

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* *p* *cres.*

Ped.

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

*dim.* *p*

\* Ped. \*

OSWALD.

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

*pp*

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

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

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

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

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

*dim.*

**C** DORCAS.

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

*p* *dolce.*

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

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

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

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

OSWALD.

**D** **DORCAS.**

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

swear I - And I for ev - er thine!

*f*

Ped. \* Ped. \* Ped.

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

Ped. \*

MANNERS (*Off*).

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

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

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

E DORCAS.

Flash, light - ning, flash, And

(*Enter MANNERS.*)

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

OSWALD.

Flash, light - ning, flash, And

*p cres.* *sf* *p*

Ped. \* Ped. \*

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

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

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

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

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

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

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

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

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

*p*

Ped. \*

(No. 16a.)

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

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

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

*Allegro vivace.*

*rall.*

(Enter DOROTHY.)

MANNERS. Oh, heart's de -

*p*

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

*cres.*

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

*dim.* *p*

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

*cres.*

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

*p*

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

*cres.* *dim.* *p*

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

*p* *cres.*



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

MANNERS.

There is no dark - ness,

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

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

*cres.* *f*

love !

OSWALD, 3

love ! The hor - ses are

*ff* *p*

DORCAS. MANNERS. DOROTHY.

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

OSWALD. DOROTHY. MANNERS. *Andante tranquillo.*

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

DOROTHY.

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

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

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

*Allegro molto.*

pray thee! Good-bye! Good - bye!

*p cres.*

Ped.

*RECIT.* *più lento.*

Why do the heavens roar? Is this thing sin That

*f* *ff* *fp*

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

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

DORCAS. OSWALD.

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



MANNERS. DORCAS.

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



DOROTHY.

See yon - der form! Hush!

DORCAS.

Hush!

MANNERS.

Hush!

OSWALD.

Hush!



L

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

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

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

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

DORCAS.

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

OSWALD.                      MANNERS.                      DORCAS.

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

DOROTHY.

mov - ing! Saints de - fend!

Musical score for Dorothy's first line. The vocal line is on a single staff with lyrics "mov - ing! Saints de - fend!". Below it is a grand staff for piano accompaniment.

DOROTHY.

DORCAS.

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

MANNERS.

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

OSWALD.

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

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

Musical score for Dorothy's second line and the other three characters' lines. It features four vocal staves with lyrics for Dorothy, Dorcas, Manners, and Oswald, all singing the same line: "'Twas but the branch - es sway - ing in the". Below the vocal staves is a grand staff for piano accompaniment.

*Allegro molto vivace.*

breeze!

breeze!

breeze!

breeze!

Now step light - ly,

Musical score for the 'Allegro molto vivace' section. It features four vocal staves with lyrics "breeze!" and "Now step light - ly,". Below the vocal staves is a grand staff for piano accompaniment, starting with a piano (*p*) dynamic.

Now step light - ly! Hold me tight ly

Now step light - ly! Hold me tight - ly

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

Now step light - ly! Hold me tight - ly

M

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

*cres.* *scen.*

*do.* *f*  
Where the deep - est sha - dows fall! . . . . .

*do.* *f*  
Where the deep - est sha - dows fall! . . . . .

*do.* *f*  
Where the deep - est sha - dows fall! . . . . .

*do.* *f*  
Where the deep - est sha - dows fall! . . . . .

*f* *dim.*

*p* *Q*

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

*p*

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

*p*

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

*p*

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

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

... light ly fall, Light - ly,

... light - ly fall,

... light - ly fall,

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

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

# STORM.

(No. 16b.)

*Doppio movimento.* (♩ = ♩.)

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

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

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

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

The fifth system includes dynamic markings. The upper staff has a *p* marking, and the lower staff has a *cres.* marking. The melodic line in the upper staff becomes more active.

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

First system of a piano score. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* and *dim.*. Pedal markings are indicated by asterisks and the word "Ped." below the staff.

Second system of the piano score. The right hand begins with a **R** (ritardando) and *p* (piano) dynamic. The left hand continues with eighth-note accompaniment.

Third system of the piano score, showing the continuation of the melodic and accompanimental lines.

Fourth system of the piano score, maintaining the musical texture.

Fifth system of the piano score. The right hand has a *cres.* (crescendo) dynamic. A **Ped.** marking is present below the staff.

Sixth system of the piano score. Dynamics include *f*, *dim.*, *p*, and *cres.*. Pedal markings are indicated by asterisks and the word "Ped." below the staff.

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

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures. Dynamics include *ff* and *p cres.*. Pedal markings include *\* Ped.* and *Ped.*

Third system of musical notation. The right hand continues with intricate melodic patterns. Dynamics include *ff* and *p cres.*. Pedal markings include *\* Ped.* and *Ped.*

Fourth system of musical notation. The right hand features a melodic line with some accidentals. Dynamics include *ff* and *p cres.*. Pedal markings include *\* Ped.* and *Ped.*

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

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

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

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

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

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

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

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



First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a treble staff containing eighth-note chords and a bass staff with a steady eighth-note accompaniment. Dynamic markings *f* and *ff* are present.

Second system of musical notation. Treble clef, key signature of two sharps. The treble staff features a melodic line with eighth-note chords, while the bass staff continues with a steady accompaniment.

Third system of musical notation. Treble clef, key signature of two sharps. The treble staff continues with eighth-note chords, and the bass staff maintains the accompaniment.

Fourth system of musical notation. Treble clef, key signature of two sharps. A 'W' marking is above the first measure of the treble staff. The treble staff has a melodic line with eighth-note chords, and the bass staff has a steady accompaniment. A *dim.* marking is present. Pedal markings 'Ped. \*' are located below the bass staff.

Fifth system of musical notation. Treble clef, key signature of two sharps. The treble staff has a melodic line with eighth-note chords, and the bass staff has a steady accompaniment. A *p* dynamic marking is present. Multiple 'Ped. \*' markings are located below the bass staff.

Sixth system of musical notation. Treble clef, key signature of two sharps. The treble staff features a melodic line with eighth-note chords and trills ('tr'). A 'Sze.' marking with a wavy line is above the treble staff. The bass staff has a steady accompaniment. 'Ped. \*' markings are located below the bass staff.

## MAJOR DOMO.

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

*Moderato*

## SIR GEORGE.

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

*p*

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

## CHORUS.

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

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

*f*

119  
(No. 16c.)

*Allegretto moderato e pesante.*

squire and health to dame!

squire and health to dame!

*f*

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

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

SIR GEORGE.

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

*p*

Detailed description: This system contains the third and fourth staves. The top staff is a vocal line in treble clef, starting with a circled "C" time signature. The lyrics are "In days of old, When men were bold, And the". The bottom two staves are a piano accompaniment in treble and bass clefs. The piano part features a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present. The section is titled "SIR GEORGE." above the vocal line.

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

X

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

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

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

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

*cres.* *dim.*

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

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

To the grand old days, To the

**CHORUS.**

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

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

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

**SIR GEORGE.**

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

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

*p*

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

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

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

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

Ped. \* Ped. \*

*rit.* *a tempo.*

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

CHORUS.

To the grand old

To the grand old

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

*ritenuto.*

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. \*

RUPERT. RECIT.

E - loped, e - loped! Be

MCCRANKIE.

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

SIR GEORGE.

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

RUPERT.

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

Ped. \*

A

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

*p*

19,348.

LADY V. & DORCAS. CHORUS.

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

SIR GEORGE.

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

SIR GEORGE. LADY V. & DORCAS.

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

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

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

LADY V. & DORCAS. B

Although he has come from the Isle of Rum !

SIR GEORGE.

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

Although he has come from the Isle of Rum !

Although he has come from the Isle of Rum !

*f*



*Moderato.*

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

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

CHORUS.

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

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

*Molto moderato l'istesso tempo.*

RUPERT.

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

McCRANKIE.

PURITANS.

RUPERT.

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



CHORUS. RUPERT. MCCRANKIA RUPERT & MCCRANKIE

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

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

CHORUS.

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

PURITANS.

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

*Piu vivo.*

RUPERT (Whisperingly). MCCRANKIE (Whisperingly). BOTH.

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

PURITANS.

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

*In falsetto.* tempo *mo.* 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!



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

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

*fp*  
 Ped. \*

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

*p*

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

RUFERT.

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

CHORUS.

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

*fp*  
 Ped. \*

DORCAS.

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

LADY VERNON.

daugh-ter!

RUPERT.

cou-sin and bride!

SIR GEORGE.

My daugh-ter!

To horse—to horse—the fugitives pur-

RUPERT & McCRANKIE.

To horse—to horse—but af-ter you!

SIR GEORGE.

-sue!

PURITANS.

To horse—to horse—but af-ter you!

CHORUS OF MEN.

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

**G SIR GEORGE.**

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

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

**DORCAS & LADY VERNON.**

Fleet tho' the light-ning's flash

**RUPERT.**

Fleet tho' the light-ning's flash

**MCCRANKIE.**

Fleet tho' the light-ning's flash

**SIR GEORGE.**

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

**PURITANS.**

Fleet tho' the light-ning's flash

**CHORUS.**

Fleet tho' the light-ning's flash

Fleet tho' the light-ning's flash

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

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

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

To horse—to horse!

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

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

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

Ped. \*

Ped. \*

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

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

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

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

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

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

*f*

Ped. \*

Ped. \*



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

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

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

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

rear! To horse— to horse— . . . To

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

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

Ped. \*

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

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

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

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

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

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

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

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

Ped.

*dim.*

**LADY VERNON.**

In vain they will blun der Thro'

*p*

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

*rit.*

*rit.*

*Andante moderato.*

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

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

*p*



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

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

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

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

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

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

**L**  
**f**

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

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

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

19.348.

And thro' this dream The name - less scheme Fel - 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,

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

**M**

Ped. 19,348. \* Ped. \* Ped.

## SOPRANOS.

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

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

## TENORS &amp; 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. \*

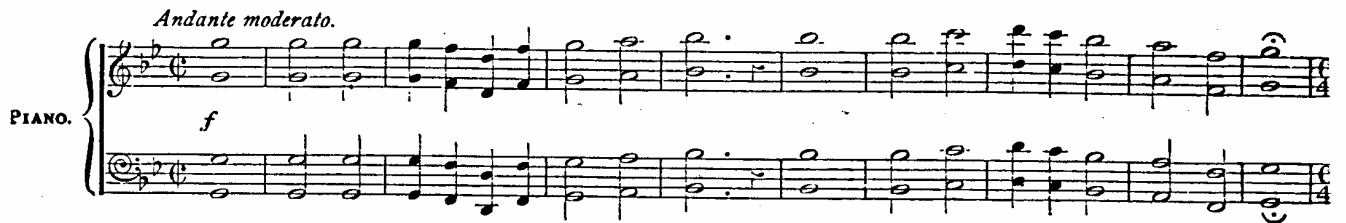
# ACT III.

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

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

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

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

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

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

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

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



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

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

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

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

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

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

THE SIX PURITANS. f

Our heads we bow, the rod we

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

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

kiss— The scales have fal - len from our

**D**

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

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

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

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

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

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

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

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

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

*ff*

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

*Allegretto moderato.*

PIANO. *f*

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a melodic line with some grace notes. The left hand starts with a bass clef and plays a steady accompaniment of eighth notes. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano).

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 a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment is in a bass clef. The lyrics are written below the vocal line.

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

The second system continues the vocal and piano parts. The lyrics are written below the vocal line.

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

The third system continues the vocal and piano parts. The lyrics are written below the vocal line.

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

The fourth system concludes the vocal and piano parts. The lyrics are written below the vocal line.

*rall.* *a tempo.*

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

*rall.*

*1st time.*

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

*f*

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

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

LADY V. *dim.*

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

*dim.*

her! . . . . .

her! . . . . .

her! . . . . .

*p*

(Enter SIR GEORGE.)

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

RECIT. SIR GEORGE.

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

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

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.*

SIR GEORGE.                      LADY VERNON.

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

DUET.

(No. 19a.)

*Andante con moto.*

SIR GEORGE.

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

*p*

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

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

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

LADY V.

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

D

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

SIR GEORGE.

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

E LADY V.

Un - til we quit life's

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



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

*cres.*

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

*dim.* *p*

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

*pp*

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

*Allegretto moderato.*

PIANO.

DORCAS.

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

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

THE THREE GIRLS.

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

A RUPERT.

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

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

B CHORUS.

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

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

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

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

*dim.*

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

*dim.*

*dim.*

1st time. 2nd time.

*p*

No. 21.

ENSEMBLE.

*Moderato.*  
(♩ = ♩ before.)

*mf*

OSWALD.  
Good Gen-'ral Monk, with

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

19,348.

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

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

blood be on thy head!

*Piu vivace.*

*p pp ff*

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

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "fear me, friends, Some e - vil to my per - son this por - - tends!". A dynamic marking of *ff* (fortissimo) is placed below the piano accompaniment. A section marked "D" begins with a 3/4 time signature change.

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

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

*RECIT.* RUPERT.

Why this dis -

The recitative section begins with a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is marked "RECIT. RUPERT." and contains the lyrics "Why this dis -". The piano accompaniment features a treble clef and a key signature of two flats. A dynamic marking of *fp* (fortissimo piano) is placed below the piano accompaniment. The section concludes with a common time signature (C).

*Allegro pesante.*

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

PURITANS.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* (forte) at the beginning. The piano accompaniment features a steady rhythmic pattern with chords.

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

The third system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *E* (mezzo-forte) at the beginning. The piano accompaniment includes a *dim.* (diminuendo) marking towards the end of the system.

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

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features a series of chords with a *Ped.* (pedal) marking at the bottom. There are four asterisks (\*) placed below the piano part, corresponding to the *Ped.* markings.

SIMON.

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

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

PURITANS.

CHORUS.

*Presto.* (No. 21a.)

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

And so say we!

*cres.*                      *f*

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

*p*

thought the mat-ter out And we know what we're a-bout, And what-ev-er thou mayst do or say, We in-  
word of warn-ing hark, Ere you reck-less-ly em-bark On an un-der-tak-ing so in-ane As to  
point of view of wit, We are o-pen to ad-mit It's a sil-ly sort of thing to say; But when



CHORUS.

tend to sing in cho - rus With the gal - lants who a - dore us, And to mer - ry - make the live - long day! Sing - ing,  
 de - di - cate to Cu - pid That par - tic - u - lar - ly stu - pid And pe - cu - li - ar - ly weak re - frain Known as  
 mu - si - cal - ly treat - ed And suf - fi - cient - ly re - peat - ed, It's ef - fec - tive in its sim - ple way! So sing,

Sing - ing,  
 Known as  
 So sing,

*ff*

Tra, la, la, la, la, la, la, la, la, Tra, la, la, la, la, Sing, Tra, la, la, la, la,  
 Tra, la, la, la, la, la, la, la, la, Tra, la, la, la, la, Sing, Tra, la, la, la, la,

Ped. \* Ped.

la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, Tra, la. Tra, la, la, Tra,  
 la, la, la, la, Tra, la, la, la, la, la, Tra, la, la, Tra, la. Tra, la, la, Tra,

la, Tra, la, la, la, la, la, la, la, la, la, la, la, la, Tra, . . . Tra, la, la, la,  
la, Tra, la, la, la, la, la, la, la, la, la, la, la, Tra, . . . Tra, la, la, la,  
*f*  
Ped. \* Ped. \*

1st & 2nd times. 3rd time.  
la. la. . . .  
la. la. . . .  
*p* *ff*  
Ped. = *sc.* \* Ped.

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

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

Ped. \* Ped. Ped. *Ed 10* \*

No. 22.

SONG—(McCrankie) & Chorus.


*Alliegretto comodo.*

McCRANKIE.

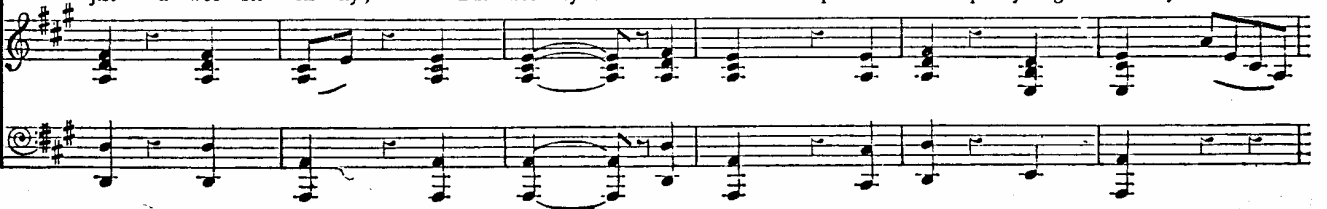
VOICE. 


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

PIANO. 




see thy ca - pers mo - ny, When na - ture made the earth sae sweet, An' life micht be sae bon - ny. Why  
jist a wee bit ris - ky; But noo they're fas - ten'd o' the tap I feel quite young and fris - ky. To



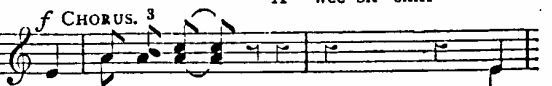
**H** 

nae ac - cept what for - tune sen's, An' learn that earth an' heav'n are frien's? E - neugh o' han - ky - pan - ky— Gie  
show ye jist the sort o' thing, I'm gaun tae dance a Hee - land fling, An' if ye'll help, I'll thank 'ee. A





ower thy freaks An' don the breeks, An' be a mon, Mc Crank - ie! I've got 'em on!  
wee bit skirl— A wee bit whirl— A fling wi' auld Mc Crank - ie! A wee bit skirl—

**f** CHORUS. **3** 

1. Thoust got em on! Thou'st  
2. A wee bit skirl— A



1st time.

I've got 'em on!  
A wee bit whirl—

got em on,  
fling wi' auld

Mc Crank-ie!  
Mc Crank-ie!

Thou'st got 'em on,  
A wee bit whirl—

Thou'st got 'em on,  
A fling wi' auld

Mc Crank-ie!  
Mc

2nd time.

Crank-ie!

(No. 22a.) SCOTCH DANCE.

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

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

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

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

(3 times.)

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

No. 23.

FINALE ACT III.

*Allegro vivace.*

PIANO. *f*

Ped. \*

CHORUS.

Hark ! hark ! the

Hark !

Ped.

can-non ! ... Where to hide us? Hark ! a - gain the trum - pet's call !

Hark ! the can-non ! Hark ! a - gain the trum - pet's call !

*f* Ped. \*

Friend a - far and foe be - side us, Friend a - far and foe be - side us, Death confronts us one and  
 Friend a - far and foe be - side us, Death confronts us one and all ! Death con - fronts us one and

MANNERS.  
 all ! God save the King !  
 all !

*Ped.*

*Andante espress*  
 These from his hand . . . I bring ! Time was, Sir Knight, thou  
*p* *p*

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

**CHORUS.**

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

God save the King! God save the King!

*Più vivo.*

LADY VERNON. SIR GEORGE. MANNERS.

But who art thou that bring Ti - dingsso glad? Thy name? John Manners!

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.*

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. \*

MANNERS.

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

bride!

*p*

Ped. \*

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

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





mine.

*cres.* *molto.*

This system shows a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The piano part features a rhythmic accompaniment with chords and moving lines. Dynamics include *cres.* and *molto.*

*Allegro moderato.*

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

*p*

This system begins with the tempo marking *Allegro moderato.* The vocal line continues with the lyrics "Love breath'd a mes - sage through the sphere! I could not but o -". The piano accompaniment is marked *p* (piano). The key signature remains three flats and the time signature is common time.

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

This system continues the vocal line with the lyrics "- bey; To all who have the ears to hear Love breathes it ev - 'ry day. Now,". The piano accompaniment continues with a steady accompaniment. The key signature and time signature are consistent with the previous systems.

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

*cres.*

This system concludes the vocal line with the lyrics "in the bab - bling of the brook, It mur - murs to our souls; Now, thro' the light - ning's". The piano accompaniment features a *cres.* (crescendo) marking. The key signature and time signature are consistent with the previous systems.

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

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

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

Ped. \*

true! Though storms up - rise And cloud the skies, And thorns where ro - ses grew, Come

LADY VERNON.

Though storms up - rise And cloud the skies, And thorns where ro - ses grew, Come

MANNERS,

Though storms up - rise And cloud the skies, And thorns where ro - ses grew, Come

SIR GEORGE.

Though storms up - rise And cloud the skies, And thorns where ro - ses grew, Come

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

CHORUS.

sun, come snow, Come weal, come woe, To thine own heart, To thine own heart be true! Though

sun, come snow, Come weal, come woe, To thine own heart be true! Though

sun, come snow, Come weal, come woe, To thine own heart be true! Though

sun, come snow, Come weal, come woe, To thine own heart be true! Though

Ped. \* Ped. \*

*dim.*

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

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

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

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

Ped. \*

DOROTHY.

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

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

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

sun, come snow, Come weal, come woe, To thine own heart be true! *Piu lento.*

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

*Ped.* *\* Ped.*

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