

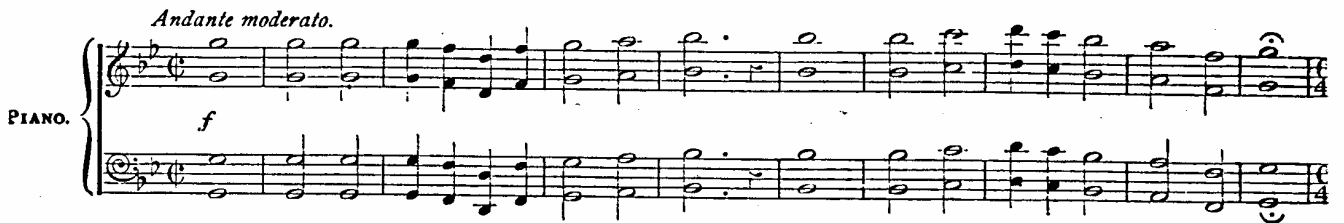
ACT III.

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) and *dim.* (diminuendo).

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 vocal melody is written on a single staff with a treble clef. It begins with a rest, then enters with a series of eighth notes. The lyrics are written below the notes. The piano accompaniment continues from the previous section.

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 vocal melody continues on the same staff. The lyrics are written below the notes. The piano accompaniment continues.

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

The vocal melody continues on the same staff. The lyrics are written below the notes. The piano accompaniment continues.

- 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 vocal melody concludes on the same staff. The lyrics are written below the notes. The piano accompaniment continues.

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!

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-bles a bit in the

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

B
CHORUS.

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

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

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

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

dim.

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

dim.

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

dim.

1st time. 2nd time.

p

No. 21.

ENSEMBLE.

Moderato.
 (♩ = ♩ before.)

mf *p*

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* is present in the piano part. 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 the lyrics are "Why this dis -". The piano part features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. A dynamic marking of *fp* is present in the piano part.

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). 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 continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f*. The piano accompaniment includes a dynamic marking of *dim.* (diminuendo) towards the end of the system.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f*. The piano accompaniment includes a dynamic marking of *dim.* and several *Ped.* (pedal) markings with asterisks.

SIMON.

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

Ped. * 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,

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 thoct the sud - den swap Was

PIANO.

f *p*

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

f *p* *f*

1st time.

I've got 'em on!
A wee bit whirl—

got em on, Mc Crank-ie! Thou'st got 'em on,
fling wi' auld Mc Crank-ie! A wee bit whirl—

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

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 lo - ver,

mine.

cres. *molto.*

Allegro moderato.

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

p

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

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

cres.

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

Ped. * Ped. * Ped. *

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! *Più lento.*

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

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