

THE
PATRIOT



BY
STANISLAUS · STANGÉ
AND
JULIAN · EDWARDS

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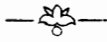
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○

THE PATRIOT



A TRAGIC OPERA

IN ONE ACT

...

BOOK BY

STANISLAUS STANGE



MUSIC BY

JULIAN EDWARDS.



SCORE \$1.50
4/8

M. WITMARK & SONS,

NEW YORK,

CHICAGO,

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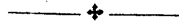
JOSEF WEINBERGER.

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The Patriot.



CAST OF CHARACTERS.

Manheim, A Tory farmer.

Marian, His daughter.

General George Washington.

Enoch Crosby, An English spy.

Lajeunesse }
Corey } Peasants.

Time:—A night in September, during the Revolutionary War.

Place:—Interior of a farmhouse, near Valley Forge.

Act 1. Scene 1. 1776.

The Patriot.

Words by
STANISLAUS STANGE.

A tragic Opera in one Act.

Music by
JULIAN EDWARDS.

Allegro non troppo.

Piano. *ff*

p cresc.

CROSBY.
MANHEIM.
LAJEUNESSE.
COREY.

For - tune, fick - le - jade, smile on me I pray.

For - tune, fick - le - jade, smile on me I pray.

For - tune, fick - le - jade, smile on me I pray.

For - tune, fick - le - jade, smile on me I pray.

rit.
Oft you have betrayed, Turn not your face a - way, -

Oft you have betrayed, Turn not your face a - way -

Oft you have betrayed, Turn not your face a - way, -

Oft you have betrayed, Turn not your face a - way

un poco rit.

CROSBY.
a tempo

I shall win I know. Would that the life of Wash-ing-ton de -

fp

pend-ed on my throw. (They throw dice.)

p

I win. If it had been just as I said,

That reb-el chief would now be dead.

MANHEIM.

un poco meno

Five thousand pounds have offered been To him who shall the traitor slay.

Should fate throw him a-cross my path He should not live anoth-er day.

CROSBY.
a tempo

Vivace.

LAJEUNESSE.

We wish that Manheim had his way.

We wish that Manheim had his way.

COREY.

We wish that Manheim had his way.
Vivace.

MANHEIM.

To our King! —————

To our King! —————

A

To our King! —————

A

To our King! —————

A

To our King! —————

A

Allegro moderato.

health to him, Tho' death be near What

A health to him, Tho' death be near

health to him, Tho' death be near What

health to him, Tho' death be near What

p.

p.

p.

p.

Allegro moderato.

p.

should they dread who feel not fear, What dread who feel not

What should they dread who feel not

should they dread who feel not fear, What dread who feel, who

should they dread who feel not fear, What dread who feel, who

ff

p

cresc.

f

fear, A health to him, his
 fear, who feel no fear, A health to him,
 feel not fear, A health to him, his
 feel not fear, A health to him, his

prais - es sing. Down with his foes, Down with his foes!—
 his praises sing.— Down with his foes, Down with his foes!—
 prais - es sing. Down with his foes, Down with his foes!
 prais - es sing. Down with his foes, Down with his foes!—

p *p* *p* *p*

p *cresc.*

ff
Long live the King! Long

ff
Long live the King! Long live the King! Long

ff
Long live the King! Long live the King! Long

ff
Long live the King! Long

(Enter Marion.) MARION.
Hush! hush!

live the King!

live the King!

live the King!

live the King!

MARION.
Piu allegro.

The sol-diers swarm a - round the place.

The first system of the score features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "The sol-diers swarm a - round the place." The piano accompaniment is in a grand staff (treble and bass clefs) with a dynamic marking of *mp*. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes.

Your words mean ru - in,

The second system continues the vocal line with the lyrics "Your words mean ru - in,". The piano accompaniment continues with similar rhythmic patterns and chordal textures.

death, dis - grace. *un poco rit.* Ru - in, death, dis -

The third system concludes Marion's part with the lyrics "death, dis - grace." followed by a *un poco rit.* marking. The vocal line then has a rest, and the piano accompaniment continues. The lyrics "Ru - in, death, dis -" are positioned below the vocal line in the next system.

Meno Mosso.

grace. CROSBY.
The muskets of our King, Their ar-dor soon will damp,

The fourth system begins Crosby's part with the lyrics "The muskets of our King, Their ar-dor soon will damp,". The tempo is marked *Meno Mosso*. The piano accompaniment features a steady eighth-note bass line and block chords in the right hand.

un poco rit.

My
 Ev - en now their fate is sealed.

rit. *cresc.*

coun - try - men will nev - er, nev - er yield.

f accel.

MANHEIM. *Un poco meno.*

Thou hast been a - gain un - to the reb - el

p

MARION. *allarg.*

To see my brother.

camp. Aye, your brother!

pp

Andante affettuoso.

Would that when your mother died I had lain him

pp

by her side. These re-bels me a ru-ined man have made.

My on-ly son his father has be-trayed, My daughter false to me lost all that

Allarg.

f

once was my own, My wretched fate, to live and die a -

MARION.

Dear fa - ther,
CROSBY.

MANHEIM.

We have suffered too, and share your cru-el fate. These

lone.

LAJEUNESSE.

We have suffered too, and share your cru-el fate. These

COREY.

We have suffered too, and share your cru-el fate. These

Andante sostenuto.

Dear

traitors to our King have earned our ev-er-last - ing hate.

traitors to our King have earned our ev-er-last - ing hate.

traitors to our King have earned our ev-er-last - ing hate.

Andante sostenuto.

MARION.

fa-ther, this land is the land of your birth. No fair-er or sweet-er e'er

pp

graced mother earth. The men now in arms fight-ing, wear-y and worn,

Fight for their country, a new world is born. The voice of A-mer-i-ca

un poco rit.

cresc.

cresc.

cries in each heart, Come, bid now the ty-rant for

ev - er de - part. Sweet lib - er - ty sings, She is

sing - ing to thee, And the song that she

allarg.

cresc

sings Is the song, the song of the free.

rit. **Moderato.**

f *rit.* *ff*

MARION.

Who

MANHEIM.

A tooth for a tooth, An eye for an eye.

pp

liv - eth by the sword by the sword shall die.

E - nough! I'll hear no

CROSBY.

Hush!

Some one at the door.

more.

pp Allegro vivace.

Allegro vivace.

f *pp* *pp*

MARION.

MANHEIM.

LAJEUNESSE.

No, no, I'd give my

You have betrayed me.

Who is it?

Who can it be?

MARION.

life yours to save.

Now falls on me the shadow of the

Musical score for Marion's first line. The vocal line is in treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in bass clef, featuring triplet patterns in the left hand and chords in the right hand.

MARION.

grave.

CROSBY.

'Tis some spy, He shall die.

MANHEIM.

Let him enter.

LAJEUNESSE.

'Tis some spy, He shall die.

COREY.

'Tis some spy, He shall die.

Piano accompaniment for the middle section. It features a complex rhythmic pattern with triplets and dynamic markings of *ff* (fortissimo) and *p* (piano). The key signature changes to one flat and the time signature to 4/4.

MARION.

Death is nigh.

Musical score for Marion's second line. The vocal line is in treble clef. The piano accompaniment is in bass clef, marked with *accel. e cresc.* (accelerando e crescendo). The key signature changes to one flat and the time signature to 4/4.

Moderato.
MARION.

20

(Enter Washington.)

pp

CROSBY.

pp

'Tis Wash-ing-ton!

MANHEIM.

pp

'Tis Wash-ing-ton!

LAJEUNESSE.

pp

'Tis Wash-ing-ton!

COREY.

pp

'Tis Wash-ing-ton!

'Tis Wash-ing-ton.

Moderato.

MARION.

He a fright-ful risk doth run.

WASHINGTON.

Friends,

MANHEIM.

My broth-er is no more, if

WASHINGTON.

I would with the Monk Man-heim speak.

him you seek. Aye, gone to join the saints a-bove, The
Dead?

war left lit-tle here be-low to love.
Gone, not know-ing his

What you would have said to him, pray say to me.
proph-e-cy ful-filled would be.

Andante non troppo.

WASHINGTON.

Ere the peo-ple made a com-mon cause _____ A -

gainst un - just and cru - el laws, One night when thought had

ban-ished sleep, I near here a - lone did vig - il keep.

Think - ing of my coun - try, her sad plight, Op - pressed by King and crushed by

cow - ard might, Is it law - ful that we draw the sword, And free our

f

land now from the for - eign lord? I spoke a - loud, your broth - er pass - ing

p

by o - ver - heard and made me this re - ply, He said: "I

dreamt I heard to - night A voice from out the sky, —

pp *p*

Thy peo-ple shall de-liv-ered be, Thy land from bond-age free, The

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line has lyrics: "Thy peo-ple shall de-liv-ered be, Thy land from bond-age free, The". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand with triplets.

Lord doth proph-e - cy, Go forth, he whom thou shalt meet, As thy

cresc.

The second system continues the vocal line with lyrics: "Lord doth proph-e - cy, Go forth, he whom thou shalt meet, As thy". The piano accompaniment features a dense texture of chords in the right hand and a melodic line in the left hand. A "cresc." marking is present in the piano part.

coun-try's de-liv-er-er greet;' Thus spoke the voice.

cresc.

The third system continues the vocal line with lyrics: "coun-try's de-liv-er-er greet;' Thus spoke the voice.". The piano accompaniment features a dense texture of chords in the right hand and a melodic line in the left hand. A "cresc." marking is present in the piano part.

Then to me thy broth-er said, —

rit.

The fourth system concludes the vocal line with lyrics: "Then to me thy broth-er said, —". The piano accompaniment features a dense texture of chords in the right hand and a melodic line in the left hand. A "rit." marking is present in the piano part.

“Thou art the man, thee I con - se - crate, Thou shalt vic - to - rious be

Hon - ored, great, thou shalt de - liv - er thy peo - ple from the op -

press - or's hand Fear not, gird on thy sword, it is thy

God's com - mand? Then to this house we

came. ————— And by this sa-cred book I swore, By the

un poco accel.

God we all a - dore, ————— That while the breath of life I

rit. *ff* *Andante maestoso.*

draw — I for - ev - er would be true. Set my

coun-try's flag on — high, — And for my coun-try live and

rit.

3/4

MARION. *Maestoso.*

My coun-try thou shalt be Sweet land of lib - - er - ty,
 CROSBY.

We feel his po-tent spell,

MANHEIM.

WASHINGTON.

Strange-ly my heart doth ache. New tho'ts my mind a -

die.

LAJEUNESSE.

We feel his po-tent spell,

Who

COREY.

We feel his po-tent spell,

Maestoso.

I'd die for thee. None to thee cen -

We feel his po-tent spell, Who shall his fate fore - tell?

wake.

Shall I my vow for -

None to thee cen -

shall his fate fore-tell?

Who ring his fun-'ral

Who shall his fate fore - tell?

M. so - ri - ous Thy flag vic - to - ri - ous

C. Who ring his fun - 'ral knell?

M. sake? Shall I my vow for - sake?

W. so - ri - ous Thy flag vic - to - ri - ous

L. knell? Who shall his fate fore - tell Who

C. Who ring his fun - 'ral knell? Who ring his fun - 'ral

cresc. Thy fu - ture great and glo - ri - ous, Ev - er shall be. *Moderato.*

Who ring his fun - 'ral knell? Who shall it be?

Shall I my vow for - sake? That may not be.

Thy fu - ture great and glo - ri - ous Ev - er shall be. Gen - tle

ring his fun - 'ral knell? Who shall it be?

knell? Who shall it be? Who shall it be?

cresc. *p*

WASHINGTON.

p

Priest, may thy soul re-joic-ing, Rest with-in the man-sions of the blest. Good-night.

MANHEIM. (Thunder and lightning)

A

storm doth threaten, Will you not re-main his broth-er's guest? Your

p

en-ter-tain-ment— shall be the best My poor house af-fords to -

day.

WASHINGTON.

My men would think me lost. They

This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest, then enters with the lyrics 'WASHINGTON. My men would think me lost. They'. The piano accompaniment features a series of triplets in the right hand and sustained chords in the left hand.

Un poco piu Allegro. (Storm continues.)

know not that I came this way. _____

cresc.

This system contains the second vocal line and piano accompaniment. The vocal line has the lyrics 'know not that I came this way.' followed by a long dash. The piano accompaniment is more active, with a 'cresc.' marking and a 'tr' (trill) in the right hand.

CROSBY.

You have rid-den far, And wear-ied are.

f *ff*

This system contains the third vocal line and piano accompaniment. The vocal line has the lyrics 'CROSBY. You have rid-den far, And wear-ied are.' The piano accompaniment includes dynamic markings 'f' and 'ff' and features a triplet in the right hand.

The storm king proves his

p

This system contains the fourth vocal line and piano accompaniment. The vocal line has the lyrics 'The storm king proves his'. The piano accompaniment includes a 'p' (piano) dynamic marking and a 'tr' (trill) in the right hand.

CROSBY.

Musical staff for Crosby, featuring a treble clef and a single note with a fermata.

might. _____

LAJEUNESSE.

Musical staff for Lajeunesse, featuring a bass clef and a sequence of notes.

His fu-ry grows.

COREY.

Musical staff for Corey, featuring a bass clef and a sequence of notes.

The wild wind blows.

Piano accompaniment for the first system, including treble and bass staves with chords, triplets, and dynamic markings *p* and *f*.

MANHEIM

Musical staff for Manheim, featuring a bass clef and a sequence of notes.

Pray pass with us the night. _____

WASHINGTON.

Musical staff for Washington, featuring a bass clef and a sequence of notes.

Un-til this storm hath reach'd its end.

Piano accompaniment for the second system, including treble and bass staves with chords, quintuplets, and dynamic marking *f*.

Musical staff for the third system, featuring a bass clef and notes with a *rit.* marking.

— I will re-main with you, — My friend.

Piano accompaniment for the third system, including treble and bass staves with chords, *allarg.* marking, and dynamic markings *f* and *p*.

MARION.

Gen - e - ral, on you de - pends the fate of all to us most

un poco rit.

a tempo.

dear, I pray you stay not here.

WASHINGTON.

What mean you, child, Your reas - ons state.

MANHEIM.

Peace! Mar - i - on. Heed not her child - ish fear, No harm shall you be -

CROSBY.

To this we swear, Aye one and all.

MANHEIM.

Aye one and all.

Lead our

fall.

L'AJEUNESSE.

COREY.

To this we swear, Aye one and all.

To this we swear, Aye one and all.

MANHEIM.

Gen - e - ral to my broth - er's room, To his mem - ry con - se -

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

cra - ted. When the tem - pest has - a - ba - ted, And the

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

allarg. ris - ing sun - hath ban - ished gloom, I will call you, Till.

The third system includes the tempo marking *allarg.* and dynamic markings *f* and *p dim.*. The vocal line has triplets of eighth notes. The piano accompaniment features triplets of eighth notes in both hands.

MARION. (aside.) My fa - ther I can - not be - tray. (To Washington.) Pray fol - low me,

The first system of 'MARION.' features a vocal line in the treble clef and a bass line in the bass clef. The vocal line includes the instruction '(aside.)' and '(To Washington.)'. The music contains triplets of eighth notes.

then, a - dieu.

The second system of 'MARION.' includes dynamic markings *pp* and *meno mosso.*. The vocal line has triplets of eighth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.

MARION. *pp*
I'll lead the way. Good-night! Good - night!

CROSBY. *p*
Good - night! Good - night!

MANHEIM. *p*
Good - night! Good - night!

WASHINGTON. *p*
Good - night! Good - night!

LAJEUNESSE. *p*
Good - night! Good - night!

COREY. *p*
Good - night! Good - night!

pp *rall.*

Allegro vivace. (Storm.) *ff*

CROSBY. *pp* *sotto voce*.

While he is lost in slum-ber, One from out our

MANHEIM.

Near-er— with ev-'ry

LAJEUN. *pp*

While he is lost in slum-ber, One from out our

COREY. *pp*

While he is lost in slum-ber, One from out our

ff *pp*

num-ber Shall for our King un-sheath his knife, And end this reb-el chief-tain's life.

breath. The i-cy hand of death. My

num-ber Shall for our King un-sheath his knife, And end this reb-el chief-tain's life.

num-ber Shall for our King un-sheath his knife, And end this reb-el chief-tain's life.

CROSBY.

MANHEIM.

'Tis fit our host who hath
heart doth chill.

suf - fered most, Should this trai-tor kill.

No, no! My

cresc.

It must be done by one a-lone.

cause no great-er than your own.

f

CROSBY. *pp*

MAN. *pp*

LAJ. *pp*

COREY.

While he is wrapt in slum-ber, One from out our num-ber Shall for our King un-

While he is wrapt in slum-ber, One from out our num-ber Shall for our King un-

While he is wrapt in slum-ber, One from out our num-ber Shall for our King un-

While he is wrapt in slum-ber, One from out our num-ber Shall for our King un-

ff *pp*

sheath his knife, And end this reb-el chief - tain's life.

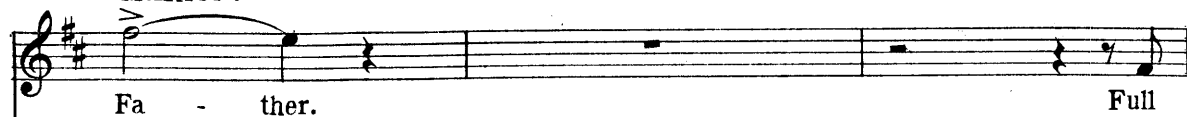
sheath his knife, And end this reb-el chief - tain's life.

sheath his knife, And end this reb-el chief - tain's life.

sheath his knife, And end this reb-el chief - tain's life.

ff *allarg.*

MARION.



MAN.

Has he re-tired for the night?

p *pp* *pp*

Placido.

clothed up - on the couch him - self he threw, — Then

pp

bade me take a-way the light, Then fell a - sleep, ere I with -

drew. Nay, 'tis ill.

MAN.

'Tis well. Peace be still, to thy cham-ber

f

Allegro moderato.

MAR.

Un - ut - ter - a - ble woe. — Shall be thine, — Shall be

go.

f

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a series of eighth notes with accents, followed by a triplet of eighth notes. The piano accompaniment is in bass clef with the same key signature and time signature, starting with a piano (*f*) dynamic and featuring a steady eighth-note accompaniment.

thine if thou dost harm him, Made by will di-vine The bul-wark of our

cresc.

This system contains the third and fourth staves of music. The vocal line continues with eighth notes and triplets. The piano accompaniment features a triplet of eighth notes in the right hand and a steady accompaniment in the left hand. A *cresc.* (crescendo) marking is present in the piano part.

land. Raise - a - gainst him the sac - re-lig-i-ous hand - In

This system contains the fifth and sixth staves of music. The vocal line continues with eighth notes and triplets. The piano accompaniment features a triplet of eighth notes in the right hand and a steady accompaniment in the left hand.

slancio. *un poco rit.*

end - less sor - row you shall rue — the day.

un poco rit.

This system contains the seventh and eighth staves of music. The vocal line concludes with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a steady accompaniment in the left hand. *slancio.* and *un poco rit.* markings are present.

MARION.

MANHEIM.

I will nothing say, But him you shall not

You will speak to him?—

harm, come what may.

To your room, To your room, My will o-

Maestoso.

There for his safe - ty and God's mer - cy on thy

bey!

soul to pray.

CROSBY.

If

Allegretto ma non troppo.

we would rid our-selves of Wash- ing- ton 'Twere well the deed were quick- ly

pp

done. COREY. The reward soon ours, The British camp is

His friends know not that he is here.

LAJEUNESSE.

near. MANHEIM. (aside) We will de- cide by

What I fear I know not.

CROSBY.

fp

lot.

Aye, each the dice onceshall throw, The los- er to his room shall go.

un poco rit.

The first be mine.

The first system of the musical score. It consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The time signature is 2/4. The key signature has one flat (B-flat). The vocal line begins with the lyrics "The first be mine." The piano accompaniment starts with a forte (*ff*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

(He throws dice.)
My throw is nine.
COREY.
Now I tempt fate.

The second system of the musical score. It includes a vocal line in bass clef and a piano accompaniment in grand staff. The lyrics are "(He throws dice.) My throw is nine. COREY. Now I tempt fate." The piano accompaniment features a dynamic shift from forte (*f*) to piano (*p*).

CROSBY.
Manheim.
My throw is eight.

The third system of the musical score. It includes a vocal line in bass clef and a piano accompaniment in grand staff. The lyrics are "CROSBY. Manheim. My throw is eight." The piano accompaniment features a dynamic shift from forte (*f*) to piano (*p*).

MANHEIM.
No you throw first.
My number ten.
For his

The fourth system of the musical score. It includes a vocal line in bass clef and a piano accompaniment in grand staff. The lyrics are "MANHEIM. No you throw first. My number ten. For his" The piano accompaniment features a dynamic shift from forte (*f*) to piano (*p*).

MANHEIM. A tie, Throw a-gain, It lies between you and
 life I thirst.

me. What will be,
 Five! The deed falls not to me.

will be.
 Look, Crosby, three.

Moderato.
 The joy is mine. His life be-longs to me!_____

CROSBY. *p*

MANHEIM. *p* His courage fails And fear pre - vails,

With-in me all is dead. My feet like un-to

LAJEUNESSE. His courage fails And fear pre - vails,

COREY. His courage fails And fear pre - vails,

(Thunder and lightning.)

f lead. Rage, ye_ el - e - ments, do your worst, do your worst.

rit. (Exit.)

Man-heim fears ye not, Though by man and God ac - curst.

Meno mosso.
CROSBY.

45

rit.

With bat-ed breath we a - wait the pass-ing of the An-gel Death.
LAJEUNESSE.
With bat-ed breath we a - wait the pass-ing of the An-gel Death.
COREY.
With bat-ed breath we a - wait the pass-ing of the An-gel Death.

Didst hear? Our fears and troubles now have
Didst hear? Our fears and troubles now have
Didst hear? Our fears and troubles now have

eased, With the storm his life hath ceased.
MANHEIM.
'Tis
eased, With the storm his life hath ceased.
eased, With the storm his life hath ceased.

ff done! Ha, ha, ha, ha. *p agitato* Look! see, his

CROSBY. *pp*
 MANHEIM. You have slain him? This is true?
 life's blood from my knife doth run.
 LAJEUNESSE. *pp*
 COREY. *pp*
 You have slain him? This is true?
 You have slain him? This is true?

True, the re-ward is mine. Come, let us seek the British

MANHEIM.

CROSBY.

line.
COREY.

There is no time to
Hith-er let us leave in haste.

waste. In flight we now must safety seek.
LAJEUNESSE.

There is no time to waste.

Allegro.

(Enter Washington.)

The trum - pet calls, 'Tis

cresc. *f*

CROSBY.

p
Wash - ing-ton!

MANHEIM.

WASHINGTON.

Wash - ing-ton!

break of day.
LAJEUNESSE.

COREY.

p
Wash - - ing -

Wash - - ing -

f
Good-bye, my friends, I must a - way.

ton!

ton!

cresc.

Hear the mus - ic of the drums.

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment.

Fourth system of musical notation, including vocal line and piano accompaniment.

Andante moderato. MARION.

For Wash - ton I gave my_

pp

life, - With - in my chamber he in safe - ty slept, While to your

broth - ers room in pray'r I crept. Grieve not for me, I bless the

cresc.

cresc.

allarg.

day I for him died. - Fa - ther, pray for me As I have

allarg.

MARION.

prayed for thee.
MANHEIM.

Mar-i - on, I cannot pray.

Maestoso.

My country 'tis for thee, Sweet land of - - Ah!

(Dies.)

In

rit. e cresc.

end - less sorrow I shall rue the day, Mar-i - on!

(Parlante)

p

pp

Mar-i - on! Mar-i - on!