

VOCAL SCORE.

RUDDYGORE;

OR,

THE WITCH'S CURSE!

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

Joint Authors of "Thespis; or, The Gods Grown Old;" "Trial by Jury;" "The Sorcerer;" "H.M.S. Pinafore; or, The Lass that Loved a Sailor;" "The Pirates of Penzance; or, The Slave of Duty;" "Patience; or, Bunthorne's Bride;" "Iolanthe; or, The Peer and the Peri;" "Princess Ida; or, Castle Adamant" and "The Mikado; or, The Town of Titipu."

ARRANGEMENT FOR PIANOFORTE

BY

GEORGE LOWELL TRACY.

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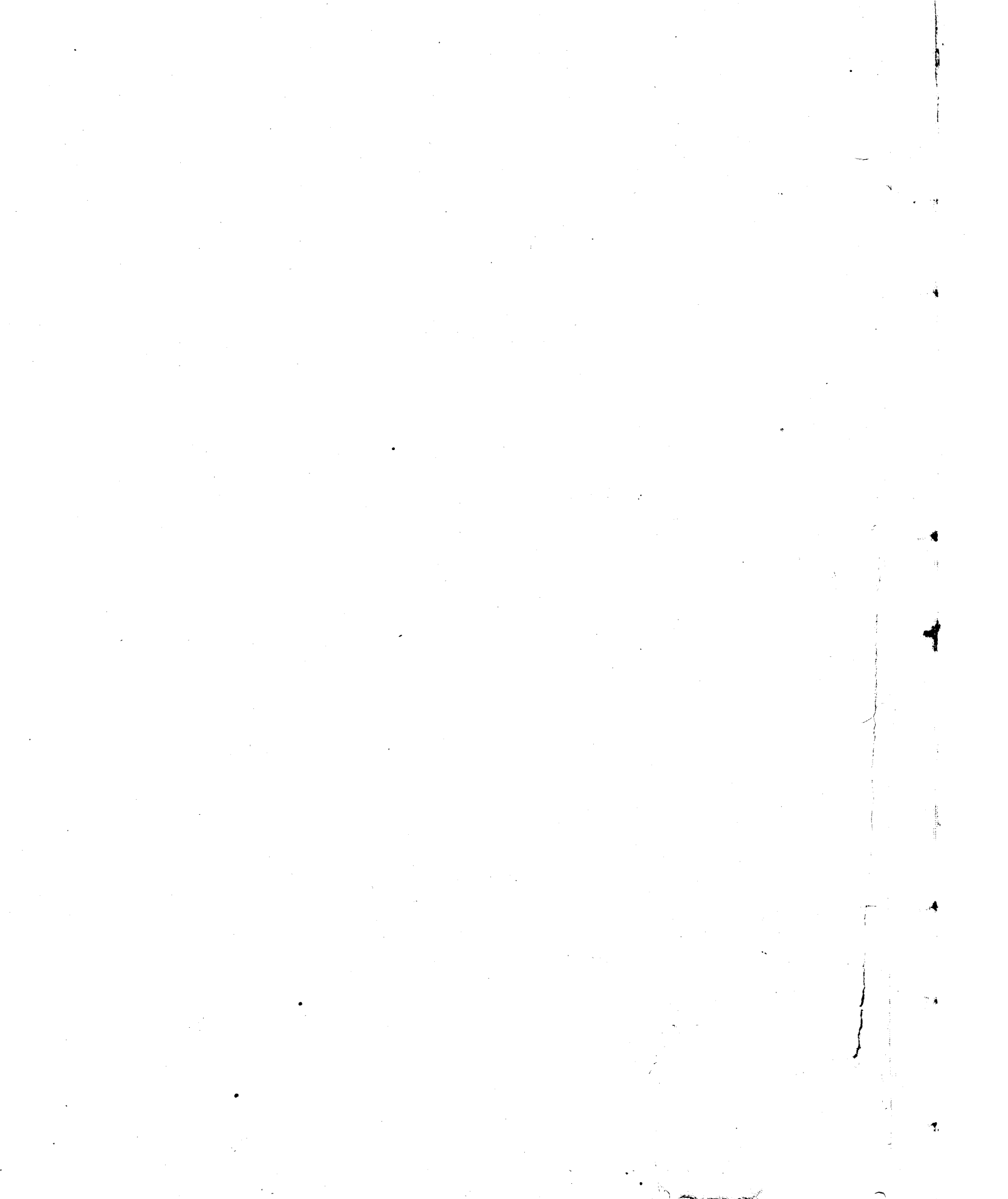
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First produced at the Savoy Theatre, London, by Mr. R. D'Oyly Carte,
on Saturday, 22nd January, 1887.

RUDDIGORE; or, THE WITCH'S CURSE!

Dramatis Personae.

MORTALS.

ROBIN OAKAPPLE (<i>A Young Farmer</i>)	... ..	Mr. GEORGE GROSSMITH.
RICHARD DAUNTLESS (<i>His Foster-Brother—A Man-o'-wars-man</i>)	... ..	Mr. DURWARD LELY.
SIR DESPARD MURGATROYD (<i>Of Ruddigore—A Wicked Baronet</i>)	... ..	Mr. RUTLAND BARRINGTON.
OLD ADAM GOODHEART (<i>Robin's Faithful Servant</i>)	... ..	Mr. RUDOLPH LEWIS.
ROSE MAYBUD (<i>A Village Maiden</i>)	... ..	Miss LEONORA BRAHAM.
MAD MARGARET	... ..	Miss JESSIE BOND.
DAME HANNAH (<i>Rose's Aunt</i>)	... ..	Miss ROSINA BRANDRAM.
ZORAH } (<i>Professional Bridesmaids</i>)	... ..	{ Miss JOSEPHINE FINDLAY.
RUTH }	... ..	{ Miss LINDSAY.

GHOSTS.

SIR RUPERT MURGATROYD (<i>The First Baronet</i>)	... ..	Mr. PRICE.
SIR JASPER MURGATROYD (<i>The Third Baronet</i>)	... ..	Mr. CHARLES.
SIR LIONEL MURGATROYD (<i>The Sixth Baronet</i>)	... ..	Mr. TREVOR.
SIR CONRAD MURGATROYD (<i>The Twelfth Baronet</i>)	... ..	Mr. BURBANK.
SIR DESMOND MURGATROYD (<i>The Sixteenth Baronet</i>)	... ..	Mr. TUER.
SIR GILBERT MURGATROYD (<i>The Eighteenth Baronet</i>)	... ..	Mr. WILBRAHAM.
SIR MERVYN MURGATROYD (<i>The Twentieth Baronet</i>)	... ..	Mr. COX.
AND		
SIR RODERIC MURGATROYD (<i>The Twenty-first Baronet</i>)	... ..	Mr. RICHARD TEMPLE.

CHORUS OF OFFICERS, ANCESTORS, AND PROFESSIONAL BRIDESMAIDS.

ACT I.—The Fishing Village of Rederring, in Cornwall.

ACT II.—Picture Gallery in Ruddigore Castle.

The Scenery by Mr. HAWES CRAVEN (by permission of Mr. H. IRVING). The Military Uniforms by Messrs. CATER & Co., from designs supplied by the Fine Art Gallery, 61, Pall Mall. The Ancestors by Mdme. AUGUSTE, from designs by WILHELM. The ladies' dresses by Mdme. AUGUSTE. The incidental dances arranged by Mr. JOHN D'AUBAN.

TIME.—Early in the Present Century.

OVERTURE.

Andante maestoso.

PIANO.

pp *mf* *mf* *ff*

p Ped. *

ff *p* Ped. *

Ped. *

Allegretto.

pp *p* Ped. *

f

First system of musical notation, featuring a treble and bass clef. The music is in a minor key. Dynamics include *dim.* and *p*.

Second system of musical notation, featuring a treble and bass clef. The music is in a minor key. Dynamics include *ff*, *p*, and *f*. The tempo marking *Allegro con brio.* is present. A time signature change to $\frac{12}{8}$ occurs.

Third system of musical notation, featuring a treble and bass clef. The music is in a minor key. The tempo marking *Sves.* is present.

Fourth system of musical notation, featuring a treble and bass clef. The music is in a minor key. The tempo marking *Sves.* is present. A *Ped.* marking is located at the end of the system.

Fifth system of musical notation, featuring a treble and bass clef. The music is in a minor key. The dynamic marking *mf* is present.

Sixth system of musical notation, featuring a treble and bass clef. The music is in a minor key.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and a dynamic marking of *p*. The left hand (bass clef) provides a harmonic accompaniment with chords and a dynamic marking of *f*.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand accompaniment consists of chords and moving lines.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes a dynamic marking of *f*.

Fourth system of musical notation. The right hand features a melodic line with slurs and a dynamic marking of *pp*. The left hand accompaniment includes triplets and a dynamic marking of *f*.

Fifth system of musical notation. The right hand has a melodic line with slurs and a dynamic marking of *p*. The left hand accompaniment includes a dynamic marking of *f*.

Sixth system of musical notation. The right hand continues the melodic line with slurs. The left hand accompaniment consists of chords and moving lines.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes. Bass clef contains a harmonic accompaniment of chords. A dynamic marking *f* is present in the bass clef.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a harmonic accompaniment of chords. Dynamic markings *ff* and *mp* are present.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a harmonic accompaniment of chords.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a harmonic accompaniment of chords.

System 5: Treble and Bass clefs. Treble clef contains a melodic line with eighth notes, including triplets and a wavy line indicating a trill. Bass clef contains a harmonic accompaniment of chords. Dynamic markings *p*, *f*, and *Sua.* are present.

System 6: Treble and Bass clefs. Treble clef contains a melodic line with eighth notes. Bass clef contains a harmonic accompaniment of chords. A dynamic marking *ff* is present.

Allegro moderato.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic. The lower staff is in bass clef with the same key signature and time signature, featuring a piano (*p*) dynamic. Pedal markings are present: "Ped." at the beginning, followed by an asterisk (*) and "Ped." in the middle, and another asterisk (*) at the end.

The second system continues with two staves. The upper staff has a forte (*f*) dynamic, followed by a *dim.* (diminuendo) marking, and then a piano (*p*) dynamic. A fermata is placed over a note in the upper staff. The lower staff has a forte (*f*) dynamic and a piano (*p*) dynamic.

The third system consists of two staves. The upper staff begins with a piano (*p*) dynamic and later has a mezzo-forte (*mf*) dynamic. The lower staff has a mezzo-forte (*mf*) dynamic.

The fourth system consists of two staves. The upper staff has a piano (*p*) dynamic. The lower staff has a piano (*p*) dynamic.

The fifth system consists of two staves. The upper staff has a piano (*p*) dynamic. The lower staff has a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. Pedal markings include "Ped." and asterisks (*) at the end of the system.

The sixth system consists of two staves. The upper staff has a forte (*f*) dynamic and a piano (*p*) dynamic. The lower staff has a forte (*f*) dynamic and a piano (*p*) dynamic. Pedal markings include "Ped." and asterisks (*) at the end of the system.

First system of a piano score. The right hand features a melodic line with slurs and a fermata. The left hand has a rhythmic accompaniment. The tempo is marked *rall.*. Pedal markings include "Ped." and "*" below the bass staff.

Second system of the piano score. The right hand continues the melodic line. The left hand accompaniment is consistent. Pedal markings "Ped." and "*" are present.

Third system of the piano score. The right hand has a fermata. The left hand has a *pp* accompaniment. The tempo changes to *Allegro con brio.* and the key signature changes to one flat. Pedal markings "Ped." and "*" are present.

Fourth system of the piano score. The right hand has a melodic line. The left hand has a *p* accompaniment.

Fifth system of the piano score. The right hand has a melodic line. The left hand has a *p* accompaniment.

Sixth system of the piano score. The right hand has a melodic line. The left hand has a *p* accompaniment.

First system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *f*.

Second system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *p*.

Third system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *f*.

Fourth system of musical notation, featuring a treble and bass clef.

Fifth system of musical notation, featuring a treble and bass clef. The bass line includes dynamic markings of *p*, *cre*, *scen*, *do.*, and *ff*.

Sixth system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *pp* and a *Ped.* instruction.

Ped.

*

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A *cres.* (crescendo) marking is placed above the right hand in the latter half of the system.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings *f*, *mf*, and *ff* are present, with a hairpin crescendo connecting the *mf* and *ff* sections.

Third system of the piano score. The right hand has a melodic line with some grace notes, and the left hand features a rhythmic accompaniment of chords. The dynamics are not explicitly marked in this system.

Fourth system of the piano score. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment. Dynamic markings *p*, *cres.*, and *f* are present, with a hairpin crescendo connecting the *p* and *f* sections.

Fifth system of the piano score. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment. The dynamics are not explicitly marked in this system.

Sixth system of the piano score. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment. A *ff* marking is present. The system concludes with a double bar line and a key signature change to one flat (B-flat major or D minor).

ACT I.

No. 1. CHORUS OF BRIDESMAIDS—(Solo Soprano, Zorah).

Allegretto moderato.

PIANO.

f

p

cres.

Ped.

f

p

*

Detailed description: This is a piano accompaniment score for a solo soprano. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The score consists of six systems of two staves each (treble and bass clef). The first system begins with a forte (*f*) dynamic. The second system features a piano (*p*) dynamic. The third system includes a crescendo (*cres.*) and a pedaling instruction (*Ped.*). The fourth system returns to a forte (*f*) dynamic. The fifth system is marked piano (*p*). The score concludes with an asterisk (*) on the final note of the bass staff.

CHORUS OF WOMEN. SOPRANOS.

Fair is Rose as bright May day, Soft is Rose as warm west wind, Sweet is

CONTRALTOS.

Fair is Rose as bright May day, Soft is Rose as warm west wind, Sweet is

The musical score for the Soprano and Contralto parts is written on two staves. The Soprano part is on the top staff, and the Contralto part is on the bottom staff. Both parts are in a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The lyrics are: "Fair is Rose as bright May day, Soft is Rose as warm west wind, Sweet is".

Rose as new - mown hay— Rose is Queen of maid - en - kind! Rose, all

Rose as new - mown hay— Rose is Queen of maid - en - kind! Rose, all

The musical score for the Soprano and Contralto parts continues on two staves. The lyrics are: "Rose as new - mown hay— Rose is Queen of maid - en - kind! Rose, all".

glow - ing With vir - gin blush - es, say— Is an - y - bo - dy go - ing To

glow - ing With vir - gin blush - es, say— Is an - y - bo - dy go - ing To

The musical score for the Soprano and Contralto parts continues on two staves. The lyrics are: "glow - ing With vir - gin blush - es, say— Is an - y - bo - dy go - ing To".

mar - ry you to - day?

mar - ry you to - day?

p

SOLO. ZORAH.

Ev' - ry day, as the days roll on, Brides - maids' garb we gai - ly don,

p

Sure that a maid so fair - ly famed Can't long re - main un - - claimed.

p

Hour by hour, and day by day, Sev' - ral months have passed a - - way,

Though she's the fair - est flow'r that bloom, No one has mar - ried Rose!

CHORUS.
Rose, all
Rose, all

f

glow - ing With vir - gin blush - es, say— Is a - ny - bo - dy go - - ing To

glow - ing With vir - gin blush - es, say— Is a - ny - bo - dy go - - ing To

f

Ped.

ZORAH.
Hour by hour and day by day Months have pass'd a -

mar - ry you to - day?

mar - ry you to - day?

p

Ped. *

way.

CHORUS.

Fair is Rose as bright May day; Soft is Rose as warm west -

Fair is Rose as bright May - day; Soft is Rose as warm west

The first system of the musical score consists of four staves. The top staff is a vocal line with a few notes and rests. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment with a melody in the right hand and chords in the left hand. A dynamic marking 'f' is present in the piano part.

wind, Sweet is Rose as new - mown hay— Rose is queen of maid - en - kind!

wind, Sweet is Rose as new - mown hay— Rose is queen of maid - en - kind!

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment with a melody in the right hand and chords in the left hand.

Rose, all glow - ing With vir - gin blush - es, say— Is a - ny - bo - dy

Rose, all glow - ing With vir - gin blush - es, say— Is a - ny - bo - dy

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment with a melody in the right hand and chords in the left hand.

go - ing To mar - ry you to - day? Fair is

go - ing To mar - ry you to - day? Fair is

p

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in G major, with lyrics: "go - ing To mar - ry you to - day? Fair is". The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A piano dynamic marking (*p*) is present in the second system of the piano part.

Rose, Soft is Rose, Rose is the

Rose, Soft is Rose, Rose is the

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics: "Rose, Soft is Rose, Rose is the". The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system. The piano part concludes with a sustained chord in the right hand.

queen of . . . maid en - kind!

queen of . . . maid en - kind!

Detailed description: This system contains the fifth and sixth systems of music. The top two staves are vocal lines with lyrics: "queen of . . . maid en - kind!". The bottom two staves are piano accompaniment, concluding the piece with a final chord in the right hand.

No. 2.

SONG—Hannah & Chorus.

Andante allegretto. HANNAH.

Sir

PIANO.

p *f* *p*

Ru - pert Mur - ga - troyd His lei - sure and . . . his rich-es He ruth - less - ly em - ploy'd In per - se -

- cu - - ting witch - es. With fear he'd make them quake— He'd duck them in his

p

lake— He'd break their bones With sticks and stones, And burn them at the stake! . . . This

CHORUS. SOPRANOS & CONTRALTOS.

p

sport he much en - joy'd, . . . Did Ru - pert Mur - ga - troyd— No sense of shame Or pi - ty came To

Ru - pert Mur - ga - - troyd ! HANNAH. Once, on the vil - lage green, A pal - sied

hag . . . he roast-ed, And what took place, I ween, shook his com - po - - sure boasted, For,

as the tor - ture grim Seized on each with-ered limb, The writh-ing dame 'Mid fire and flame Yelled

forth this curse on him ! "Each lord of Rud-di-gore, De-spite his best en-deavour, Shall

do one crime, or more, Once, ev-ry day, for e-ver! This doom he can't de-fy How-

e-ver he may try, For should he stay His hand, that day In tor-ture he shall die!". . . The

pro- phe-cy came true: Each heir who held . . . the ti-tle Had, ev'-ry day, to do Some crime of

RECIT.

im - - port vi - tal; Un - til, with guilt o'er - plied, "I'll sin no more!" he cried,

CHORUS.

And on the day He said that say, In a - - - go - ny he died! And

thus, with sin - ning cloyed, Has died each Mur - ga - troyd; And so shall fall, Both one and all, Each

com - ing Mur - ga - troyd!

No. 3.

SONG—Rose.

Tempo di Valse Moderato.

PIANO.

The piano introduction consists of two staves in 3/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords and single notes. Dynamics include a forte (*f*) section followed by a piano (*p*) section.

1. If some - bo - dy there chanced to be Who loved me in a man - ner true,
2. If a - ny well-bred youth I knew, Po - lite and gen - tle, neat and trim,

The first system of the song features a vocal line with two verses of lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.

My heart would point him out to me, And I would point him out to you.
Then I would hint as much to you, And you could hint as much to him.

The second system continues the vocal melody and piano accompaniment. The piano part maintains a consistent harmonic support for the vocal line.

(Referring to book.)
But here . . . it says of those who point, Their man - ners must be out of
But here . . . it says, in plain - est print, "It's most un - la - dy - like to

The third system concludes the song with a vocal line and piano accompaniment. The piano part features a final chord progression.

joint— You *may* not point— you *must* not point— It's man - ners out of
 hint"— You *may* not hint, you *must* not hint— It says you must -n't

joint, to point! Ah! Had I the love of such as
 hint, in print! Ah! And if I loved him through and

p *p dolce.*

he, Some qui - et spot he'd take me to, Then he could whis - per it to
 through— (True love and not a pass - ing whim,) Then I could speak of it to

me, And I could whis - per it to you. But whis - per -
 you, And you could speak of it to him. But here I

- ing, I've some - where met, Is con - tra - ry to e - ti - quette;
 find it does - n't do To speak un - til you're spo - ken to.

Where can it be? Now let me see— Yes, yes; It's con - tra -
 Where can it be? Now let me see— Yes, yes! "Don't speak un -

- ry to e - ti - quette.
 - til you're spo - ken to!"

1st time. *2nd time.*

p *f*

No. 4.

DUET—Rose & Robin.

ROSE.

1. I know a youth who loves a lit - tle maid— (Hey, but his face is a
 2. He can - not eat, and he can not sleep— (Hey, but his face is a

Allegretto grazioso.

PIANO.

*f**p**p*

sight for to see!) Si - lent is he, for he's mod - est and a - fraid— (Hey, but he's ti - mid as a youth can be!)
 sight for to see!) Dai - ly he goes for to wail— for to weep, (Hey, but he's wretched as a youth can be!)

ROSE.

I know a maid who loves a gal - lant youth, (Hey, but she sick - ens as the days go by!)
 She's ve - ry thin, and she's ve - ry pale, (Hey, but she sick - ens as the days go by!)

*rall.*ROBIN. *a tempo.*

She can - not tell him all the sad, sad truth— (Hey, but I think that lit - tle maid will die!) Poor lit - tle man!
 Dai - ly she goes for to weep— for to wail— (Hey, but I think that lit - tle maid will die!) Poor lit - tle maid!

*rall.**a tempo.*

ROSE.

Poor lit - tle man !
Poor lit - tle maid !

ROBIN.

Poor lit - tle man ! }
Poor lit - tle maid ! }

Now tell me pray, and

Ped. *

3rd Verse.

tell me true, What in the world should the maid - en do? If

tell me true, What in the world should the young man do?

I were the youth, I should of - fer her my name— (Hey, but her face is a sight for to see!)

If I were the maid, I should

ROSE.

feed his hon - est flame— (Hey, but he's bash - ful as a youth can be!) If I were the youth I would speak to her to - day—

ROBIN.

(Hey, but she sickens as the days go by!) If I were the maid I would meet the lad half-way— (For I

rall. real - ly do be - lieve that ti - mid youth will die!) *a tempo.* POOR lit - tle man! *rall.* POOR lit - tle maid!

ROSE. POOR lit - tle man! I thank you, sir, for your coun - sel true; I'll

ROBIN. POOR lit - tle maid! I thank you, miss, for your coun - sel true; I'll

Ped. *

rit. tell that maid . . . what she ought to do!

rit. tell that youth . . . what he ought to do!

rit. *p*

Nos. 5 & 6. CHORUS OF BRIDESMAIDS & SONG—(Richard).

Allegretto con spirito.

PIANO.

BRIDESMAIDS, SOPRANOS.

From the
CONTRALTOS.

From the

f

bri - ny sea Comes young Ri - chard, all vic - to - - rious! Va - lo - rous is he— His a -

bri - ny sea Comes young Ri - chard, all vic - to - - rious! Va - lo - rous is he— His a -

- chieve-ments all are glo - rious! Let the wel - kin ring With the news we

- chieve-ments all are glo - rious! Let the wel - kin ring With the news we

bring. Sing it— shout it— Tell a - - bout it—

bring. Sing it— shout it— Tell a - - bout it—

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a major key with a treble clef and a common time signature. The lyrics are: "bring. Sing it— shout it— Tell a - - bout it—".

Shout it! Safe and sound re - turn - eth he, All vic - to - rious from the

Shout it! Safe and sound re - turn - eth he, All vic to - rious from the

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "Shout it! Safe and sound re - turn - eth he, All vic - to - rious from the".

sea! Safe and sound, All vic - to - rious from the

sea! Safe and sound re - turn - eth he, All vic - to - rious from the

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "sea! Safe and sound, All vic - to - rious from the".

SOLO. RICHARD.

I. I shipped, d'ye see, in a
Capt'n he up and he
up with our helm, and we

sea!

sea!

Re-ve-nue sloop, And, off Cape Fi-nis-tere, A merchantman we see, A Frenchman, go-ing free, So we
says, says he, "That chap we need not fear,— We can take her, if we like, She is sar-tin for to strike, For she's
scuds before the breeze, As we gives a compassion-ating cheer; Froggee an-swears with a shout As he sees us go a-bout, Which was

made for the bold Moun-seer, D'ye see? We made for the bold Moun-seer. But she
on-ly a darned Moun-seer, D'ye see? She's on-ly a darned Moun-seer! But to
grate-ful of the poor Moun-seer, D'ye see? Which was grateful of the poor Moun-seer! And I'll

proved to be a Frigate, and she up with her ports, And fires with a thir-ty-two! It come un-common near, But we
fight a French fal-lal—it's like hit-tin' of a gal,—It's a lub-ber-ly thing for to do; For we, with all our faults, Why we're
wa-ger in their joy they kissed each other's cheek, (Which is what them fur-ri-ners do), And they blessed their lucky stars We were

CHORUS OF BRIDESMAIDS.

answer'd with a cheer, Which pa-ra-lysed the Par-ley-voo, D'yesee? Which pa-ra-lysed the Par-ley-voo! Which
 stur-dy Brit-ish salts, While she's on-ly a Par-ley-voo, D'yesee? While she's on-ly a poor Par-ley-voo! While she's
 har-dy Brit-ish tars, Who had pi-ty on a poor Par-ley-voo, D'yesee? Who had pi-ty on a poor Par-ley-voo! Who had

SOLO. RICHARD.

pa-ra-lysed the Par-ley-voo, D'ye see? Which pa-ra-lysed the Par-ley-voo! 2. Then our
 on-ly a Par-ley-voo, D'ye see? While she's on-ly a Par-ley-voo! 3. So we
 pi-ty on a Par-ley-voo, D'ye see? Who had pi-ty on a Par-ley-voo!

Attaca Hornpipe.

No. 6½.

HORNPIPE.

PIANO.

2nd time melody 8ve. higher.

3 times, I. f, II. pp, III. ff.

No. 7.

SONG—Robin

ROBIN.

1. My boy, you may take it from me, That of
 2. Now take, for ex - am - ple, *my* case : I've a
 3. As a po - et, I'm ten - der and quaint— I've

all the af - flic - tions ac - curst With which a man's sad - dled And ham - pered and ad - dled, A dif - fi - dent na - ture's the
 bright in - tel - lec - tu - al brain— In all Lon - don ci - ty There's no one so wit - ty—I've thought so a - gain and a -
 pas - sion and fer - vour and grace— From O - vid and Ho - race To Swin - burne and Mor - ris, They all of them take a back

worst. Though cle - ver as cle - ver can be— A Crichton of ear - ly ro - mance— You must
 - gain. I've a high - ly in - tel - li - gent face— My fea - tures can - not be de - nied— But, what -
 place. Then I sing and I play and I paint : Though none are ac - complished as I, To

2nd and 3rd times.

stir it and stomp it, And blow your own trum - pet, Or, trust me, you have - n't a chance,
 e - ver I try, sir, I fail in— and why, sir? I'm mod - es - ty per - son - i - fied !
 say so were trea - son : You ask me the rea - son? I'm dif - fi - dent, mod - est, and shy !

Maggiore.

If you wish in the world to ad - vance, Your me - rits you're bound to en - hance, You must

pp

stir it and stump it, And blow your own trum - pet, Or, trust me, you have - n't a chance. If you

RICHARD.

If you

f

wish in the world to ad - vance, Your . . me - rits you're bound to en - hance, You must

wish in the world to ad - vance, Your . . me - rits you're bound to en - hance, You must

stir it and stump it, And blow your own trumpet, Or, trust me, you have - n't a chance ! chance !

stir it and stump it, And blow your own trumpet, Or, trust me, you have - n't a chance ! chance !

1st and 2nd time. *3rd time.*

No. 8.

DUET—Rose & Richard.

RICHARD.

Allegro moderato.

The bat - tle's roar is o - ver, O my love! Em -

- brace thy ten - der lo - ver, O my love! From tem - pest's wel - ter, From war's a - larms, O give me shel - ter With -

- in . . . those arms, O give me shel - ter With - in those arms! Thy smile al -

- lur - ing, All heart - ache cur - ing, Gives peace en - dur - ing, O my

Ped. * Ped. * Ped. * Ped. * Ped. *

f

cres.

Ped. *

rit. ROSE.

love! O my love! If heart both true and ten - der, O my love! A

life - love can en - gen - der, O my love! A true to sigh - ing, And tears of brine, For joy un - dy - ing Shall

aye be mine, For joy un - - dy - ing Shall aye be mine, And

thou . . . and I, love, Shall live . . . and die, love, With -

RICHARD.

And thou and I, love, Shall live and die, . . . love, With -

Ped. * Ped. * Ped. * Ped. *

out . . a . . sigh, love, With - out a sigh, . . . My own, my

out . . a . . sigh, love, With - out a sigh, . . My own, my

cres. *dim.* *p* *mf*

Ped. I *

love ! And thou and I, love, Shall live and

love ! And thou and I, love, Shall live and

Ped. * Ped. * Ped. * Ped. *

die, love, . . With - out a sigh, . . . love,

die, love, . . With - out a sigh, *dim.* . . . love,

p Ped. Ped.

My own, my love !

My own, my love !

pp Ped. *

No. 9.

ENTRANCE OF BRIDESMAIDS.

Allegretto.

PIANO.

ff

The first system of the piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and some triplets, while the left hand provides a steady accompaniment of eighth notes. The piece begins with a forte (*ff*) dynamic.

p

cres.

The second system continues the piano introduction. The right hand has a more active melodic line with sixteenth-note runs. The left hand accompaniment becomes more complex with chords. The dynamic starts piano (*p*) and increases through a crescendo (*cres.*).

BRIDESMAIDS.

If well his suit has sped, Oh, may they soon be

f

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "If well his suit has sped, Oh, may they soon be". The piano part features a strong accompaniment with a dynamic of *f*.

wed! Oh, tell us, tell us, pray, What doth the maid - en

Ped. *

The second system of the vocal and piano accompaniment. The lyrics are: "wed! Oh, tell us, tell us, pray, What doth the maid - en". The piano part continues with a similar accompaniment. The system ends with a pedal instruction (*Ped.*) and an asterisk (***).

say? In sing - ing we are jus - ti - fied, In sing - ing are we

jus - ti - fied, "Hail the Bride-groom, hail the Bride, Let the nup - tial knot be tied: In fair

phra - ses Hymn their prai - ses, Hail the Bride - groom— hail the Bride?



No. 10.

TRIO—Rose, Richard, & Robin.

ROSE.
In sail - ing o'er life's o - cean wide . . . Your heart . . . should be your on - ly

RICHARD.
In sail - ing o'er life's o - cean wide Your heart should be your on - ly

ROBIN.
In sail - ing o'er life's o - cean wide . . . Your heart should be your on - ly

Allegro Vivace.
PIANO. *mf*

guide; With sum - mer sea and fav'ring wind . . . Your - self in port . . . you'll find.

guide; With sum - mer sea and fav'ring wind . . . Your - self in port you'll sure - ly find.

guide; With sum - mer sea and fav'ring wind . . . Your - self in port you'll sure - ly find.

p

RICHARD.
My heart says, "To this maid - en strike— She's cap - tur'd you. She's just the sort of girl you like—

You know you do, If o - ther - men her heart should gain, I shall re - sign." That's what it

says to me quite plain, This heart of mine, This heart of mine! My heart says,

cres. *f p*

"You've a prosp'rous lot, With a - cres wide; You mean to set - tle all you've got Up - on your bride."

It don't pre - tend to shape my acts By word or sign; It mere - ly states these sim - ple facts,

This heart of mine, This heart of mine! Ten min - utes since my heart said "white" -

cres. *f p*

It now says "black." It then said "left"—it now says "right"— Hearts of - ten tack. I must o -

- - bey its la - test strain— You tell me so. But should it change its mind a - gain, I'll let you know,
cre - scen - do.

I'll let you know. In sail - ing o'er life's o - cean wide . . . No doubt . . . the heart should be your
Ir. sail - ing o'er life's o - cean wide No doubt the heart should be your
In sail - ing o'er life's o - cean wide . . . No doubt the heart should be your

guide, But it is awk - ward when you find . . . A heart, a heart that does not know its mind, A
guide, But it is awk - ward when you find . . . A heart, a heart that does not know its mind, A
guide, But it is awk - ward when you find . . . A heart, a heart that does not know its mind, A

heart, a heart, a heart that does not know its
heart that does not know its mind, A heart, a heart that does not know its
heart that does not know its mind, A heart, a heart that does not know its

f *rf* *rf* *rf* *rf*

mind ! A heart, a
mind ! A heart, a
mind ! A heart, a

sf

heart that does not know its mind !
heart that does not know its mind !
heart that does not know its mind !

No. 11.

RECIT. & ARIA—Margaret.

PIANO.

p *f* *sf* *tr*

rall. *a tempo.* *sf*

f *p* *3* *3* *p*

Cheer-i - ly ca - rols the lark O - ver the cot.

Ped. *3* *

Mer - ri - ly whis-tles the clerk, Scratching a blot. But the lark And the

Ped. *3* *

clerk, I re - mark, Com - fort me not!

p

O - ver the ri - pen-ing peach Buz-zes the bee. Splash on the bil - low-y beach Tumbles the

trem.
p

Ped. * Ped.

sea. But the peach And the beach, They are each No-thing to me! . . . And

cres. *dim.*

* Ped.

Allegro vivace.

why? Who am I? Daft Madge! Cra-zy Meg! Mad Mar-gar-et! Poor Peg!

Allegro vivace.

p *cres.* *sfz* *dim.*

Ped

(Chuckling.) He! he! he! Mad, I? Yes, ve-ry! But why? Mys - te-ry! Don't call!

sfz *p* *

No crime— 'Tis on - ly That I'm love - lone-ly! That's all!

p *Silent.*

1. To a gar - den full of
2. In a nest of weeds and

p

po - sies Com - eth one to ga - ther flow - ers, And he - wan - ders through its bow - ers Toy - ing
net - tles, Lay a vi - o - let, half - hid - den, Hop - ing that his glance un - bid - den Yet might

with the wan-ton ro - ses, the wan-ton ro - - - ses, Who, up - ris - ing from their
 fall up - on her pe - tals, up - on her pe - - - - tals, Though she lived a - lone, a -

beds, Hold on high their shame-less heads With their pret - ty lips a - pout - ing, With their pret - ty lips a -
 - part, Hope lay nest - ling at her heart, But, a - las, the cruel a - wak - ing— But, a - las, the cruel a -

pout - ing, Ne - ver doubt - ing—ne - - - ver doubt - ing That for Cy - the - re - an po - - -
 - wak - ing Set her lit - tle heart . . . a - break - ing, For he ga - ther'd for his po - - -

p *cres.* *dim.*

Ped. * > Ped. *

1st time. 2nd time.

. . . sies He would ga - ther aught but ro - ses! 2. In a
 . . . sies On - ly ro - ses—on - ly ro - ses!

p

No. 12.

CHORUS.

Allegro con brio.

PIANO. *f*

SOPRANOS.

Wel - come, gen - try, For your en - try . Sets our ten - der hearts a - beat - ing,

sfz mf

Men of sta - tion, Ad - mi - ra - tion Promptsthis un - af - fec - ted greet - ing. Heart - y greet - ing,

heart . . . y . . greet - ing of fer we!

MEN.

When

tho-rough-ly tir-ed Of be-ing ad-mir-ed By la-dies of gen-tle de-gree-de-gree, With flat-te-ry sated, High-flown and in-fla-ted, A -

way from the ci - ty we flee - we flee! From charms in tra - mu - ral To pret - ti - ness ru - ral The sud - den trans - i - tion Is sim - ply E - ly - sian,

Come, A - ma - ryll - lis, Come, Chlo - e and Phyl - lis, Your slaves, for the mo - ment, are we! . . . Your slaves, for . . . the

The
mo - - ment, . . . your slaves . . . are we!

dim. *p*

sons of the til-lage Who dwell in this vil-lage Are peo-ple of low-ly de-gree--de-gree, Though honest and active They're most unattractive And

awk-ward as awkward can be—can be. They're reclu-sy clodhoppers With axes and choppers, And shepherds and ploughmen And drovers and cowmen,

Hedg-ers and reap-ers, And cart-ers and keep-ers, But ne-ver a lov-er for me, But ne-ver a

lov-er for me! Heart-y greet-ing of-fer

MEN.

Then come, A-ma-ryl-lis, Come, Chlo-e and Phyl-lis,

we, of . . fer we! . . . So wel . . . come, . . gen . . . try,

When thou-rough-ly tir-ed Of be-ing ad-mir-ed By

p marcato.

For . . your . . en-try Sets our ten-der hearts a-beat-ing.

la-dies of gen-tle de-gree—de-gree, With flat-te-ry sa-ted, High-flown and in-fla-ted, A-way from the ci-ty we flee— we flee! From

Men of sta-tion, Ad-mi-ra-tion Prompts this un-af-

charms in-tra-mu-ral To pret-ti-ness ru-ral The sudden tran-si-tion Is sim-ply E-ly-sian, So come, A-ma-ryl-lis, Come, Chloe and Phyllis, Your

fect - ed . . greet - ing, Heart - y greet - ing, Heart - y greet - ing

slaves, for the mo - ment, are we, . . . Your slaves, . . for the mo - ment, your

of - fer we ! wel - come !

slaves are we ! wel - come !

p

pp

sva. *loco.*

p

Wel - come, welcome, welcome, welcome we !

f

f

sf

Attaca.

No. 13.

SONG & CHORUS—Sir Despard.

Andante misterioso. SIR DESPARD.

Oh why am I mood-y and sad? And why am I guilt-i-ly

CHORUS.

Can't guess!

Can't guess!

Andante misterioso.

f *p*

PIANO.

mad? Be-cause I am tho-rough-ly bad! You'll see it at once in my face. Oh

Con-fess! Oh yes—

Con-fess! Oh yes—

why am I hus-ky and hoarse? It's the work-ings of con-science, of course, And hus-ki-ness stands for re-

Ah, why? Fie, fie!

Ah, why? Fie, fie!

pp

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'Andante misterioso'. The score is divided into three systems. The first system contains the vocal line for Sir Despard and the piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a piano accompaniment marked 'pp'. The lyrics are interspersed with the musical notation, and dynamic markings such as 'f', 'p', and 'pp' are used throughout.

- morse, *mf* At least it does so in my case! When in crime one is ful - ly em -

Oh my!

Oh my!

The first system of music features a vocal line in treble clef with lyrics. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The grand staff includes a piano (p) marking and dynamic markings such as *mf*, *f*, and *p*. There are also triplet markings (3) in the piano accompaniment.

- played— Your ex - pres - sion gets warped and destroyed : It's a pen - al - ty none can a - void ; I

p

Like you— It do. How true !

Like you— It do. How true !

The second system continues the vocal line and piano accompaniment. It includes a piano (*p*) marking and dynamic markings such as *f* and *p*. The lyrics are split across the vocal line and piano accompaniment staves.

once was a nice - look - ing youth ; But like stone from a strong cat - a - pult— I rushed at my ter - ri - ble

A trice—

A trice—

The third system continues the vocal line and piano accompaniment. It includes a piano (*p*) marking. The lyrics are split across the vocal line and piano accompaniment staves.

cult— Ob - serve the un - plea - sant re - sult! In - deed I am tell - ing the

That's vice— Not nice.

That's vice— Not nice.

f *p*

truth! Oh in - no-cent, hap - py, though poor! If I had been vir-tuous, I'm

That's we—

That's we—

f *p*

sure— I should be as nice - look - ing as you're! You are ve - ry nice - look - ing in - deed! Oh

Like me— May be.

Like me— May be.

in - no - cents, lis - ten in time— A - void an ex - is - tence of crime— Or

We doe, Just so—

We doe, Just so—

dim. *p*

Detailed description: This system contains the first two systems of a musical score. The top staff is a vocal line with lyrics: "in - no - cents, lis - ten in time— A - void an ex - is - tence of crime— Or". The second staff is a vocal line with lyrics: "We doe, Just so—". The third staff is a vocal line with lyrics: "We doe, Just so—". The bottom two staves are piano accompaniment. The piano part includes dynamic markings *dim.* and *p*.

you'll be as ug - ly as I'm— And now, if you please, we'll pro - ceed. . . .

ff

No! no!

ff

No! no!

ff *p*

Detailed description: This system contains the third and fourth systems of the musical score. The top staff is a vocal line with lyrics: "you'll be as ug - ly as I'm— And now, if you please, we'll pro - ceed. . . .". The second staff is a vocal line with lyrics: "No! no!". The third staff is a vocal line with lyrics: "No! no!". The bottom two staves are piano accompaniment. The piano part includes dynamic markings *ff* and *p*.

p *ff* *p* *ff* *p*

Detailed description: This system contains the fifth system of the musical score, which is piano accompaniment. It features dynamic markings *p*, *ff*, and *p* across the system.

ff *p* *f* *p*

Ped. *

Detailed description: This system contains the sixth system of the musical score, which is piano accompaniment. It features dynamic markings *ff*, *p*, *f*, and *p*. It also includes a "Ped." marking and an asterisk "*" at the end of the system.

No. 14.

DUET—Richard & Sir Despard.

Allegro vivace.

PIANO.

f

RICHARD, 1st VERSE.

You un - der-stand?

RICHARD, 2nd VERSE.

Like - wise the Bride— The maid-ens are ve - ry E - lat - ed and mer - ry; They

SIR DESPARD, 1st VERSE.

I think I do, With vi - gour un - shak - en This step shall be tak - en, It's

SIR DESPARD, 2nd VERSE.

The Bride - groom comes—

I think so too; I'll read - i - ly bet it You'll ne - ver re - gret it! For du - ty, du - ty
 are her chums. For du - ty, du - ty
 neat - ly plann'd. For du - ty, du - ty
 To lash their pride Were al - most a pi - ty, The pret - ty com - mit - tee! For du - ty, du - ty

p

RICHARD, *each verse.*
 must be done; The rule ap - plies to ev - 'ry one, And pain - ful though that du - ty be, To

SIR DESPARD, *each verse.*
 must be done; The rule ap - plies to ev - 'ry one, And pain - ful though that du - ty be, To

shirk the task were fid - dle - de - dee, To shirk the task were fid - dle - de - dee, To shirk the task, . . .

shirk the task were fid - dle - de - dee, To shirk the task were fid - dle - de - dee, To shirk the task, . . .

. . . To shirk the task were fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de .
 . . . To shirk the task were fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de .

f

- dee!
 - dee!

f

Ped. *

1st time. *2nd time.*
p

No. 15.

FINALE—ACT I.

Allegro non troppo.

PIANO.

cre *scen*

do.

SOPRANOS.*

Hail the Bride of seven - teen sum - mers :

Pesante.

ff

Ped. *

In fair phra - ses Hymn her prais - es ; Lift your song on high, all com - ers. She re - joi - ces In your voi - ces.

Smil - ing sum - mer beams up - on her,

Ped. * Ped. *

Shed - ding ev - 'ry bles - sing on her: Maid - ens, greet her— Kind - ly treat her— You may all be

B
brides some day!

MEN. *f*

Hail the Bride - groom who ad - van - ces, A - gi - tat - ed, Yet e -

mf

la - ted. He's in eas - y cir - cum - stan - ces, Young and lust - y, True and trust - y:

cre -

Smil - ing sum - mer beams up - on her, Shed - ding ev - 'ry bles - sing on her :

Smil - ing sum - mer beams up - on her, Shed - ding ev - 'ry bles - sing on her :

f

f

f

Ped. *

Maid . . . ens, greet . . her— Kind . . . ly treat her— You . . may all, may . .

Maid . . . ens, greet her— Kind . . . ly treat her— You . . may all, may

Ped. * Ped * Ped. * Ped. *

all be brides some day !

bride . . . grooms some fine day !

ff

Ped.

ROSE.

Allegretto.

When the

p

p

buds are blos-som-ing, Smil-ing wel-come to the spring, Lo-vers choose a wed-ding

day— Life is love in mer-ry May, Life is love, life is love,

f CHORUS. SOPRANOS.

Spring is green— Sum-mer's rose—

. . . in mer-ry May!

Fa la la la la la la la!

Fa la la la la

HANNAH.

Fa la la la la la la la!

Fa la la la la

RICHARD.

Fa la la la la la!

Fa la la

ADAM.

Fa la la la la!

Fa la la

f

la la la! It is sad when sum - mer goes, Fa la la la la la! Fa la!

la la la! It is sad when sum - mer goes, Fa . . . la la la la! Fa la la!

la la! It is sad when sum - mer goes, Fa la! Fa la la . . . la la la la!

CHORUS. TENORS.

Au - tumn's

la la! It is sad when sur - mer goes, Fa la! Fa la la la la la!

The first system of the musical score consists of six staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is a vocal line for Tenors with the lyrics 'CHORUS. TENORS.' and 'Au - tumn's'. The fifth and sixth staves are piano accompaniment.

Fa la la la la la la la! Win - ter still is far a -

Fa la la la la la la la! Fa la la la la! Win - ter still is far a -

Fa la la la la la la la! Fa la la . . . la! Win - ter still is far a -

gold, Win-ter's grey,

Fa la la la la la! Fa la la la la! Win - ter still is far a -

The second system of the musical score consists of six staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is a vocal line with lyrics 'gold, Win-ter's grey,'. The fifth and sixth staves are piano accompaniment.

p CHORUS.

way, far a - way—Fa la la la la! Leaves in au - tumn fade and fall,

way, far a - way—Fa la la la la! Leaves in au - tumn fade and fall,

way, far a - way—Fa la la la la! Fa la la la la la! Leaves in au - tumn fade and fall,

way, far a - way—Fa la la la la! Leaves in au - tumn fade and fall,

pp

Win - ter is the end of all. *sf* Fa la la la la *sf* la la *sf* *sf*

Win - ter is the end of all. *cres.* Spring and sum - mer teem with glee : Spring and sum - mer

Win - ter is the end of all. *cres.* Spring and sum - mer teem with glee : Spring and sum - mer, then, for

Win - ter is the end of all. *cres.* Fa la la! Spring and sum - mer teem with glee : Spring and

cres.

sf *sf* *sf*

la la, . . . la la la la la la la la! Fa la . . . ia la la la la la! Fa

then for me! Fa la la la la la la la la la! Fa la! Fa . . . la la la la! Fa

me! . . . Fa la la la la la la la la la la! Fa la la la la la! Fa

sum - mer, then, for me! Fa la la la! Fa la la la la la! Fa

HANNAH. *2nd verse.*

la la la la la la la la la! In the spring - time seed is sown: In the

la la la la la la la!

la la la la la la la!

la la la la la la la!

p

sum - mer grass is mown: In the au - tumn you . . . may reap: Win - - ter

is the time for sleep, Win - - - - - ter is . . . the

CHORUS.
f SOPRANOS.

Spring is hope— Sum - mer's joy—

ROSE.

Fa la la la la la la la!

time for sleep. RICHARD. f Fa la la la la la la la!

ADAM. f Fa la la la la la!

Fa la la la la la!

Fa la la la la la!

la la la! Spring and sum - mer ne - ver cloy, Fa la . . . la la la la la la!

la la la! Spring and sum - mer ne - ver cloy, Fa . . la la la la la la la!

la la! Spring and sum - mer ne - ver cloy, Fa la la la la . . . la la la la!

CHORUS. TENORS.

Au - tumn,

la la! Spring and sum - mer ne - ver cloy, Fa la la la la la la la!

Fa la la la la la la la! Win - ter, af - ter all, is
 Fa la la la la la la la! Fa la la la la! Win - ter, af - ter all, is
 Fa la la la la la la la! Fa la la la la! Win - ter, af - ter all, is
 toil - Win - ter, rest -
 Fa la la la la! Fa la la la la! Win - ter, af - ter all, is

CHORUS.

best, af - ter all, Fa la la la la! Spring and sum - mer plea - sure you,
 best, af - ter all, Fa la la la la! Spring and sum - mer plea - sure you,
 best, af - ter all, Fa la la la la! Fa la la la la la! Spring and sum - mer plea - sure you,
 best, af - ter all, Fa la la la la! Spring and sum - mer plea - sure you,
 pp

sf sf sf sf
 Au - tumn, aye, and win - ter too— Fa la la la
cres.
 Au - tumn, aye, and win - ter too— Ev - 'ry sea - son has its cheer,
cres.
 Au - tumn, aye, and win - ter too— Ev - 'ry sea - son has its cheer, Life is
cres.
 Au - tumn, aye, and win - ter too— Fa la la! Ev - 'ry sea - son has its

sf sf sf f sf
 la la! Fa la Ta la la la la la la la la la, . . .
f
 life is love - ly all the year! Fa la la la la la la la la la! Fa la la, . .
f
 love - ly all the year! Fa la la la la la la la la la! Fa
f
 cheer, Life is love - ly all the year! Fa la la! Fa

. . la la la la la la! *sf* Fa la la la la la la la la!
 . . la la la la! *sf* Fa la la la la la la la!
 la la la la! *sf* Fa la la la la la la la!
 la la la la la! *sf* Fa la la la la la la la!

L'istesso tempo.

p *tr*

f *p* *tr*

f *p* *tr*

tr *f*

p *rall.* *attacca.* *p* *ff* *Allegro agitato.*

RECIT.
SIR DESPARD.

a tempo.

Hold, Bride and Bride-groom, ere you wed each o - ther, I claim young Ro - bin

a tempo.

as my el - der bro - ther!

più lento.

pp trem. sempre.

p

SIR DESPARD.

His right - ful ti - tle

CHORUS. *f*

I have long en - joyed: I claim him as Sir Ruth-ven Mur - ga - troyd!

ROSE (*wildly*).

won - - - - - der! De - ny the false - hood, Ro - lin, as you

won - - - - - der!

ROBIN.

should! It is a plot! I would, if con - sci - en - tious - ly I

CHORUS.

could, But I can - not! Ah, base one! Ah, base one!

Ah, base one! Ah, base one!

f

Segue.

ROBIN.

As pure and blameless pea - sant, I can - not, I re - gret, De - ny a truth un -

Andante moderato.

p

CHORUS, SOPRANO. ROBIN.

He is that Ba - ro - net! But when com - plete - ly ra - ted Bad

ALTO.

plea - sant, I am that Ba - ro - net! He is that Ba - ro - net!

TENOR.

He is that Ba - ro - net!

BASS.

He is that Ba - ro - net!

p

Ba - ro - net am I, That I am what he's sta - ted I'll reck - less - ly de - ny!

CHORUS. 1st & 2nd SOPRANOS.
He'll reck - less - ly de -

TENORS.
He'll reck - less - ly de -

BASSES.
He'll reck - less - ly de -

ROBIN.
When I'm a bad Bart. I will

Vivace.
- - ny!

- - ny!

CHORUS. ROBIN. CHORUS.
tell ta - ra - did - dles! He'll tell ta - ra - did - dles when he's a bad Bart.! I'll play a bad part on the fals - est of fid - dles. On

ROBIN. CHORUS.

ve - ry false fid - dles he'll play a bad part ! But un - til that takes place I must be con - sci - entious—He'll be con - sci - en - tious un -

ROBIN. CHORUS. FULL CHORUS.

- til that takes place. Then a - dieu with good grace to my mo - rals sen - ten - tious ! To mo - rals sen - ten - tious A - dieu with good grace ! A -

A -

ROBIN.

When I'm a bad Bart. I will

- dieu with good grace to his mo - rals, his mo - rals sen - ten - tious ! When he's a bad Bart. he will

- dieu with good grace to his mo - rals, his mo - rals sen - ten - tious ! When he's a bad Bart. he will

tell ta - ra - did - dles! On ve - ry false fid - dles I'll play a bad part! I'll play a bad part on the

tell ta - ra - did - dles! On ve - ry false fid - dles He'll play a bad part! He'll play a bad part on the

tell ta - ra - did - dles! On ve - ry false fid - dles He'll play a bad part! He'll play a bad part on the

fals - est of fid - dles, And tell ta - ra - did - dles when I'm a bad Bart.!

fals - est of fid - dles, And tell ta - ra - did - dles when he's a bad Bart.!

fals - est of fid - dles, And tell ta - ra - did - dles when he's a bad Bart.!

When he's a bad Bart. he will

When he's a bad Bart. he will

tell ta - ra - did - dles! On ve - ry false fid - dles he'll play a bad part, He'll play a bad part on the

tell ta - ra - did - dles! On ve - ry false fid - dles he'll play a bad part, He'll play a bad part on the

fals - est of fid - dles, And tell tar - ra - did - dles When he's a bad Bart., A bad
 fals - est of fid - dles, And tell tar - ra - did - dles When he's a bad Bart., When he's a bad Bart. he will

Bart. ! When he's a bad Bart. he will tell ta - ra - did - dles, A bad
 tell ta - ra - did - dles, When he's a bad Bart. he will tell ta - ra - did - dles, He'll play a bad part on the

p *f*

Bart. ! On ve - ry false fid - dles, on ve - ry false fid - dles he'll play a bad
 fals - est of fid - dles, On ve - ry false fid - dles, on ve - ry false fid - dles he'll play a bad

part !

part !

ff

SOLO. ZORAH.

RICHARD

Who is the wretch who hath be - tray'd thee? Let him stand forth, 'Twas

I! Hold, my conscience made me!

CHORUS. *f*
Die, trai - tor!
f
Die, trai - tor!

Molto vivace.
f *fp*

With-hold your wrath! With-in this breast there

Allegretto maestoso.
f *p*

beats a heart Whose voice can't be gain - - said. . . It bade me thy true

rank im-part, And I . . . at once o-bey'd. . . I knew 'twould blight thy

bud-ding fate— I knew 'twould cause thee an-guish great— . . . But did I there-fore

hes-i-tate? No! I at once o-bey'd! Acclaim him who, when his true heart

CHORUS.

Acclaim him who, when his true heart

Badehim young Ro-bin's rank im-part, Im-me-diate-ly o-bey'd!

Badehim young Ro-bin's rank im-part, Im-me-diate-ly o-bey'd!

Rose.

Farewell! Thou hadst my heart— 'Twas quick-ly

Andante.

p

won! But now we part— Thy face I shun! Fare-well! Go, bend the knee At vi - ce's

pp

shrine, Of life with me All hope re - sign. Fare - well! . . . fare - well!

f

p

p

Fare - well! Take me— I am thy

Allegretto. CHORUS.

Bride! Hail the Bride-groom—hail the Bride! When the nup-tial knot is

tied Ev-ry day will bring some joy That can ne-ver, ne-ver cloy!

DESPARD. ROSE.

Ex-cuse me,— I'm a vir-tuous per-son now— That's why I wed you!

DESPARD.

And I to Mar-ga-ret must keep my vow!

MARGARET. RECIT.

Have I mis-read you? Oh joy! . . . with new - ly kin - dled

f *a tempo.*

f *sf*

DESPARD.

rap - ture warm'd, I kneel be - fore you! I once dis -

p *p*

CHORUS. GIRLS.

liked you; Now that I've re - formed, How I a - dore you! Hail the

cres. *f*

Bride - groom, hail the Bride! When the nup - tial knot is tied, Ev - 'ry

day will bring some joy That can ne - ver, ne - ver cloy!

Rose.

Rich - ard, of him I love be - ref, Through thy de -

- sign, Thou art the on - ly one that's left, So I am

CHORUS. GIRLS.

thine! Hail the Bride - groom— hail the Bride! Hail the Bride - groom— hail the

Bride!

ROSE.

Oh, hap-py the li - ly When kiss'd by the bee ; And, sip-ping tran-quil - ly, Quite

RICHARD.

Oh, hap-py the li - ly When kiss'd by the bee ; And, sip-ping tran-quil - ly, Quite

Allegro con spirito.

sf

hap - py is he ; And hap-py the fil - ly That neighs in her pride ; But hap-pier than a - ny A

hap - py is he ; And hap-py the fil - ly That neighs in her pride ; But happier than a - ny A

pound to a pen - ny, A lo - ver is, when he Em bra ces his bride !

pound to a pen - ny, A lo - ver is, when he Em - bra ces his bride !

MARGARET.

Oh, hap-py the flow-ers That blos - som in June, And hap-py the bowers That gain by the boon,

Oh, hap-py the flow-ers That blos - som in June, And hap-py the bowers That gain by the boon,

But hap-pier by hours The man of de-scent, Who, fol - ly re-gret-ting, Is bent on for-getting His

But hap-pier by hours The man of de-scent, Who, fol - ly re-gret - ting, Is bent on for-get - ting His

bad bar - on - et - ting, And means to re - pent !

Oh, hap-py the blossom That

bad bar - on - et - ting, And means to re pent !

Oh, hap-py the blossom That

Oh, hap-py the blossom That

blooms on the lea, Like - wise the o - possum That sits on a tree, When you come a-cross 'em, They

blooms on the lea, Like - wise the o - possum That sits on a tree, When you come a-cross 'em, They

blooms on - the lea, Like - wise the o - possum That sits on a tree, When you come a-cross 'em, They

can - not com- pare, With those who are treading The dance at a wedding, While peo - ple are spreading The

can - not com- pare With those who are tread - ing The dance at a wed - ding, While people are spread - ing The

can - not com- pare With those who are treading The dance at a wedding, While peo - ple are spreading The

best of good fare ! Oh wretched the debt - or Who's sign - ing a deed !

best of good fare !

best of good fare !

f *p*

And wretched the let - ter That no one can read ! But ve - ry much bet - ter Their

lot it must be Than that of the per - son I'm mak - ing this verse on, Whose

head there's a curse on— Al - lu - ding to me !

p cre - - - - - scen - - - - - do.

CHORUS.

f Oh, hap - py the li - ly When kiss'd by the bee ; And, sip - ping tran - quil - ly, Quite hap - py is he ;

f Oh, hap - py the li - ly When kiss'd by the bee ; And, sip - ping tran - quil - ly, Quite hap - py is he ;

f Oh, hap - py the li - ly When kiss'd by the bee ; And, sip - ping tran - quil - ly, Quite hap - py is he ;

f Oh, hap - py the li - ly When kiss'd by the bee ; And, sip - ping tran - quil - ly, Quite hap - py is he ;

f sfz

And hap-py the fil - ly That neighs in her pride; But hap-pier than a - ny A pound to a pen - ny, A

And hap-py the fil - ly That neighs in her pride; But hap-pier than a - ny A pound to a pen - ny, A

And hap-py the fil - ly That neighs in her pride; But hap-pier than a - ny A pound to a pen - ny, A

And hap-py the fil - ly That neighs in her pride; But hap-pier than a - ny A pound to a pen - ny, A

lo - - - ver is, when he Em - bra - ces his bride! . . . Em - bra - ces his

lo - - - ver is, when he Em - bra - ces his bride! . . . Em - bra - ces his

lo - ver is when he Em - bra - ces his bride! . . . Em - bra - ces his

lo - - - ver is, when he Em - bra - ces his bride! . . . Em - bra - ces his

bride! . . . Em - bra ces

bride! . . . Em - bra ces

bride! . . . Em - bra ces

bride! . . . Em - bra ces

Ped. * Ped.

. . . his bride!

. . . his bride!

. . . his bride!

. . . his bride!

Sva loco. DANCE.

* Ped. *

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key with two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes in the upper staff and chords and eighth notes in the lower staff.

Second system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key with two flats. The music continues with eighth and sixteenth notes in the upper staff and chords and eighth notes in the lower staff.

Third system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key with two flats. The music continues with eighth and sixteenth notes in the upper staff and chords and eighth notes in the lower staff.

Fourth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key with two flats. The music continues with eighth and sixteenth notes in the upper staff and chords and eighth notes in the lower staff.

Fifth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key with two flats. The music continues with eighth and sixteenth notes in the upper staff and chords and eighth notes in the lower staff.

Sixth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key with two flats. The music continues with eighth and sixteenth notes in the upper staff and chords and eighth notes in the lower staff.

First system of musical notation, featuring a treble and bass clef staff. The music is in a minor key and includes various rhythmic patterns and dynamics.

Second system of musical notation, continuing the piece with similar rhythmic and melodic motifs.

Third system of musical notation, including dynamic markings such as *mf* and *f*.

Fourth system of musical notation, featuring a variety of rhythmic patterns and dynamics.

Fifth system of musical notation, including dynamic markings such as *pp* and *sfz*.

Sixth system of musical notation, including a *Ped.* marking and a *tr* (trill) marking.

End of Act I.

ACT II.



No. 1.

DUET—Robin & Adam.

Andante moderato.

PIANO

ff *dim.* *Ped.* *p*

ff *Ped.* *p*

p *Ped.* *Ped.*

dim. *pp*

ff *p* *ff* *p*

ffz *p* *ffz*

ROBIN.

I once was as meek as a new born lamb, I'm now Sir Mur - ga - troyd— ha! ha! With

p

great - er pre - cis - ion, (With - out the e li - sion) Sir Ruth - ven Mur - ga - troyd— ha! ha!

ADAM.

And I, who was once his

mf

val - ley - de - sham, As stew - ard I'm now em - ploy'd— ha! ha! The dick - ens may take him—I'll ne - ver for - sake him! As

How dread-ful when an in-nocent heart Be-comes, per-force, a bad young Bart., And
 steward I'm now employed—ha! ha! How dread-ful when an in-nocent heart Be-comes, per-force, a bad young Bart., And

p

still more hard on old A-dam His for-mer faith-ful val-ley-de-sham, His for-mer faith-ful
 still more hard on old A-dam His for-mer faith-ful val-ley-de-sham, His for-mer faith-ful

rall.
 val-ley-de-sham, His val-ley-de-sham, . . . His val-ley-de-sham, de sham!
 val-ley-de-sham, His val-ley-de-sham, His val-ley-de-sham, His val-ley, his val-ley-de-sham!

p *rall.*

No. 2.

DUET & CHORUS—Rose & Richard.

Allegro gioioso.

PIANO.

The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth notes in a 6/8 time signature, while the left hand provides a rhythmic accompaniment of eighth notes. The music is in a key with two flats (B-flat and E-flat).

The second system continues the piano introduction. The right hand features a more complex melodic line with some triplets and slurs. The left hand continues with a steady accompaniment. A dynamic marking of *f* (forte) is present.

The third system concludes the piano introduction. The right hand has a more active melodic line with many slurs. The left hand accompaniment becomes more varied. A dynamic marking of *p* (piano) is present.

RICHARD.

The first system of the vocal duet. Richard's vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Hap - pi - ly cou - pled are we, You see— I am a jol - ly Jack Tar, My star, And".

The second system of the vocal duet. Richard's vocal line continues with the lyrics: "you are the fair - est, The rich - est and rar - est Of in - no - cent las - ses you are, By far— . . .". The piano accompaniment continues with a consistent accompaniment.

Of in - no - cent las - ses you are ! Fanned by a fa - vour - ing

gale, You'll sail O - ver life's trea - cher - ous sea With me, And as for bad wea - ther We'll

have it to - ge - ther, And you shall creep un - der my lee, My wee ! And

Ped. *

you shall creep un - der my lee, My wee ! For you

p

are such a smart lit - tle craft— Such a neat lit - tle, sweet lit - tle craft. Such a

CHORUS.

bright lit - tle, tight lit - tle, Slight lit - tle, light lit - tle, Trim lit - tle, prim lit - tle craft! For she

is such a smart lit - tle craft— Such a neat lit - tle, sweet lit - tle craft. Such a

ROSE.

bright lit - tle, tight lit - tle, Slight lit - tle, light lit - tle, Trim lit - tle, prim lit - tle craft! My

hopes will be blight - ed, I fear, My dear; In a month you'll be go - ing to sea, Quite free, And

all of my wish - es You'll throw to the fish - es As though they were ne - ver to be; Poor me! . . .

. As though they were ne - ver to be, And I shall be left all a -

- lone To moan, And weep at your cru el de - ceit, Com - plete; While you'll be as - sert - ing Your

free-dom by flirt-ing With ev - e - ry wo - man you meet, You cheat— Ah,— With

Ped.

ev - e - ry wo - man you meet! Ah— Though I

* *p*

am such a smart lit - tle craft— Such a neat lit - tle, sweet lit - tle craft. Such a

f CHORUS.
bright lit - tle, tight lit - tle, Slight lit - tle, light lit - tle, Trim lit - tle, prim lit - tle, craft! Though she

fz

is such a smart lit - tle craft— Such a neat lit - tle, sweet lit - tle craft. Such a

Ah!

bright lit - tle, tight lit - tle, Slight lit - tle, light lit - tle, Trim lit - tle, prim lit - tle craft! Such a

... Ah!

bright lit - tle, tight lit - tle, Slight lit - tle, light lit - tle, Trim lit - tle, prim lit - tle craft!

Sva.

Ped. *

No. 3. SONG—Rose, with Chorus of Bridesmaids.

Andante. ROSE.

In by-gone days I had thy love—Thou hadst my heart. But Fate, all hu-man vows a -

-bove, Our lives did part! By the old love thou hadst for me, By the fond heart that beat for

thee— By joys . . . that ne-ver now can be, . . . Grant thou my prayer!

CHORUS.

Grant thou her prayer!

p

pp

p

Ped.

ROBIN.
Take her— I yield!

CHORUS.
Oh rap . . . ture! A -

Allegro vivace.
f

- way to the par - son we go— Say we're so - li - ci - tous ve - ry That

RICHARD.
he will turn two in - to one— Sing - ing hey, der - ry down der-ry! For she

ROSE.
is such a smart lit - tle craft—

RICHARD.
Such a neat lit - tle, sweet lit - tle craft— Such a

ROSE. RICHARD. ROSE. BOTH. *f* CHORUS.

bright lit-tle—Tight lit-tle—Slight lit-tle—Light lit-tle—Trim lit-tle, slim lit-tle craft! For she *is* such a smart lit-tle

craft, Such a neat lit-tle, sweet lit-tle craft— Such a bright lit-tle, tight lit-tle,—Slight lit-tle, light lit-tle,

ROSE & RICHARD.

Ah! Ah!

Trim lit-tle, prim lit-tle craft! Such a bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle,

8va.

Trim lit-tle, prim lit-tle craft!

8va. *loco.*

No. 4. CHORUS OF ANCESTORS, with SOLOS—Robin & Sir Roderic.

Grave maestoso.

PIANO.

p *ff*

The first system of the piano introduction consists of two staves. The right hand begins with a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. The music is in a minor key and 6/8 time. Dynamics range from piano (p) to fortissimo (ff).

dim.

The second system continues the piano introduction. The right hand features more complex rhythmic patterns, including some triplets. The left hand maintains its accompaniment. A dynamic marking of *dim.* (diminuendo) is present.

The third system concludes the piano introduction. It features a final flourish in the right hand and a sustained bass line in the left hand.

TENORS.

p

Pain - ted em - blems of . . . a race, . . . All ac -

BASSES.

p

Pain - ted em - blems of . . . a race, . . . All ac

The vocal solo section features two parts: Tenors and Basses. Both parts begin with a piano (*p*) dynamic. The lyrics are: "Pain - ted em - blems of . . . a race, . . . All ac -". The music is in a minor key and 6/8 time.

- curst in days . . . of yore, . . . Each from . . his ac -

- curst in days . . . of yore, . . . Each from his ac -

The vocal solo continues with the lyrics: "- curst in days . . . of yore, . . . Each from . . his ac -". The Tenors part has a dash after "ac" and the Basses part has a dash after "ac".

The final system of the score shows the piano accompaniment for the vocal solo. It consists of two staves with a complex rhythmic accompaniment, including many triplets and sixteenth notes.

- cus - tomed place . . . Steps in - to the world once . .

- cus - tomed place . . . Steps in - to the world once . .

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 2/4 time. The piano accompaniment is in G major and 2/4 time, featuring a steady eighth-note bass line and chords in the right hand.

more !

more !

The second system continues the vocal and piano parts. The vocal staves have a rest for the first measure, followed by the word "more!". The piano accompaniment continues with the same rhythmic pattern.

The third system shows the piano accompaniment continuing. It features a dynamic marking of *p* (piano) and concludes with a double bar line.

TENORS.

Bar-o-net of Ruddigore, Last of our ac - cur - sed line, Down up - on the oaken floor—

BASSES.

Bar-o-net of Ruddigore, Last of our ac - cur - sed line, Down up - on the oaken floor—

The fourth system introduces two vocal parts: Tenors and Basses. The piano accompaniment continues. The vocal lines are in G major and 2/4 time. The piano accompaniment is in G major and 2/4 time, with a dynamic marking of *p*. The system concludes with a double bar line.

Down up - on those knees of thine! Cow - ard, pol - troon, sha - ker, squeam - er,

Down up - on those knees of thine! Cow - ard, pol - troon, sha - ker, squeam - er,

The first system of the musical score consists of two vocal staves and two piano accompaniment staves. The vocal staves are in a soprano and alto register, with lyrics written below the notes. The piano accompaniment is in the right and left hands, with a complex rhythmic pattern. The time signature is 2/4, and the key signature has one sharp (F#).

Block-head, slug - gard, dul - lard, dream - er, Shirk - er, shuf - fler, crawl - er, creep - er,

Block-head, slug - gard, dul - lard, dream - er, Shirk - er, shuf - fler, crawl - er, creep - er,

The second system of the musical score continues the vocal and piano parts. The lyrics are repeated for both vocal parts. The piano accompaniment maintains its rhythmic complexity. The time signature is 2/4, and the key signature has one sharp (F#).

Snif - fler, snuf - fler, wail - er, weep - er, Earth - worm, mag - got tad - pole, wee - vil!

Snif - fler, snuf - fler, wail - er, weep - er, Earth - worm, mag - got, tad - pole, wee - vil!

The third system of the musical score concludes the vocal and piano parts. The lyrics are repeated for both vocal parts. The piano accompaniment maintains its rhythmic complexity. The time signature is 2/4, and the key signature has one sharp (F#).

Set up - on thy course of e - vil Lest the King of Spec - tre - Land

Set up - on thy course of e - vil Lest the King of Spec - tre - Land

Set on thee his gris - - ly hand !

Set on thee his gris - ly hand !

RECIT. SIR RODERIC. Be - ware ! be - ware ! be - ware !

RECIT. ROBIN. Gaunt vi - sion, who art thou . . . That

p trem.

thus, with i - cy glare And stern re - lent - less brow, Ap - pear - est, who knows how?

a tempo.

SIR RODERIC.

I am the spec - tre of the late Sir Rod - eric Mur - ga - troyd, Who comes to warn thee that thy

ROBIN. SIR RODERIC.

fate Thou canst not now a - void. A - las, poor ghost! The pi - ty you Ex - press, for

CHORUS.

no - thing goes : We spec - tres are a jol - lier crew Than you, perhaps, suppose ! We spec - tres are a jol - lier crew Than you, perhaps, suppose !

We spec - tres are a jol - lier crew Than you, perhaps, suppose !

Attaca.

No. 5.

SONG—Sir Roderic & Chorus.

Allegro energico. *Sua.*

PIANO *f*

Ped.

SIR RODERIC.

When the night wind howls in the

p

chim-ney crows, and the bat in the moon - light flies, And

ink - y clouds, like fu - neral shrouds, sail o - - ver the mid - night

skies— When the foot - pads quail at the night - bird's wail, and

black dogs bay at the moon, Then is the spec - tre's

p

ho - li - day— . . . then is the ghost's high noon ! For

CHORUS. *ff*

Ha ! ha !

Ha ! ha !

then is the ghost's high noon, high noon,

Ha ! ha ! high noon,

Ha ! ha ! high noon,

then is the ghosts' high

then is the ghosts' high

then is the ghosts' high

cres. *f* *sfz*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line consists of three staves. The piano accompaniment is on the bottom two staves, featuring a complex texture with many sixteenth notes and chords. Dynamic markings include *cres.*, *f*, and *sfz*.

2nd VERSE.

noon ! As the sob of the breeze sweeps

noon !

noon !

sf *p*

Detailed description: This system begins the second verse. It features three vocal staves and piano accompaniment. The piano accompaniment has a rhythmic pattern of chords. Dynamic markings include *sf* and *p*.

over the trees and the mists lie low on the fen, From

Detailed description: This system continues the second verse with two vocal staves and piano accompaniment. The piano accompaniment continues with the same rhythmic chordal texture.

grey tomb-stones are gathered the bones that once were wo - men and

Detailed description: This system concludes the second verse with two vocal staves and piano accompaniment. The piano accompaniment continues with the same rhythmic chordal texture.

men, And a - way they go, with a 'mop and a mow, to the

re - vel that ends too soon, For cock - crow li - mits our

ho - li - day— the dead of the night's high noon! CHORUS. *ff* The
Ha! ha!
Ha! ha!

dead of the night's high noon, high noon,
Ha! ha! High noon,
Ha! ha! High noon,

the dead of night's high

the dead of night's high

the dead of night's high

cres.

f *sf*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, and tenor/bass range, respectively. They all sing the lyrics "the dead of night's high". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *cres.* (crescendo), *f* (forte), and *sf* (sforzando).

3rd VERSE.

noon! And . . then each ghost with his

noon!

noon!

sf *p*

Detailed description: This system is the beginning of the 3rd Verse. It features three vocal staves and a piano accompaniment. The vocal lines sing "noon!" followed by "And . . then each ghost with his". The piano accompaniment consists of a steady, rhythmic accompaniment. Dynamic markings include *sf* (sforzando) and *p* (piano).

la - dye - toast to their church - yard beds take flight, With a

voce.

Detailed description: This system continues the 3rd Verse. It features three vocal staves and a piano accompaniment. The vocal lines sing "la - dye - toast to their church - yard beds take flight, With a". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *voce.* (vocal) is present.

kiss, per - haps, on her lan - tern chaps, and a gris - ly grim, "good

night!" Till the wel - come knell of the mid - night bell rings

forth its jol - li - est tune, And ush - ers in our next high

p

ho - li - day-- the dead of the night's high noon!

CHORUS. *ff*

Ha! ha!

Ha! ha!

dead of the night's high noon, high noon,

Ha! ha! high noon,

Ha! ha! high noon,

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "dead of the night's high noon, high noon,". The second staff is a vocal line with lyrics: "Ha! ha! high noon,". The third staff is a vocal line with lyrics: "Ha! ha! high noon,". The bottom two staves are piano accompaniment, featuring a complex rhythmic pattern of chords and eighth notes.

. the dead of the night's high noon!

. the dead of the night's high noon!

. the dead of the night's high noon!

cres. *f*

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics: ". the dead of the night's high noon!". The second staff is a vocal line with lyrics: ". the dead of the night's high noon!". The third staff is a vocal line with lyrics: ". the dead of the night's high noon!". The bottom two staves are piano accompaniment, featuring a complex rhythmic pattern of chords and eighth notes. The word "cres." is written above the piano part, and "f" is written below it.

noon!

noon! Ha! ha! ha! ha!

noon! Ha! ha! ha! ha!

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics: "noon!". The second staff is a vocal line with lyrics: "noon! Ha! ha! ha! ha!". The third staff is a vocal line with lyrics: "noon! Ha! ha! ha! ha!". The bottom two staves are piano accompaniment, featuring a complex rhythmic pattern of chords and eighth notes.

No. 6.

CHORUS.

CHORUS. TENORS. *f*

He yields! He yields! He an - swers to our

BASSES. *f*

He yields! He yields! He an - swers to our

Allegro con fuoco.

PIANO. *f* *f* *p*

call! We do not ask for more.

call! We do not ask for more. A stur - dy fel - low, af - ter all, This

A stur dy fel - low, af ter all, This la - test Rud - di -

la - test Rud di gore!

gore! All per - ish in un - heard of woe Who dare our wills de - fy; We

All per - ish in un - heard of woe Who dare our wills de - fy;

p *sfz*

want your par - don, ere we go, For hav - ing a - go -

We want your par - don, ere we go, For hav - ing a - go -

- nized you so— So par - don us— So

- nized you so— So par - don us—

p

par - don us— Or die! So par - don us— So
Or die! So par - don us— So

f *p*

RECIT. ROBIN.
lento.

I par-donyou! I par-donyou!

par - don us— Or die!
par - don us— Or die!

ff *pp*

a tempo.
He par - dons us, He par - dons us, He par - dons us— Hur - rah!

a tempo.
He par - dons us, He par - dons us, He par - dons us— Hur - rah! *tr*

f

Ped.

tr tr tr tr tr tr tr tr tr tr

3 3

* Ped. * Ped. *

sfz sfz p dim. pp

CHORUS OF MEN.

p

Pain - ted em - blems of . . a race All ac - curst in days of yore,

p

Pain - ted em - blems of . . a race All ac - curst in days of yore,

p Ped. * Ped. * Ped. *

Each to . . his ac - cus - tomed place . . Steps . . . un - wil - ling - ly, once

Each to . . his ac - cus - tomed place . . Steps . . . un - wil - ling - ly, once

Ped.

more !

more !

p < f >

*

No. 7.

RECIT. & SONG—Robin.

Allegro risoluto.

A-way, Re - morse! Compunc-tion, hence! Go, Mo-ral

PIANO. *f*

Force! Go, Pe - ni-tence! To Vir - tue's plea A long fare - well—

sf *sf* *p*

Ped. *

più lento.

Pro-pri - e - ty, I ring your knell! Come guilt - ti - ness of deadliest hue,

Ped. *

Allegro comodo.

Come desperate deeds of der-ring - do!

f

Ped. *

1. Hence - forth all the crimes that I find in the *Times* I've pro-mised to per - pe-trate
 2. Ye well - to - do squi-rs who live in the shi-res, Where pet - ty dis - tinc-tions are
 3. Ye sup - ple M. P.s', who go down on your knees, Your pre-cious i - den - ti - ty

p

dai - ly, To - mor-row I start with a pet - ri - fied heart On a re - gu - lar course of Old Bai - ley. There's
 vi - tal, Who found Athen - æ-ums and lo - cal mu - se-ums, With views to a ba - ro - net's ti - tle— Ye
 sink - ing, And vote black or white as your lea - ders in - dite, (Which saves you the trou - ble of think - ing). For your

con - fi - dence - tricking, bad coin, pock - et - pick - ing, And se - ve - ral o - ther dis - gra - ces— There's postage - stamp prigg - ing, and
 butchers and bak - ers and can - dle - stick mak - ers Who sneer at all things that are trade - y— Whose mid - dle class lives are em -
 coun - try's good fame, her re - pute or her shame, You don't care the snuff of a can - dle— But you're paid for your game when you're

then, thim - ble rig - ging, The three - card de - lu - sion at ra - ces! Oh! . . . a Bar - on - et's rank is ex -
 bar - rased by wives Who long to pa - rade as "My La - dy," Oh! . . . al - low me to of - fer a
 told that your name Will be graced by a ba - ro - net's han - dle— Oh! . . . al - low me to give you a

- ceed - ing - ly nice, But the ti - tle's un - com - monly dear at the price!
 word of ad - vice, The ti - tle's un - com - monly dear at the price!
 word of ad - vice—The ti - tle's un - com - monly dear at the price!

f

No. 8.

DUET—Margaret & Sir Despard.

Andante quasi Allegro.

PIANO.

f

p

SIR DESPARD.

I once was a ve - ry a -

MARGARET.

SIR DESPARD.

- ban - don'd per - son— Mak - ing the most of e - vil chan - ces. No - bo - dy could con - ceive a worse 'un—

MARGARET.

SIR DESPARD.

E - ven in all the old ro - man - ces. I blush for my wild ex - tra - va - gan - ces,

dolce.

MARGARET.

But be so kind To bear in mind, We were the vic-tims of

cir-cum-stan-ces!

That is one of our blame-less dan-ces.

MARGARET. 2ND VERSE.

SIR DESPARD.

I was once an ex-ceed-ing-ly odd young la-dy— Suf-fer-ing much from spleen and va-pours.

MARGARET. SIR DESPARD. MARGARET.

cler - gy-men thought my con - duct sha - dy— She did - n't spend much upon li - nen-drapers. It cer - tain-ly

en - ter - tain'd the ga-pers. My ways were strange Be - yond all range—

dolce.

SIR DESPARD.

Par - a-graphs got in - to all the pa - pers.

p

We on - ly cut re spect - a - ble ca - pers.

3rd VERSE. SIR DESPARD.

MARGARET.

I've gi - ven up all my wild proceedings. My taste for a wand'ring life is wan-ing.

SIR DESPARD.

MARGARET.

SIR DESPARD.

Now I'm a dab at pen - ny read-ings. They are not re-mark - a - bly en - ter - tain - ing. A mo - der - ate

MARGARET.

SIR DESPARD

live - li - hood we're gain-ing. In fact we rule A Na - tion - al School. The

dolce.

du - ties are dull, but I'm not complaining!

p

This sort of thing takes a deal of train-ing!

ff

No. 9.

TRIO—Margaret, Robin, & Sir Despard.

Allegro vivace.

PIANO.

f

ROBIN.

My eyes are ful - ly o - pen to my aw - ful sit - u - a - tion—I shall go at once to Ro - der - ic and

mf

make him an o - ra - tion, I shall tell him I've re - co - vered my for - got - ten mor - al sen - ses, And I don't care two - pence half - penny for

a - ny con - se - quences. Now I do not want to per - ish by the sword or by the dag - ger, But a mar - tyr may in - dulge a lit - tle

par - don - a - ble swag - ger, And a word or two of com - pli - ment my van - i - ty would flat - ter, But I've got to die to - mor - row, so it

MARGARET.

So it real - ly does - n't mat - ter, mat - ter, mat - ter, mat - ter, mat - ter—So it

ROBIN.

real - ly does - n't mat - ter !

SIR DESPARD.

So it real - ly does - n't mat - ter, mat - ter, mat - ter, mat - ter, mat - ter—So it real - ly does - n't mat - ter, mat - ter,

real - ly does - n't mat - ter— So it real - ly does - n't mat - ter, mat - ter,

So it real - ly does - n't mat - ter ! So it real - ly does - n't mat - ter, mat - ter,

mat - ter, mat - ter, mat - ter— So it real - ly does - n't mat - ter ! So it real - ly does - n't mat - ter, mat - ter,

cres.

2nd VERSE.

mat - ter, mat - ter, mat - ter ! *p* *dim.* If I were not a lit - tle mad and *pp*

mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, *p*

mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, *pp*

sfz *pp* *dim.* *pp*

gen - e - ral - ly sil - ly I should give you my ad - vice up - on the sub - ject, wil - ly nil - ly ; I should show you in a moment how to
mat - ter !
mat - ter !

grap - ple with the question, And you'd real - ly be as - tonished at the force of my sug - ges - tion. On the sub - ject I shall write you a most

val - u - a - ble let - ter, Full of ex - cel - lent sug - ges - tions When I feel a lit - tle bet - ter, But at pre - sent I'm a - fraid I am as

mad as a - ny hat - ter, So I'll keep 'em to my - self, for my o - pin - ion does - n't mat - ter !
Her o -
Her o - pin - ion does - n't mat - ter, mat - ter,

Her o - pin-ion doesn't mat-ter,
 - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, Her o - pin-ion does-n't mat-ter!
 mat-ter, mat-ter, mat-ter, Her o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter! Her o -

My o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,
 Her o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,
 - pin-ion does-n't mat-ter, Her o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!
cres. *sfz* *p*

3rd VERSE.

mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!
 mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!
 If I had been so luck-y as to have a stead-y brother Whocould talk to me as we are talk-ing

now to one an - o - ther, Who could give me good ad - vice when he dis - cov - ered I was er - ring, (Which is just the ve - ry fa - vour which on

you I am con - fer - ring). My ex - is - tence would have made a ra - ther in - ter - est - ing i - dyll, And I might have lived and died a ve - ry

de - cent in - di - widdle. This par - tic - u - lar - ly ra - pid, un - in - tel - li - gi - ble pat - ter Is - n't gen - er - al - ly heard, and if it

If it is it does - n't mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, If it

If it is it does - n't mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, If it is it does - n't mat - ter, mat - ter,

is it does - n't mat - ter!

is it does-n't mat-ter! This par-tic-u-lar-ly rap-id, un-in-tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it

mat-ter, mat-ter, mat-ter! This par-tic-u-lar-ly rap-id, un-in-tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it

This par-tic-u-lar-ly rap-id, un-in-tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it

f *cres.*

is it does-n't mat-ter, This par-tic-u-lar-ly ra-pid, un-in-tel-li-gi-ble pat-ter Is-n't gen-e-ral-ly heard, and if it

is it does-n't mat-ter, This par-tic-u-lar-ly ra-pid, un-in-tel-li-gi-ble pat-ter Is-n't gen-e-ral-ly heard, and if it

is it does-n't mat-ter, This par-tic-u-lar-ly ra-pid, un-in-tel-li-gi-ble pat-ter Is-n't gen-e-ral-ly heard, and if it

sf *ff*

is it does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!

is it does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!

is it does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!

f

No. 9a.

MELODRAME.

(During dialogue.)
Allegro.
PIANO. *ff*

The first system of the musical score is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked 'Allegro.' and the dynamic is 'ff'. The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with quarter and eighth notes.

Agitato.
pp

The second system of the musical score is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats, and the time signature is common time. The tempo is marked 'Agitato.' and the dynamic is 'pp'. The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with eighth notes and chords.

The third system of the musical score is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats, and the time signature is common time. The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with eighth notes and chords.

CODA. *trem.*
pp

The fourth system of the musical score is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats, and the time signature is common time. The tempo is marked 'CODA. trem.' and the dynamic is 'pp'. The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with eighth notes and chords.

cres. *ff*

The fifth system of the musical score is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats, and the time signature is common time. The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with eighth notes and chords. The dynamic is marked 'cres.' and 'ff'.

The sixth system of the musical score is for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats, and the time signature is common time. The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with eighth notes and chords.

No. 10.

SONG—Hannah (with Sir Roderic).

Andante Allegretto. HANNAH.

1. There grew a lit - tle flow - er 'Neath a
 2. Whenshe found that he was fic - kle, Was that
 3. Said she "He loved me ne - ver, Did that

PIANO. *f* *p* *p*

Ped. * Ped. * Ped. *

great oak tree : When the tem - pest 'gan to low - er Lit - tle heed - ed she : No need had she to cow - er, For she
 great oak tree, She was in a pret - ty pic - kle, As she well might be - But his gal - lant - tries were mic - kle, For death
 great oak tree, But I'm nei - ther rich nor clev - er, And so why should he? But though fate our for - tunes se - ver, To be

dread - ed not its power - She was hap - py in the bow - er Of her great oak tree ! Sing hey, Lack - a - day ! . . .
 followed with his sic - kle, And her tears be - gan to tric - kle For her great oak tree ! Sing hey, Lack - a - day ! . . .
 con - stant I'll en - deav - our, Aye, for e - ver and for e - ver, To my great oak tree ! Sing hey, Lack - a - day ! . . .

... } Sing hey, Lack - a - day ! Let the tears fall free For the pret - ty lit - tle flower and the

great oak tree! Sing hey, Lack - a - day! . . . Sing hey, Lack - a -

Sing hey, Lack - a - day! Sing hey,

cres.

day! . . . Sing hey, Lack - a - day! Let the tears fall free For the pret - ty lit - tle flow - er and the

. . . Lack - a - day! Hey, lack - a - day! Let the tears fall free For the pret - ty lit - tle flow - er and the

f *dim.* *p*

1st & 2nd times. *3rd time.*

great oak tree! 2. When she tree!" Sing hey, Lack - a -

great oak tree! tree! Sing hey,

p

dim. *riten.*

day! Hey, lack - a - day, Lack - a - day, lack - a - day!

. . . Lack - a - day! Hey, lack - a - day, Lack - a - day, lack - a - day!

dim. *pp* *pp*

Ped. *

No. 11.

FINALE—ACT II.

Allegro con brio.

PIANO.

1st VERSE. ROSE.

When a man has been a naugh - ty Ba - ro - net, And ex - pres - ses deep re - pen - tance and re - gret,

2nd VERSE. RICHARD.

If you ask me why I do not pipe my eye, Like an hon - est Bri - tish sai - lor, I re - ply,

You should help him, if you're a - ble, Like the mou - sie in the fa - ble, That's the teach - ing of my Book of E - ti - quette.

That with Zo - rah for my mis - sis, There'll be bread and cheese and kis - ses, Which is just the sort of ra - tion I en - jye!

f CHORUS. 1st VERSE. *p* 1st VERSE. ROBIN.

That's the teach - ing in her Book of E - ti - quette. Hav - ing been a wick - ed Ba - ro - net a week,

f 2nd VERSE. *p* 2nd VERSE. MARGARET & SIR DESPARD.

Which is just the sort of ra - tion you en - jye! Prompt - ed by a keen de - si - re to e - voke,

Once a - gain a mod - est live - li - hood I seek, Ag - ri - cul - tu - ral em - ploy - ment Is to me a keen en - joy - ment,

All the bles - sed calm of mat - ri - mo - ny's yoke, We shall tod - dle off to - mor - row, From this scene of sin and sor - row,

CHORUS. 1st time.

For I'm nat - u - ral - ly dif - fi - dent and meek! For he's nat - u - ral - ly dif - fi - dent and meek!

For to set - tle in the town of Ba - sing - stoke! For he's nat - u - ral - ly dif - fi - dent and meek!

2nd time.

All the PRINCIPALS with CHORUS.

Prompt-ed by a keen de - si - re to e - voke, All the bles - sed calm of mat - ri - mon - y's yoke,

Prompt-ed by a keen de - si - re to e - voke, All the bles - sed calm of mat - ri - mon - y's yoke,

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked with a forte 'f' dynamic.

They will tod - dle off to - mor - row From this scene of sin and sor - row, For to set - tle in the town of Bas - ing - stoke !

They will tod - dle off to - mor - row From this scene of sin and sor - row, For to set - tle in the town of Bas - ing - stoke !

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major. The tempo is marked with a forte 'f' dynamic.

For to set - tle in the town of Bas - ing - stoke ! They will tod - dle off to - morrow, From this scene of sin and sor - row,

For to set - tle in the town of Bas - ing - stoke ! They will tod - dle off to - morrow, From this scene of sin and sor - row

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major. The tempo is marked with a forte 'f' dynamic.

For to set - tle, set - tle, set - tle, set - tle, set - tle, set - tle, in the town . . .

For to set - tle, set - tle, set - tle, set - tle, set - tle, set - tle, in the town . . .

sf *sf*

of Ba - - - - - sing - - - - -

of Ba - - - - - sing - - - - -

stoke ! For hap - py the li - ly, the li - ly when

stoke ! For hap - py the li - ly, the li - ly when

3 3 3 3

kiss'd by the bee; But hap - pier than a - ny, but hap - pier than a - ny A

kiss'd by the bee; But hap - pier than a - ny, but hap - pier than a - ny A

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics: "kiss'd by the bee; But hap - pier than a - ny, but hap - pier than a - ny A". The piano accompaniment consists of two staves, with the right hand playing a melody of eighth notes and the left hand providing harmonic support with chords and eighth notes. There are three triplet markings (indicated by a '3' above the notes) in the piano part.

lo - ver is, when he em - bra - - - ces

lo - ver is, when he em - bra - - - ces

The second system continues the musical score. The vocal line has the lyrics: "lo - ver is, when he em - bra - - - ces". The piano accompaniment continues with similar rhythmic patterns and includes several triplet markings in the right hand.

his bride !

his bride !

The third system features a vocal line with the lyrics: "his bride !". The piano accompaniment continues with triplet markings in the right hand.

The fourth system shows the piano accompaniment continuing with a series of eighth notes in the right hand and chords in the left hand, leading to the end of the page.

