

*THE*  
*PATRIOT*



BY  
STANISLAUS · STANGÉ  
AND  
JULIAN · EDWARDS

M. WITMARK & SONS

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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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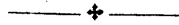
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# The Patriot.



## 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.

A tragic Opera in one Act.

Words by  
STANISLAUS STANGE.

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-ington 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 another 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.

*p.*

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

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

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

*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

*ff*

(Enter Marion.) MARION.

Hush! hush!

live the King!

live the King!

live the King!

live the King!

*p*

MARION.  
Piu allegro.

The sol-diers swarm a - round the place.

*mp*

Your words mean ru - in,

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

*Meno Mosso.*  
CROSBY.  
The muskets of our King, Their ar-dor soon will damp,

*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 melost all that

*Allarg.*

*f*

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



MARION.

Musical staff for Marion, treble clef, showing the beginning of her vocal line.

Dear fa - ther,

CROSBY.

Musical staff for Crosby, treble clef, showing the beginning of his vocal line.

MANHEIM.

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

Musical staff for Manheim, bass clef, showing the beginning of his vocal line.

lone.

LAJEUNESSE.

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

Musical staff for Lajeunesse, bass clef, showing the beginning of his vocal line.

COREY.

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

Musical staff for Corey, bass clef, showing the beginning of his vocal line.

Piano accompaniment for the first system, showing chords and arpeggiated figures.

Andante sostenuto.

Musical staff for Marion, treble clef, showing the beginning of her vocal line in the second system.

Dear

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

Musical staff for Crosby, treble clef, showing the beginning of his vocal line in the second system.

Musical staff for Manheim, bass clef, showing the beginning of his vocal line in the second system.

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

Musical staff for Lajeunesse, bass clef, showing the beginning of his vocal line in the second system.

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

Musical staff for Corey, bass clef, showing the beginning of his vocal line in the second system.

Andante sostenuto.

Piano accompaniment for the second system, including the *p rit.* marking.

## 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,

*un poco rit.*

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

*cresc.* *cresc.*

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

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

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with the lyrics 'ev - er de - part. Sweet lib - er - ty sings, She is'. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. A 'cresc' (crescendo) marking is placed above the piano accompaniment in the second measure.

allarg.  
sing - ing to thee, And the song that she

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'sing - ing to thee, And the song that she'. The piano accompaniment continues with a 'cresc' marking. An 'allarg.' (allargando) marking is placed above the vocal line at the beginning of the system.

rit. Moderato.  
sings Is the song, the song of the free.

The third system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics 'sings Is the song, the song of the free.' The piano accompaniment features a 'rit.' (ritardando) marking followed by a 'Moderato.' tempo change. The system ends with a double bar line and a 4/4 time signature. Dynamics include 'f' (forte) and 'ff' (fortissimo).

MARION.  
MANHEIM.  
Who  
A tooth for a tooth, An eye for an eye.

The fourth system features two vocal lines and a piano accompaniment. The vocal line for 'MARION.' is mostly silent, ending with the word 'Who'. The vocal line for 'MANHEIM.' includes the lyrics 'A tooth for a tooth, An eye for an eye.' and features triplet markings (indicated by a '3' over the notes). The piano accompaniment includes a 'pp' (pianissimo) marking.

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

E - nough! I'll hear no

CROSBY. *pp* Allegro vivace.

Hush! Some one at the door.

more.

*f* *pp* *pp* Allegro vivace.

MARION.

MANHEIM. No, no, I'd give my

LAJEUNESSE. You have betrayed me.

Who is it?

Who can it be?

MARION.

life yours to save. Now falls on me the shadow of the

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.

MARION.

Death is nigh.

accel. & cresc.

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 a melody with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line with eighth notes and triplets in the left hand.

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

*cresc.*

The second system continues the vocal and piano parts. The piano accompaniment features a dense texture of chords in the right hand and a bass line with dotted rhythms. A *cresc.* marking is placed above the piano part.

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

*cresc.*

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a complex chordal structure with many notes in the right hand. A *cresc.* marking is present.

Then to me thy broth-er said, —

*rit.*

The fourth system concludes the vocal phrase and piano accompaniment. The piano accompaniment features a series of chords in the right hand and a bass line with dotted rhythms. A *rit.* marking is placed above the piano part.

“Thou art the man, thee I con-se-crate, Thou shalt vic-to-ri-ous 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

*rit.*

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)

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

*p*

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

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 marked 'Un poco piu Allegro' and '(Storm continues.)', with a 'cresc.' (crescendo) marking 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 is marked with dynamics *f* and *ff* and includes 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 is marked with a piano dynamic *p* and includes a trill in the right hand.



CROSBY.

might. \_\_\_\_\_

LAJEUNESSE.

His fu-ry grows.

COREY.

The wild wind blows.

MANHEIM

Pray pass with us the night. \_\_\_\_\_

WASHINGTON.

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

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

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 -

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

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

*allarg.* *f* *p dim.*

MARION. (aside.) (To Washington.)

My fa - ther I can - not be - tray. Pray fol - low me,

then, a - dieu.

*pp* *meno mosso.* *pp*

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.

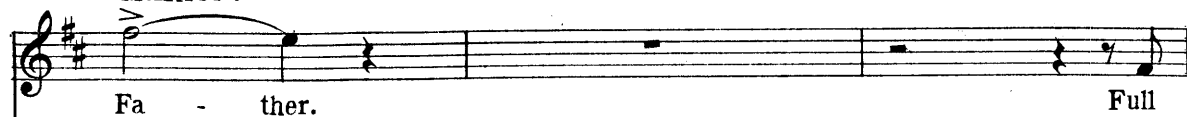
sheath his knife, And end this reb-el chief - tain's life.

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

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

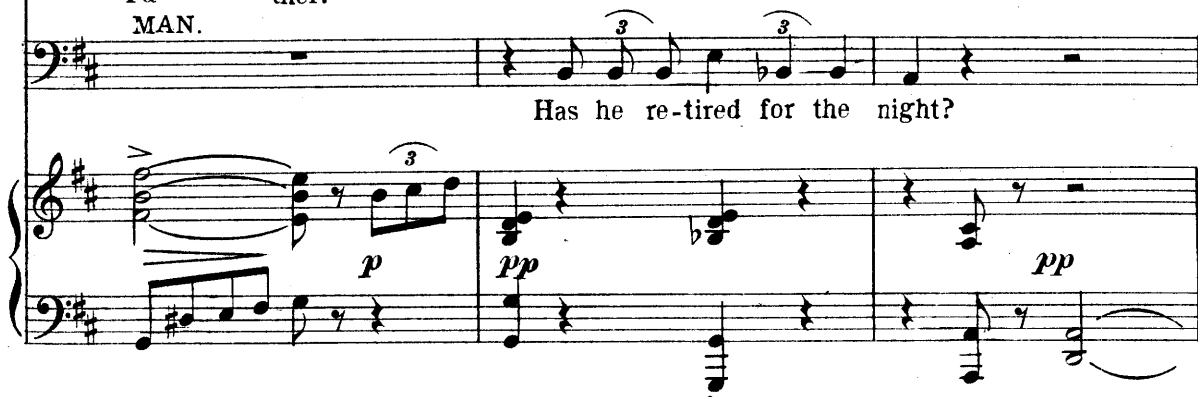
*ff* *allarg.*

MARION.

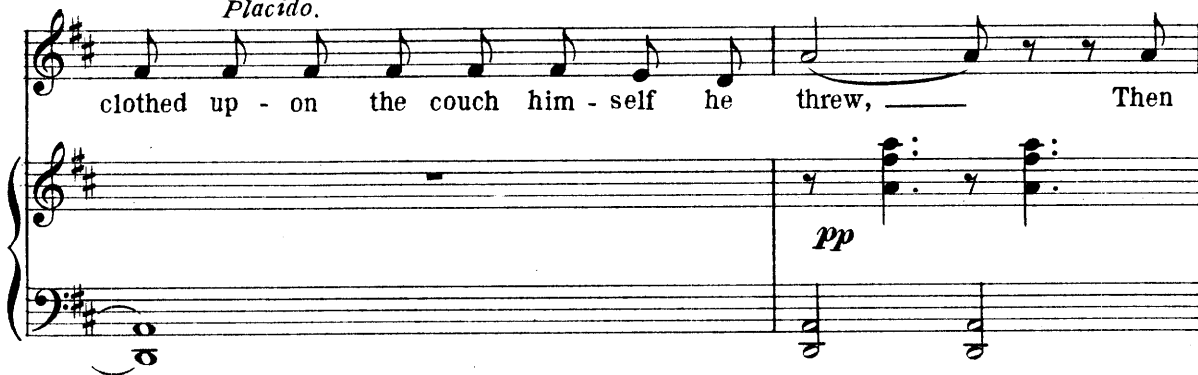


MAN.

Has he re-tired for the night?

*Placido.*

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



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





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 (*p*) 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 placed below 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 above and below the piano part respectively.

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. LAJEUNESSE. COREY. The reward soon ours, The British camp is His friends know not that he is here.

near. MANHEIM. (aside) CROSBY. We will de- cide by What I fear I know not.

*fp* *fp*

lot. Aye, each the dice onces shall 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 continues with the vocal line and piano accompaniment. The lyrics are "(He throws dice.) My throw is nine. COREY. Now I tempt fate." The piano accompaniment includes dynamic markings of *f* and *p*.

CROSBY.  
Manheim.  
My throw is eight.

The third system of the musical score. The vocal line includes the lyrics "CROSBY. Manheim. My throw is eight." The piano accompaniment continues with dynamic markings of *f* and *p*.

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

The fourth system of the musical score. The vocal line includes the lyrics "MANHEIM. No you throw first. My number ten. For his". The piano accompaniment concludes with a *p* dynamic marking.

MANHEIM. A tie, Throw a-gain, It lies betweenyou 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-

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!