four measures. The bass line consists of chords, while the treble line has a more active melodic line.

The second system of piano accompaniment continues the piece. It includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking at the end. A slur with an '8' above it spans the first four measures.

## CHORUS.

Allegro vivace.

RESIG. and FAITH with 1<sup>st</sup> SOPRANOS.

1<sup>st</sup> & 2<sup>nd</sup> SOPRANOS.

BARBARA with The Pilgrimdaughters here you see; A  
1<sup>st</sup> ALTOS. 1<sup>st</sup> & 2<sup>nd</sup> ALTOS.

Two vocal staves are shown. The top staff is for the 1<sup>st</sup> and 2<sup>nd</sup> Sopranos, and the bottom staff is for the 1<sup>st</sup> and 2<sup>nd</sup> Altos. The music is marked *mf* (mezzo-forte).

Allegro vivace.

The piano accompaniment for the chorus begins with a slur and an '8' above it. The music is marked *p* (piano).

Two vocal staves with lyrics. The lyrics are: "bunch of Mayflow'r buds are we. To you who own a ped-i-gree, Per-chance we are re-". The piano accompaniment continues below.

la - ted. We're some-what young and ini-ma-ture And prim,with-al, you way be sure, But,

though so art-less and de-mure, We are so-phis - ti - ca - ted.

PRISCILLA.  
Quasi Recit.

But si-lence; for our Gov-ern-or, with sev'-ral of our youths at

*Con moto.*

*p*

tending, With state-ly grace and sol-ern pace is hith-er-ward his way now wending. Pre -



pare to make the wor - thy man o - bei - sances low bend - ing.

*rit.*

*Allegretto con anima.*

*f*

RESIGNATION.

Most Worship-ful Sir, be -

hold ar-rayed The Pu - ri - tan maidens on pa - rade, Well versed in de - port - ment,

chaste and staid, The pride of the whole com - mu - ni - ty.

*mf*

To show our af- fec- tion for: Our

ex- cel- lent Gov- ern- or We're glad of an op- por- tu- ni- ty. Come courtesy, young ladies with

*rit.*

u - ni - ty.

**CHORUS.**  
 PRIS. and FAITH with SOPRANOS.  
 BARBARA with ALTOS.

**SOPRANOS.**  
**ALTOS.**

TENORS. 'Twill be but fair If we de- clare That this is po- lite- ness rare.  
**BASSES.**

**BRADFORD.**

Dear mistress and maidens, one and all, Pride cometh, 'tis said, be- fore a fall; Yet,

never-the-less, I'm proud to call My-self your most o - be-di-ent.

*mf*

Your very po-lite ad - dress Doth

*mf*

pleasure me, I con - fess. — Come gentlemen, signi - fy assent, Doth hats and acknowledge the

*rit.*

*rit.*

compliment.

**CHORUS.**

And we, sed-ate, Re - it-er-ate That this is po-lite-ness great.

*f a tempo.*

*ff*

*ff*

SONG with CHORUS.

No 5.

(BRADFORD.)

Allegro con spirito.

*f*

BRADFORD.

1. A - cross a surg - ing, seeth - ing sea We sailed for the sake of  
 2. When first my par - ty made up its slate I vowed I was not a  
 3. I al - ways strive with zeal im - mense To please my dear con -

lib - er - ty. We weathered the gales and the billows' shock And land - ed here on  
 can - di - date, But when it seemed to serve my ends I placed my - self in the  
 stit - u - ents, In most ex - em - plary manner though My prin - ci - ples are as

Plymouth rock.  
hands of my friends  
pure as snow.

CHORUS.

PRIS. RESIG and FAITH with 1<sup>st</sup> SOPRANOS.  
SOPRANOS.

- 1. We
- 2. My
- 3. I

BARBARA with  
ALTOS.

On Plymouth Plymouth rock  
In the hands the hands of his friends  
As pure as pure as snow,

On Plymouth Plymouth rock.  
The hand the hands of his friends  
As pure as pure as snow,

TENORS.

BASSES.

On Plymouth rock On Plymouth Plymouth rock.  
The hands, the hands, the hands, the hands of his friends.  
As pure, as snow, as pure, as pure as snow.

sailed three thousand miles or more To found a home on this lone-ly shore. No friends, with no un- cer- tain voice, Proclaimed me then to be their choice. I'm view with a -Jarm each ri- val's trick, To harm the bod- y pol- i- tic; Dis-

dan- ger shall daunt, no foe an- noy If we are al- lowed our for- mu- la- ting now a plan To build up a state U- hon- es- ty I can't a- bide To my rec- ord clean I

rights ten- joy.  
to- pi- an.  
point with pride.

CHORUS.

SOPRANOS.

ALTOS.

TENORS.  
BASSES.

Our rights ten- joy, our rights ten- joy, our  
U- to- pi- an, U- to- pi- an, U-  
He points with pride, He points with pride, He

No wonder my heart with pride doth beat, When I  
 But you will ad-mit that the task is great, To  
 Though of all eyes the cy - no - sure, My

rights our rights ten - joy.  
 to - U - to - pi - an.  
 points, he points with pride.

sit in the Chief Ex - ec-u-tive's seat.  
 shoulder, such a tre - men-dous weight.  
 of - fice is no si - ne - cure.

CHORUS.  
 For a prince or a king or an em - peror We

would not ex - change our gov - ern - or our gov - ern - or. or.

1st & 2nd 3rd

RECITATIVE (BRADFORD and HIGGINS.)  
and SONG (ALDEN.)

No. 6.

*Allegro moderato.*

BRADFORD.  
Quasi Recit.

Young man, be-fore you make this move

HIGGINS.  
*accel.*

Which may a curse or blessing prove, Know well your mind, Young man you'll find 'Tis

BRADFORD.  
*a tempo.*

much the sa-fer way. When once in wed-lock's mesh-es caught, You

HIGGINS.

may, you know, be sor-ry for't. You'd bet-ter heed. You had, indeed Young man good day.  
*(spoken).*

Con moto e espressivo.

Sad is my heart and

*p*

*ten.*

wea - ry; Pleas - ure in naught I see. Fill'd is my soul with an - guish

Lest my love love not me. Do I but sum - mon cour - age And to my loved one

go, Falt'ring, I shrink from ask - ing Lest my love answer

"No" Lest my love answer "No," answer "No" answer "No"

*rit. e dim.* *pp*

*rit. e dim.* *pp*



*mf a tempo.*

Fal'tring, I shrink from ask - ing, Fear-ing to learn my fate.

*mp a tempo.*

Maddening suspense I suf - fer, Yet do I wait and wait.

*cresc. molto e agitato.*

For I so love my loved one, Fa - tal the blow would be \_\_\_\_\_

*f*

Did I, a - las, dis - cov - er \_\_\_\_\_ That

*mf*

*rit.*

my love loves not me.

*rit.*

*dim. rit.*

*ten. pp*

# CHORUS and SONG.

No 7.

(STANDISH.)

Alla marcia.

First system of piano introduction. The right hand plays a melody of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The music is in a 2/4 time signature with a key signature of two flats.

Second system of piano introduction. The right hand continues the melodic line, and the left hand's accompaniment becomes more complex with some sixteenth-note patterns. Dynamics include *f* and *ff*.

## CHORUS.

PRIS. RESIG. and FAITH with SOPRANOS.

SOPRANOS.

ALTOS.

BARBARA with ALTOS.

TENORS.

BASSES.

BRADFORD with BASSES.

To sound of trump and drums The brave Myles Standish

Vocal line for the chorus. The lyrics are: "To sound of trump and drums The brave Myles Standish". The music is in a 2/4 time signature with a key signature of two flats.

Piano accompaniment for the chorus. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Dynamics include *ff*.

The tried, \_\_\_\_\_ and trusty knight.

comes,

The tried, the tried and trust-y pu-ri-tan-ic knight.

With

Second part of the vocal line for the chorus. The lyrics are: "The tried, \_\_\_\_\_ and trusty knight. comes, The tried, the tried and trust-y pu-ri-tan-ic knight. With". The music is in a 2/4 time signature with a key signature of two flats.

Second part of the piano accompaniment for the chorus. The right hand plays chords and moving lines, while the left hand provides a steady bass line. Dynamics include *ff*.

his pro-TECT-ing arm He'll shield us from all harm. The

sav-age horde Hath felt his sword And fears its dead-ly might. The

CHORUS of  
1st & 2nd  
TENORS.

1st & 2nd  
BASSES.

SOLDIERS.

ter-ror-strick-en foe-men In mad con-fu-sion flee. He

leads his trust-y yeo-men To cer-tain vic-to-ry To

cer - tain vic - to - ry To cer - tain vic - to - ry.

The first system of the score features a vocal line with the lyrics "cer - tain vic - to - ry To cer - tain vic - to - ry." and a piano accompaniment. The piano part consists of a treble and bass clef with chords and moving lines.

CHORUS.  
SOPRANOS & ALTOS.

To sound of trump and drums The

TENORS & BASSES.

The second system continues the chorus with the lyrics "To sound of trump and drums The". It includes vocal lines for Sopranos & Altos and Tenors & Basses, along with piano accompaniment.

*cresc.*

The third system shows the piano accompaniment with a *cresc.* (crescendo) marking. The piano part features a treble and bass clef with chords and moving lines.

The tried

brave Myles Stan - dish comes, The tried, the tried and trust - y

The fourth system continues the chorus with the lyrics "The tried" and "brave Myles Stan - dish comes, The tried, the tried and trust - y". It includes vocal lines and piano accompaniment.

and trust - y knight.

pu - ri - tan - ic knight. With his pro - tect - ing arm He'll

The fifth system continues the chorus with the lyrics "and trust - y knight." and "pu - ri - tan - ic knight. With his pro - tect - ing arm He'll". It includes vocal lines and piano accompaniment.

The sixth system shows the piano accompaniment for the final part of the chorus. The piano part features a treble and bass clef with chords and moving lines.

shield us from all harm; The sav-age horde Hath felt his sword And

fears its dead-ly might.

## STANDISH.

Ah, what joy doth the sol-dier feel—— When,

for the com - mon weal, He draws his

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

flash - ing steel 'Gainst tyr - an - ny and

The second system continues the vocal line with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with similar rhythmic patterns.

wrong. But the keen - est of joys u - nite

The third system starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a more active eighth-note bass line.

When the bat - tles at its height And the sol - dier,

The fourth system begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with eighth-note patterns.

with de - light, Dash - es in - to the struggling throng.

The fifth system starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a more active eighth-note bass line.

CHORUS.

SOPRANOS.

ALTOS.

TENORS.

BASSES.

Ah, what joy doth the sol - dier feel \_\_\_\_\_ When,

for the com - mon - weal, \_\_\_\_\_ He draws his

flash - ing steel \_\_\_\_\_ 'Gainst tyr - an -

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are: "Ah, what joy doth the sol - dier feel \_\_\_\_\_ When,". The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand.

The second system continues the vocal and piano parts. The lyrics are: "for the com - mon - weal, \_\_\_\_\_ He draws his". The vocal lines show some melodic movement, and the piano accompaniment maintains its rhythmic accompaniment.

The third system concludes the vocal and piano parts. The lyrics are: "flash - ing steel \_\_\_\_\_ 'Gainst tyr - an -". The vocal lines end with a final note, and the piano accompaniment provides a concluding cadence.

ny — and — wrong. But the keen - est of joys u -

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'ny — and — wrong. But the keen - est of joys u -'. The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

nite — — — — — When the bat - tle's at its height — — — — —

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'nite — — — — — When the bat - tle's at its height — — — — —'. The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

And the sol - dier, with de - light, — — — — — Dash - es

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'And the sol - dier, with de - light, — — — — — Dash - es'. The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). There are triplets marked with a '3' in both the vocal and piano parts.

in - to the strug - gling throng.

The fourth system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'in - to the strug - gling throng.'. The middle staff is the bass line in bass clef. The bottom staff is the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The system ends with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).



## STANDISH, SOLO.

Con moto e espress.

*p*

Yet though a sol - dier, war - like and stern, With ten - der

## CHORUS of MEN.

1st &amp; 2d TENORS.

*pp*

Yet though a sol - dier, war - like and stern, With ten - der

1st &amp; 2d BASSES.

*pp*

Con moto e espress.

*pp*

yearn - ings my breast doth burn. I love a maid - en with fervor

yearn - ings his breast doth burn. He loves a maid - en with fervor

*f* true; *p* Deep - er de - vo - tion the world ne'er knew. *rit. e dim.*

*mf* true; *pp* Deep - er de - vo - tion the world ne'er knew. *rit.*

*mf* true; *pp* Deep - er de - vo - tion the world ne'er knew. *rit.*

*mf* true; *pp* Deep - er de - vo - tion the world ne'er knew. *rit.*

*mf* true; *pp* Deep - er de - vo - tion the world ne'er knew. *rit.*

*mf* true; *pp* Deep - er de - vo - tion the world ne'er knew. *rit.*

*a tempo.*

Mad - ly I love her; glad - ly I'd go

*mp*  
Mad - ly he loves her; glad - ly he'd go

*pp a tempo.*

And tell my love; but she might say "No."

And tell his love; but she might say "No."

*f*  
So on that sub - ject I'm ev - er mute

*mf*  
So on that sub - ject he's ev - er mute

*ff* *rit.*

Lest, in her scorn, she spurn my suit.

*ff* *rit.*

Lest, in her scorn, she spurn his suit.

*ff* *rit.*

*ff* *rit.*

CHORUS.  
SOPRANOS.

ALTOS.  
So on that sub - ject he's ev - er mute Lest, in her

TENORS.

BASSES.

*f*

*p dim.* *pp*

scorn, she should spurn, she should spurn his suit.

*p dim.* *pp*

*pp*

## DUET.

No 8.

(PRISCILLA and STANDISH.)

Andante con moto.

PRISCILLA.

'Tis no of-fence, I un-der-stand, Or lapse of Or-tho-dox-y, sir, For him who'd gain a maid-en's hand To do the thing by prox-y, sir. If you've a friend who's true and tried,

— Him should you send — to win your bride, Him should you send —

STANDISH.

— to win your bride. I have a friend who's tried and true.

A like-ly youth is he. I make no doubt he'll in - terview

The maid success-ful - ly. Un - to this friend I will re-pair; 'Tis

safe, me-thinks, to say The el-o-quence he'll bring to bear Is

*cresc.*

Detailed description: This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "safe, me-thinks, to say The el-o-quence he'll bring to bear Is". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A *cresc.* marking is placed above the piano part.

sure to win the day.

*ritard.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "sure to win the day." and ends with a fermata. The piano accompaniment features a more complex texture with arpeggiated chords and a *ritard.* marking above the right-hand part.

Tempo di Valse.

Cu - pid, Cu - pid, trick - sy knave, All must o -

*p* *cresc.*

Detailed description: This system contains the fifth and sixth lines of music. The tempo is marked "Tempo di Valse." and the time signature changes to 3/4. The vocal line has the lyrics "Cu - pid, Cu - pid, trick - sy knave, All must o -". The piano accompaniment is in a waltz style with a simple bass line. Dynamics include *p* and *cresc.*

bey\_ thy will. Now in mad de -

*f* *mf* *p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "bey\_ thy will. Now in mad de -". The piano accompaniment continues with chords and a bass line. Dynamics include *f*, *mf*, and *p*.

spair I rave, Now\_ with rap - ture thrill

*pp*

Yet am I a wil - ling slave,

*p*

*cresc.* Thralled by a mag - ic spell \_\_\_\_\_ *f* Tell me what

*cresc.* *f*

fate Doth me a - wait; Tell me, young Cu - pid, *ritard.*

*ritard.*

PRISCILLA.  
*a tempo.*

tell. Cu - pid, Cu - pid, trick - sy

*a tempo.* *p*

knave, All must o - bey thy will.

*cresc.* *f*

*cresc.* *f*

Now in mad de - spair he'll rave, Now with

*p* *pp*

rap - ture thrill. Yet is he a

*p*



*cresc.*

will - ing slave, Thrall'd by a mag - ic spell.

*cresc.*

PRISCILLA. *rit. e dim.*

In its ob - scu - ri - ty Tell his fu - tu - ri - ty; Tell him, young

STANDISH.

In its ob - scu - ri - ty Tell my fu tu - ri - ty; Tell me, young

*ff* *rit. e dim.*

Cu - pid, tell. Tell him, Oh

Cu - pid, tell. Tell me, Oh

*a tempo.*

tell. Tell him, Oh tell.

tell. Tell me, Oh tell.

*f*

*ff*

In its ob - scu - ri - ty Tell his fu - tu - ri - ty;

*ff*

In its ob - scu - ri - ty Tell my fu - tu - ri - ty;

*rit. e dim.*

Tell him, young Cu - pid, tell. Tell

*rit. e dim.* *a tempo.*

Tell me, young Cu - pid, Tell me, young Cu - pid, Tell

*rit. e dim.* *f a tempo.*

him, Oh tell. Tell him, Oh tell.

me, Oh tell me, young Cu - pid, Tell me, Oh tell.

*ff* *rit.*  $\wedge$   $\wedge$   $\wedge$

In its ob - scu - ri - ty Tell his fu - tu - ri - ty;

*ff* *rit.*  $\wedge$   $\wedge$   $\wedge$

In its ob - scu - ri - ty Tell my fu - tu - ri - ty;

Tell him, young Cu - pid, tell.

Tell me, young Cu - pid, tell.

*a tempo.* *ff* *piu mosso.*

*molto ritard.*

## No. 9.

## SONG. (BARBARA.)

Lento e semplice.

1. Hap-py the maid whom  
2. I, for my part, am not  
3. So when a youth doth his

fate or-dains To be a lov-ing wife. Dole-ful the maid whom  
dis-in-clined (Though softly be it said) To be in-duced to make  
love re-veal, Then will I blush and say "Though much a-ver-sion for

fate con-strains To live a sin-gle life. Oh! and ah me!  
up my mind Some of these days to wed. And I con-fess  
haste I feel, Let us be wed-ded to-day." In weather fine

How sad to be ——— Doom'd to a sin-gle life.  
I will say "yes" ——— When I am asked to wed.  
When sun doth shine ——— Wise people make their hay.

N<sup>o</sup> 10.

## FINALE.—ACT I.

Allegro vivace.

HIGGINS.

1. Oh woe - ful sights! The world de - lights In dom - i - noes and  
 2. Your mod - ern maid Is not as staid As we would have her  
 3. As Christians, we All strive to be For - giv - ing, low - ly,

dice. And cards and balls And fol - de - rols, And such Sa - tan - ic  
 be. Your youth who'd spark By day or dark, Must from our an - ger  
 meek. And when men smite Us on the right, We turn the sinister

vice. All hon - est Pu - ri - tans must view These sins with frown ing  
 flee. Tho't may be bliss To steal a kiss From ro - sy lips, I  
 cheek. But should they slap That left hand chap, Then look out for a

brow; For tho' we may Have had our day, We nev-er do so  
 trow; We're too se-date To os - cu - late. We nev-er do so  
 row, A pair of cuffs Our tem - per roughs. We nev-er bear it

now.  
 now.  
 now. RESIG. and FAITH with SOPRANOS.  
 CHORUS. BARBARA with ALTOS.  
 SOPRANOS. *f*  
 ALTOS. We nev-er do so now, And mon - strous 'tis, I  
 TENORS. *f*  
 BASSES. *f*

vow, Such scan - dal - ous, In - iq - ui - tous Pro - ceed - ings to al -

low. We nev - er do so now. We nev - er do so

The first system of the score consists of two staves. The upper staff is a vocal line in a soprano or alto clef, with lyrics underneath. The lower staff is a piano accompaniment in a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of quarter and eighth notes, with some rests.

now. Al - though we may Have had our day, We nev - er do so

The second system continues the vocal and piano parts. The vocal line has more complex rhythmic patterns, including eighth and sixteenth notes. The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

now.

1st & 2nd 3rd

The third system shows the vocal line with a repeat sign and first, second, and third endings. The piano accompaniment also has a repeat sign. The lyrics "now." are placed under the first ending. The system concludes with a double bar line and a 4/4 time signature.

*Encore verses ad libitum.*

*ff*

87a

The fourth system is a piano solo section. It begins with a forte (*ff*) dynamic marking. The music is in the same key and time signature as the previous sections. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The system ends with a double bar line and a 4/4 time signature.

Andante.

STANDISH. RECIT.

Congrat - u - late me, friends, for I'm to mar - ry

That is, unless my well laid, plans mis-carry. John Alden, here, a-grees my cause to voice To

BRADFORD.  
win for me the maid-en of my choice. Her name, good Captain Myles; were all at-ten-tion.

STANDISH.  
Her name, as yet, I'm not prepared to mention. I've said too much already, I confess, But

'tis be - cause my joy I can't sup - press.



Moderato e sostenuto.

PRISCILLA. *p*

There's a charm in the sound of the

FAITH.

BARBARA. *p*

There's a charm in the sound of the

ALDEN.

BRADFORD. *p*

There's a charm in the sound of the

*dim. e rit.*

wed - ding bell Which language can not ex - press. For it tolls with joy the

wed - ding bell Which language can not ex - press. For it tolls with joy the

wed - ding bell Which language can not ex - press. For it tolls with joy the

fun - ral knell Of single-blessed - ness. And sin-gle-blessed - ness I'd hate With the

fun'ral knell Of single-blessed - ness. And sin-gle-bles-sed - ness I'd hate With the

fun'ral knell Of single-blessed - ness. And sin-gle-bles-sed - ness I'd hate With the

happiest kind of will If I were but sure the married state Is a state that Is happier

happiest kind of will If I were but sure the married state Is a state that Is happier

happiest kind of will If I were but sure the married state Is a state that Is happier

*calando.*

still. A state that is happier still. If I were sure the married state Is a

still. A state that is hap - pier still. If I were sure the married state Is a

still. A state that is happier still. If I were sure the married state Is a

*calando.*

*calando.*

state that is hap - pier still. *pp*

state that is hap - pier still. *pp*

state that is hap - pier still. *pp*

**STANDISH.**

I am blithe and gay. Ere

state that is hap - pier still.

**CHORUS.**

RESIG with SOPRANOS.

*pp* SOPRANOS & ALTOS.

He is blithe, he is gay; He is

TENORS & BASSES.

*pp*

*pp*

He's

He's

close of day My cup of joy will brim. I'm

blithe, he is gay Which is so much the bet-ter for him Yes for him, He is

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "He's", "He's", "close of day My cup of joy will brim. I'm", and "blithe, he is gay Which is so much the bet-ter for him Yes for him, He is". The piano part provides harmonic support with chords and moving lines. Dynamics include a forte (*f*) marking.

blithe and gay. Ere close of day His— cup of joy will

blithe and gay. Ere close of day His— cup of joy will

blithe and gay. Ere close of day My cup of joy will

blithe, he is gay. He is blithe, he is gay. Which is so much the bet-ter for

Detailed description: This system contains the second two systems of the musical score. It continues with two vocal staves and piano accompaniment. The lyrics are: "blithe and gay. Ere close of day His— cup of joy will", "blithe and gay. Ere close of day His— cup of joy will", "blithe and gay. Ere close of day My cup of joy will", and "blithe, he is gay. He is blithe, he is gay. Which is so much the bet-ter for". The piano accompaniment continues with harmonic support. Dynamics include a forte (*f*) marking.

brim, *mf* 'Twixt cup and lip, There's manv a slip, Bright

yes will brim, *pp* 'Twixt the cup and the lip, There is man - y a slip, And bright

brim, *pp* yes will brim, 'Twixt the cup and the lip, There is man - y a slip, And bright

brim, *pp* yes will brim, 'Twixt the cup and the lip, There is man - y a slip, And bright

him,

pros-pects oft grow dim. *f* 'Twixt cup and the lip There's

pros-pects do oft grow dim, they grow dim. *f*

pros-pects do oft grow dim, they grow dim. 'Twixt cup and the lip There's

'Twixt cup and the lip There's

pros-pects do oft grow dim, they grow dim. *f*

'Twixt cup and the lip There's

many a slip Bright pros-pects do oft grow dim.

many a slip Bright pros-pects do oft grow dim.

many a slip Bright pros-pects do oft grow dim. *mf* I

many a slip Bright pros-pects do oft grow dim, they grow dim. There's no

*pp*

*pp*

*pp*

have no fear. My prox - y here Is cer - tain of suc -

fear, there's no fear, there's no fear, there's no fear; For his prox - y is sure of suc -

*mf*  
Be not too sure, You are not se - cure Till the

*pp*  
He's too sure, he's too sure, he's too sure, he's too sure, he's too

*pp*  
He's too sure, he's too sure, he's too sure, he's too sure, he's too

*pp*  
cess.

*pp*  
He's too sure, he's too sure, he's too sure, he's too sure, he's too

cess, of suc-cess.

*Adagio.*

maid-en an - swers yes. Till she an - swers yes.

sure that the maid will say yes. That she'll an - swer yes.

sure that the maid will say yes. That she'll an - swer yes.

That she'll an - swer yes.

sure that the maid will say yes.

That she'll an - swer yes.

*Adagio.* *Con moto.*

Allegretto.  
PRISCILLA.

My martial friend, May luck at-tend Your cause in marked de - gree. We'll

greet with pride Your fu-ture bride. Who - ev-er she may be, — So

do not waste Your time, but haste Your ob-ject to at - tain. And

if suc - cess Should fail to bless Your suit, why try a -

*rit.* *a tempo.*

*rit.* *a tempo.*



PRISCILLA. *f*

gain. BARBARA. My

mar - tial friend, May luck at - tend Your

ALDEN. *f*

BRADFORD. My

mar - tial friend, May luck at - tend Your

cause in marked de - gree\_ We'll greet with pride Your fu - ture bride Who -

cause in marked de - gree We'll greet with pride Your fu - ture bride Who -

ev - er she may be. So do not waste Your time but haste Your

ev - er she may be. So do not waste Your time but haste Your

ob - ject to at - tain. And if suc - cess Should

ob - ject to at - tain. And if suc - cess Should

*cresc.*

*cresc.*

*cresc.*

*cresc.*

fail to bless Your suit - why, try a - gain.

fail to bless Your suit - why, try a - gain.

*ff*

*ff*

*ff*

*rit. ff*

*a tempo.*

**STANDISH.**

I know the ways of men, But lit - tle do I ken. Of Master

Cu - pid's art - ful pranks. Your coun-sel kind

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Cu - pid's art - ful pranks. Your coun-sel kind". The piano accompaniment is in two staves, with a treble and bass clef. It features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

I'll bear in mind. Per-mit me to re - turn my

The second system continues the musical score. The vocal line lyrics are "I'll bear in mind. Per-mit me to re - turn my". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

thanks. Your counsel kind I'll bear in mind.

The third system continues the musical score. The vocal line lyrics are "thanks. Your counsel kind I'll bear in mind.". The piano accompaniment continues with the same melodic and harmonic patterns.

Your counsel kind I'll bear in mind. Per-mit me to

The fourth system concludes the musical score on this page. The vocal line lyrics are "Your counsel kind I'll bear in mind. Per-mit me to". The piano accompaniment continues with the same melodic and harmonic patterns.

*cresc.*

re- turn my thanks re - turn my

*string. cresc. molto.* *ff*

with BASSES.

thanks.

**CHORUS.**

PRIS. RESIG and FAITH with SOPRANOS.

BARBARA with ALTOS.

ALDEN with TENORS.

STANDISH BRADFORD and HIGGINS with BASSES.

Ah! what doubts must the lov - er feel

Who doth by prox - y kneel

To voice his fond ap - peal

Thro' an - oth - er's a - gen - cy. But the

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the bass line, and the bottom is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "Thro' an - oth - er's a - gen - cy. But the".

Cap - tain de - feat ne'er knows. He con - quers

The second system continues the musical score with three staves. The lyrics are "Cap - tain de - feat ne'er knows. He con - quers".

friends and... foes, And he's cer - tain, I sup -

The third system continues the musical score with three staves. The lyrics are "friends and... foes, And he's cer - tain, I sup -".

pose, Of an ea - sy vic - to - ry.

The fourth system continues the musical score with three staves. The lyrics are "pose, Of an ea - sy vic - to - ry.".

pose, Of an ea - sy vic - to - ry.

The fifth system continues the musical score with three staves. The lyrics are "pose, Of an ea - sy vic - to - ry.".

So to sound of trump and drum The\_ bride and groom will come.

flowers we'll strew the way.

With flowers gay We'll strew the way When they ap - pear. And bri-dal gifts we'll

bring While pæ - ans loud we sing. With\_ heart - y will The\_

air we'll fill With many a heart-y cheer. And bri - dal gifts we'll

bring - While pæ - ans loud we sing. And bri - dal gifts we'll

bring - While pæ - ans loud we sing, While pæ - ans loud we

sing. Hur - rah! Hur - rah! Hur - rah! While pæ - ans loud we

sing. Hur - rah! Hur - rah! Hur - rah!

And\_ bri - dal gifts we'll bring While\_ pæ - ans loud we

sing. With\_ heart-y will The\_ air we'll fill With\_ many a heart-y

cheer. With\_ heart-y will The\_ air we'll fill With many a heart-y

cheer.

*molto rit.*

*molto rit.*

*molto rit.*

*a tempo.*



INTRODUCTION and SPINNING SONG (PRISCILLA.)

No 1.

Allegro moderato.

The musical score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat). It consists of seven systems of music, each with a treble and bass staff. The piece begins with a forte (*f*) dynamic and a tempo marking of *Allegro moderato*. The first system includes a *rit.* (ritardando) and a return to *f a tempo*. The second system features a *dim. poco a poco.* (diminuendo poco a poco) marking. The third system includes *dim.*, *rit.*, and *f a tempo.* markings. The fourth system is marked *mp* (mezzo-piano). The fifth system is marked *mf* (mezzo-forte). The sixth system is marked *f* (forte) and *mf*. The seventh system is marked *mp*, *p* (piano), *pp* (pianissimo), and *rit.* (ritardando) leading to a final cadence. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

## PRISCILLA.

A maid - en sweet - and

win - ning Toils bus - i - ly at - her spin - ning With

tire - less in - dus - try. Yet oft, as the hours - flee, - Her

glan - ces wist - ful - ly lin - ger On the sun - di - als shadow - ing

fin - ger With a dread she would fain - con - ceal, - While

whirs - the whir - ling wheel ——— While whirs - the whir - ling

wheel, the whir - ling wheel, the whir - ling wheel, the whir - ling

wheel.

*rit. e dim.* "Ah me?" *p rit.* *a tempo.*

*a tempo.* "Ah me?" with a plain - tive sigh ——— Ex -

claims — the maid, — "Oh, why ——— Doth my lov - er so long — de -

lay? ——— I've bi-ded him, day by day, ——— For

man - y a wea - ry week? ——— And down — her fair — young

cheek ——— The scald - ing tear - drops steal, ——— While

whirs — the whir - ling wheel. ——— But the rec - re - ant lov - er

gay — Is a fick - le in - con - stant swain. — A - lack - a - day, A -

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a dotted quarter note 'gay' followed by eighth notes for 'Is a fick - le in - con - stant swain.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with dotted quarter notes in the left hand.

*poco rit.*

lack - a - day. He'll nev - er come back — He'll ne'er come back a -

*poco rit.*

The second system continues the vocal line and piano accompaniment. The tempo marking *poco rit.* is placed above the vocal staff and below the piano accompaniment. The vocal line has a melisma on 'a -' at the end of the phrase. The piano accompaniment maintains its rhythmic pattern.

*meno mosso p* *pp*

gain. — A - lack - a - day, — A -

*meno mosso pp*

The third system shows a change in tempo and dynamics. The tempo marking *meno mosso p* is above the vocal staff, and *pp* is at the end of the system. The piano accompaniment is marked *meno mosso pp*. The vocal line has a melisma on 'A -' at the end of the phrase.

lack - a - day.

The fourth system continues the piano accompaniment. The vocal line is mostly silent, with some notes visible at the beginning. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

*ten.* *ten.*

*pp*

The fifth system concludes the piece. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo marking *ten.* is placed above the piano accompaniment, and *pp* is below it.

SONG (BARBARA, FAITH, PRUDENCE and PRISCILLA)  
with CHORUS (PURITAN MAIDENS.)

No. 2.

*Allegro moderato.*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro moderato'. The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte). The lyrics are as follows:

(Barb.) 'Tis a se-cret  
(Barb.) Prudence is a

no one knows, Be it un-der-stood. One we nev-er will dis-close.  
win-some maid. (Pru.) Marry me he wont. (Barb.) Faith might an-y heart in-vade.

Dont you wish we would? So, though you may pout and tease, We are ad-a-  
(Faith) But his heart I dont. (Barb.) Love-lorn looks I've cast his way, But no progress

mant. — Dont at-tempt to urge us 'please, For we real-ly shant.  
make. — "Res-ig-na-tion, then," you say? Real-ly you mis-take.

*(Faith.)* "Wom-an - kind," so say the men, "Can - not keep a - se - cret  
*(Faith and Sops.)* Do we make our mean - ing clear? Is the mys - ter - y un -

*(Barb.)* "Wom-an - kind," so say the men, "Can - not keep a - se - cret  
*(Barb. and Altos.)* Do we make our mean - ing clear? Is the mys - ter - y un -

long." 'Tis not so. Men should know That they do us griev - ous -  
 solved? Then per - haps - We should lapse In - to language less in -

long." 'Tis not so. Men should know That they do us griev - ous -  
 solved? Then per - haps - We should lapse In - to language less in -

wrong. *(Faith and Sops.)* But ex - cep - tions, now and then, Ev - er prove the rule; and  
 volved. Listen, then, and you shall hear Who it is - that - he will

wrong. *(Barb and Altos.)* But ex - cep - tions, now and then, Ev - er prove the rule; and  
 volved. Listen, then, and you shall hear Who it is - that - he will

hence We'll re-lent To some ex-tent, And not keep you in sus-pense.  
woo. Know his choice And re-joice. Dear Pris-cil-la, it is you!

hence We'll re-lent To some ex-tent, And not keep you in sus-pense.  
woo. Know his choice And re-joice. Dear Pris-cil-la, it is you!

1.  
Più Allegro.  
SOPRANOS.

Keep you in sus-pense, keep you in sus-pense.

1st & 2nd ALTOS.

Keep you in sus-pense, keep you in sus-pense.

1.  
Più Allegre.

And not keep you in sus-pense, keep you in sus-pense.

And not keep you in sus-pense, keep you in sus-pense.



2.  
Più Allegro.  
PRISCILLA

What I? It can-not be!

FAITH with SOPRANOS.

Dear-est, it is you, Dear-est, it is you!

BARBARA with ALTOS.

2.  
Più Allegro.

Ah fie! You're de- ceiv - ing me.

Dear Pris-cil - la, it is you! Dear-est, it is you.

Tempo I.

Ah! Can this be the truth? Ah!

'Tis ex-act - ly as we say: 'Tis the sol- emn truth. — Donyour come-li-

Tempo I.

Cap - tain Myles for - sooth! Ah!

est ar - ray, For the gal - lant youth E - ven now is

Ah! If but for him - self he'd plead,

on the way. Ere the twilight's hue Palls the glow - ing blush of day -

*ff molto rit.*  
Al - den might suc - ceed.

*ff molto rit.*  
John for Myles will woo.

*ff molto rit.* *a tempo.*

SONG (HIGGINS) with CHORUS (PURITAN MAIDENS.)

No. 3.

Vivace.

ff

pp

HIGGINS.

1. Once a lit-tle mon-key lived in a tree (Now— this a— mor - al  
 2. Now the good old whale felt ver-y much hurt, And con - sult-ed his lawyer, the  
 3. As the whale that evening home - ward swam, While— mer-ri - ly piped— the  
 4. Then the monkey screamed with wild vex-a - tion, Nor— could he the tears— re -

pp

tale,) In a great big— for - est— down by the sea Where—  
 shark. For the mon - key, you see,— was— quite ex - pert And—  
 gale, He was hit on the head— with a sharp-edged clam Which the  
 strain. For— such a — sur-gi - cal — op - er - a - tion Is ac -

ves - sels— used— to — sail. And— he had a hab-it, I  
 gener - al - ly hit— the— mark. Said the shark to the whale, "If  
 ape— did — deft - ly — scale. Quoth the whale, "My— good - ness!  
 com - pa - nied with— pain. And— tho' he — mended his

grieve to say, 'Twas wicked to — act in — such a — way) Of —  
 I were you, I'd — well — I'll — not say — what I'd — do, But I'd  
 I de - clare, These in - sults I'll no — long - er — bear." And, as  
 e - vil ways, And re - formed and was good to the end of his days, On his

*mf*

throw - ing — clams, in — i - dle play, At a high - ly re - specta - ble  
 make that mon - key — sad - ly rue This — most rep - re - hen - si - ble  
 quick as a flash, he, — then and there, Bit — off the — mon - key's  
 tail no — more could he fond - ly gaze, For it nev - er — grew — a -

*mp*

whale. At a high - ly re - specta - ble whale. At a whale, at a  
 lark. This — most rep - re - hen - si - ble lark. This — lark, this —  
 tail. Bit — off the — mon - key's tail. His — tail, his —  
 gain. For it nev - er — grew — a - gain. A - gain, a -

*cresc.* — — — — — *f*

whale.  
lark?  
tail.  
gain.

**SOPRANOS.** *f*

**CHORUS.** 1. And he had a hab-it, I grieve to say ('Twas  
2. Said the shark to the whale "If I were you, I'd  
3. Quoth the whale "My good-ness! I de-clare, These  
**ALTOS.** 4. And, though he mended his e-vil ways, And re

wick-ed to act in such a way) Of well I'll not say what I'd do, But I'd in sults I'll no long-er bear." And, as formed and was good to the end of his days, On his

throw-ing clams, in i-dle play, At a high-ly re-spec-ta-ble make that mon-key sad-ly rue, This most rep-re-hen-si-ble quick as a flash, he then and there, Bit off the mon-key's tail no more could he fond-ly gaze, For it nev-er grew a -

whale, at a whale, at a whale, at a wha - a - a -  
 lark, this\_ lark, this\_ lark, this\_ la - a - a -  
 tail, his\_ tail, his\_ tail, his\_ ta - a - a -  
 gain, a - gain, a - gain, a - ga - a - a -

*ff* *molto accel.*

1. at a whale.  
 2. this\_ lark.  
 3. his\_ tail.  
 4. a - -

a - a - a - a - ale. —  
 a - a - a - a - ark. —  
 a - a - a - a - ail. —  
 a - a - a - a - ain. —

*ff* *u tempo.*

gain.

*f* *mf* *p* *pp* *ff*

*D. C. al*

## No 4.

## DUET.

(RESIGNATION and HIGGINS.)

Allegretto grazioso.

HIGGINS.

Old Satan's handi-work, I ween, I ween,

In beau-ty's wile is of-ten seen, is seen. It is the mask he hides be -

RESIGNATION.

hind To charm the un-suspect-ing mind. Now grant, for sake of ar - gu -

ment, That beauty's wiles Are Satan-sent. Could beauty's man-tle fall on

## HIGGINS.

me, I'd bear the hard-ship cheerful - ly. But you'll ad-mit, ad -

The first system of music for 'HIGGINS.' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: 'me, I'd bear the hard-ship cheerful - ly. But you'll ad-mit, ad -'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. It features a steady bass line and chords in the right hand.

mit you will, Of beauty one may have his fill, Yet be for to-phet

The second system of music continues the vocal line and piano accompaniment. The lyrics are: 'mit you will, Of beauty one may have his fill, Yet be for to-phet'. The musical notation follows the same format as the first system.

fit - ting food Be - cause he is not tru - ly good.

The third system of music concludes the 'HIGGINS.' section. The lyrics are: 'fit - ting food Be - cause he is not tru - ly good.'. The musical notation follows the same format as the previous systems.

## RESIGNATION.

There's seeming truth in what you've said, But by appearance be not

The first system of music for 'RESIGNATION.' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are: 'There's seeming truth in what you've said, But by appearance be not'. The piano accompaniment is in a grand staff with a key signature of two flats and a 4/4 time signature, featuring a steady bass line and chords in the right hand.

led. In spite of all, I still as - sert A lit - tle beau - ty doth no

The second system of music continues the vocal line and piano accompaniment. The lyrics are: 'led. In spite of all, I still as - sert A lit - tle beau - ty doth no'. The musical notation includes dynamic markings: 'cresc.' above the vocal line and 'f' above the piano accompaniment in the first measure of this system. In the second measure, 'cresc.' is written below the piano accompaniment. In the third measure, 'mf' is written above the piano accompaniment. The system concludes with a fermata over the final note of the vocal line.



## RESIGNATION.

hurt. I may be wrong, I may be right; That point I've not de-ter-mined

HIGGINS.

I may be wrong, I may be right; That point I've not de-ter-mined

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. A dynamic marking of *mf* is present in the piano part.

quite. Well may the puz-zling quest-ion vex — The come-ly youth of ei-ther

quite. Well may the puz-zling quest-ion vex The come-ly youth of ei-ther

The second system continues the musical piece. The vocal line and piano accompaniment follow the same structure as the first system. The piano part includes various chordal textures and melodic lines in both hands.

sex. — I may be right, I may be wrong; Your ar-gu-ments are pass-ing

sex. I may be right, I may be wrong; Your ar-gu-ments are pass-ing

The third system continues the musical piece. The vocal line and piano accompaniment follow the same structure as the first system. The piano part includes various chordal textures and melodic lines in both hands.

strong. But, 'twixt our selves, me-thinks that you — Are — tru-ly good and come-ly

strong. But, 'twixt our selves, me-thinks that you — Are — tru-ly good and come-ly

The fourth system concludes the musical piece. The vocal line and piano accompaniment follow the same structure as the first system. The piano part includes various chordal textures and melodic lines in both hands.

too.

too. Dance.

*mf*

*f*

*f*

*p*

HIGGINS.

Sweet chuck, I will not, will not, fal - si - fy.

I've viewed you long with long-ing, long-ing eye. The truth I will no longer

RESIGNATION.

Oh Mas-ter Higgins, fie, for

hide. You're beau-ty's self per-son - i - fied.

shame! Such at-tributes I can-not claim. You wick-ed wretch to flat-ter

so. Well pr'aps you're right: you ought to know.

I love — you, yea, be-

*Andante.*

My blushes spare. What ought a maid like me to

yond compare. Will you be mine?

*Andante.*

*p*

*Allegretto. rit.* *a tempo.*

say? *Allegretto.* I will, Oh yea. My lit-tle heart doth thump with

Say that you will. *a tempo.*

*Allegretto.* *ritard.* *mf*

*ritard.*

joy. You naught-y boy. Is no one

One chaste sa-lute.

*ritard.*

*a tempo.*

look-ing? Well there! I'm sure we'll make a wor-thy pair. I may be

No! I'm sure we'll make a wor-thy pair. I may be

*mf*

*a tempo.*

*mf*

wrong, I may be right; That point I've not de-ter-mined quite. Well may the

wrong, I may be right; That point I've not de-ter-mined quite. Well may the

puz-zling quest-ion vex The come-ly youth of ei-ther

puz-zling quest-ion vex The come-ly youth of ei-ther

sex.— I may be right, I may be wrong; Your ar- gu- ments are pass- ing

sex. I may be right, I may be wrong; Your ar- gu- ments are pass- ing

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a minor key with a 3/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

strong. But, 'twixt our- selves, me- thinks that you — Are — tru- ly good and come- ly

strong. But, 'twixt our- selves, me- thinks that you — Are — tru- ly good and come- ly

This system continues the vocal and piano parts. The piano accompaniment includes a prominent bass line with eighth notes and chords in the right hand.

too.

too.

Dance.

*mf* *f*

This system includes two vocal staves with rests and a piano accompaniment. The piano part begins with a dynamic marking of *mf* and later increases to *f*. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

*f*

This system shows the final part of the piano accompaniment, ending with a dynamic marking of *f*. The piano part continues with eighth notes in the bass and chords in the treble.

## SONG. (ALDEN.)

## No 5.

Vivace ma non troppo.

ALDEN.

When cru - el Love, that marks-man so un-  
war - rior he, un-skilled in lov-er's

er - ring, But spies — some swain — who, pen-sive, walks a - part, — With  
plead-ing. A lov - er — I, — a - las, un-skilled in war. — And

shout — of ea - ger joy he sets his dart a - whir - ring And laughs — with  
so, — for friendship's sake, al-though my heart is bleed - ing, Thy love — for

*rit.*

Allegro moderato con espress.

glee to see a bleed - ing heart. — Ah, beau-teous maid, give  
Standish bold I now — im - plore. — I am his friend most

heed. Standish and I a - dore thee; But  
dear, For him I've promised to woo thee. So

'tis for him I plead. Love him for me, I im - plore  
to his vows give ear; Let not my heart-ache un - do

*cresc.* *rit.*

thee. } Fair maid - en, do not say him nay, See where I kneel be - fore thee. Smile  
thee. }

*a tempo.* *pp* *a tempo.*

kind - ly on his suit 'to - day. Love Standish, I im - plore thee.

1.

Vivace ma non troppo. A - plore thee.

*f*

2.

## SONG. (PRISCILLA.)

No 6.

Con tenerezza, e anima.

PRISCILLA.

Real-ly, John,—this is most sur-pris-ing.  
And me-thinks—that your Cap-tain Standish

Blushes hot — to my cheeks are ris-ing.  
Woos in man-ner—most out-land-ish.

'Twould, in-deed, be im-mor-tal-  
When he strives to—coax and

zing—Stand-ish's bride,—his bride—to—be.  
bland-ish, to bland-ish—By—your el-o-quence.

Though a tri-fle—o-ver-bear-ing,  
Such a cu-rious dec-la-ra-tion

He's a knight both brave and  
In its prox-y—pre-sen-



dar - ing. All his glo - ry I'd be shar - ing. Who would not  
ta - tion, Doth not meet my ap - pro - ba - tion. He should

en - vy, who would not en - vy me? Yet a soft voice doth  
have, he should have more sense. So thought this strange pro -

*Piu sostenuto.*

whis - per, Whis - per in ac - cents small,  
po - sal I can - not en - ter - tain,

"She who'd wed but for glo - ry Nev - er should wed at  
Yet, 'tis a thou - sand pit - ies That you should plead in

all. Stand - ish, the war like Cap - tain,  
vain. For you are so con - vin - cing,

1. *cresc.*

Is not the one for you. Ask your heart if you  
I would not quite say

1. *dim.*

love him And to your heart be true!"

1. 2. "nay."

*f* *p* *molto dim. e ritard.*

Piu Andante.

Why don't you speak for your - self, John?c

*pp*

Allegro agitato.

Speak for your-self, I pray.

*ff*

## RECITATIVE and SONG (ALDEN) and DUET (PRISCILLA and ALDEN.)

No 7.

Allegro agitato.

Oh, hap-pi-ness! Oh, joy supreme! Kind Heaven grant I do not

dream. No, no, 'tis true; She's mine, She's mine! I'll fol-low thy sug-ges-tion

Vivace ma non troppo.

And re-arrange my question.

I'll thus a-mend my previous plea:

In-stead of "Captain Myles," read "me."— Wilt

*Allegro moderato con espress.*

*ritard.*

mar-ry me, Oh maid di-vine? Ah, gen-tle maid-en,

*cresc. e accel.* *rit.* *dim.* *a tempo.*

say, If but my love is re-qui ted, Wilt

*cresc. e accel.* *rit.* *dim.* *a tempo.*

name the hap-py day, When we may be-u-ni-

PRISCILLA.

ALDEN: My heart is thine, and on-ly thine, And thee a-lone I'll cherish. With-out thy love I'd

ted? My heart is thine, and on-ly thine, And thee a-lone I'll cherish. With-out thy love I'd

*pp*

*rit.*

sadly pine, And, broken hearted, perish.

sadly pine, And, broken hearted, perish.

*rit.* *pp* *molto accel.*

SCENE. (PRISCILLA, RESIGNATION, BARBARA, FAITH,  
STANDISH, ALDEN, BRADFORD, HIGGINS, and CHORUS.)

No 8.

Allegro risoluto.

STANDISH. *Quasi recit.*

Why, good-ness me, you rep-ro-bate! Such

con-duct I won't tol-er-ate. John Al-den, don't e-quiv-o-cate. Ex-

plain, sir. How is this? 'Tis true that I did stip-u-late A

mild, pla-ton-ic tête-à-tête; But not that you ac-cent-u-ate, My

Più Allegro con brio.

vic - t'ry with a kiss.

CHORUS.  
SOPRANOS and ALTOS.

RESIG. FAITH. with SOPRANOS.  
BARBARA with ALTOS.  
BRADFORD and HIGG. with BASSES.

Why Al - den, how in - del - i - cate! You

Più Allegro con brio.

know he did not stip - u - late That you his vict'ry cel - e - brate By

ALDEN. *Quasi recit.*

Good sir, your peppery temper kind - ly sea - son. That

steal - ing of a - kiss.

Allegro.

my be-havior's strange, I won't de - ny. Be calm, I beg, whilst I explain the

rea - son: 'Tis not you whom Pris - cil - la loves, but I!

STANDISH.  
Pris - cil - la  
Piu Andante.

rit.

PRISCILLA. *molto espress.*  
Yes, I love him dearly.

ALDEN. *molto espress.*  
Doth that strike you queer - ly?

loves you!

CHORUS.  
Pris - cil - la loves you!

*molto espress.* *molto espress.*

## SONG. (PRISCILLA and ALDEN with CHORUS.)

No. 9.

Tempo di Valse.

ALDEN.

Yes, it must be con-

fessed That in your cause I have ut-ter-ly failed. With warmth

your suit I pressed; Yet— all my el-o-quence hath not a-vailed. Pri -

thee, do not pro-test. 'Twas done as you di-rect-ed,—

But she, you see, but she,— you see, ob -



ject - ed. — But she, you see, but she, you

*cresc.*

*f* *p* *cresc.*

PRISCILLA.

see, ob - ject - ed. Come, pocket your ire. —

*f*

Cheer up, friend Myles, I pray. In the mar - tyr line He's not fit to shine;

So he will not the task es - say. — If you as -

*p*

pire. — The mar - tyr role to play, To th'oc - ca - sion rise And phi -

*mf* *cresc.*

los- ophize In your most phil- o - soph - ic way. Phil-o-

soph - ic way. Phil-o - soph - ic way.

**CHORUS. PRISCILLA, RESIG and FAITH. with SOPRANOS.  
BARBARA with ALTOS.**

Ver- i - ly, what she saith is true, And it is counsel we'd recommend  
Standish. Fire and fu - ry! I shall choke. Tell me John Al- den that this is a

**ALDEN with TENORS.  
STANDISH, BRADFORD and HIGGINS with BASSES.**

*ff*

too. Two lov-ers staid Courting a maid Nev- er will do; so  
joke. Strip-ling, take care! Traitor, be- ware! And, ere you leap, give

pause, so pause. She can-not mar - ry both of you,  
 pause, give pause. Do not the li - on's wrath pro - voke,

Nor would you wish it; he - cause \_\_\_\_\_ Hanged till he's dead  
 Or you shall feel his claws. \_\_\_\_\_ Rob me of a wife,

He'd be who'd wed So con - tra - ry to \_\_\_\_\_ the laws. \_\_\_\_\_  
 I'll have your life Though con - tra - ry to \_\_\_\_\_ the laws. \_\_\_\_\_

*ff*

## QUARTET. (RESIGNATION, BARBARA, ALDEN, and BRADFORD.)

No. 10.

Allegro ma non troppo.

RESIGNATION.

Let not your wrath your rea-son blind. Each day its tri - al

BARBARA.

ALDEN.

Let not your wrath your rea-son blind.

BRADFORD.

Each day its tri - al

brings. You should en-deav - or not to mind Such triv - ial lit - tle

You should en-deav - or not to mind Such triv - ial lit - tle

brings.

things. And if Pris - cil - la doth con - fess That

things. And if Pris - cil - la doth con - fess That

*cresc.* *f*

she John Al-den loves, With ben-e-dic-tions you should bless This

*cresc.* *f*

she John Al-den loves, With ben-e-dic-tions you should bless This

*cresc.* *f*

*dim.* *rit.*

pair of tur-tle doves. With ben-e-dic-tions you should bless This

*dim.* *rit.*

pair of tur-tle doves. With ben-e-dic-tions you should bless This

*dim.* *rit.*

*molto rit. pp*

pair of tur-tle doves.

*molto rit. pp*

pair of tur-tle doves.

*molto rit. pp* *Più Andante.*

RECITATIVE. (STANDISH) and CHORUS.  
SONG. (PRISCILLA) and CHORUS.

No 11.

STANDISH. *Quasi recit.*

*Allegro con fuoco.* Of ben - e - dic - tions cease to prate. I strove to be a  
Ben - e - dick; But, mal - e - dic - tions on his pate, I'm thwarted by this  
trickster's trick. A fel - on's doom shall be his fate. I'll noise his base - ness  
north and south. The o - ver - reaching, preaching, mee - ching, Machia - vel - ian - mea - ly mouth!

*Più moderato.* His tri - umph, though, shall be of short du - ra - tion. In  
*a tempo.*

pris-on shall he serve out ex-pi-a-tion. With her he loves he shall not come in

con-tact. What, ho! ar-rest the rogue for breach of con-tract!

CHORUS. *ff*

Oh,

*rit.* *a tempo.* *ff*

Re-venge, ha ha! His crime is breach of hor-ri-ble! His crime is breach of contract!

*ff*

Andante con moto e espress.

contract!

*p*

## PRISCILLA.

Ah me, what dread-ful blow is this — That comes to in-ter-rupt our

bliss? — Kind Heav'n, avert the dismal fate That doth my — love, my love, a -

wait. Nor fault nor crime hath he commit - ted; So let him quickly be ac-

quit - ted. Re - lent, re-lent, pray grant re-lief, Or I shall die, shall die, of

grief. Mer - cy, my lov - er, my on - ly love you're

*p legato.*



tak-ing. Pit - y, ah pit - y, I im - plore.

Tear him not from me. With grief my heart is break-ing. Spare me the

be - ing I a - dore. Mer - cy, my lov - er, my

**CHORUS.**

RESIG. and FAITH with SOPRANOS.  
BARBARA with ALTOS.  
BRADFORD and HIGGINS with BASSES.

Mer - cy, her lov - er, her

on - ly love you're tak-ing. Pit - y, ah pit - y, I im -

on - ly love you're tak-ing. Pit - y, ah pit - y, we im -

plere. Tear him not from me with grief my heart is breaking.

plere. Tear him not from her with grief her heart is breaking.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "plere. Tear him not from me with grief my heart is breaking." and "plere. Tear him not from her with grief her heart is breaking." The bottom two staves are piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords.

Spare me the be - ing I a - dore. Spare him

Spare her the youth she doth a - dore.

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "Spare me the be - ing I a - dore. Spare him" and "Spare her the youth she doth a - dore." The bottom two staves are piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords. A dynamic marking of *pp* (pianissimo) is present in the piano part.

pray, spare him, pray; Spare him, pray, spare him, pray;

Spare him, pray, spare him, pray;

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "pray, spare him, pray; Spare him, pray, spare him, pray;" and "Spare him, pray, spare him, pray;". The bottom two staves are piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords. Dynamic markings of *f* (forte) and *ff* (fortissimo) are present in the piano part.

*ff.* Spare him, I en-treat, *f.* oh, spare the be-ing I a-dore. *f.* Oh, spare him

*ff.* Spare him, we en-treat, *f.* oh, spare the youth she doth a-dore. *f.* Oh, spare him

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a fortissimo (*ff.*) dynamic and transitioning to forte (*f.*). The middle staff is the vocal line for a second voice, also starting with *ff.* and *f.*. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of chords and moving lines in both hands, with dynamics *ff.* and *f.* indicated.

pray; Oh, spare him pray. *rit.* Oh, spare him, I en-treat, Oh, spare the

pray; Oh, spare him pray. *rit.* Oh, spare him, we en-treat, Oh, spare the

The second system continues the musical score. The vocal lines include the lyrics "pray; Oh, spare him pray. Oh, spare him, I en-treat, Oh, spare the" and "pray; Oh, spare him pray. Oh, spare him, we en-treat, Oh, spare the". The piano accompaniment features a consistent rhythmic accompaniment with a *rit.* (ritardando) marking over the final measures.

*p* be-ing I a-dore.

*p* youth she doth a-dore.

*p* Più lento. *calando.*

The third system concludes the piece. The vocal lines end with the lyrics "be-ing I a-dore." and "youth she doth a-dore." in a piano (*p*) dynamic. The piano accompaniment features a *p* dynamic and includes the performance directions "Più lento." and "calando." (crescendo).

## FINALE.— ACT II.

## No 12.

Moderato.

HIGGINS. *Quasi recit.*

My golden dreams are ended; that is plain. I fall, a vic-tim to the

RESIGNATION.

greed of gain. Go, wicked one, I can-not be your wife. A - las, I'm fa-ted to a

Più mosso.

ALDEN.

sin - gle life. I can-not wed you, for I love an - oth - er;

But, if you wish, I'll be to you a brother.

CHORUS.

If there's one thing that's

Allegro.

But, if you wish, I'll be to you a brother. CHORUS. If there's one thing that's

bet-ter than an-oth-er, It is to find,— it is to find, to find, an

un-re-la-ted brother.

*Allegro non troppo e grazioso.*

*mf* *p*

PRISCILLA.

ALDEN.

If favored by the gales, To - mor - row sails The gal - lant "May - flower"

If favored by the gales, To - mor - row sails The gal - lant "May - flower"

*p*

*poco rit.* *a tempo.*

ship. We'll wed this ver - y day And then a - way, Up - on our wedding trip. And

ship. We'll wed this ver - y day And then a - way, Up - on our wedding trip. And

*poco rit.* *a tempo.*

so a-dieu to tears And i - dle fears. Our trib - u - la - tion's o'er. In  
 so a-dieu to tears And i - dle fears. Our trib - u - la - tion's o'er. In

some re - tired spot We'll build a lit - tle cot, And dwell in peace for ev - er -  
 some re - tired spot We'll build a lit - tle cot, And dwell in peace for ev - er -

*cresc.* *f*

more. **STANDISH.**  
 more. Your mar - i - tal fe - lic - i - ty Shall not my fu - ture

blight. If Bar - bra will but smile on me, I'll be con - tent - ed

*rit.* *rit.*

## PRISCILLA.

quite. If sim-i-lar-ly placed, We'd show like taste. Myles Stan-dish doth not

SOP. FAITH and RESIG. with SOPRANOS.

ALTO. BARBARA with ALTOS.

CHORUS. If sim-i-lar-ly placed, We'd show like taste. Myles Stan-dish doth not

TEN. ALDEN with TENORS.

BASS. BRADFORD, STANDISH and HIGGINS with BASSES.

err. With Bar-bra for a wife He'll lead a hap-py life. He's

err. With Bar-bra for a wife He'll lead a hap-py life. He's

ver-y much in love with her. He's ver-y much in love with her, with her, He's

ver-y much in love with her. He's ver-y much in love with her, He's

*ff*

ver - y much in love with her. With Bar - b'ra for a wife He'll

ver - y much in love with her. With Bar - b'ra for a wife He'll

*ff*

*ff*

lead a hap - py life. He's ver - y much in love with her, with

lead a hap - py life. He's ver - y much in love with her, In love with

*rit.*

her, \_\_\_\_\_ with her. Yea, PRISCILLA with SOPRS.

her, in love with her, with her. Yea, Ver - i - ly what you

*rit.*

Tempo di Valse.

*ritard. poco a poco.*

*ff*



say is true. Or-der your weddings with - out more a - do.

The first system of the musical score consists of four staves. The top staff is the vocal line, with lyrics "say is true. Or-der your weddings with - out more a - do." The second staff is the bass line. The third and fourth staves are the piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The key signature is one sharp (F#) and the time signature is 4/4.

With glad-some voice, We will re - joice. Bid ye the banns with speed, with

The second system of the musical score consists of four staves. The top staff is the vocal line, with lyrics "With glad-some voice, We will re - joice. Bid ye the banns with speed, with". The second staff is the bass line. The third and fourth staves are the piano accompaniment. A triplet of eighth notes is marked with a '3' above it in the vocal line and the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

speed. Long life to Myles and Bar - b'ra too, To that we're all a -

The third system of the musical score consists of four staves. The top staff is the vocal line, with lyrics "speed. Long life to Myles and Bar - b'ra too, To that we're all a -". The second staff is the bass line. The third and fourth staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

greed. Like-wise long life To Alden's wife And to

The fourth system of the musical score consists of four staves. The top staff is the vocal line, with lyrics "greed. Like-wise long life To Alden's wife And to". The second staff is the bass line. The third and fourth staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

Al-den, the friend in need. And to Al-den, the friend in

*ffz*

*ffz*

*ffz*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Both staves feature a dynamic marking of *ffz* (fortissimo forzando) above the first measure. The music is in a key with two sharps (D major) and a 4/4 time signature.

need, in need,

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music continues with a similar accompaniment pattern.

*accel.*

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. A dynamic marking of *accel.* (accelerando) is placed above the fifth measure of the top staff.

Detailed description: This system contains the seventh and eighth staves of music. Both staves are piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of sustained chords and rhythmic patterns.

Detailed description: This system contains the ninth and tenth staves of music. Both staves are piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music concludes with a final chord and a double bar line.