

*For Emily*

# THE DEVIL AND DANIEL WEBSTER

FOLK OPERA  
IN ONE ACT

*Book by*

STEPHEN VINCENT BENET

*Music by*

DOUGLAS MOORE

VOCAL SCORE

\$5.00

**BOOSEY & HAWKES**

All rights of translation, of theatrical, radio, television performance,  
mechanical reproduction (including film) in any form whatsoever,  
of the complete opera or parts thereof are strictly reserved

# THE DEVIL and DANIEL WEBSTER

*Folk Opera in One Act*

Book by STEPHEN VINCENT BENET

Music by DOUGLAS MOORE

## CAST OF CHARACTERS

JABEZ STONE, a New Hampshire farmer .....	Bass
MARY STONE, his wife .....	Mezzo-soprano
DANIEL WEBSTER, Secretary of State .....	Baritone
A FIDDLER .....	Speaking part
MR. SCRATCH, a Boston lawyer .....	Tenor
JUSTICE HATHORNE .....	Speaking part
CLERK .....	Baritone
VOICE OF MISER STEVENS .....	Tenor
WALTER BUTLER .....	Speaking part
BLACKBEARD TEACH .....	Baritone
KING PHILIP .....	Bass
SIMON GIRTY Jurors .....	Tenor
OTHER JURYMEN	

MEN AND WOMEN OF CROSS CORNERS, NEW HAMPSHIRE

The action takes place in the home of Jabez Stone, Cross Corners, N. H.

First performances by the American Lyric Theatre at the Martin Beck Theatre,  
New York, May 18-26, 1939

FRITZ REINER, *Conductor*

Staged by JOHN HOUSEMAN

Production designed and lighted by ROBERT EDMOND JONES

## CASTS

Jabez Stone .....	JOHN GURNEY	Justice Hathorne .....	CLAIR KRAMER
Mary Stone .....	NANCY McCORD	Clerk .....	EDWARD MARSHALL
	BETTINA HALL	Voice of Miser Stevens .....	CLAIR KRAMER
Daniel Webster .....	LANSING HATFIELD	Walter Butler .....	DON LEE
	RICHARD HALE	Blackbeard Teach .....	LAWRENCE SIEGLE
A Fiddler .....	FRED STEWART	Simon Girty .....	ERNICE MARSHALL
Mr. Scratch .....	GEORGE RASELY	King Philip .....	PHILIP WHITFIELD

## SYNOPSIS OF THE STORY

"THE DEVIL AND DANIEL WEBSTER" is laid in New Hampshire, in the forties. It begins with a country festival—the neighbors of Cross Corners celebrating the marriage of Jabez and Mary Stone. The Stones were always poor, but Jabez has prospered amazingly and they're talking of running him for governor. Everything goes well at first—Daniel Webster, the great New England hero, appears as a guest, and is given a real New Hampshire welcome. But there is another guest, too, and an unexpected one—a Boston lawyer named Scratch, who carries a black collecting box under his arm. His appearance terrifies Jabez, the song he sings horrifies the neighbors and when a lost soul, in the form of a moth, flies out of the collecting box, panic ensues. The neighbors realize that Jabez Stone has sold his soul to the devil, denounce him, and flee. Left alone with Mary, Jabez tells how he came to make his hideous bargain. They appeal to Daniel Webster who promises to help them. But the devil—Mr. Scratch—is an excellent lawyer too. When Webster demands a trial for his client, Scratch summons from the Pit a jury of famous American traitors and renegades and a hanging judge who presided at the Salem witch-trials. It is a jury of damned souls, and Webster seems about to lose, not only the case but his own soul's salvation. when, by his powers of oratory, he finally turns the tables on Scratch and rescues Jabez. The neighbors rush in to drive the Devil out of New Hampshire, and the case ends with pie breakfast, as it should.

—STEPHEN VINCENT BENET.

## THE OPERA IS SCORED FOR LARGE ORCHESTRA AS FOLLOWS:

Two flutes, one interchangeable with piccolo  
Two oboes, one interchangeable with English horn  
Two Clarinets, one interchangeable with bass clarinet  
Two bassoons, one interchangeable with contrabassoon  
Two horns  
Two trumpets  
One trombone  
Harp  
Timpani  
Percussion  
Strings

A Score for Small Orchestra with Electric Organ is also Available

# The Devil and Daniel Webster

An Opera in One Act

Words by  
STEPHEN VINCENT BENÉT

OPENING CHORUS

Music by  
DOUGLAS MOORE

Allegro  $\text{♩} = 112$

mf  
spiccato. sempre

Curtain  
mf

1st WOMAN *p* Right nice wed-ding. 2nd WOMAN *p* Oys - ters for sup-per.  
1st MAN *p* Hand-some cou-ple. 2nd MAN *mf* And

*p*

DC 4511

*mf* OLD MAN *Tim Doele*  
 lay-er cake lay-er cake Makes me feel young a-gain! Oh, by jin-go!

*f* OLD WOMAN *Laveene Roberts*  
 Hen-ry, Hen-ry, you've been

*8va* - - - - -

*mf* FIDDLER: Set to your partners! *Dozy do!*  
 drink - ing ci-der!

*with #1 & 5 from church song on church steps Bob Williams*  
*ch. form circle, walk led*

*8va* - - - - -

*mf* WOMEN *hands up + pt. to church, Peggy Williams*  
 Ma - ry and Ja-bez.

men raise hands to child

MEN *mf* Ma-ry Ja-bez Ma-ry.

Ja - bez and Ma-ry. Ma-ry Ja-bez Ma - ry.

5

*cresc.* Ja-bez Ma-ry Ja-bez Ja-bez Ma-ry.

Ja-bez Ma-ry Ja-bez Ja-bez Ma-ry.

*ch. circle left*

*cresc.* *f* *p* General Dance

WOMEN *mf* Knew her when

*people couple to center + bow*

*Couple to center + bow* SOPRANOS

she was. She's a good house-keep-er.

MEN *mf*

Knew him when he was.

Edwin Rossy Doncenter

6

OLD MAN

TENORS Young a-gain, young a-gain, that's the way I

He's a thriv-ing man.

OLD WOMAN

feel! Hen-ry, Hen-ry, care-ful of your rheu-ma-tiz!

FIDDLER: Pick up your heels and bow to your lady! Poco meno mosso Jabez and Mary Dance solo - others clap hands.

*poco rit.* *p a tempo*

3rd WOMAN *Christie McConnel*

Pret-ty as a pic-ture.

3rd MAN *John Cresso*

OLD MAN *Wm D R*

Fine herd of 'cattle. Won-der where he

*Edwin Rossy Doncenter*

*As the wind*

Hen-ry, Hen. ry,

got-it all Stones was al-ways poor.

WOMEN *Meno mosso*  
*p*

Don't you start to gos-sip! Gos-sip's got a

*rall.*

*Shay took* *Bruce Nidd* *Bob Winter*  
BASS TENOR

But it can't touch them. Some day he'll be gov-er-nor.

TENORS *ff* Won- der where he got it. *mf*

BASS *molto meno mosso* Won - der where he got it. Won - der where he got it. *mf*

Won - der where he got it. But

*pp*

*J + M. Kiss in center circle*  
Poco a poco tempo primo

that's his business.

that's his business.

*altos sing down with Tenors, Bob Winter down with M.*

CHORUS: Noth- ing like a wed- ding. Wed- ding in the sum- mer wed- ding

Noth- ing like a wed- ding. Wed- ding in the sum- mer wed- ding

And the long grass grow- ing. grass grow- ing Fine hay- ing

And the long grass grow- ing. And the long- grass- grow- ing. Fine- hay- ing

wea- ther. Bee - balm Wea- ther.

wea - ther. Bee - balm Bee balm wea-ther. Wea-ther for the

*In  
the  
up  
part  
with  
down  
M*



for the bride-groom. Wea - ther for the bride. *ff*

bride - groom. Wea-ther for the bride. and Bee - *ff*

bride - groom. Wea-ther for the bride and Bee -

*ff*

balm wea-ther for the bride.

balm wea-ther for the bride.

*mf*

FIDDLER: Left and Right! Grand chain!

*Presto*

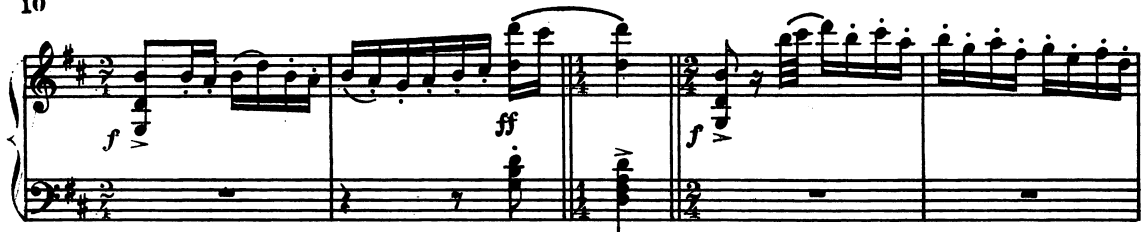
*accel.* *f* *ff* *f*

*ff* *f* *ff* *f*

$(\frac{3}{8} = \frac{1}{4})$

*Piu mosso*

*f* *ff*



*The fiddle squeaks and stops. The dancers mop their brows.*

FIRST MAN

Whew! Ain't danced like that since I was knee-high to a grasshopper.

SECOND MAN

Play us "The Portland Fancy," Fiddler!

THIRD MAN

No, wait a minute, neighbors. Let's hear from the happy pair! Hey, Jabez!

FOURTH MAN

Let's hear from the State Senator!

OTHERS

Speech! Speech!

OLD MAN

Might as well. It's the last time he'll have the last word.

OLD WOMAN

Now, Henry Banks, you ought to be ashamed of yourself.

OLD MAN

Told you so, Jabez.

OTHERS

Speech.

[FIDDLER gives a flourish on his fiddle.]

JABEZ

[Embarrassed.]

Neighbors—friends—I'm not much of a speaker—spite of your 'lecting me to State Senate—  
U. S. No. 90

CROWD

~~That's the ticket, Jabez. Smart man, Jabez—I voted for ye. Go ahead, Senator, you're doing fine.~~

JABEZ

~~But we're certainly glad to have you here, me and Mary. And we want to thank you for coming and—~~

A VOICE

Vote the Whig ticket!

ANOTHER VOICE

Hurray for Dan'l Webster!

JABEZ

And I'm glad Hi Foster said that, for those are my sentiments, too. Mr. Webster has promised to honor us with his presence tonight.

CROWD

Hurray for Dan'! Hurray for the greatest man in the U. S.!

JABEZ

And, when he comes, I know we'll give him a real New Hampshire welcome.

CROWD

~~Sure we will—Webster forever!~~ And to hell with Henry Clay!

JABEZ

And meanwhile—well, there's Mary and me—and, if you folks don't have a good time, well, we won't feel right about getting married at all. Because I know I've been lucky—and I hope she feels that way, too. And, well, we're going to be happy or bust a trace. So there.

[He wipes his brow to terrific applause and takes MARY's hand. They look at each other.]

DUET, CHORUS and ENTRANCE OF WEBSTER

*mf*

Molto Andante

*she sits, he stands behind her*

JABEZ: MARY: JABEZ: MARY: JABEZ: MARY:  
Mary? Mr. Stone Mary My husband. That's a big word, husband, good word. It's a

JABEZ: Are you happy, Mary?

MARY: Yes. So happy I'm afraid.

JABEZ: *long hair, sit facing us, head hands*  
afraid. MARY *a tempo*

My young days, my young ways, My

prim and nar-row room, The straight long seam I sewed, The maid-en seam.

I must give up - to be Plowed earth and flower-ing tree, —

Wel - come but strange to me, Strange as a dream.

JABEZ *p*

*strange  
I  
he sits*

know how much you give, The li-lac and the bloom, Your young days, your young

*p*

ways, And yet I swear, The moun-tain and the pine themselves shall be the

*p dolce*

My

sign that love's a thing di-vine — And worth the care.

*p dolce sempre legato*

morn-ings, my cool eyes, The qui-et thoughts I had, The dream-ing, half a-fraid,

Yet wish-ful too. Are changed with-in my breast To won - der — and un-rest

*espress.*

I know that this is best — Yet this is new.

*come behind  
line*

*mf*

Yet

must I hold you fast Al-though the joys you've had Your morn-ings, your cool-

eves Were dear to you. For love's — the sum-mer kind, The har-vest and the

MARY

*remember to him*

wind And ev-'ry year shall find — Our love more true.

Piu animando

love's the sum-mer kind\_ The fid-dler and the  
The har - vest and the wind

Piu mosso

dance.  
SOP.  
ALTO  
TENORS The bride-groom and the bride. —  
BARITONE  
BASS The bride-groom and the bride. —

Piu  
MOSSO

*the  
change*

SOP.  
ALTO

Allegro

*mf*

TEN.  
BAR.  
BASS

We'll dance the night, we'll dance the night, Till

We'll dance the night a - way, boys, Till morn-ing brings the

*mf*

morn-ing brings the day, Brings the day, For we are New  
*tutti* Eng -

day, boys, And then we'll cut the hay, boys, For we're New

Eng - land's pride. New Eng - land's pride. *poco rall.*  
lands pride.

Eng - land's pride. New Eng-land's pride. New

*poco rall.*

New Eng - land's pride.

Eng - land's pride.

*mf*

VOICE: Black Dan'11! *Jell*  
He's come!

VOICE: Three cheers for the *Bob*  
greatest man in the U.S. *Winters*

VOICE: Three cheers *Bob*  
for Dan'1 Webster! *Mellon*

(Webster *appears*)

*ff*

WOMEN: *ff* Very broad

New Eng - land's, New Eng - land's pride! ———

MEN: *ff*

New Eng - land's, New Eng - land's pride! ———

*rall.*



J + M  
up to Daniel

WEBSTER

Neighbors—old friends—it does me good to hear you. But don't cheer me—I'm not running for President this summer.

[*A laugh from the crowd.*]

I'm here on a better errand—to pay my humble respects to a most charming lady and her very fortunate spouse—

[*There is the twang of a fiddlestring breaking and a muffled "Tarnation!" from the FIDDLER. WEBSTER blinks at the interruption, but goes on.*]

We're proud of State Senator Stone in these parts—we know what he's done. Ten years ago he started out with a patch of land that was mostly rocks and mortgages—and now—well, you've only to look around you. I don't know that I've ever seen a likelier farm—not even at Marshfield—and I hope, before I die, I'll have the privilege of shaking his hand as Governor of this State. I don't know how he's done it—I couldn't have done it myself. But I know this. Jabez Stone wears no man's collar.

[*At this statement, there is a discordant squeak from the fiddle, and JABEZ STONE looks embarrassed. WEBSTER knits his brows.*]

And what's more, if I know Jabez, he never will. But I didn't come here to talk politics—I came to kiss the bride.

[*He does so among great applause. He shakes hands with STONE.*]

Congratulations, Stone—you're a lucky man. And now, if our friend in the corner will give us a tune on his fiddle.

[*Pause.*]

WEBSTER

[*A trifle irritated.*]

I said, if our friend in the corner would give us a tune on his fiddle.

FIDDLER

[*Passionately throwing fiddle down.*]

Hell's delight—excuse me, Mr. Webster. But

Scratch enters DL  
Down from tree

the very devil's got into that fiddle of mine. She was doing all right up to just a minute ago. But now I've tuned her and tuned her, and she won't play a note I want.

[*And, at this point, MR. SCRATCH makes his appearance. He has entered, unobserved, from the other side of the stage and mixed with the CROWD while all eyes were on DANIEL WEBSTER. He is, of course, the devil—a New England devil, dressed like a rather shabby attorney, but with something just a little wrong about his clothes and appearance—possibly his gloved hands, certainly his air. He carries a large, black, tin box, like a botanist's collecting box, under one arm. Now he slips through to the front rank of the CROWD and confronts the FIDDLER.*]

MR. SCRATCH

Maybe you need some rosin on your bow, fiddler.

FIDDLER

Maybe I do and maybe I don't. But who are you? I don't remember seeing you before.

SCRATCH

Oh, I'm just a friend—a humble friend of the bridegroom's.

[*He turns toward JABEZ.*]

[*Apologetically.*]

I'm afraid I came in the wrong way, Mr. Stone—you've improved the place so much since I last saw it, that I hardly knew the front door. But, I assure you, I came as fast as I could.

JABEZ

[*Obviously shocked.*]

It—it doesn't matter.

[*With a great effort.*]

Mary—Mr. Webster—this is a—a friend of mine from Boston—a legal friend. I didn't expect him today, but—

SCRATCH

Oh, my dear Mr. Stone—an occasion like this—I wouldn't miss it for the world.

[*He bows.*]

Charmed, Mrs. Stone. Delighted, Mr Webster. But—don't let me break up the merriment of the meeting—

[*He turns and puts his collecting box down on a table.*]

FIDDLER

[*With a grudge, to SCRATCH.*]

Boston lawyer, eh?

SCRATCH

You might call me that.

FIDDLER

And what have got in that big, tin box of yours? Law papers?

SCRATCH

Oh—curiosities, for the most part. I'm a collector, too.

FIDDLER

Don't hold much with Boston curiosities myself. And you know about fiddling too, do ye? Know all about it?

SCRATCH

Oh—

[*A deprecatory shrug.*]

FIDDLER

Don't shrug your shoulders at me—I ain't no Frenchman. Telling me I needed more rosin!

MARY

[*Trying to stop the quarrel.*]

Isaac—please—

FIDDLER

Sorry, Mary—Mrs. Stone. But I been playing the fiddle at Cross Corners weddings for twenty-

five years. And now here comes a stranger from Boston and tells me I need more rosin.

SCRATCH

But, my good friend—

FIDDLER

Rosin indeed! Here—play it yourself then and see what you can make of it!

[*He thrusts the fiddle into SCRATCH's hands and retires in a huff.*] *gus DL J. Tree B. J. Ant*

SCRATCH

[*With feigned embarrassment.*]

But really—I—

[*He bows toward STONE.*]

Shall I—Mr. Senator?

[*JABEZ makes a helpless gesture of assent.*]

MARY

[*To JABEZ.*]

Mr. Stone—Mr. Stone—are you ill?

JABEZ

No—no—but I feel—it's hot—

WEBSTER

[*Chuckling.*]

Don't you fret, Mrs. Stone. I've got the right medicine for him.

[*He pulls a flask from his pocket.*]

Ten-year-old Medford, Stone—I buy it by the keg, down in Marshfield. Here—

[*He tries to give some of the rum to JABEZ.*]

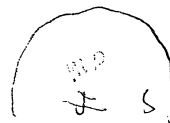
JABEZ

No—Mary—Mr. Webster. *bit in hand / piece ill*

[*With a burst.*]

Oh, let him play—let him play! Don't you see he's bound to? Don't you see there's nothing we can do?

[*Rustle of discomfort among the guests. SCRATCH draws the bow across the fiddle in a horrible discord.*]



Andante con moto

Solo Violin

FIDDLER: I told you so, stranger,

SCRATCH: I'm afraid it

*Scratch draws the bow across the fiddle.*

*Violin on stage pantomime, synchronized with solo violin in orchestra.* (Bass)

The devil's in that fiddle. (He tunes the violin)

needs special tuning.

SCRATCH: There that's better.

SCRATCH: And now for this happy-this very happy occasion-

*gliss.*

*cresc.*

MARY: Oh Jabez-Mr. Webster-stop him!

Do you see his hands? He's playing with play something appropriate-a song of young love gloves on his hands.

Allegretto SCRATCH *mf*

Young Wil-liam was a thriving boy. (Listen to my doleful

*mf*

Oboe

*f*

tale.) — Young Ma-ry Clark was all his joy. (Lis - ten to my

Oboe

dole - ful tale.) — He swore he'd love her all his life. Sheswore she'd be his

*8va*

lov-ing wife. Listen to my dole - ful tale.

*p*

*pizz.* *arco*

*p*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff with treble and bass clefs. The music is in 2/4 time and features a variety of note values and rests. Dynamics include piano (*p*) and pizzicato (*pizz.*) for the piano, and arco for the violin part.

But Wil-liam found a gam-bler's den, Listen to my dole-ful

*mf*

*mf*

*Ob.*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the same key signature and time signature. The piano accompaniment includes a woodwind part for Oboe (*Ob.*). Dynamics include mezzo-forte (*mf*). The music features complex rhythmic patterns and melodic lines.

tale. And drank with liv-'ry sta-ble men. Lis- ten to my

*rit.* *a tempo*

*rit.* *a tempo*

*Clar.*

*rit.* *a tempo*

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line concludes with the lyrics 'Lis- ten to my'. The piano accompaniment includes a woodwind part for Clarinet (*Clar.*). Dynamics include *rit.* (ritardando) and *a tempo*. The music features a variety of note values and rests.

dole - ful tale. He played the cards, he

played the dice, He would not lis-ten to advice. And when in church he

tried to pray The dev-il took the words a - way. The

dev - il got him by the toe Listen to my doleful tale. And

*rit.*

*rall.*

*a tempo*

*ff*

*Piu mosso*

*trill*

*trill*

*Vln.*

*pliss.*

*pliss.*

So, a-las he had to go. Listen to my dole-ful

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The vocal line begins with the lyrics "So, a-las he had to go. Listen to my dole-ful". The piano accompaniment consists of chords and moving lines in both hands.

tale. "Young Ma - ry Clark, young Ma - ry Clark, I now must go in-

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "tale. 'Young Ma - ry Clark, young Ma - ry Clark, I now must go in-". The piano accompaniment features a prominent triplet pattern in the right hand. Performance markings include *rit.* (ritardando) above the vocal line and *rit.* below the piano accompaniment.

to the dark." Lis-ten to my -dole - - ful

The third system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "to the dark." Lis-ten to my -dole - - ful". The piano accompaniment features a triplet pattern in the right hand and a bass line in the left hand. Performance markings include *accel.* (accelerando) above the vocal line and *cresc. accel.* (crescendo and accelerando) below the piano accompaniment.

Piu mosso

*ff* *gliss.* *mf* *molto mosso*

tale. \_\_\_\_\_ Young Ma - ry lay u - pon her bed,

*Piu mosso*

*ff*

*rit.*

Listen to my dole - ful tale. "A - las, my Will - i - am is dead."

*rit.*

*a tempo* *u to webster*

Listen to my dole - ful tale. \_\_\_\_\_ He came to her a bleeding ghost-

*a tempo*

Webster interrupts - - Scratch breaks off into a mocking laugh

WEBSTER: Stop! Stop! You miserable wretch - can't you see that you're frightening Mrs. Stone? (He wrenches the fiddle out of Scratch's hands and tosses it aside.) And now, sir - out of this house!



Cue-WEBSTER: And now sir, out of this house.

(Voice of the moth from orchestra pit, loud speaker off stage, or from concealed singer on stage.)

(Dialog follows the music)

Allegro moderato

SCRATCH: You're a bold man, Mr. Webster. Too bold for your own good, perhaps. And, after all, you know it wasn't my fiddle. It belonged to-

*p* (Bass)

SCRATCH: (to fiddler) Idiot, what are you doing with my collecting box?

FIDDLER: Boston lawyer, eh? Well I don't think so. I think you've got something in that box of yours you're afraid to show. And by jingo -

*p*

(He opens the box.  
A white moth flutters out) (Thunderclap)

FIDDLER: Why t'aint nothing but a moth.

(Clar.)

*mf*

MARY

*mf*

WEBSTER: A common moth -

A white moth- A fly-ing thing.

look  
22.50

28 Telea polyphemus  
WOMEN

FIDDLER: But it ain't no common moth! I seen  
it! And it's got a death's head on it!

CHORUS MEN A moth just a moth a moth

*simile*

VOICE OF MOTH

WEBSTER: What's that? It  
wails like a lost soul.

MARY

Help me, neigh - bors! Help me!

CHORUS

lost soul. A soul lost in dark - ness, in the  
A soul lost in dark - ness, in the

VOICE OF MOTH

FIDDLER: It sounds  
like Miser Stevens.

Help me, neigh - bors!

dark-ness.

dark-ness.

Walter & Genter

JABEZ: Miser Stevens.

CHORUS *p* 27

CHORUS *p*

The Mis - er - Mis - er Stev - ens

A

lost soul lost.

FIDDLER: It sounds like Miser Stevens-and you had him in your box.-But it can't be. He ain't dead.

JABEZ: He ain't dead-I tell you he ain't dead. He was just as spry and mean as a woodchuck, Tuesday.

*mf*

Poco meno mosso - marcato

Mis- er

*p cresc. poco a poco*

*mf*  
Soul of Mis-er Stevens But he ain't dead ain't dead  
Stev-ens Soul of Mis-er Stevens But he ain't dead ain't dead.

*sempre cresc.*

MARY *p* Molto tranquillo  
SCRATCH *f* The bell the church bell the  
Lis - ten!  
WEBSTER *p* The church bells

*f* *dim.*

bell that rang for my wed-ding.  
the pass - ing bell.  
JABEZ *p* The fun-er-al bell

*p* Misterioso  
ALL *p* The church bell, the passing bell. Mis-er Stev-ens  
The church bell, the passing bell. Mis-er Stev - ens

*f* *dim.*

VOICE OF MOTH

Help me, neigh - bors, Help me! —

dead.

dead.

I sold my soul to the dev - il. But I'm not the first or the

last. Help me. Help Ja-bez Stone.

SCRATCH: Ah, would you!

*c + up a chord steps*

(He catches the moth in his handkerchief and stuffs it back in his pocket.)

VOICE OF MOTH

Lost — all lost.

dim. *legatissimo*

Ch. semi circle around J. Webster L outside circle

WOMEN  
*mf*

(all turn to Jabez)

CHORUS *mf* MEN Ja-bez

Jabez Stone,

*p cresc.* *mf*

MARY *mf*

Tell them, dear, an-swer them,—  
Stone, an-swer us, an-swer us, Ja-bez

an-swer us,

an-swer us,

Ja-bez Stone,

*p*

you are good, you are brave, you are in-no-cent.

Stone. *mf* Who's your friend in

Ja- bez Stone.

Ja- bez Stone.

*mf*

*mf* <sup>3</sup> *mf* <sup>3</sup>

An-swer them, Mis-ter State Sen- a- tor.

black, Ja- bez Stone?

*mf* <sup>3</sup>

Ja - bez Stone, where did you get your

*mf*

*mf* *f rit.*

Ja-bez Stone, an-swer us, an-swer us,

*f rit.*

mon-ey Ja- bez Stone? Ja-bez Stone an-swer us, An-swer us,

*rit.*

*face out*

JABEZ *ff a tempo*

Help me, neighbors! help me!

*ff a tempo*

Help me, neighbors! help me!

A WOMAN'S VOICE

He's sold his soul to the dev-il!

A MAN'S VOICE

To the devil!

Allegro maestoso ♩=100

MEN *mf*

CHORUS

(Chorus groups in challenging formation)

To the dev-il!

*poco rit.*

*mf marcato*

*ben tenuto*

*mf*

He's sold his soul to the dev-il! For that he

*ben tenuto*

He may sigh and grieve, he may weep and

must a - tone.

He may sigh and grieve, he may weep and



pray. But the man who has sold his soul a - way Must burn in

pray. But the man who has sold his soul a - way Must burn in

flame till the Judg - ment Day! ——— God help you, neigh - bor

flame till the Judg - ment Day! God help you, neigh - bor Stone! ———

Stone! ——— God help you, neigh - bor Stone! ———

——— God help you, neigh - bor Stone! ———

Meno mosso

JABEZ *mf*

But neigh-bors I did-n't know I did-n't mean —

SOPRANOS *f*

He's

oh help me!

*ff accel.*

*accel.*

J. J. ...  
u.s.

sold his soul to the dev-il! *SCRATCH* MEN (*shouted*)

To the dev-il! To the dev-il!

*poco rit.*

Allegro maestoso  
Piu mosso

CHORUS *mf* *ben tenuto*

He's sold his soul to the dev-il *ben tenuto* for that he

He's sold his soul to the dev-il *ben tenuto* for that he

*mf sempre staccato* *ben tenuto*

*ben tenuto* *cresc.*

must a - tone! He has blotted his name with an i - ron

*ben tenuto* *cresc.*

must a - tone! He has blotted his name with an i - ron

*cresc.*

*ff*

pen From the God - ly re - cord of Chris - tian men And none shall

*ff*

pen From the God - ly re - cord of Chris - tian men And none shall

*ff*

*mf* God help you, neigh - bor Stone!

look on his face a - gain! God help you, neigh - bor

God help you, neigh - bor Stone!

look on his face a - gain! God help you, neigh - bor

L'istesso tempo  $\text{♩} = \text{♩}$

*ff* *molto rit.*

Stone! God help you, neigh - bor Ja - bez

*ff* *molto rit.*

Stone! God help you, neigh - bor Ja - bez

*ff* *molto rit.*

Allegro  
maestoso

(They rush out)

Stone!

Stone!

*Many follow  
the W.R.*

*rely  
W.R.*

*dim.*

(Webster puts his hand on Jabez's head, then goes slowly out)

Adagio  
Ob.

MARY: My dear,  
my dear.

x to bench

rit. pp

Seated on bench J on L

JABEZ: It's all true, Mary. All true. You must hurry.

MARY: Hurry?

JABEZ: Hurry after them-back to the village-to your folks. Mr. Webster will take you-you'll be safe with Mr. Webster. You see, it's all true and he'll be back in a minute. The other one. I've got until twelve-that's the contract. But there isn't much time.

Allegro maestoso

MARY: Are you telling me to run away from you, Mr. Stone?

JABEZ: You don't understand, Mary. It's true.

MARY: We made some promises to each other.

p rall. Adagio p (Flute) (music follows dialog)

Maybe you've forgotten them. But I haven't.

I said it's for better or worse. It's for better or worse.

I said in sickness or health. Well, that covers the ground, Mr. Stone.

p

JABEZ: But Mary-I command you- you must

MARY

"For thy people shall be my people and thy

mf p sostenuto sempre legato

Sit back on  
now

That was Ruth in the Book. I always liked the name of Ruth -

Always liked the thought of her.

God my God."

I always thought-I'll call a child Ruth sometime.

I guess that was just a girl's notion.

But, oh, Jabez-why?

rall. pp

Adagio  $\text{♩} = 80$  *stand up* JABEZ'S NARRATIVE

I want-ed clothes from a ci-ty store, And a big, white house with a

*p* *sempre legato*

*up 1 & DR*

big front door. I want-ed to be State Sen- a-tor. I worked like time but I

*mf* Poco piu mosso

had no chance not ev-en a pair of Sun- day pants, And the stones boiled up from the

*mf* Poco piu mosso

mid-dle of hell In the hard scrab-ble fields that I knew so well. You could

*poco rit. dim.*

work all day 'till you broke your bones But the on - ly crop was a

*poco rit. dim.*

*pp a tempo primo*

crop of stones. The horse got col-ic, the plow got stuck And the

*pp a tempo p primo*

*dim.*

wood-chuck ru-ined the gar-den truck. Till all I could think of,

*dim.*

*rit. mp*

ev- 'ry night, was fev-er and a - gue and bugs and blight And

*rit.*

X X her

40

*pp a tempo*

Ma-ry, Ma-ry, back in the town, With her hair put up where it

*pp a tempo*

used to be down, Grown a wo-man and walk-ing proud As the

*cresc.*

*cresc.*

*dim.* *pp* *rit.*

wind that walks with a sum-mer cloud, The kind, warm wea-ther, that

*dim.* *pp* *rit.*

*mf* *Piu mosso* *a tempo*

grows the corn Well, a man gets

*(Oboe)* *p* *express.* *mf*

ti-red of it, day on day, And a man gets wish-ing he was-n't born,



accel.

*f* Allegro moderato

MARY

*f* *hi* *p* 41

And a man talks wild, — when he feels that way.

If you'd

accel.

on - ly said - if you'd on - ly said! You must have thought me a

*p*

feath - er - head! If you'd on - ly told - if you'd on - ly - told! I'd have

kept your house in the mire and cold. I'd have red - ded the rooms and

dim.

Brevis

swept the floor, I'd have asked no more - I'd have asked no more. I'd have

*rall.*

fed the chickens and stroked the cat And seen you wiped your shoes on the mat. I

*p* *rall.* *pp*

*pp* *Meno mosso* *her hand* *I wait* *look* *what* *go* *DR* *- the sky*

would-n't have asked for more than that!

*espress.*

*p (Eng. Hr.)* *Cello*

*rit.* *JAB&Z* *p* *Tempo primo (adagio)*

Well, that was a day just like an-y day, A kind of av-er-age

*rit.* *p* *Tempo primo*

you might say, But a mean east wind and a mean, small rain And the

*rit.* *Piu mosso*

on-ly cow gone dry a-gain. I stubbed my toe on a brok-en stick

*rit.* *mf*

*cresc.* *largamente*

I said it then, and I said it quick, "I'd sell my soul for a -

*cresc.* *f* *largamente*

*ff* *m x to hmi*

bout two cents!" It was my of - fence! It was my of - fence!

*ff*

*Tempo piu mosso*

*p*

Said it and meant it, Ma - ry, too. But I did-n't mean it to come

*p*

*mf* *accel.* *Piu allegro* *\* together to finish*

true.

*f* *accel.*

*p*

But that was the trouble. He came that night. Ver- ypo-lite, oh,

*p*

44

Ver - y po-lite! Slick as a whis - tle, I guess you'd say, Though the

dog looked at him and ran a-way. And I pricked my thumb with a

*in 5th, some at 1st and*  
*cresc. poco a poco*

*p* *cresc. poco a poco*

sil - ver pin And I signed the pa - per and did the wrong And I

knew in my heart it was mor - tal sin, But I'd wait - ed

*f* *rit.*

long oh, I'd wait - ed long! And it's all come true now it's

*a tempo* *turn out*

*a tempo* *p*

all come true. I've got the rich - es and mar-ried you, And,

MARY *up to him* Allegro

Let us run a-way! Let us

*rit.* *a tempo*

oh God Al - might-y, what shall I do?

*rit.* *a tempo* *p*

creep and hide!

*p*

You can't lose him on the moun-tain side. Mis - er Ste-vens I

Let us pray, let us pray that we shall not part!

*mf* *mf*

think he tried. I'd

pray if I could, but I can't start, For there's some-thing burn-ing a-

*mf cresc.*

But you must not go\_ you must not go! I say that I will not

*mf* *poco allarg.*

bout my heart.

*mf* *poco allarg.*

have it so! I'll get the judge from the coun-ty town.

Piu allegro *And*

JABEZ *mf*

Who'll face the dev-il and face him down? Who'll face the dev-il and

*mf* Piu allegro

do him brown? There is-n't a law-er known to man! —

(Webster appears in the doorway.)

ENTRANCE OF WEBSTER AND SONG

(music follows dialog)

*enter W & Mary*  
WEBSTER: Good evening,

MARY: Mr. Webster! JABEZ: Dan'l Webster! neighbors! Perhaps But I thought I can!

Meno mosso

Allegro Moderato

WEBSTER: You'll excuse me for leaving you for a moment. I was just taking a stroll on the porch, in the cool of evening. Fine summer evening, too.

JABEZ: Well it might be, I guess, but that kind of depends on the circumstances.

WEBSTER: H'm. Yes. I happened to overhear a little of your conversation. I gather you're in trouble, neighbor Stone.

JABEZ: Sore trouble. WEBSTER: Sort of law case, I understand.

JABEZ: You might call it that, Mr. Webster. Kind of a mortgage case, in a way. MARY: Oh, Jabez!

Andante

*p* (Cello)

WEBSTER: Mortgage case. Well I don't generally plead now, except before the Supreme Court,

but this case of yours presents some very unusual features,

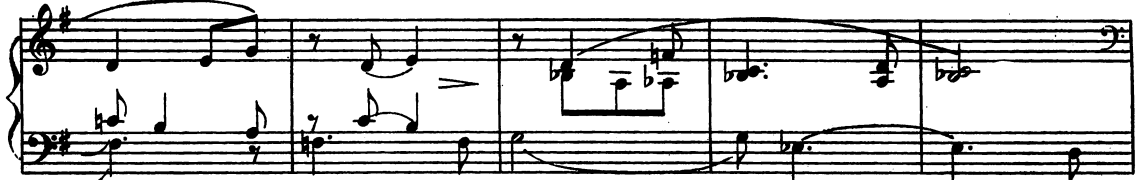
and I never deserted a neighbor in trouble yet.



So, if I can be of any assistance.—

MARY: Oh Mr. Webster will you help him?

JABEZ: It's a terrible lot to ask, Mr. Webster. But—well, you see, there's Mary. And, if you could see your way to it—



WEBSTER: I will.

MARY: Oh, Mr. Webster!

(she weeps)

WEBSTER: There, there, Mrs. Stone. After all, if two New Hampshiremen aren't a match for the devil,



We might just as well give the country back to the Indians.

When is he coming, Jabez?

JABEZ: The time is getting late.



WEBSTER: Then I'd better refresh my memory. The—er—mortgage was for a definite term of years?

JABEZ: Ten years. WEBSTER: And it falls due?

JABEZ: Tonight. Oh I can't see how



I came to be such a fool!

WEBSTER: No use crying over spilt milk, Stone. We've got to get you out of it, now. But tell me one thing. Did you sign this precious document of your own free will?





JABEZ: Yes it was my own free will. I can't deny that.

WEBSTER: H'm-that's a trifle unfortunate. But we'll see.

MARY: Oh, Mr. Webster, can you save him? Can you?

Musical score for the first system, featuring piano accompaniment for Jabez and Webster. The music is in G major and 2/4 time, with a key signature of one sharp (F#) and a common time signature.

WEBSTER: I shall do my best, madam. That's all you can ever say, till you've seen what the jury looks like.

MARY: But, even you, Mr. Webster- oh, I know you're Secretary of State-

Musical score for the second system, featuring piano accompaniment for Webster and Mary. The music continues in G major and 2/4 time. A dynamic marking of *mf* is present.

I know you're a great man-

But it's different fighting the devil!

WEBSTER: Have you ever seen my farm at Marshfield, madam?

MARY: No, sir.

*Allegro marziale*  $\text{♩} = 100$

Musical score for the third system, featuring piano accompaniment for Webster and Mary. The tempo and mood change to *Allegro marziale* with a tempo marking of  $\text{♩} = 100$ . The key signature changes to G minor (two flats).

WEBSTER: Well-it's a pretty place, if I do say so myself

I've got a ram, Go - li-ath.— He was

Musical score for the fourth system, featuring piano accompaniment for Webster. The music continues in G minor and 2/4 time. A dynamic marking of *p* is present.

raised on Marsh-field grain. He's got horns like a morn-ing- glo- ry vine And he

Musical score for the fifth system, featuring piano accompaniment for Webster. The music continues in G minor and 2/4 time.

Poco mosso *mf* ♩=106

butts like a railroad train. — I've got a ram, Go - li-ath, —

Poco mosso *mf*

*pull their heads together & push them back rit. a tempo*

Named for the Phil-is - tine. — And I wres-tle him ev-'ry Tues-day night —

rit. a tempo

Poco mosso *p* ♩=110

With these two hands of mine. — I've got a bull, King Steph-en, — A

Poco mosso *p*

bull with a roll-ing eye. — When he stamps his foot, the stars come out And the

*XL + US by hand*

light-en-ing blinks in the sky. I've got a bull, King Stephen, With a

*rit. dolce a tempo*

kick like a can- non ball.— But he acts like a suck- ing tur- tle- dove —

*rit. a tempo*

*mf*

When I go in- to his stall. — I'm not an id - le

*mf*

*less up* *Marziale*

boaster.— Let- this be said of me.— I was born in old New Hamp- shire And

*f*

*ff poco rit. a tempo*

al- ways fought for the free. They know a- bout Dan- iel Web- ster Where-

*ff poco rit. a tempo*

*Big down* *rit.*

ev- er the ea- gle flies, — And they know he stands for the Un - ion —

*rit.*

*to M+J*  
*a tempo*

And does-n't stand for lies. — Ask at the work-men's cot-tage, —

*ff* *a tempo*

Ask at the farm-er's gate! They know a-bout Dan-iel Web-ster, The -

*away to C*  
*dim.*

pride of the Gran-ite State. They know a-bout Dan-iel Web-ster As

*dim.*

*mf*

on-ly neigh-bors can. And he'll fight ten thou-sand dev-ils To

*mf*

save a New Hamp-shire man! And he'll fight ten thousand dev-ils To

save a New Hamp-shire man! — man! And he'll fight ten thousand

dev-ils— To save a New Hamp-shire man! —

MELODRAMA AND MARY'S PRAYER

41

JABEZ: You hear, Mary?

MARY: Yes. And I trust Mr. Webster, But-oh there must be some way I can help!

WEBSTER: There is one, madam- and a hard one.

Molto andante  
espress.

\*This ending may be omitted and alternate ending substituted.  
† U.S.No.90

WEBSTER: -As Mr. Stone's counsel, I must formally request your withdrawal.

MARY: WEBSTER: Madam, think for a moment. You cannot help No. Mr. Stone - since you are his wife, your testimony would be prejudiced. And, frankly, madam, in a very few moments, this is going to be no place for a lady.

MARY: But I can't - I can't leave him - I can't bear it.

JABEZ: You must go, Mary. You must.

WEBSTER: Pray, madam - you can help us with your prayers. Are the prayers of the innocent unavailing?

MARY: Oh, I'll pray - I'll pray. But a woman's more than a praying machine, whatever men think. And how do I know?

WEBSTER: Trust me, Mrs. Stone. *(He supports her to the door giving on interior of the house)*

bliss-ing and a light be-twixt thee and me, for-ev-er. For as Ruth un-to

*mf*

Na - o - mi, so do I cleave un - to thee. Set me as a

seal up - on thy heart, — as a seal up - on thine arm, for

love is strong as death. — Man - y wat - ers can - not

*f* *p*

*cresc.*

quench love, nei - ther can the floods drown it. — As Ruth un - to

*p* *recitativo*

Na - o - mi, so do I cleave un - to thee. — The Lord watch be - tween

*p* *recitativo*

thee and me when we are ab-sent, one from an -oth-er. A —

men. A — men. WEBSTER A - men.

Amen.

[MARY has gone.]

JABEZ

Thank you, Mr. Webster. She ought to go. But I couldn't have made her do it.

WEBSTER

Well, Stone—I know ladies—and I wouldn't be surprised if she's still got her ear to the key-hole. But she's best out of this night's business. How long have we got to wait?

JABEZ

[Beginning to be terrified again.]

Not long—not long.

WEBSTER

Then I'll just get out the jug, with your permission, Stone. Somehow or other, waiting's wonderfully shorter, with a jug.

[He gets jug and glasses, puts them on table, drinks and enjoys it.]

Ten-year-old Medford. There's nothing like it. I saw an inch worm take a drop of it once and he stood right up on his hind legs and bit a bee. Come and try a nip.

JABEZ

There's no joy in it for me.  
U. S. No. 60

Oh come, man, come! Just because you've sold your soul to the devil, that needn't make you a teetotaler.

[He laughs and passes the jug to STONE, who tries to pour from it. But at that moment a clock begins to strike the three-quarters and STONE spills the liquor.]

JABEZ

Oh God!

WEBSTER

Never mind—it's a nervous feeling, waiting for a trial to begin. I remember my first case—

JABEZ

'Tain't that.

[He turns to WEBSTER.]

Mr. Webster—Mr. Webster. For God's sake. Mr. Webster, harness your horses and get away from this place as fast as you can!

WEBSTER

[Placidly.]

You've brought me a long way, neighbor, to tell me you don't like my company.

JABEZ

Miserable wretch that I am! I've brought you a devilish way and now I see my folly. Let him claw into me if he wants to—I don't hanker after it, I must say, but I can stand it. But you're the Union's stay and New Hampshire's pride. He mustn't get you, Mr. Webster—he mustn't get you!



put him down

WEBSTER

I'm obliged to you, neighbor Stone. It's kindly thought of. But there's a jug ~~on the table~~ and a case in hand. And I never left a jug or a case half-finished in my life

[Knock at the door. JABEZ gives a cry.]

~~Ah, I thought your clock was a trifle slow, neighbor Stone. Come in!~~

[SCRATCH enters from the night.]

SFW

SCRATCH

Left of Church DR? bench

Mr. Webster! This is a pleasure!

up

WEBSTER

Attorney of record for Jabez Stone. Might I ask your name?

SCRATCH

I've gone by a good many. Perhaps Scratch will do for the evening. I'm often called that in these regions. May I?

[He sits at the table and pours a drink from the jug. The liquor steams as it pours into the glass while STONE watches, terrified.]

And now, I call upon you, as a law-abiding citizen, to assist me in taking possession of my property.

WEBSTER

Not so fast, Mr. Scratch. Produce your evidence—if you have it.

[SCRATCH takes out a black pocketbook and examines papers.]

SCRATCH

Slattery—Stanley—Stone.

[Takes out a deed.]

There, Mr. Webster. All open and aboveboard and in due and legal form. Our firm has its reputation to consider—we only deal in the one way.

WEBSTER

[Taking deed and looking it over.]

H'm. This appears—I say it appears—to be properly drawn. But, of course, we contest the signature.

SCRATCH

[Suddenly turning on Stone and shooting a finger at him.]

Is that your signature?

JABEZ

[Wearily.]

You know damn well it is.

U.S.No.90

US + L of bench

WEBSTER

57

[Angrily.]

Keep quiet, Stone. US + L of bench

[To SCRATCH.]

But that is a minor matter. This precious document isn't worth the paper it's written on. The law permits no traffic in human flesh.

SCRATCH

Oh, my dear Mr. Webster! Courts in every State in the Union have held that human flesh is property, and recoverable. Read your Fugitive Slave Act. Or shall I cite Brander versus McRae?

WEBSTER

But in the case of the State of Maryland versus Four Barrels of Bourbon—

SCRATCH

That was overruled, as you know, sir. North Carolina versus Jenkins and Co.

WEBSTER

[Unwillingly.]

You seem to have an excellent acquaintance with the law, sir.

SCRATCH

Sir, that is no fault of mine. Where I come from, we have always gotten the pick of the Bar.

WEBSTER

[Changing his note, heartily.]

Well, come now, sir. There's no need to make hay and oats of a trifling matter, when we're both sensible men. Surely we can settle this little difficulty out of court. My client is quite prepared to offer a compromise.

[SCRATCH smiles.]

WEBSTER

A very substantial compromise.

[SCRATCH smiles more broadly, slowly shaking his head.]

Damn it, man, we offer ten thousand dollars!

[SCRATCH sighs, "No".]

Twenty thousand—thirty—name your figure! I'll raise it if I have to mortgage Marshfield!

SCRATCH

Quite useless, Mr. Webster. There is only one thing I want from you—the execution of my contract.

WEBSTER

But this is absurd. Mr. Stone is now a State Senator. The property has greatly increased in value!



sum - mon the ju - ry Mister Web - ster de - mands. From churchyard mould and

*mf*

gal - lows grave, — Brim - stone pit and burn - ing gulf, I sum - mon them!

Dastard, li - ar, scoun - drel, knave, I sum - mon them! — Ap -

*f*

pearl! There's Si - mon Gir - ty, the ren - e - gade,

*ff* *dim, sempre legato* *p*

The haunter of the for - est glade, Who joined with In - di - an and wolf To

fight the pi- o-neer. The blood upon his hunt-ing shirt is not the blood of the

8va

deer. There's Wal-ter But-ler, the Loy-al-ist who

*p* *f* *mf* *p*

car-ried a fi-re brand in his fist Of mas-sa-cre and shame. King

*f*

Phil-ip's eye is wild and bright, They slew him in the great Swamp Fight, But

*p*

still with ter-ror and af-fright The land re-calls his name.

*f*

Black-beard Teach, the pi-rate fell, Smeet the strang-ler, hot from hell.

*ff*  
Dale, who brokemen on the wheel, Mor - ton of the

tar-nished steel, I sum - mon them, I sum-mon them From their tor-

men - ted flame! Quick or dead, quick or dead, Broken heart and bitter

*Piu mosso*

head, True Amer- i-cans, each one, Traitor and dis-loyal

*mf cresc. poco a poco*

son, Can-kered earth and twist-ed tree, Out-casts of e-

*8va*

*mf cresc. poco a poco*

ter-ni- ty, Twelve great sin-ners, tried and true For the work they are to

*ff* *Largamente* *p cresc.*

do! I summon them! I summon them! Ap-

*ff* *p cresc.*

*Tempo I* *JABEZ* *p*

pear, ap-pear, ap - pear! A ju-ry of the dead!

*JURY* *f*

Of the

*p*

A ju-ry of the damned!

dead! ———

*mf*

Of the damned! ———

*p*

*dim.*

SCRATCH: Are you content with the jury, Mr. Webster?

WEBSTER: Quite content. Though I miss General Arnold from the company.

SCRATCH: Benedict Arnold is engaged upon other business. Ah, you asked for a justice, I believe.

*pp*

*f*

### THE TRIAL

(Justice Hathorne enters)  
(Dialog follows music)

SCRATCH: Justice Hathorne is a jurist of experience. He presided at the Salem witch trials. There were others who repented of the business later.

Andante lugubre

*mf marcato*

*p*

But not he, not he!

HATHORNE: Repent of such notable wonders and undertakings? Nay, hang them, hang them all!

(He takes his seat) CLERK

O - yez, o - yez, o - yez. All ye who have

*p*

HATHORNE: Call the first case.

business with this court of spec-ial ses-sion, this night, come for-ward!

*Gavel*

CLERK:

*mf*

The World, the Flesh and the Dev-il ver-sus Jab-ez Stone.

HATHORNE: Who appears for the plaintiff?

HATHORNE: And for the defendant?

*p* Piu mosso

SCRATCH:

WEBSTER

I, your honor. I The case, the case - he'll have little luck

*p*

The case, the case, - he'll have little luck



HATHORNE: The case will proceed. WEBSTER: Your Honor, I move to dismiss the case on the grounds of improper jurisdiction. HATHORNE: Motion, 65 denied.

with this case.

with this case.

WEBSTER: On the grounds of insufficient evidence. HATHORNE: Motion denied.

Mo-tion de-nied, de-

Mo-tion denied, de-nied, de-

WEBSTER: I will take an exceptions. HATHORNE: There are no exceptions in this court.

nied.

nied. No excep-tions, no excep-tions

It's a bad case Dan-i-el Web - ster, a los - ing case.

in this court It's a bad case Dan-i-el Web - ster, a los - ing case.

WEBSTER: Your honor-

HATHORNE: The prosecution will proceed.

SCRATCH: Your honor, Gentlemen of the Jury. This is a plain, straight-

Musical score for Webster's first line of dialogue. It consists of a piano accompaniment with a treble and bass clef. The melody is in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass line starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking 'p' is placed below the piano part.

forward case. It need not detain us long. *p*

Musical score for Webster's second line of dialogue. It consists of a piano accompaniment with a treble and bass clef. The melody is in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass line starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking 'p' is placed below the piano part.

De-tain us long, — it will not de-tain us long.

De-tain us long, it will not de-tain us long.

Musical score for Scratch's first line of dialogue. It consists of a piano accompaniment with a treble and bass clef. The melody is in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass line starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking 'p' is placed below the piano part.

SCRATCH: It concerns one thing alone—the transference, barter and sale of a certain piece of property,

to wit, his soul, by Jabez Stone, farmer, of Cross Corners, New Hampshire.

Musical score for Webster's second line of dialogue. It consists of a piano accompaniment with a treble and bass clef. The melody is in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass line starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking 'p' is placed below the piano part.

That transference, barter or sale is attested

by a deed. I offer that deed in evidence and mark it Exhibit A.

Musical score for Webster's third line of dialogue. It consists of a piano accompaniment with a treble and bass clef. The melody is in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass line starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking 'mf' is placed below the piano part.

WEBSTER: I object.

HATHORNE: Objection denied. Mark it Exhibit A.

Musical score for the Jury's response. It consists of a piano accompaniment with a treble and bass clef. The melody is in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass line starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking 'mf' is placed below the piano part.

JURY

Mark it Ex-hi-bit A, ex-hi-bit

Musical score for the Jury's second line of dialogue. It consists of a piano accompaniment with a treble and bass clef. The melody is in the treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass line starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking 'mf' is placed below the piano part.

(Jury examines it) JURY *p*

A \_\_\_\_\_

SCRATCH: This deed, as you see, is properly drawn up and witnessed. We know the deed, — the deed, it

burns — our fin-gers, — we do not have to see the deed. It's a los-ing case. —

SCRATCH

CLERK *accel.*

It offers incontestable evi- dence of the truth of the prosecution's claim. I shall now call Jabez Stone to the witness stand. Jab-ez Stone to the witness stand.

JURY TENORS *f* Allegro moderato

Jab - ez Stone to the wit-ness stand. Jab - ez Stone he's a fine, fat fel-low,

BARS. *f* JURY

BASSES

Jab - ez Stone to the wit-ness stand. Jab - ez Stone he's a fine, fat fel-low,

*p*

Jab-ez Stone. He'll fry like a bat-ter cake once we get him

*p*

Jab-ez Stone. He'll fry like a bat-ter cake once we,once we get him

where we want him. WEBSTER:Your honor I move that this HATHORNE:  
 jury be discharged for flagrant Motion denied.  
 and open bias!

where we want him.

*p*

WEBSTER: HATHORNE:  
 Exception.Exception denied.

De - nied,de-nied, WEBSTER:  
 Your honor!

His mo-tion's al-ways de-nied.

*p*

CLERK

Jabys sits DL - clerk get -  
molto rit. Chan

Jab - ez Stone — to the wit - ness stand!

JURY

Jab - ez Stone Jab - ez

*cresc. molto rit.*

*L'istesso tempo* JABEZ very scared, CLERK: Do you sol-  
takes the stand) emnly swear-testify.

Stone, Jab-ez Stone.

*Cello solo*  
*dim. a tempo*

and it's no good JABEZ: I do. JABEZ: Jabez Stone. JABEZ: Farmer.  
for we don't care SCRATCH: What's SCRATCH: Occupation? SCRATCH: Residence?  
what you testify. your name? JABEZ: Cross Corners,  
New Hampshire.

*mf* *p*  
JURY: A far - mer, he'll farm in hell, we'll see that he farms in hell. —

*mf* *p*  
A far - mer, he'll farm in hell, we'll see that he farms in hell. —

*mf* *p*

SCRATCH: Now, Jabez Stone, answer me. You'd better know. You haven't got a chance and there'll

be a cooler place WEBSTER: I protest! This is intimidation! This mocks all justice! HATHORNE: The protest is irrelevant, incompetent

and immaterial. We have our own justice—the protest is denied.

Ir-re-le-vant, in-com-pe-tent and im-ma-ter-i-al, — We

have our own jus-tice. — Oh - ho Dan - iel Web-ster.

SCRATCH: Did you or did you not sign this document?  
Piu mosso

JABEZ: Oh, I signed it! You know I signed it. And, if I have to go to hell for it, I'll go!

*f* *a tempo* *p*

One of us, one of us now, — we'll save a place by the fire — for you

8va — One of us, one of us now, — we'll save a place by the fire — for you

*a tempo*

Meno mosso

Ja — bez Stone. SCRATCH: The prosecution rests. WEBSTER: But I wish to  
HATHORNE: Remove the prisoner. cross-examine, I wish to prove —

Ja — bez Stone.

*pp*

HATHORNE: There will be no cross-examination. We have our justice. You may speak, if you like. But be brief, JURY Brief, be ve-ry

*pp*

Brief, be ve-ry

*pp*

brief, we're wea-ry of earth, in-com-petent, ir-re-le-vant and im-ma-ter-i-

brief, we're wea-ry of earth, in-com-petent, ir-re-le-vant and im-ma-ter-i-

al *Tutti*  
 al They say he's a smart man Web-ster, but he's lost his case to-

*p*  
 Be brief, be ve-ry brief, we have our own jus-tice here. —  
*p*  
 night. Be brief, be ve-ry brief, we have our own jus-tice here. —

MARY  
 (offstage) *L'istesso tempo*  
 Set me as a seal u-pon thy

*poco rit.* *pa tempo*

heart, as a seal u-pon thine arm, *mf* for  
*mf* Ha ha - a burn - ing seal -  
*mf* A seal, Ha ha - a burn - ing seal -



love — is strong as death, — Love — is

Ha ha ha ha ha ha ha ha ha, A burn-ing seal. —

Ha ha ha ha ha ha ha ha ha, A burn-ing seal. —

strong. —

Death is strong-er than love. Set the seal upon Dan - iel

Death is strong-er than love. Set the seal upon Dan - iel

Web - ster, the burn - ing seal — of the lost, make him one of us

Web - ster, the burn - ing seal — of the lost.

one of the damned, ————— one — with Jab -ez

one of us, one of the damned, ————— one — with Jab -ez

*mf cresc. poco rit.*

Stone! ————— (The clerk advances upon Webster as if to take him into custody) JURY: Ha! WEBSTER

Stone! ————— (Webster silences them all with a gesture) Be

*ff*

*ff*

still! —————

*dim.*

*ff*

*dim.*

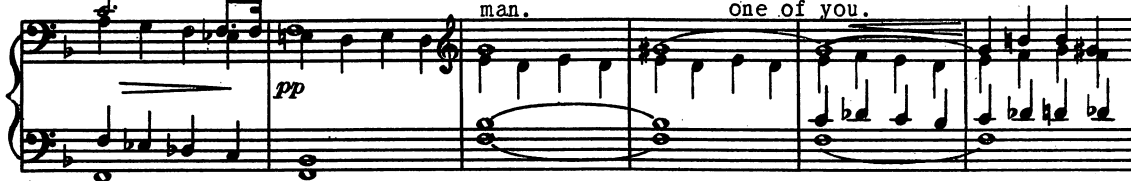
(music follows dialog but in as strict tempo as possible)

WEBSTER: I was going to I shall not I was going to de- I shall not You have judged  
 thunder and roar. do that. nounce and defy. do that. this man already

Molto moderato marziale

*p sempre legato*

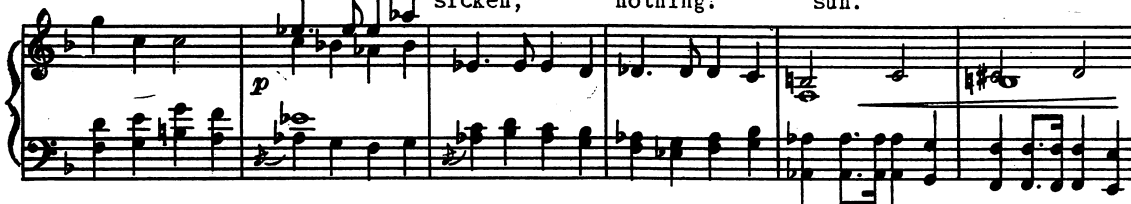
with your abominable justice. See that you defend it. For I shall not speak of this man. You are demons now, but once you were men. I shall speak to every one of you.



Of common things I speak, of small things and common. The freshness of morning to the young, The taste of food to the hungry, the day's toil, the rest by the fire,



the quiet sleep. These are good things. But without freedom they are sicken, without freedom they are nothing. Freedom is the bread and the morning and the risen sun.



It was for freedom we came in the boats and the ships. It was for freedom we came. It has been a long journey, a hard one, a bitter one.



But out of the wrong and right, the sufferings and the starvations, there is a new thing, a free thing. The traitors in their treachery, *dolce*



the wise in their wisdom, the valiant in their courage- all, all have played a part. It may not be denied in hell nor shall hell prevail against it.



Have you forgotten this?

WEBSTER *pp* Andante

GERTY *pp*

Have you for-got-ten the for - est? ——— The

*dim.* *pp*

for - est, the rustle of the for - est, the free for - est.

WEBSTER *pp* KING PHILIP *pp*

Have you for-got-ten — your lost na-tion? My lost na-tion, — my fi-res in the

*pp*

WEBSTER *pp*

Have you for-gotten the sea and the way of ships?

KING PHILIP TEACH *pp*

wood, my war-ri-ors. — The

sea, and the swift ships sail-ing the blue sea.

For-got-ten,

BARS. BASS *pp*

WEBSTER *mf*

TENORS *pp* *poco rit.* *a tempo* You were men once —

Re-mem-bered, for-got-ten yet re-mem-bered.

re-mem-bered, for-got-ten yet re-mem-bered.

*poco rit.* *a tempo*

have you for-got-ten? —

men once, men once, We were men once. We had not

men once, men once, We were men once. We had not

*mf*

*poco rit.* *p* *ff* *a tempo* *Allegro moderato*

thought of it nor re-mem-bered. But we were men. \_\_\_\_\_

thought of it nor re-mem-bered. But we were men. \_\_\_\_\_

*poco rit.* *a tempo* *f*

WEBSTER: Now here with good and Do you know  
is a man evil in his him? He is  
heart. your brother.

*dim. sempre legato* *pp*

Will you take the law of the oppressor and bind him down?  
It is not for him that I speak.  
It is for all of you.  
There is sadness in being a man,  
But it is a proud thing, too.

*pp* *p* *f*

There is failure and despair on the journey, the endless journey of man-kind.  
We are tricked and trapped,  
We stumble into the pit,

But out of the pit we rise a-gain.  
No demon that was ever foaled can know the inwardness of that,  
only men, bewildered men.  
They have broken freedom with their hands and cast her out from the nations,

*gva* *marcato melodia* *marcato*

yet shall she live while man lives. She shall live in the blood and in the heart, She shall live in the earth of this country, She shall not be named in vain.

When the whips of the oppressors are broken and their names forgotten and destroyed, I see you, mighty, shining, liberty, liberty! I see free men walking and talking under a free star!

*molto allargando*

*a tempo*

God save the United States and the men who have made her free!

We were men, — We were free, we have

*a tempo*

*molto allarg.*

We were men, We were free, we have

not forgotten.

Our children shall follow and be

*mf* *rit.*

not forgotten. Our children, our children shall follow, shall follow and be

*mf*

*rit.*

ff free. WEBSTER: The defense rests.

ff free.

ff dim. 8va

Detailed description: This musical system consists of three staves. The top two staves are vocal lines, both marked with a fortissimo (ff) dynamic and a 'free.' tempo instruction. The bottom staff is a piano accompaniment, also marked ff, with a 'dim.' (diminuendo) instruction. The piano part features complex rhythmic patterns and includes a '8va' (octave) marking. The vocal lines have long, sweeping melodic lines.

HATHORNE

[Rapping with gavel.]

The jury will retire to consider its verdict.

[Pause.]

BUTLER

[Rising.]

The jury has considered its verdict. We find for the defendant, Jabez Stone!

SCRATCH

[Protesting.]

Your Honor!

BUTLER

Perhaps 'tis not strictly in accordance with the evidence. But even the damned may salute the eloquence of Mr. Webster.

[Swell of music. A trumpet call like the cry of a cock. JUDGE, CLERK and JURY vanish.]

Handwritten notes and a diagram. The diagram shows a semi-circle with an arrow pointing down to the letters 'S' and 'J'. Below the diagram, there is a signature that reads 'Jury by J. Church'.

QUARTET

Allegro ♩ = 120 (Tpt.) ff poco rit. 8va

Detailed description: This musical system is for a quartet. It features a single staff with a treble clef. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The dynamics range from fortissimo (ff) to 'poco rit.' (poco ritardando). The music includes a '8va' (octave) marking. The notation is dense with many notes and rests.



(Mary appears in doorway) MARY *ff*

JABEZ *ff* I'm  
 They're gone, and it's morn - ing! Ma - ry, Ma - ry!

*gva* - - - - -  
*a tempo*

*rit.* *a tempo* (They rush together) *M + J enter* *mf*  
 here, and I'm wait - ing. I  
 Ma - ry, Ma - ry,

*rit.* *a tempo* *mf*

MS W

*Allegro appassionato ma non troppo*  
 have you in my arms. I have you in my heart, For -  
 I have you in my arms. I have you in my

ev - er, for - ev - er, for the win - ters and the sum - mers, the  
 heart. for - ev - er, for the win - ters and the sum - mers in my

sor- row and the glad - ness, the proud days, — Our  
heart, for - ev - er in my heart, the glad days, Re -

MARY  
love, our re - joic - ing, our love our re - joic - ing —  
SCRATCH  
WEBSTER *WXR to S, not his car*  
JABEZ *But I'll*  
joic-ing in our love, Our love our strong har - vest, —

to the light be-yond, light to the light ev - er -  
Come, sir, let me go! Ouch, sir, let me  
have that deed and I'll have you!  
to the light be-yond, light to the light ev - er -

last - ing, For - ev - er.

go! Ouch Let me go!

I'll have your hide and tallow, too. You've settled with Jab- ez, let him be! But you

last - ing. For - ev - er,

let me go, ouch! ouch! ouch!

have-n't set-tled ac-counts with me! And now we'll give you a shiv-a-reel

Neigh-bors, Neigh-bors,

Oh sir, no sir, Oh sir, no sir!

Neigh-bors! Neigh-bors! Come on and see what sort of a slab-sided

Neigh-bors, Neigh-bors,

*ms*  
*WS →*

*W. Hand 5 Return M +*

lantern jawed, fortune-telling note shaver I've got by the scruff of the neck!

*cresc.*

MARY

*ff* Neigh - bors, Neigh - bors!

Bring on your ket-tles and your pans!

JABEZ *ff*

Neigh - bors, Neigh - bors!

*mf* all, Neigh - bors all! ————— For the

*mf* Bring on your fid-dles and your palm leaf fans! For the

*mf* all, Neigh - bors all! ————— For the

dev-il's sly and the dev -ils tough, But we've seen his cards and we've  
 dev-il's sly and the dev -ils tough, But we've seen his cards and we've  
 dev-il's sly and the dev -ils tough, But we've seen his cards and we've

*mf*

called his bluff.  
 called his bluff, And now, we'll make him hol - ler e -nough!  
 called his bluff.

Drive him out, Neigh-bors, drive him out!  
 Drive him out, Out of New Hamp-shire Neigh-bors, drive him out!  
 Drive him out, Neigh-bors, drive him out!

*W parts  
S D 2*

*m w s*

*Wiel*

FINALE

SOPRANO

*f*

The neighbors rush in, beating pans, firing guns, making the hideous, merry racket of a shivaree.

We'll

ALTO

*f*

They swing Mr. Scratch into a sort of Virginia reel, ending up in his running a gauntlet through whacking pans.

We'll

TENOR

*f*

BASS

We'll

We'll

*form circle  
around  
S. Wiel  
left  
the  
pan  
S  
new  
ins*

*women  
OS*

drive him out of New Hamp - shire! We'll drive old Scratch a-way! He can  
drive him out of New Hamp - shire! We'll drive old Scratch a-way! He can  
drive him out of New Hamp - shire! We'll drive old Scratch a-way! He can

drive him out of New Hamp - shire! We'll drive old Scratch a-way! He can

call on Low-ells and Sal-ton-stalls But he can't come here for his cod - fish  
call on Low-ells and Sal-ton-stalls But he can't come here for his cod - fish  
call on Low - ells Sal-ton-stalls But he can't come here for his cod - fish

call on Low - ells Sal-ton-stalls But he can't come here for his cod - fish

balls!-We'll drive him out of New Hamp-shire And balk him of his prey!

balls!-We'll drive him out of New Hamp-shire And balk him of his prey!

balls!-We'll drive him out of New Hamp-shire And balk him of his prey! *mf*

balls!-We'll drive him out of New Hamp-shire And balk him of his prey! We'll

*p*

I

*mf* *p*

We'll drive old Scratch a - way! I

drive him out of New Hamp - shire, We'll drive old Scratch a - way!

don't say *p* a - bout Mas - sa - chu - setts,

I don't say a - bout Mas - sa - chu - setts, Ver-

don't say *p* a - bout Mas - sa - chu - setts,

I don't say a - bout Mas - sa - chu - setts, Ver-

Ver- mont Ver-mont But he  
 mont Ver - mont Ver-mont I do not say But he  
 Ver-mont Ver-mont But he  
 mont Ver - mont Ver-mont I do not say But he

*mf*

can't come here for his hol - i - days We're on to the dev-il and all his  
 can't come here for his hol - i - days We're on to the dev-il and all his  
 can't come for his hol - i - days We're on to the dev-il and all his  
 can't come for his hol - i - days We're on to the dev-il and all his

*f*

ways, And we'll drive him out of New Hamp-shire, we'll  
 ways, And we'll drive him out of New Hamp-shire we'll  
 ways, And we'll drive him out of New Hamp-shire we'll  
 ways, And we'll drive him out of New Hamp-shire we'll

*ff*



*Push Scratch*

drive old Scratch a - way.

drive old Scratch a - way.

drive old Scratch a - way.

drive old Scratch a - way. For - ev - er,

*ff*

*p*

*mf*

For - ev - er

*p*

For - ev - er and a day we'll drive old Scratch a -

*p*

and a day, we'll drive old Scratch a - way, a - way, For - ev

*mf*

*mf*

For - ev - er ev - er and a day

*f*

and a day, we'll drive old Scratch a - way, for - ev - er. Pie for break - fast

way For - ev - er and a day

er and a day a day - Pie for break - fast

U. S. No. 99

*semi  
auto*

*Scratch  
off  
the  
break  
down  
i jump  
J+M  
sit on  
Scratch*

MARY

*p*  
As Ruth ————— to

*p*  
pie! — Pie for break-fast, pie! —

*p*  
Ap-ple, pun-kin, mince and rai-sin,

*p*  
pie! Pie for break-fast, pie!

MARY

Na — o - mi So cleave I to — thy

JABEZ

*p*

CHORUS

The moun - tain and the  
Pie for break - fast, pie! Blue - ber-ry, cran-b'ry, squash and lem-on

*p*

Pie for break - fast, pie!

*p*

Pie for break - fast, pie!

*p*

Pie for break - fast, pie!

side- As Es - ther the  
 pine, The har - vest and the  
 Pie for break-fast, pie! Mince  
 Pie for break-fast, pie! Lem - on, mince  
 Pie for break-fast, pie! Rai - sin, lem - on, mince  
 Pie for break-fast, pie! Ap - ple, rai - sin, lem - on, mince

MARY

low - ly To kings in their pride,  
 WEBSTER *ff marcato*  
 JABEZ I've got a ram, Go-li-ath, He can  
 corn, the corn, The fid - dler  
 for break-fast, pie! New Eng - land's fame  
 for break-fast, pie! New Eng - land's fame  
 for break-fast, pie! New Eng - land's fame  
 for break-fast, pie! New Eng - land's fame

I cleave to thee,  
 butt through an i - ron door, But he acts like a  
 and the dance The bride - groom and the  
 Her sons pro - claim With pie  
 Her sons pro - claim With pie  
 Her sons pro - claim With ap - ple, pun - kin  
 Her sons pro - claim With pie  
 to thee to thee  
 suck - ing tur - tle dove when I go in - to his  
 bride the bride - groom  
*mf cresc.* Blue - berry, cran - b' ry, squash and lem - on pie.  
*mf cresc.* Blue - berry, cran - b' ry, squash and lem - on pie.  
*mf cresc.* pie. Blue - berry, cran - b' ry, squash and lem - on pie.  
 mince and rai - sin pie. Squash and lem - on pie.

stall.

and bride.

*p cresc.*  
Ap - ple, lem - on pie for break-fast,

*p cresc.*  
Ap - ple, lem - on pie for break-fast,

*p cresc.*  
Pie for breakfast pie for breakfast, pie for break-fast,

*p cresc.*  
Pie for breakfast, pie for breakfast, pie for break-fast,

*p cresc.*

Allegro maestoso

pie! *f rit.* New Eng - land's, New

pie! *f rit.* New Eng - land's, New

pie! New Eng-land's pride, — New Eng - land's pride, — New *rit.*

pie! New Eng-land's pride, — New Eng - land's pride, New

*f rit.*

*molto rit.*

Marziale

Eng - land's pride! ———

*molto rit.* *ff*

Eng - land's pride! ———

*molto rit.* *ff*

Eng - land's pride! ———

*molto rit.* *ff*

Eng - land's pride! ———

*molto rit.* *ff*

Eng - land's pride! ———

*molto rit.* *ff*

Eng - land's pride! ———

*Raise P.H.S*

*molto rit.* *ff*

New Eng - land's pride! ———

*f* *ff* *Quick Curtain*

New Eng - land's pride! ———

*f* *ff*

New Eng - land's pride! ———

*f* *ff*

New Eng - land's pride! ———

*f* *ff*

New Eng - land's pride! ———

*f* *ff*

*mf* *ff*