

An Original Light English Opera,

IN THREE ACTS,

ENTITLED

HADDON HALL.

WRITTEN BY

SYDNEY GRUNDY.

COMPOSED BY

ARTHUR SULLIVAN.

ARRANGED FROM THE FULL SCORE BY

KING HALL.

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

London :

CHAPPELL & CO., LTD., 50, NEW BOND STREET, W.

AGENTS—NEW YORK: BOOSEY & CO.

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

## Characters.

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

CHORUS OF SIMPLES AND GENTLES.

### ACT I.—THE LOVERS.

SCENE.—The Terrace ... .. W. TELBIN.

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

### ACT II.—THE ELOPEMENT.

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

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

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

### ACT III.—THE RETURN.

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

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

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

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# HADDON HALL.

Written by SYDNEY GRUNDY.

Composed by ARTHUR SULLIVAN

## INTRODUCTION.

PIANO

*Allegro moderato.*

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

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

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

Vocal and piano accompaniment for Tenors and Basses. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is *Andante*. The lyrics "Ye" are written below the vocal line. The piano accompaniment features a steady eighth-note pattern in the left hand and a more active melody in the right hand.

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

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

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

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

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

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

W

p

10,848.

# ACT I. CHORUS with SOLOS.

## No. 1.

*Allegro con brio.*

PIANO. *f*

Ped. \*

Ped. \*

Ped. \* Ped. \*

Ped. \*

A CHORUS. *f*

To -

To -

Ped. \*



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

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

Ped. \* Ped. \* Ped.

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

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

B

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

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

Ped. \*

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

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

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

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

C

both I . . .

both I . . .

Ped. \*

Ped. \* Ped. \*

1st time.

Ped. \*

2nd time.

D

Ped. \* Ped. \*

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

Ped.

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

p

DORCAS.

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

*L'istesso tempo.* (♩ = ♩.)

p

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

*p* CHORUS.

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

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

(No. 1a.)

SONG—(Dorcas).

DORCAS.

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

*Andante moderato.*

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

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

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

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

The snail he was  
They plight - ed their

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

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

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

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

CHORUS. *p* *sostenuto.*

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

*cres.*

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

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

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

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

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

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

*dim.* *f* *f*

**E** *Allegretto con brio.*

who, who is the snail?"

who, who is the snail?"

*f*

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

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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics: "Hail to the Lord of Had-don! And". The piano accompaniment is in a grand staff (treble and bass clefs) and features a dynamic marking of *f* (forte). The music is in a key signature of two flats and a 3/4 time signature. The piano part includes a trill (*tr*) in the right hand and a strong *f* dynamic in the left hand.

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

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "thee, his sil-ver bride! And to thy daugh-ter, fair-est flow-er Of". The piano accompaniment continues with a dynamic marking of *f*. The music features a key signature change to one flat and a 3/4 time signature. The piano part includes a trill (*tr*) and a dynamic marking of *f*.

**F** all the coun-try side!

all the coun-try side!

*Sve.*

The third system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "all the coun-try side!". The piano accompaniment features a dynamic marking of **F** (Fortissimo) and a key signature change to one sharp and a 3/4 time signature. The piano part includes a trill (*tr*) and a dynamic marking of *Sve.* (Sustentando).



GIRLS. *Univ.*

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

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

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

**G**

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

ALL.

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

In

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

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

*cres.*

*cres.*

Ped. \*

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

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

Ped. \* Ped. \*

H DOROTHY.

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

*telles.*

*telles.*

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

LADY VERNON.

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

L.H.

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

DORCAS.

Right

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

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

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

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

*8ve.*

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

**CHORUS.**

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

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

*8ve. loco.*

**DOROTHY & LADY V. CHORUS.**

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

**SIR GEORGE.**

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

*p*

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

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

SIR GEORGE. SIR GEORGE.

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

love's 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

(No. 1b.)

## MADRIGAL.

day.  
*Allegretto moderato.*

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

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

**DORCAS.**

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

**LADY VERNON.**

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

**SIR GEORGE.**

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

**CHORUS.**

**1st SOP.**

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

**2nd SOP.**

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

**TENOR.**

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

**BASS.**

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

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

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

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

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

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

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

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

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



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

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

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

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

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

*rall. 2nd time.*

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

*Andante come primo. (♩ = ♩)* *ff*

Ped. \*

Ped.

Ped. \*

Ped.

10,348.

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

*Allegro agitato.* DOROTHY.

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

PIANO.

Ped. \* Ped. \*

LADY VERNON.

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

DOROTHY.

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

Ped. \* Ped. \*

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

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

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

LADY VERNON. SIR GEORGE.

For true love's sake! Go,

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

LADY VERNON.

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

SIR GEORGE.

For

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

LADY VERNON.

For

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

LADY VERNON.

For

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

LADY VERNON.

For

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

The first system of the musical score consists of four staves. The top three staves are vocal lines in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "love's sake will . . . break, will . . . break ! For true . . ." (top), "love's sake will break, will break ! For" (middle), and "love's sake will ache, will ache ! For" (bottom). The fourth staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand, both in the same key signature.

love's sake !

true love's sake !

true love's sake !

*ff*

Ped. \* Ped.

The second system of the musical score consists of four staves. The top three staves are vocal lines with lyrics: "love's sake !" (top), "true love's sake !" (middle), and "true love's sake !" (bottom). The fourth staff is the piano accompaniment, starting with a *ff* dynamic marking. It includes a *C* time signature change and features a dense, rhythmic texture. Pedal markings "Ped." and "\* Ped." are present at the bottom of the system.

\* Ped.

The third system of the musical score consists of two staves, both in piano accompaniment. The top staff is the right hand, and the bottom staff is the left hand. The music continues with a complex, rhythmic pattern. A "Ped." marking is located at the bottom of the system.

*dim.* *p*

Ped.

The fourth system of the musical score consists of two staves, both in piano accompaniment. The top staff is the right hand, and the bottom staff is the left hand. The music concludes with a *dim.* (diminuendo) and *p* (piano) dynamic marking. A "Ped." marking is located at the bottom of the system.

No. 3. DUET—(Dorothy & Lady Vernon).

*Andante espressivo*  
DOROTHY.

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

PIANO. *p*

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

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

**D**  
LADY VERNON.

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

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

*cres.* *p*

Whe-ther wife or

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

Ped. \* Ped. \*

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

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

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

*rall.*

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

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

stfp

**F**

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

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

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

**LADY VERNON.**

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

Ped. \* Ped. \* Ped.

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



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

Ped. \*

**G**

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

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

*p*

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

*rall.*

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

*rall.*

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

*colla voc.* *pp*

Ped. \*

No. 4.

SONG—(Oswald)—with CHORUS.

CHORUS.

*Allegro vivace.*

PIANO. *ff*

Detailed description: This block contains the beginning of the chorus. It features two vocal staves at the top, both with rests. Below them is the piano accompaniment, consisting of a treble and bass clef staff. The tempo is marked 'Allegro vivace' and the dynamic is 'ff'. The music is in 6/8 time and B-flat major.

Rib-bons to sell, ribbons to sell!

Rib-bons to sell, ribbons to sell!

Detailed description: This block shows the first two lines of the chorus. The vocal staves have the lyrics 'Rib-bons to sell, ribbons to sell!'. The piano accompaniment continues with a rhythmic pattern of eighth notes.

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

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

Detailed description: This block shows the second and third lines of the chorus. The vocal staves have the lyrics 'Rib-bons to tie up our hair! I! I!' and 'Rib-bons to tie up our hair! Who'll buy? Who'll buy?'. There are musical markings 'I!' above the notes in the first line. The piano accompaniment continues with a rhythmic pattern of eighth notes.

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

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

*mf*  
Ped. \*

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

Who'll

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

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

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

Ped. \*

B

fun, the fun of the fair!

fun, the fun of the fair!

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

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

OSWALD.

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

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

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

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

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

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

**D**

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

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

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

*1st time.*

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

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

*p*

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

*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

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

F

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

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

Pod

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

*p*

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

*f* *f* **G**

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

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

CHORUS.

Not I! Not I!

Not I! Not I!

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



chance like this you must - n't miss !

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

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

*f*

This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics 'chance like this you must - n't miss !' and continues with 'Oh, yes ! oh, yes ! the chance we'll miss ! For we've been told, a - las ! That'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *f* (forte).

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

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

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics 'what is sold as Yan - kee gold Is some - times Yan - kee brass ! . . . .'. The piano accompaniment continues with the same melodic and bass lines.

*Ped.*

This system contains the final piano accompaniment. It features a complex melodic line in the right hand and a steady bass line in the left hand. A *ped.* (pedal) marking is present at the end of the system.

No. 5. DUET—(Dorcas & Oswald).

*Allegro con brio.*

OSWALD.

1. The  
2. No

PIANO.

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

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

DORCAS.

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

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

Ped. \*

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

Ped.

OSWALD.

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

\* Ped. \* Ped. \*

*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!  
 But to earth bring - eth Ti - dings of joy!

Ped. \* Ped. \*

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

*cres.*

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

OSWALD.

Night will come

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

Let us re-joice!

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

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

Let us re-joice!

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

*cres.*

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

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

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

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

*p*

1st time. 2nd time.

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

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

*tr.*

Ped. \*

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

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

*cres.*

*f*

Ped.

\* Ped. \*

*8ve.* *loco.*

*p*

## No. 6.

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

*Andante con moto.* DORCAS. RECIT.

My

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

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

DOROTHY. RECIT. OSWALD. *a tempo.*

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

from his heart as well.

*pp* *cres. e accel.*

No. 7.

TRIO—(Dorothy, Dorcas, & Oswald).

*Allegretto moderato.*

DOROTHY.

PIANO.

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

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

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

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

*un poco rit.*

*A a tempo.*

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

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

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

*a tempo.*

*colla voce.*

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

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

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

Ped.

19.346.



*rit.* B

rue? Shall it be rice or rue?

*rit.*

rue? Shall it be rice or rue?

*rit.* OSWALD.

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

*a tempo.*

*rit.* *p* *p*

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

DORCAS. C

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

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

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

Ah! . . . .

**D**

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

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

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

*a tempo.*

Ped. \*

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

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

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

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

*rit.* *p*  
Ped. \*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. Each vocal line begins with the lyrics 'Shall it be rice or rue?' and ends with 'Yea or nay?'. The piano accompaniment is in grand staff (treble and bass clefs) and features a melodic line in the right hand and a bass line in the left hand. The tempo marking 'rit.' is placed above the first vocal staff and below the piano accompaniment. A dynamic marking 'p' is placed below the piano accompaniment. A 'Ped.' marking is located below the piano accompaniment, followed by an asterisk.

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

*rit.*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats and a common time signature. Each vocal line begins with the lyrics 'Go or stay? Rice or rue?' followed by five dots. The piano accompaniment is in grand staff and features a melodic line in the right hand and a bass line in the left hand. The tempo marking 'rit.' is placed above the first vocal staff and below the piano accompaniment.

*a tempo.*

Ped.

Detailed description: This system contains a piano accompaniment in grand staff. The tempo marking 'a tempo.' is placed above the first staff. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A 'Ped.' marking is located below the piano accompaniment.

## No. 8.\*

## SONG—(Manners).

*Allegro moderato.* *p* MANNERS.

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

PIANO.

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

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

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

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

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

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

*1st time.*

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

*and time.*

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

*cres.* *mf* Ped.

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

*Andante.*

The piano introduction consists of two staves. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante' and the dynamics are 'p' (piano).

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 Dorothy's part is set in a key with three flats (E-flat major/C minor) and a common time signature. The melody is simple and lyrical, with the piano accompaniment providing a steady harmonic support.

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

The second line continues the melody with a more active piano accompaniment, including some chordal textures and moving lines in both hands.

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

The third line concludes the piece with a return to a more gentle piano accompaniment, mirroring the beginning of the first line.

MANNERS.

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

*f* *f*

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

DOROTHY.

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

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

*p*

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

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

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

*crus.*

mie ! 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. 8a.)

SONG—(Dorothy).

*RECIT.*

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

PIANO. *p*

*Lento.*

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

*Lento.*

*Allegretto leggiero.*

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

*Allegretto leggiero.*

*f* *dim.* *p*

May, Why are ye fra - grant? Why are ye gay? . . . .

blush? Whence is thy mu - sic, Throat of the thrush? . . . .

*crss.* *dim.*

**A**

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

*p*

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

**B**

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

*un poco rit.*

*colla voce.*

*a tempo.*

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

*f a tempo.* *p*

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

*cres.* *f*

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

*dim.* *p* *cres.*

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

*f* *dim.*

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

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

*and time.*  
*un poco più vivo.*

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

*un poco più vivo.*

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

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

love, And my love loves me, My love . . . loves me!

*ad lib.* *a tempo.*

*mf colla voce.* *ff*

Ped.

No. 9.

ENTRANCE OF PURITANS.

*Andante pesante.* PURITANS.

Down with

PIANO. *f* *mf*

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

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

*p*  
Ped.

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

Ped. \*

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

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

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

No. 10.

SONG—(Rupert).

*Allegretto.*

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

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

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

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

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

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

*ad lib.*  
*rit.*

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

*a tempo.*  
*p a tempo.*

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

*1st time.*

me! good e - nough world for me!

*2nd time.*

*p*



No. 11.

FINALE ACT I.

*Allegretto vivace.*

PIANO.

Ped. \*

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

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

CHORUS. SOPRANOS.  
TENORS & BASSES.

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

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

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

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

*A*

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

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

Ped. \* Ped. \*

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

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

*Allegro moderato.*

**RUPERT.**

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

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

Ped. *sf*

SIMEON. NICODEMUS. BARNABAS.

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

\* Ped. \*

**B** RUPERT.

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

*p*

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

PURITANS. CHORUS.

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

Tho' the ob - jects pain us,

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

**C** RUPERT.

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

They but ply their trade.

Ped. \* Ped.

CHORUS.

Ou: up-on the hop!

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

PURITANS.

Out up-on the hop!

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

\* Ped.

\* Ped.

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

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

Ped.

\* Ped.

RUPERT.

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

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

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

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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a treble clef and contains the lyrics 'let me do the hon-ours And in - tro - duce my friends.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

*È*  
*L'istesso tempo.*

Sing - Song Sim - e - on.

*mf*

The second system continues the piece with the instruction 'È L'istesso tempo.' The vocal line has the lyrics 'Sing - Song Sim - e - on.' The piano accompaniment includes a dynamic marking of 'mf' (mezzo-forte). The piano part features a more complex texture with chords and moving lines in both hands.

Ni - co - de - mus Knock - knee.

The third system has the lyrics 'Ni - co - de - mus Knock - knee.' The piano accompaniment includes a trill (tr) in the right hand. The overall texture remains consistent with the previous systems.

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

The fourth system has the lyrics 'Bar - na - bas Bel - lows - to - Mend.' The piano accompaniment features a trill (tr) in the right hand. The system concludes with a double bar line.

**F** CHORUS.

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

*Katherine.*

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

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

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

Ped. 3 3 3 \* Ped. \*

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

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

Ped. \* Ped. \*

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

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

*dim.*

**RUPERT.** **G**

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

*p*

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

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

**PURITANS.**

We were just

RUPERT.

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

think - ing it!

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

CHORUS.

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

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



(No. 11a.)

## SONG—(Rupert).

*Andante con espress.*

RUPERT.

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

PIANO. *p* *cres.*

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

*p* *p*

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

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

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

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

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

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

- ceived by first im - pres-sions!

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

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

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

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

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

CHORUS. TENORS. *pp*

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

BASSES. *pp*

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

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

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

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

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

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

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

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

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

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

Ped. \*

*Allegretto con brio.*

PIANO

*f*

SIR GEORGE.

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

*tr* *p* *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 - thers wish ful - fils.

*Andante con espressione.*  
RUPERT.

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

SIR GEORGE.

LADY VERNON.

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

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



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

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

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

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

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

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

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

*f* *rit.* *dim.*

Ped. \*

(No. 11b.)

## SONG—(Dorothy).

*Moderato.*

DOROTHY.

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

*p*



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

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

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

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

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

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

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

Ped. \* Ped.

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

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

*p* *f* *f*

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

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

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

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

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

*rall.*

DOROTHY. *ad lib.* Fa - ther, for - give!

SIR GEORGE. Rise! to thy chamber, thou re-bel-lious maid! My

*Allegro molto con brio.* *RECIT.* *f* *fp*

*Molto vivace.*

Fa - ther, for - give!

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

*Molto vivace.*

*p*

DOROTHY.

Fa - ther, for - give!

DORCAS.

LADY V.

Sweet mis-tress, all my heart is thine!

LADY V.

SIR GEORGE.

She doth but stay Fare-well to say!

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

RUPERT.

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

SIR GEORGE.

mine!

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

PURITANS.

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

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

DOROTHY

DORCAS & LADY VERNON.

RUPERT.

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 -

*cres.*

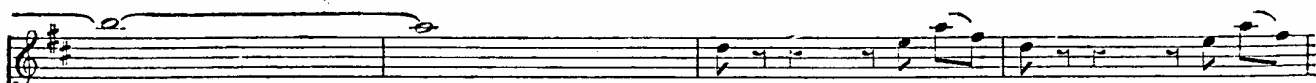
Ped.

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

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

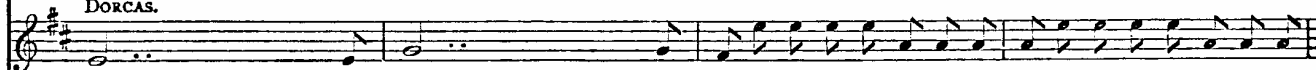
dare not dis - o - bey ! . . . . I dare not, dare . . . .  
 is for con - science to com - mand ! Dare . . . .  
 is for con - science to com - mand ! Dare . . . .  
 is a fa - ther's to com - mand ! Dare . . . .  
 is for con - science to com - mand ! Dare . . . .  
 is for con - science to com - mand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

Ped. 19,348 \* Ped.



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

DORCAS.

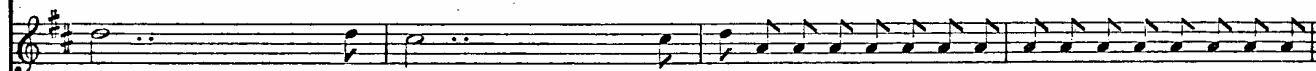


not to dis . . . o - bey! It is for conscience to com-mand! Thy du - ty with un - er - ring

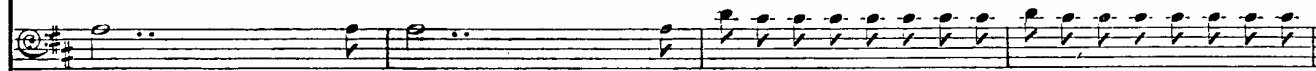
LADY VERNON.



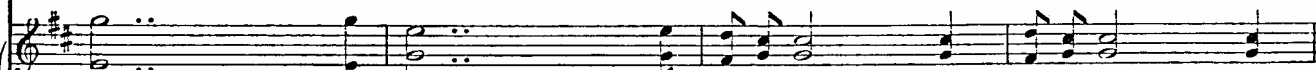
not to dis . . . o - bey! It is for conscience to com-mand! Thy du - ty with un - er - ring



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



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



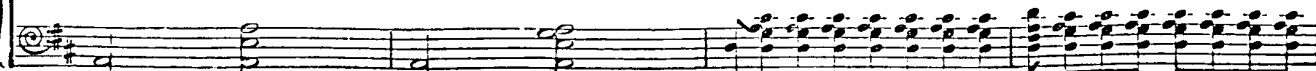
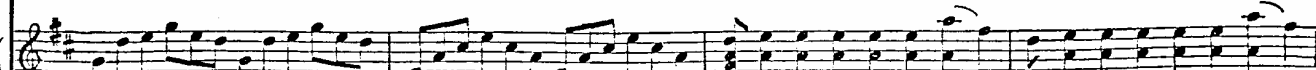
not to dis . . . o - bey! Thy du . . . ty with un - er . . . ring



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



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



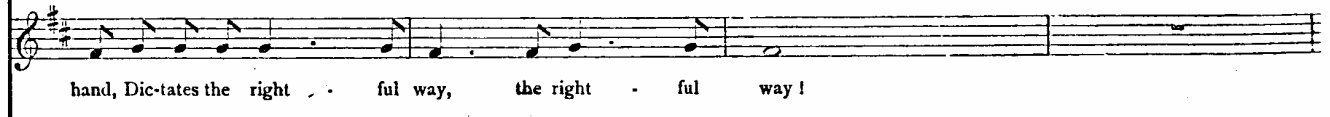
Ped. \* Ped. \* Ped. \* Ped.



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



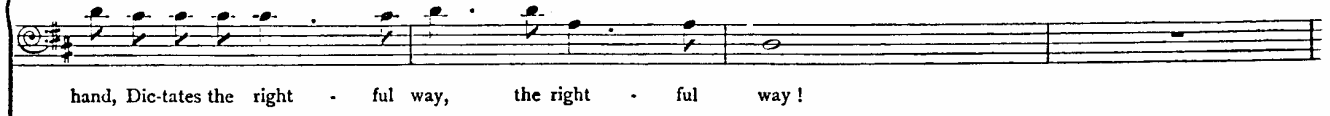
hand, Dic-tates the right - ful way, the right - ful way!



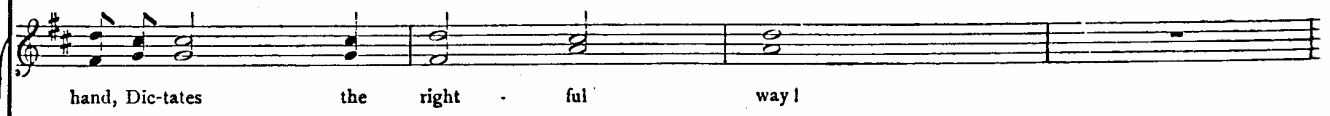
hand, Dic-tates the right - ful way, the right - ful way!



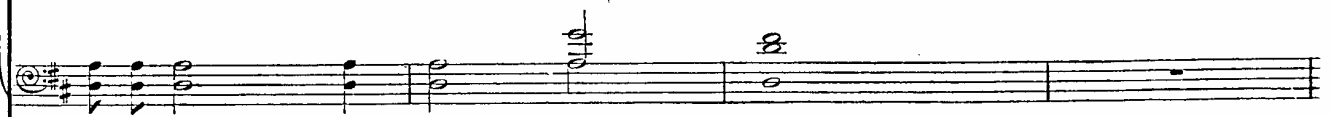
hand, Dic-tates the right - ful way, the right - ful way!



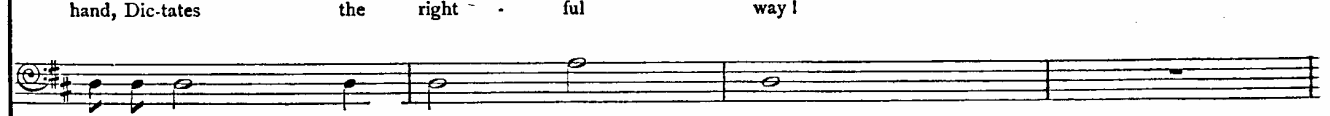
hand, Dic-tates the right - ful way, the right - ful way!



hand, Dic-tates the right - ful way!



hand, Dic-tates the right - ful way!



hand, Dic-tates the right - ful way!



hand, Dic-tates the right - ful way!



Ped. \* Ped. \*



Ped.