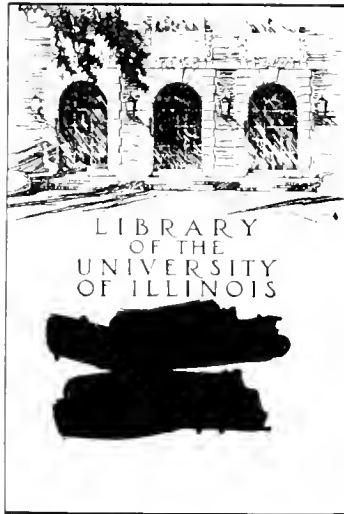


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FIRST EDITION.

An Original Light English Opera,

M782.6
Su5ha

IN THREE ACTS,

Handwritten notes:
... House ...
... Place.
...
...

ENTITLED

HADDON HALL.

WRITTEN BY

SYDNEY GRUNDY.

COMPOSED BY

ARTHUR SULLIVAN.

ARRANGED FROM THE FULL SCORE BY

KING HALL.

			NET.				NET.		
			S.	D.				S.	D.
Vocal Score, complete	5	0	Pianoforte Solo	...	3	0	
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Music

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LONDON:
HENDERSON & SPALDING, LIMITED, PRINTERS,
3 AND 5, MARYLEBONE LANE, W

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

Characters.

WMS 10 1245 MECKERT

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 MIND			MR. G. DE PLEDGE.
MAJOR DOMO			MR. H. GORDON.

DOROTHY VERNON	MISS LUCILE HILL.
LADY VERNON	MISS ROSINA BRANDRAM.
DORCAS	MISS DOROTHY VANE.
NANCE	MISS NITA COLL.
GERTRUDE	MISS CHARIBEL HYDE.
DEBORAH	MISS FLORENCE EASTON.

CHORUS OF SIMPLIS AND GENILES.

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. SKILLY. Stage Machinist, Mr.
PETER WHITE.

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HADDON HALL.

Written by SYDNEY GRUNDY.

Composed by ARTHUR SULLIVAN.

INTRODUCTION.

PIANO. *Allegro moderato.*

The first system of the piano introduction consists of two staves. The treble staff begins with a whole rest, while the bass staff starts with a series of eighth notes. Dynamic markings include *sf* and *sfz*.

The second system continues the piano introduction. It features a *p* dynamic marking in the bass staff and a *pp* marking in the treble staff. A *Ped.* marking is present at the end of the system.

The third system of the piano introduction shows a *pp* dynamic marking in the treble staff. It includes two ** Ped.* markings, one in the bass staff and one in the treble staff.

The fourth system of the piano introduction features a *p* dynamic marking in the treble staff. It includes two ** Ped.* markings, one in the bass staff and one in the treble staff.

The fifth system of the piano introduction includes a *cres.* marking in the bass staff, indicating a crescendo. It also features a *f* dynamic marking in the treble staff.

The sixth and final system of the piano introduction shows a *p* dynamic marking in the bass staff.

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

Ye

state - ly homes of Eng - land, So sim - ple, yet so grand; Long may ye stand and flou - rish,

X SOPRANOS. *f*

Ye state - ly homes of Eng-land, Such man - sions on - ly grew Where

Types of our English land!

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 !

p

ACT I. CHORUS with SOLOS.

No. 1.

Allegro con brio.

PIANO.

f

Ped. *

Ped. *

Ped. * Ped. *

Ped. *

A

CHORUS. *f*

To -

To -

10318 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 ! . . .

both ! . . .

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

Allegretto. (♩ = ♩)

full sig - ni - fi - cation Ye will ga ther by-an-I-by. Now, lend me your at - tention, While I tell you all a tale, A -

nent a dain-ty dormouse, And an un - at - trac - tive snail.

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

DORCAS.

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

Andante moderato.
p

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!" The snail he was ug - ly, The snail he was
 do - mouse may trust!" The squir - rel was hand - some; They plight - ed their

black; But for all that, he car - ried a house on his back. Said the wi - ly old dormouse, "When thou art his
 vovs, And the squir - rel ran off With the lit - tle dor - mouse. 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!" "Oh, fa - ther, I can - not!" "But,
 snail, You will all sym - pa - thize With the dor - mouse's wail. "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, }

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, }

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, }

1st time. dim.

we have-n't a crust!"

dim.

we have-n't a crust!"

we have-n't a crust!"

2nd time.

we have-n't a crust!"

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

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

dim.

E *Allegretto con brio.*

who, who is the snail?"

who, who is the snail?"

Hail to the Lord of Had-don! And

Hail to the Lord of Had-don! And

f

tr

f

Detailed description: This system contains the first two systems of a musical score. The top system shows vocal staves with lyrics and piano accompaniment. The piano part features a melodic line with a trill (tr) and a forte (f) dynamic. The second system continues the vocal and piano parts.

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

Detailed description: This system contains the third and fourth systems of the musical score. The vocal lines continue with the lyrics. The piano accompaniment includes a melodic line with a fermata (.) and a forte (f) dynamic.

all the coun-try side!

all the coun-try side!

F

Sev.

Detailed description: This system contains the fifth and sixth systems of the musical score. The vocal lines conclude with the lyrics. The piano accompaniment features a forte (F) dynamic and a section marked 'Sev.' (Sevens).

GIRLS. *Unis.*

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 - fee - tion That blos - soms al -

cres.

way. And nev - er a chap - let Our hands could en - twine, Could

dim.

ALL.

tell the de - vo - tion That ev - - - 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, Right wel-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

Str.

Ped. * *Ped.* * *Ped.* *

J 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

Str. *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

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 *im - mor - telles. . . .*

love's *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

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 V. 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.

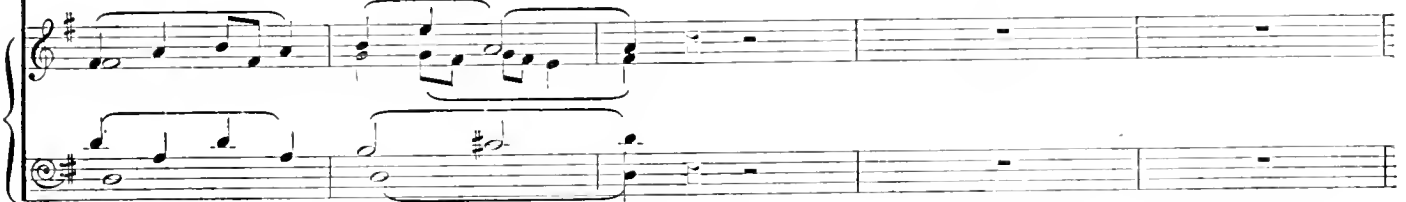


Fa la la! Car - ol now the birds of spring! Let our hearts in chor - us
 Fa la la! Time e-nough for hearts to sigh! Now the noon - day sun is

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.



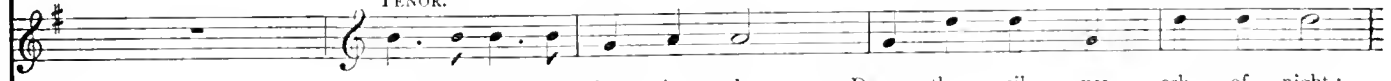
sing! Ere the gold - en day is pale, . . Dawns the sil - ver orb of night;
 high! Day in cloth of gold is gay, . . Robe of sil - ver wears the night;

2nd SOP.



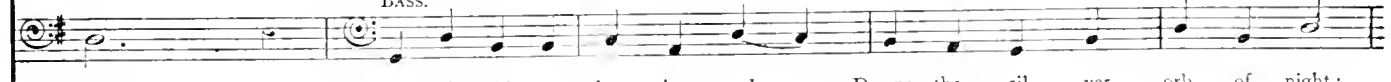
sing! Ere the gold - en day is pale, Dawns the sil - ver orb of night;
 high! Day in cloth of gold is gay, Robe of sil - ver wears the night;

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! Ere the gold - en day is pale, . . Dawns the sil - ver orb of night;
 high! 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 la. . . "Earth
cres. *ff*

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

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

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

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

rall. 2nd time.

Detailed description: This block contains a vocal score for four voices (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "was made for man's de - light !". The score is divided into three sections: "rall. 2nd time.", "1st time.", and "2nd time.". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

f *tr* *tr* *tr* *tr*

Detailed description: This block shows a piano solo section. The right hand features a melodic line with four trills (tr) and a fermata. The left hand provides a steady accompaniment. The tempo is marked *f* (forte).

Andante come primo. (♩ = ♩)

ff *Ped.* *

Ped.

Detailed description: This block contains a piano solo section in 3/4 time. The tempo is marked *Andante come primo. (♩ = ♩)*. The right hand has a melodic line with a fermata, and the left hand has a rhythmic accompaniment. The dynamic is *ff* (fortissimo). Pedal markings (*Ped.*) and an asterisk (*) are present.

3 *tr* *tr* *tr* *tr*

Ped. *Ped.* *

19,948.

Detailed description: This block shows a piano solo section. The right hand features a melodic line with a triplet (3) and four trills (tr). The left hand has a rhythmic accompaniment. Pedal markings (*Ped.*) and an asterisk (*) are present. The number "19,948." is written at the bottom left.

No. 2.

TRIO—(Dorothy, Lady V., & Sir George).

Allegro agitato. DOROTHY.

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

PIANO.

f *p.*

Ped. * Ped. *

LADY V.

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

DOROTHY.

love that is thine own! Re - - men - 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 V. SIR GEORGE.

For true love's sake! Go,

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

Ped. *

Ped. *

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

LADY VERNON.

Ped. *

SIR GEORGE. DOROTHY.

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

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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

LADY VERNON.

For

Ped. *

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

Ped. * Ped. *

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

love's sake!

true love's sake!

true love's sake!

f

Ped. * Ped.

* Ped. *

dim. *p*

Ped. *

No. 3.

DUET—(Dorothy & Lady Vernon).

Andante espressivo.

DOROTHY.

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

PIANO.

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, no-ther mine!

D

LADY V.

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*

E

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!

colla voce.

F

Mo-ther, my own dear mo-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 V.

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

Ped. * Ped. * Ped.

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

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

Ped. *

G

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

Whe - ther 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 voce. *pp*

Ped. *

No. 4.

SONG—(Oswald)—with CHORUS.

CHORUS.

Allegro vivace.

PIANO.

Rib-bons to sell, ribbons to sell!

Rib-bons to sell, ribbons to sell!

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

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

The musical score is written for voice and piano. It begins with a 'CHORUS.' section. The piano accompaniment is marked 'Allegro vivace.' and 'PIANO.' The vocal line starts with the lyrics 'Rib-bons to sell, ribbons to sell!' and continues with 'Rib-bons to tie up our hair! I! I!' and 'Rib-bons to tie up our hair! Who'll buy? Who'll buy?'. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

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

tr

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. *

tr

tr

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 poek-ets I won't dip in deep-ly; Thro'

sell by the pen-ny-weight, pot-tle and pound, Wares Eng-lish, French, Ger-man and Van-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 cl - 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 - thetic 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 - thetic 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

p

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

p

F

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

p

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

Ped.

- frac 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 *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*

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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



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!



Ped.



No. 5.

DUET—(Dorcas & Oswald).

Allegro con brio.

OSWALD.

PIANO.

p *p*

Ped. * Ped. *

1. The
2. No

sun's in the sky, and The grass in the ground; Na-ture ma-ster-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 of-fers, Say her not nay!
Hap-py to day be, Joy-ous and gay be, Pluck-ing while may be Bles-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. *

poco cres.

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!
 Bat to earth bring-eth Ti-dings of joy!

Ped. * Ped. *

Nought to re-pent of, Breath be con-tent of, Fragrant with scent of New-ly-mown
 "Fol-ly is sad-ness, Mis-er-y, mad-ness, Ho-ly 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! }
 { Let us re-joice! } Night will come soon e-nough— Star-light nor moon e-nough!

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

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

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

acc.

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

p

1st time. 2nd time.

gay! Let us be gay, . . . be gay!
 - joyce! Let us re-joyce, . . . re-

gay! Let us be gay, . . . be gay!
 - joyce! Let us re-joyce, . . . re-

joyce! Night will come

joyce! Night will come

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.

Ped.

* Ped. *

Str. *loco.*

p

No. 6.

RECIT.—(Dorothy, Dorcas, & Oswald).

Andante con moto. DORCAS. *RECIT.*

My

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

mis - tress comes. 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.

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

PIANO. *p*

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.

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.

*

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

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

DORCAS. **C**

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 - en 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.

DUET—(Dorothy & 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

lea, Ere day is done And the set - ting sun Dips down be - neath the sea ; . . . But
 right!— 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'n's 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, . . .

PIANO.

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

2nd time.

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

cres. *mf* Ped. *

Andante.
p

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two flats and a common time signature. It contains several measures of arpeggiated chords and moving lines. The second system continues the piece with similar textures, including a prominent bass line in the left hand.

DOROTHY.

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

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Sweet - ly the morn doth break, When love is nigh; Hues of the rain - bow take Land - scape and sky;". The piano accompaniment includes arpeggiated chords and a steady bass line.

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Gai - ly the sun doth shine O - ver my head; High heaven it - self is min', Sor - row is dead." The piano accompaniment maintains its arpeggiated texture.

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

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Ev - er for thy dear sake Hap - py am I; Sweet - ly the morn doth break, When love is". The piano accompaniment continues with its characteristic arpeggiated chords.

MANNERS.

nigh!

In my life's cha - lice, love,

f

f

Ped. * Ped. * Ped. *

DEGROTHY.

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

cres.

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

dim. *p* *cres.*
 Ped. * Ped. * Ped. * Ped. * Ped. *

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,

dim. *p*
 Ped. * Ped. * Ped. * Ped. * Ped. *

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!

pp
 Ped. * Ped. * Ped. *

No. 9.

ENTRANCE OF PURITANS.

Andante pesante. PURITANS.

Down with

prin - ces, down with peo - 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 belongs to after, We could never under-

- stand! Pleasure—we can do without it; Down with court and down with

king; And— just while we are about it— Down with every blessed thing!

No. 10.

SONG—(Rupert).

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

Allegretto.

PIANO.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part is marked 'PIANO.' and includes dynamic markings 'f' and 'p'. The tempo is indicated as 'Allegretto.' The key signature has one flat (B-flat) and the time signature is 2/4. The vocal line begins with a rest, followed by the lyrics for two different versions of the song.

may be read In ma - ny a tra - 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

The second system continues the vocal line and piano accompaniment. The piano part provides a steady accompaniment with chords and moving lines in both hands. The vocal line is clearly aligned with the lyrics.

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

The third system continues the musical score. The piano accompaniment features some chromatic movement in the bass line. The vocal line maintains a consistent rhythm and melody.

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 - syn - era -
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 - firm - i -

The fourth system concludes the musical score on this page. The piano accompaniment ends with a final chord. The vocal line also concludes with a final note.

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 - phice. 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 }
- line - 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.

No. 11.

FINALE ACT I.

A'legretto vivace.

PIANO.

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.

RUFERT.

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.

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

E
Allegretto tempo.
Sing - Song Sim - e - on.

Ni - co - de - mus Knock - knee.

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

F CHORUS.

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

E nough! e - nough! we have suffer'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 you sights! 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 you sights! The

Ped. * 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. *

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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-dil-ly con- fess, That I ex-pect-ed nei-ther more nor less.

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!

PURLANS.

We were just

RUFFET.

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 de -

CHORUS.

- ciev'd by first im- pres- sions. Come, la- dies fair, Be- yond compare—And list to his con - fes - sions.
 Go, la- dies fair, Be- yond com- pare—And list to my con - fes - sions.

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

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*

- pressions! 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-

RUFERT.

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

- ceived by first im- pressions!

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 - rid - dle -

BASSES. *pp*

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

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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-rid-dle-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. *

Allegretto con brio.

PIANO.

f

SIR GEORGE.

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

tr

f

Moderato.

RUPERT.

Tho' scarce we know thee in this hab - it home - ly.

It doth not suit me, but be - fore we

fp

f

LADY VERNON.

RUPERT.

part I hope to change it for a garb more come - ly.

A bride - groom's? Aye, if

p

SIR GEORGE.

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

Andante con espressione.

RUFERT. SIR GEORGE.

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

LADY VERNON.

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

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

K

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 him,

CHORUS. *cres.*

If she

If she

cres.

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. *

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

res. *colla voce* *dim.*

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

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, . . . to thine 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. *al hb.* Pa - tier, for - give!

SIR GEORGE. *Allegro molto con brio.* *RECIT.* Rise! to thy chamber, thou re - bel lion's maid! My

f *pp*

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.

Sweet mis-tress, all my heart is thine!

LADY V.

She doth but stay Fare-well to say!

SIR GEORGE.

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.

We are! we are!

A plague up - on our na - tal

DOROTHY.

DORCAS & LADY VERNON.

RUFERT.

SIR GEORGE.

CHORUS.

PURITANS.

Sir, I o - bey!

Oh, fate - ful

star! We are 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 -

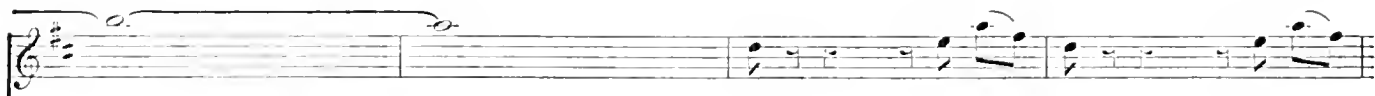
Ped.

er - ring hand, Dic - 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

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

Ped. * Ped. *



. not, I dare not, I dare

DORCAS.



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

LADY VERNON.



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



not to dis - - o - bey! It is for conscienceto 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.

not, I dare, dare not dis - o - bey!

hand, Dic-tates the right - ful way, the right - ful way!

hand, Dic-tates the right - ful way, the right - ful way!

hand, Dic-tates the right - ful way, the right - ful way!

hand, Dic-tates the right - ful way, the right - ful way!

hand, Dic-tates the right - ful way!

hand, Dic-tates the right - ful way!

hand, Dic-tates the right - ful way!

Ped. *

Ped. *

Ped.

Ped. *

19,343. Ped. *End of Act I.**

ACT II.

No. 12.

INTRODUCTION & CHORUS OF PURITANS.

Allegretto.

PIANO.

f

Ped. *

sf

Ped. *

sf *f* *dim.* *p*

Ped. * *Ped.* *

Sce.

f *dim.* *p* *loco.*

Ped. *

A

Ped. * *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

(♩ = ♩.)

RUPERT.

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

PURITANS. D RUPERT.

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

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

PURITANS. RUPERT. RUPERT & PURITANS.

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

No. 13.

SONG—(McCrankie).

MCCRANKIE.

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' sanctionsmokin'; An' my nose I wad be pok-in' In - to

*Andante comodo.**pp*

PIANO.

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 one sharp (F#) and the time signature is common time (C). The piano part begins with a *pp* dynamic marking and a tempo instruction of *Andante comodo*.

o' a Scot-tish reel! Pe-dan-tie 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 die-ta-to-ri-al; To

The second system continues the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

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 -

The third system continues the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

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

The fourth system continues the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

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.

No. 14.

DUET—(Rupert & McCrankie).

PIANO.

RUPERT.

McCRANKIE.

BOTH.

There's no one by—no pry—ing eye—Our sol—emn se—cret tae es—py—So

RUPERT.

McC.

let us plain—ly say—

Could we cre—ate the world a—new,—What

BOTH.

RUPERT.

we wad ve—ra quick—ly do,— If we but had our way!

Like

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 nicht— 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, hur-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.

It 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!

DORCAS.

sweet - er is the sa - vour!
 thou'rt a draw, wee las - sie!
 thou'lt a bon - ny las - sie!

Up - on my word, I rev - er heard A
 Be - have thy - self, Thou High - land elf, Thy
 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 - len 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. **A**

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 planet its splendour hath graciously veiled, And the chaste moon her self her ef -

DORCAS.
ful - gence hath paled. But the planets 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

pp 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! And I for ev - er thine!

Ped. * Ped. * Ped.

p f p f

* Ped. * Ped. * 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, thouthun - 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 - love 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

Ped. *

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.

(Enter DOROTHY.)

MANNERS.
Oh, heart's de -

- 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, oh,

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,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'world . . . I . . . see, There is no dark - - ness now !' and continues with 'There is no'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking 'p' (piano) is present in the piano part.

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*

The second system continues the vocal and piano parts. The vocal line has the lyrics 'dark - ness, oh, . . . my love, There is no dark-ness, oh, my love, my' and 'oh, . . . my love, There is no dark-ness, oh, my love, my'. The piano accompaniment features a crescendo ('cres.') and a fortissimo ('f') dynamic marking.

love !

love !

Oswald, 3

The hor - ses are

The third system shows the vocal line with 'love !' and 'love !'. The piano accompaniment includes a section marked 'Oswald, 3' with triplet figures. The lyrics 'The hor - ses are' appear at the end of the system. Dynamic markings 'p' and 'p' are visible in the piano part.

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.

Why do the heavens roar? Is this thing sin That

piu lento.

f *ff* *fp*

K a tempo vivace.

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

MANNERS.

DORCAS. OSWALD.

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The lyrics are: "calm eye fol - lows storm! Hush! what was that? Thy". The characters "DORCAS." and "OSWALD." are positioned above the vocal line at the beginning and end of the system, respectively.

MANNERS. DORCAS.

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

The second system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The lyrics are: "heart thine ear de - ceives. Twas nought! A - gain! A - gain!". The characters "MANNERS." and "DORCAS." are positioned above the vocal line at the beginning and end of the system, respectively.

DOROTHY.

See yon - der form! Hush!

DORCAS.

Hush!

MANNERS.

Hush!

OSWALD.

Hush!

The third system of music features five vocal lines and piano accompaniment. Each vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff bracket. The lyrics are: "See yon - der form! Hush!". The characters "DOROTHY.", "DORCAS.", "MANNERS.", and "OSWALD." are positioned above their respective vocal lines. The system concludes with a final piano accompaniment line.

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.

Be not a -

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

- fraid!

on my strong arm de - pend!

See!

there is

some - thing! Where?

A - mongst the trees!

Yea,

there is some - thing

DOROTHY.

mov - ing! Saints de - fend!

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

Allegro molto vivace.

breeze!

breeze!

breeze! Now step light - ly,

breeze!

p

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

Doppio movimento. (♩ = ♩.)

First system of musical notation. The right hand (treble clef) begins with a whole rest, followed by a series of chords in the left hand (bass clef). The right hand enters with a series of chords marked *pp*. The time signature is common time (C).

Second system of musical notation. Both hands play continuous eighth-note patterns. The right hand has a melodic line with some rests, while the left hand provides a steady accompaniment.

Third system of musical notation. Similar to the second system, with continuous eighth-note patterns in both hands. The right hand's melody continues with some rests.

Fourth system of musical notation. Continuation of the eighth-note patterns. The right hand has a melodic line with some rests.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand continues with eighth notes. A *p* dynamic marking appears in the right hand, and a *cres.* marking appears in the left hand.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand continues with eighth notes. A *cres.* marking appears in the right hand. The system concludes with a *Ped.* (pedal) marking and a final chord.

First system of musical notation. The upper staff contains a melodic line with slurs and ties. The lower staff contains a bass line with chords and slurs. Dynamics include *f* and *dim.*. Pedal markings are indicated by asterisks and the word "Ped.".

Second system of musical notation. The upper staff begins with a right-hand section marked "R" and a piano dynamic *p*. The lower staff continues the bass line with chords and slurs.

Third system of musical notation. The upper staff contains a melodic line with slurs. The lower staff contains a bass line with chords and slurs.

Fourth system of musical notation. The upper staff contains a melodic line with slurs. The lower staff contains a bass line with chords and slurs.

Fifth system of musical notation. The upper staff contains a melodic line with slurs. The lower staff contains a bass line with chords and slurs. Dynamics include *cres.* and a "Ped." marking.

Sixth system of musical notation. The upper staff contains a melodic line with slurs. The lower staff contains a bass line with chords and slurs. Dynamics include *f*, *dim.*, *p*, and *cres.*. Pedal markings are indicated by asterisks and the word "Ped.". The system concludes with triplets in the bass line.

First system of musical notation. The treble staff contains a complex melodic line with many beamed notes. The bass staff features a steady accompaniment of eighth notes, with several triplets marked with a '3'. Dynamic markings include *p* and *p cres.*. Pedal instructions are marked with an asterisk and the word "Ped.".

Second system of musical notation, continuing the piece. It features similar melodic and accompaniment patterns as the first system, with dynamic markings and pedal instructions.

Third system of musical notation. The melodic line continues with intricate phrasing, and the bass line maintains its rhythmic accompaniment. Dynamic markings and pedal instructions are present.

Fourth system of musical notation. The piece continues with consistent melodic and accompaniment patterns, including dynamic markings and pedal instructions.

Fifth system of musical notation. The melodic line shows some variation in phrasing, while the bass line remains consistent. Dynamic markings and pedal instructions are included.

Sixth system of musical notation. The final system on the page, showing the continuation of the melodic and accompaniment lines with dynamic markings and pedal instructions.

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

dim. 3 3 3 3 3 3 3 3 * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *dim.* * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **V** *p* *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

First system of musical notation. Treble clef staff contains a melodic line with eighth and sixteenth notes. Bass clef staff contains a harmonic accompaniment. Dynamic markings *f* and *ff* are present.

Second system of musical notation. Treble clef staff continues the melodic line. Bass clef staff continues the harmonic accompaniment.

Third system of musical notation. Treble clef staff continues the melodic line. Bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. Treble clef staff begins with a **W** marking. Bass clef staff includes a *dim.* marking. Pedal markings "Ped. *" are placed below the bass staff.

Fifth system of musical notation. Treble clef staff includes a *p* marking. Multiple "Ped. *" markings are placed below the bass staff.

Sixth system of musical notation. Treble clef staff includes *tr* markings and *Sve.* markings. Pedal markings "Ped. *" are placed below the bass staff.

MAJOR DOMO.

Si-lence all! At-tend your host! Si-lence all, and pledge the toast!

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 a d - mis - sion, Gen - tle, sim - ple, great and small. Health and wealth to com - ra-des

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

Allegretto moderato e pesante.

squire and health to dame!

squire and health to dame!

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

SIR GEORGE.

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

p

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

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

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

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

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 I et men be men As they were in days of yore.

CHORUS.

To the grand old

To the grand old

Ped. * Ped. * 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. * Ped. * Ped. *

RUPERT. RECIT.

E - loped, e - loped! Be -

Allegro non troppo.

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

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 - lie 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!

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

Ped. *

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

PURITANS.

said so, friends! Ve-ry damp—And most un-hap-py! Oh,

McCRANKIE.

We sail, we a' Were bid-in' un-der-neath a wa'— An' maist un-hap-py!

DORCAS & SOPS. PURITANS.

yes, we were damp, And we had the cramp, But we had no wee drap-pie! That's why you were un-hap-py? That's

C

McCRANKIE.

why we were un-hap-py. I was bid-in' there Wi'nae breeks to wear—An' a

p

Ped. *

RUPERT, McCRANKIE, SIMON (A Puritan).

kilt's a wee bit draugh-ty! When one of the boys He heard a noise—An' we lis-ten'd, cool an' craf-ty. Please

CHORUS. RUPERT. McCRANKIE. 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-teu'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.

Più vivo.

RUPERT (Whisperingly). McCRANKIE (Whisperingly). BOTTL.

Hush, step light-ly! Haud me tightly! 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. *tempo And.*

RUPERT.

Light-ly, light ly, light-ly fall! For-ward I rush'd, this sau-cy vix-en grasping!

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

McCRANKIE. PURIFANS. McCRANKIE. RUFERT.

For - rit I fell, an' crackta Scot-tisheroon! Backward we flew, un-til we pull'd up gasping! I rose a-gain, but some ane knockt me doon! A

* Ped. * Ped. *

McCRANKIE. RUFERT.

sound of hoofs against the grave ring-ing— The churls disperse, that had obscur'd the moon— We see a maid-en to a horseman cling-ing!

Ped. * Ped. * *cres.*

DORCAS & LADY VERNON.

RUFERT.

Too late! too late! too late! too

Too late! too late! too late! too late! too late! too late! too late! too late! too late! too late!

McCRANKIE.

We were too late— Too late! too late! too late! too late! too late! too late! too late!

PURIFANS.

Or else we were too soon, Or else we were too soon! too soon! too soon! too soon! too soon! too soon!

CHORUS.

Too late, they were too late! too late! too late! too late! too late! too late!

Or else per-haps they were too soon! too soon! too soon! too soon! too soon! too soon!

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

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

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

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

RUPERT.
My

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

CHORUS.
Thy daugh - ter! thy daugh - ter!
Thy daugh - ter! thy daugh - ter!

Ped. * 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

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!

Ped. * Ped. *

DORCAS & LADY VERNON.

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' brake ; Nev - er yet did the thun - der The

rit.

Andante moderato.

K

THREE GIRLS.

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

p

love, o - be - dience, troops of friends Un - to thee still are left. Not ours to break grief's sa - cred seal And on thy woe to dwell, But

ours to bend a hum - ble knee And bid thee fond fare - well. Fare-

Ped. * Ped. *

CHORUS.

- well! . . . Fare - well! . . . Time, the A - ven - - ger, Time, the A - ven - - ger,

Ped. * Ped. * Ped. * Ped. * Ped. *

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

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

ff
Ped. * Ped. * Ped. * Ped. * Ped. *

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And thro' this dream The name - less scheme Ful - fils ;

And thro' this dream The name - less scheme Ful - fils ;

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, **M**

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

Ped. 10,348. * Ped. * Ped. *

SOPRANOS.

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

Ped. * Ped. * Ped. * Ped. *

TENORS & BASSES.

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

Ped. *

Si - lent, si - lent and grey!

Si - lent, si - lent and grey!

pp

Ped. * Ped. * Ped. *

Ped. *

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

cho - ras 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! (*Aband.*) Oh, price - less gift! Oh bless - ed
 - pa - rent con - ver - sion is fid - dle - de - dee! (*Aband.*) 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, li - di - dle, did - dle! be - tween you and me, Our ap - pa - rent con - ver - sion is
 par - cel of lies! Oh, li - di - 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 (Spoken.)
 per - ish'd so soon! Oh bless - ed boon! . . . Oh what a tune, what a tune!
 per - ish'd so soon! Oh bless - ed boon! . . . Oh what a tune, what a tune! (Spoken.)
 boon! Oh bless - ed boon! . . . Oh what a tune, what a tune! (Spoken.)

No. 18.

SONG—(Lady Vernon) with Chorus.

PIANO.

The piano introduction is in C major, 4/4 time. It begins with a forte (*f*) dynamic, featuring a melodic line in the right hand and a supporting bass line in the left hand. The melody includes a trill (*tr*) and a decrescendo (*dim.*) towards the end of the piece, which concludes with a piano (*p*) dynamic.

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 piano part consists of a steady accompaniment of eighth notes in the right hand and chords in the left hand. The vocal line is in a soprano range, with lyrics for two different versions of the song.

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 accompaniment. The piano accompaniment maintains its rhythmic pattern, while the vocal line carries the lyrics.

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

The third system continues the vocal and piano accompaniment. The piano accompaniment features a melodic line in the right hand that mirrors the vocal line's contour.

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

The final system concludes the song. The piano accompaniment ends with a final chord, and the vocal line finishes with a sustained note.

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.

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!

1st time.

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

dim.

her!

her!

her!

p

tr

(Enter SIR GEORGE.)

No. 19. DUET—(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!

LADY VERNON.

No kind - ly voice To say re - joice! A - lone! . . . a - lone! Not whilst

SIR GEORGE. LADY VERNON.

I live. Why kneel - est thou to me? Hus - band, for - give! A sup - pliant I to thee! 'Twas

B *Più vivo.*

I who urged our daugh - ter's flight— Oh! how can I a - tone? Up - on that wild and star - less

Più vivo.

f *p* *res.*

SIR GEORGE. LADY VERNON.

night, The cul - pit, I a - lone! Then it was thou! My head I hum - bly

Andante con moto.

SIR GEORGE.

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

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.

C

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. *f*

DORCAS.

1. In frill and feather, 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
KUPERT.

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 - bles 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 loot in the gate, In the dusk of the af - ter -

dim.

hears, of bad Bo-hears, of bad Bo-hears.
 noons, the af-ter-noons, the af-ter-noons.

dim.

hears, of bad Bo-hears, of bad Bo-hears.
 noons, the af-ter-noons, the af-ter-noons.

dim.

1st time. 2nd time.

p

No. 21.

ENSEMBLE.

Oswald.

Good Gen-eral Monk, with

Moderato.
 (♩ = ♩ before.)

mf *p*

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

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

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

blood be on thy head!

Più vivace.

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 the musical score 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. The piano accompaniment starts with a treble clef and a key signature of two flats. A section of the piano part is marked with a *D* chord and a 3/4 time signature.

The second system of the musical score consists of piano accompaniment on three staves. The top staff is the right hand, and the bottom two staves are the left hand. The key signature remains two flats. The piano part features a complex, flowing texture with many sixteenth notes and slurs.

The third system of the musical score continues the piano accompaniment on three staves. The texture remains dense and intricate, with many slurs and dynamic markings.

RECIT. RUPERT.

Why this dis -

The fourth system of the musical score is a recitative section. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is marked *RECIT.* and *RUPERT.*. The lyrics are "Why this dis -". The piano accompaniment is sparse, with a *ff* dynamic marking. The system concludes with a double bar line and a *rit.* marking.

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 a treble clef with a key signature of three flats and a 6/8 time signature. The lyrics are: "or - der? this re - bel - lious mien? Where are your books? and why are ye so clean?". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes dynamic markings such as *f* and *p*.

PURITANS.

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "Bo - ther our books! We all in - tend Our e - vil looks And ways to mend! We". The piano accompaniment features a steady rhythmic pattern with various chordal textures.

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

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "mean to do just what we like, So we have all come out on strike!". The piano accompaniment includes a dynamic marking of *dim.* (diminuendo).

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

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "Eight hours we'll moan— Eight hours we'll sigh—". The piano accompaniment features a series of chords and includes several pedal markings: "Ped." followed by an asterisk (*).

SIMEON.

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

Ped. * Ped. * Ped. * Ped. *

PURITANS.

Presto.

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

And so say we!

cres. *f*

CHORUS.

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 bark, Ere you reck-less-ly en-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

f 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-pea-ted, 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, Tra, . . . Tra, la, la, la,
la, Tra, la, la, la, la, la, la, la, la, la, la, la, Tra, . . . Tra, la, la, la,

sf

Ped. * Ped. *

1st & 2nd times. 3rd time.

la. la. . . .

la. la. . . .

p *mf*

Ped. * Ped.

* Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. Ped. *

No. 22.

SONG—(McCrankie) & Chorus.

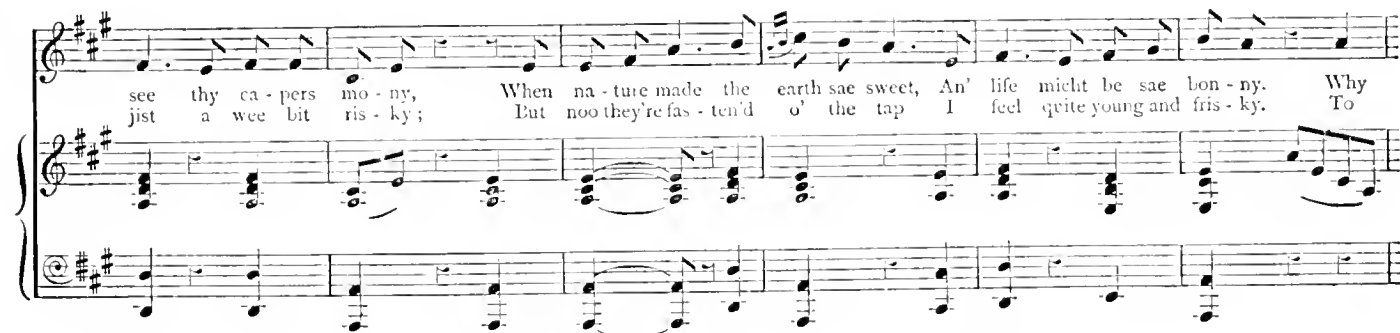
MCCRANKIE.

Allegretto comodo.

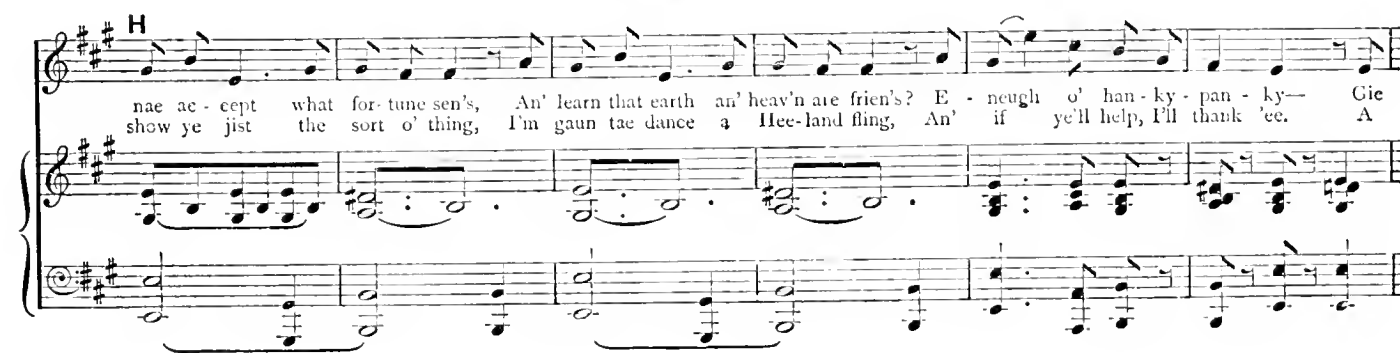
VOICE. 
 1. Hech, mon! hech, mon! it gars me greet Tae
 2. At first I thocht the sud - det, swap Was

PIANO. 

see thy ca - pers mo - ny, When na - ture made the earth sae sweet, An' life nicht 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



over thy freaks An' don the breeks, An' be a non, 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—

f CHORUS. **3**
 1. Thou'st 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, Me Crank-ie! Thou'st got 'em on,
fling wi' auld Me Crank-ie! A wee bit whirl—

Thou'st got 'em on, Me Crank-ie!
A fling wi' auld Me

2nd time.

Crank-ie!

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!

U *

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

spur'd me from thy gate; For my re - venge I ha'l not long to wait. Thee, in King Charles's name,

f CHORUS.

I re - instal The lord of Hal - don and of Had - don's Hall. God save the King! God save the King!

God save the King! God save the King!

Più vivo.

LADY VERNON. SIR GEORGE. MANNERS.

But who art thou that bring Ti - ding's so glad? Thy name? John Manners!

p

SIR GEORGE. MANNERS. SIR GEORGE. MANNERS.

Rut - land's son? The same! *Thou* hast done this for *me*? For one who bore thy name.

Allegro vivace.

f

Ped.

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. * Ped. *

MANNERS.

bride! An - o - ther gift, Sir Knight, I bring, By

bride!

Ped. *

fa - - vour of that great - er King Who rules be - yond the

grave. To thee I now . . . pre - sent my bride. A lo - ver,

I thy wrath de - fied ; A son, thy grace I crave.

Ped. *

pp

DOROTHY. SIR GEORGE.

Oh, fa - ther, wilt thou not for - give me now? A - rise, be -

LADY VERNON.

- loved ! Thou hast kept thy vow. And all things yield to such a

DOROTHY.

love as thine. Oh, praise me not ; the mer - it is not

mine.

cres. *moto.*

Allegro moderato.

Love breath'd a mes - sage through the sphere! I could not but o -

p

• bey; To all who have the ears to hear Love breathes it ev - 'ry day. Now,

in the bab - bling of the brook, It mur - murs to our souls; Now, thro' the light - ning's

cres.

fi - ry fork Re - ver - be - rant it rolls. It e - choes thro' the so - lemn night, It

Ped. * Ped. * Ped. * *cres.*

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

Ped. * *p*

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. * *cres.*

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!

rall. *Più lento.*

rall. *f*

Ped. * Ped.

19,348. * Ped. * End of Opera.

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