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.

Vocal Score, complete	$1 00
Ditto, bound in cloth... ...	1 50
Pianoforte Score, complete	50
Libretto	15

Entered according to Act of Congress, in the year 1887, *by* GEORGE L. TRACY, *in the Office of the Librarian of Congress, at Washington. Entered at Stationers' Hall. All rights reserved.*

NEW YORK: Published by WM. A. POND & CO., 25 Union Square.

CHICAGO: CHICAGO MUSIC CO., 148 WABASH AVE.

LONDON: CHAPPELL & CO.

CAUTION.—I have permitted Mr. G. L. Tracy to incorporate in this work the vocal parts of "Ruddygore" for the sole purpose of their being sung in private. Single detached numbers may be sung at Concerts, not more than two at any one Concert, but they must be given without Stage Costume or Action. Applications for the right of performing any more than the above, or the complete Opera, must be made to "R. D'OYLY CARTE, Savoy Theatre, London." Every copy of this book is offered for sale strictly upon the condition that it shall be used only as above. ARTHUR SULLIVAN.

379729

CONTENTS.

PAGE

OVERTURE v

Act I.

No.

1. CHORUS OF BRIDESMAIDS (*Solo Soprano, Zorah*) 3
2. SONG (*Hannah, and Chorus*) 9
3. SONG (*Rose*) 13
4. DUET (*Rose and Robin*) 16
5-6. CHORUS OF BRIDESMAIDS AND SONG (*Richard*) 19
6½. HORNPIPE 22
7. SONG (*Robin*) 23
8. DUET (*Rose and Richard*) 25
9. ENTRANCE OF BRIDESMAIDS 28
10. TRIO (*Rose, Richard, and Robin*) 30
11. RECIT. AND ARIA (*Margaret*) 34
12. CHORUS 38
13. SONG AND CHORUS (*Sir Despard*) 43
14. DUET (*Richard and Sir Despard*) 47
15. FINALE 50

Act II.

1. DUET (*Robin and Adam*) 82
2. DUET AND CHORUS (*Rose and Richard*) 85
3. SONG (*Rose, with Chorus of Bridesmaids*) 91
4. CHORUS OF ANCESTORS (*with Solos, Robin aud Sir Roderic*) 94
5. SONG (*Sir Roderic and Chorus*) 99
6. CHORUS 106
7. RECIT AND SONG (*Robin*) 110
8. DUET (*Margaret and Sir Despard*) 112
9. TRIO (*Margaret, Robin, and Sir Despard*) 116
9a. MELODRAME 122
10. SONG (*Hannah, with Sir Roderic*) 123
11. FINALE 125

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

RUDDIGORE; or, THE WITCH'S CURSE!

Dramatis Personæ.

MORTALS.

Robin Oakapple (*A Young Farmer*)	Mr. George Grossmith.
Richard Dauntless (*His Foster-Brother—A Man-o'-wars-man*)	Mr. Durward Lely.
Sir Despard Murgatroyd (*Of Ruddigore—A Wicked Baronet*)	Mr. Rutland Barrington.
Old Adam Goodheart (*Robin's Faithful Servant*)	Mr. Rudolph Lewis.
Rose Maybud (*A Village Maiden*)	Miss Leonora Braham.
Mad Margaret	Miss Jessie Bond.
Dame Hannah (*Rose's Aunt*)	Miss Rosina Brandram.
Zorah, Ruth (*Professional Bridesmaids*)	Miss Josephine Findlay. / Miss Lindsay.

GHOSTS.

Sir Rupert Murgatroyd (*The First Baronet*)	Mr. Price.
Sir Jasper Murgatroyd (*The Third Baronet*)	Mr. Charles.
Sir Lionel Murgatroyd (*The Sixth Baronet*)	Mr. Trevor.
Sir Conrad Murgatroyd (*The Twelfth Baronet*)	Mr. Burbank.
Sir Desmond Murgatroyd (*The Sixteenth Baronet*)	Mr. Tuer.
Sir Gilbert Murgatroyd (*The Eighteenth Baronet*)	Mr. Wilbraham.
Sir Mervyn Murgatroyd (*The Twentieth Baronet*)	Mr. Cox.
AND	
Sir Roderic Murgatroyd (*The Twenty-first Baronet*)	Mr. Richard Temple.

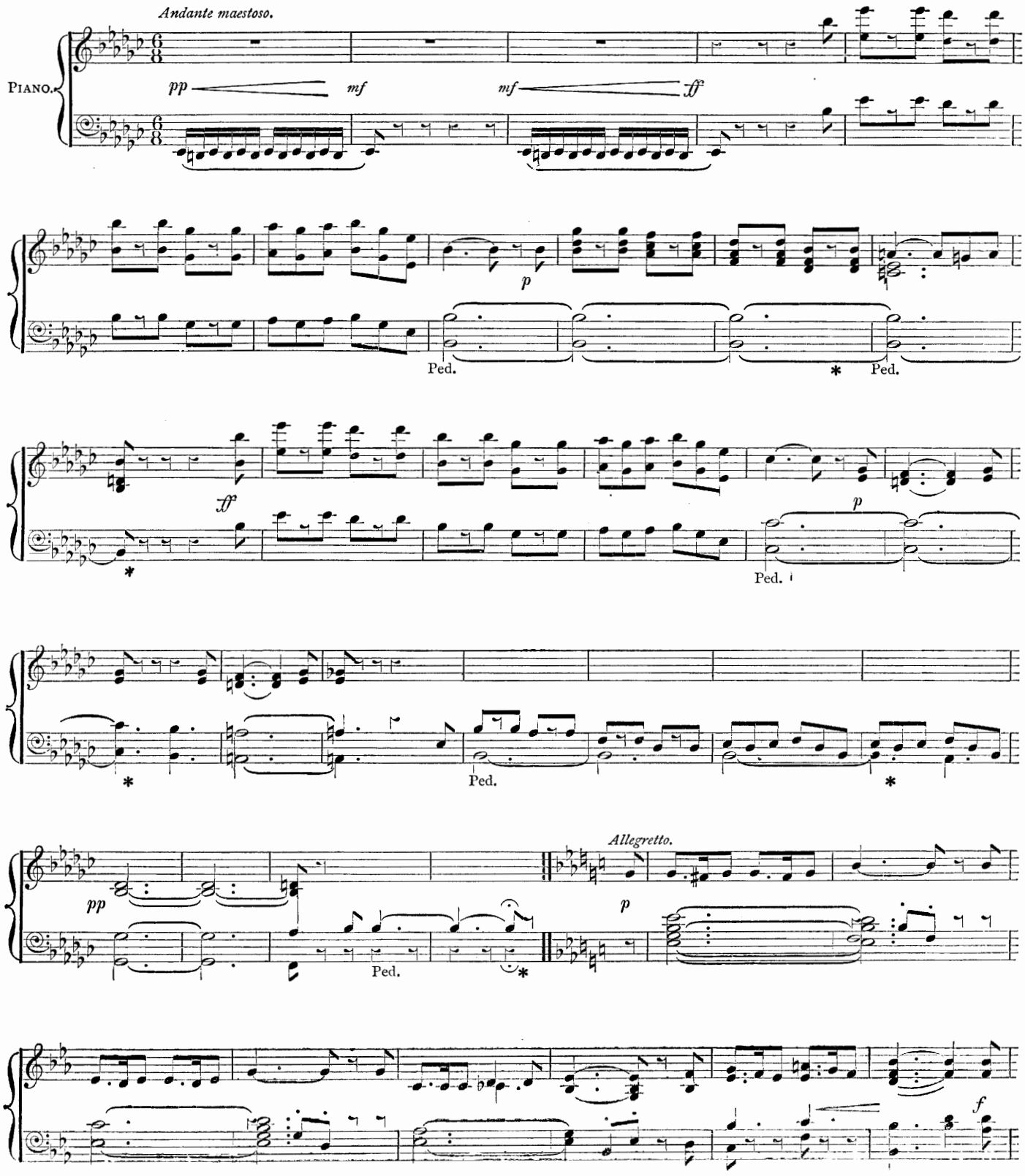
Chorus of Officers, Ancestors, and Professional Bridesmaids.

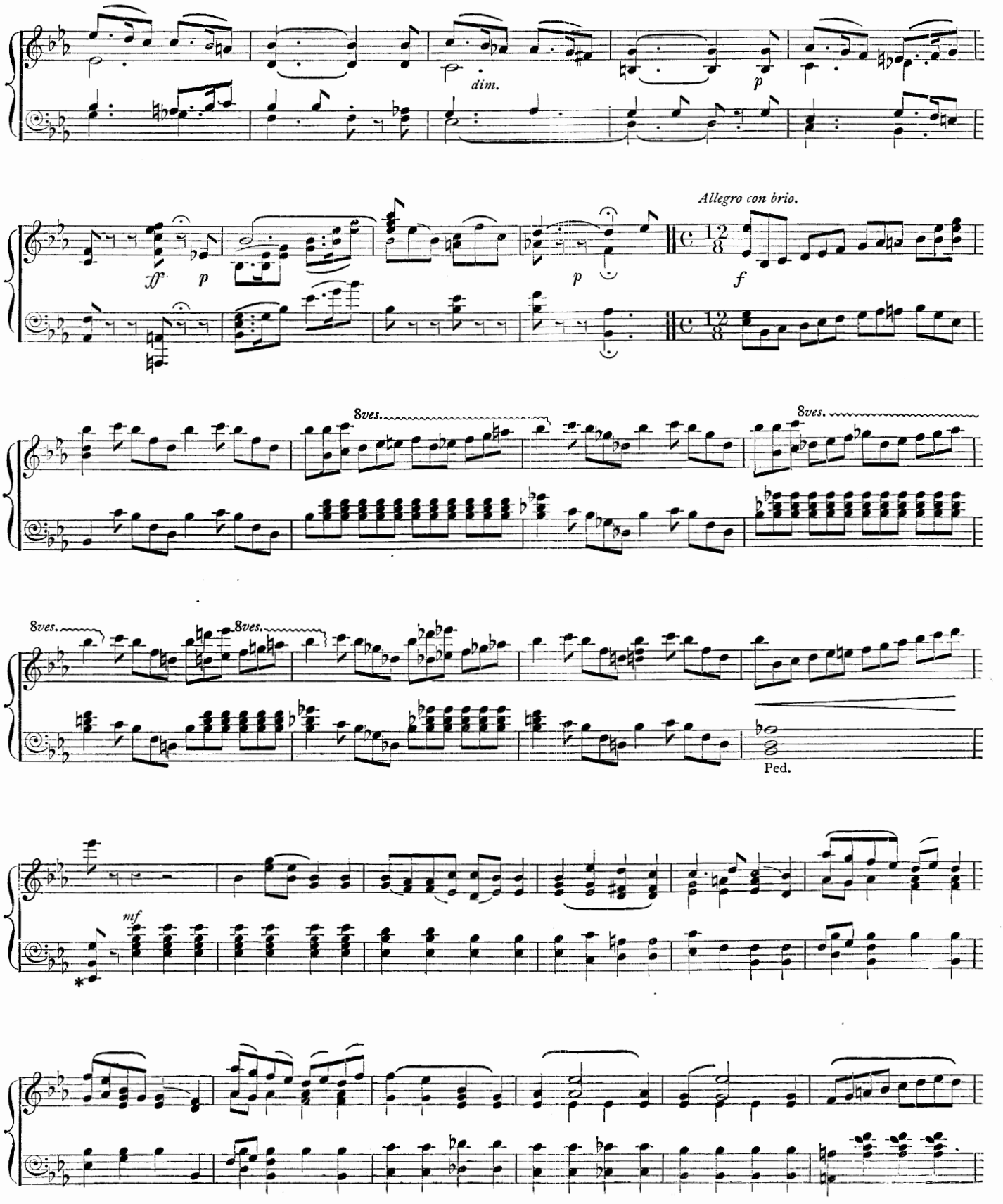
ACT I.—The Fishing Village of Rederring, in Cornwall.
ACT II.—Picture Gallery in Ruddigore Castle.

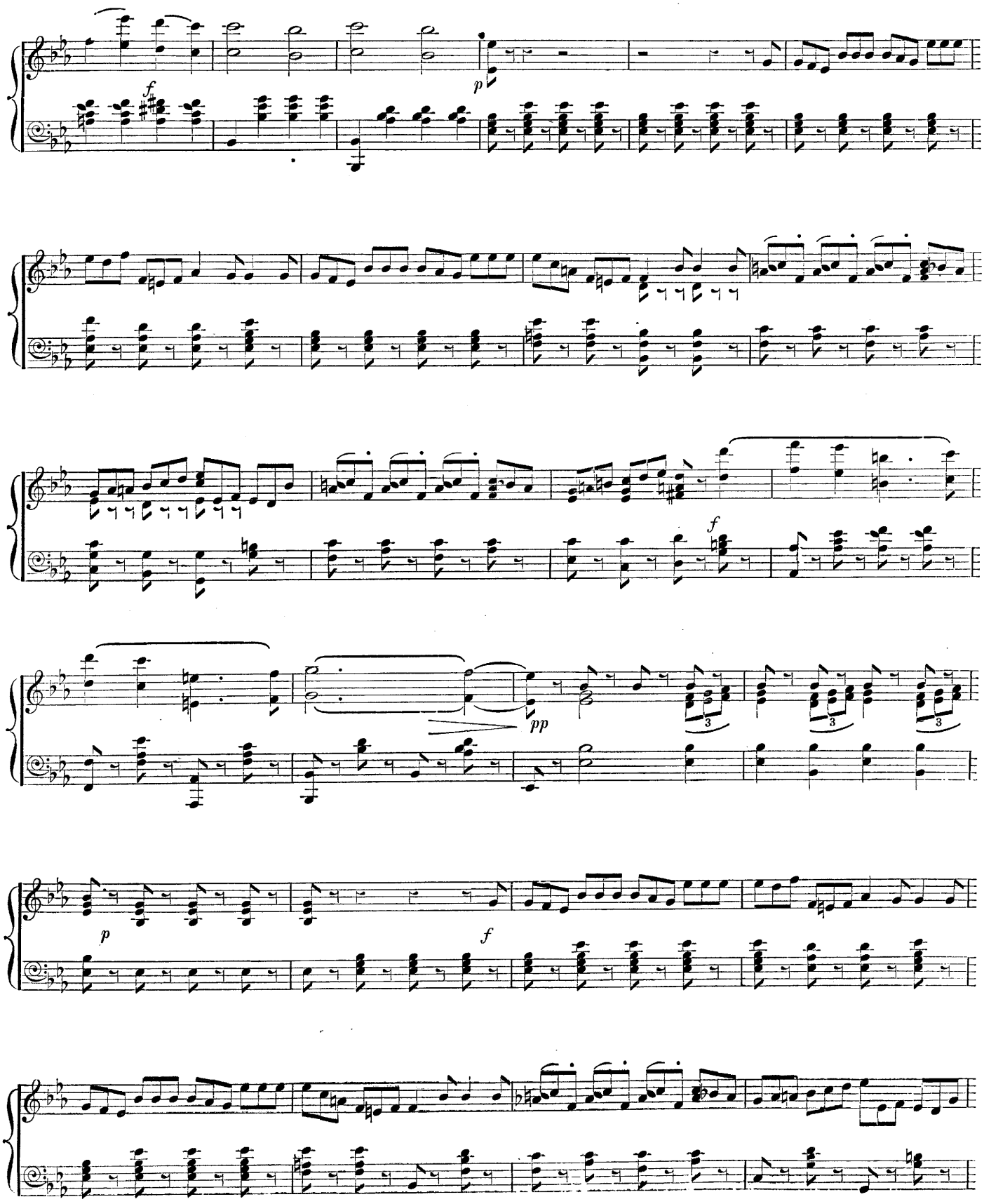
The Scenery by Mr. Hawes Craven (by permission of Mr. H. Irving). The Military Uniforms by Messrs. Cater & Co., from designs supplied by the Fine Art Gallery, 61, Pall Mall. The Ancestors by Mdme. Auguste, from designs by Wilhelm. The ladies' dresses by Mdme. Auguste. The incidental dances arranged by Mr. John d'Auban.

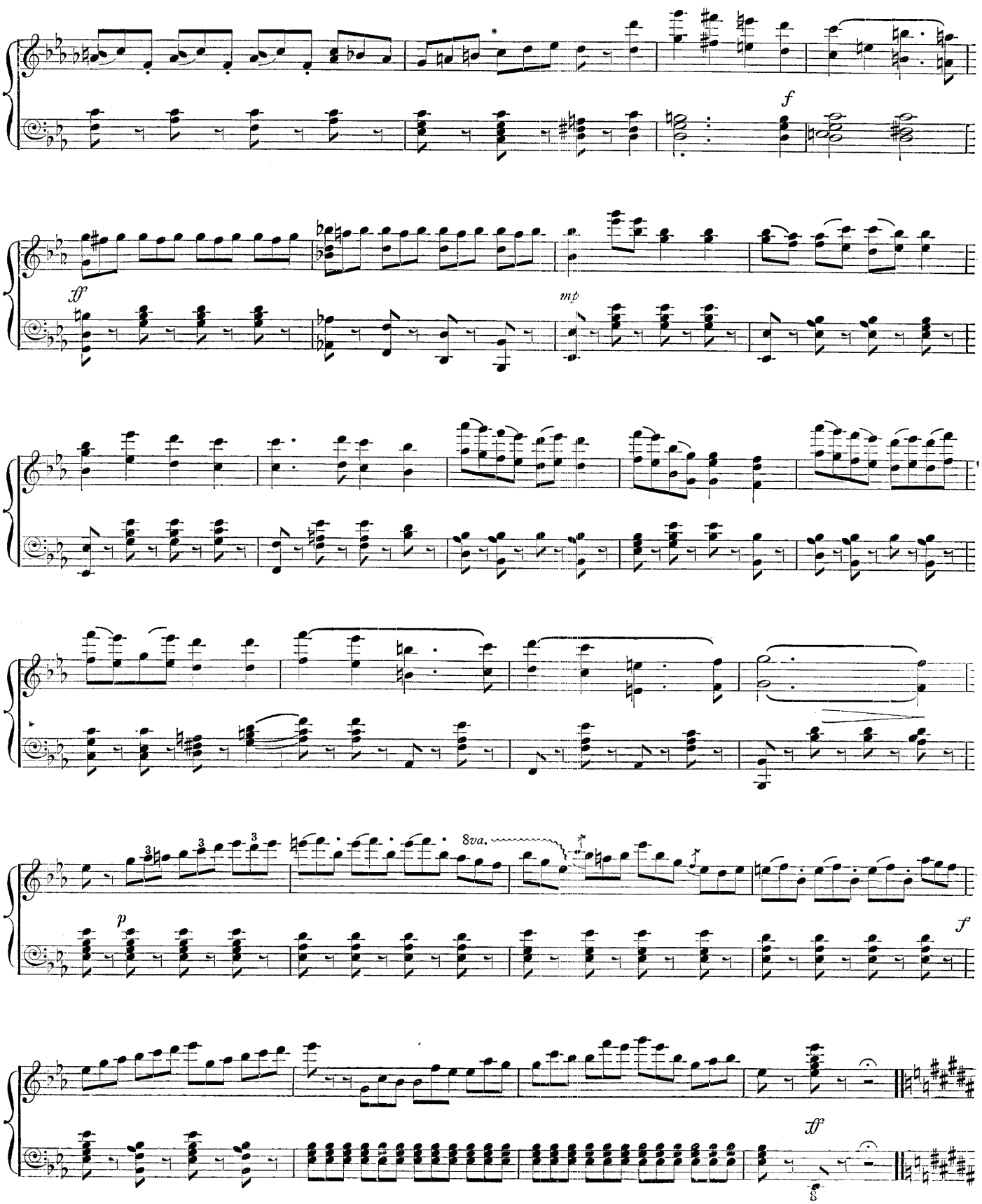
TIME.—Early in the Present Century.

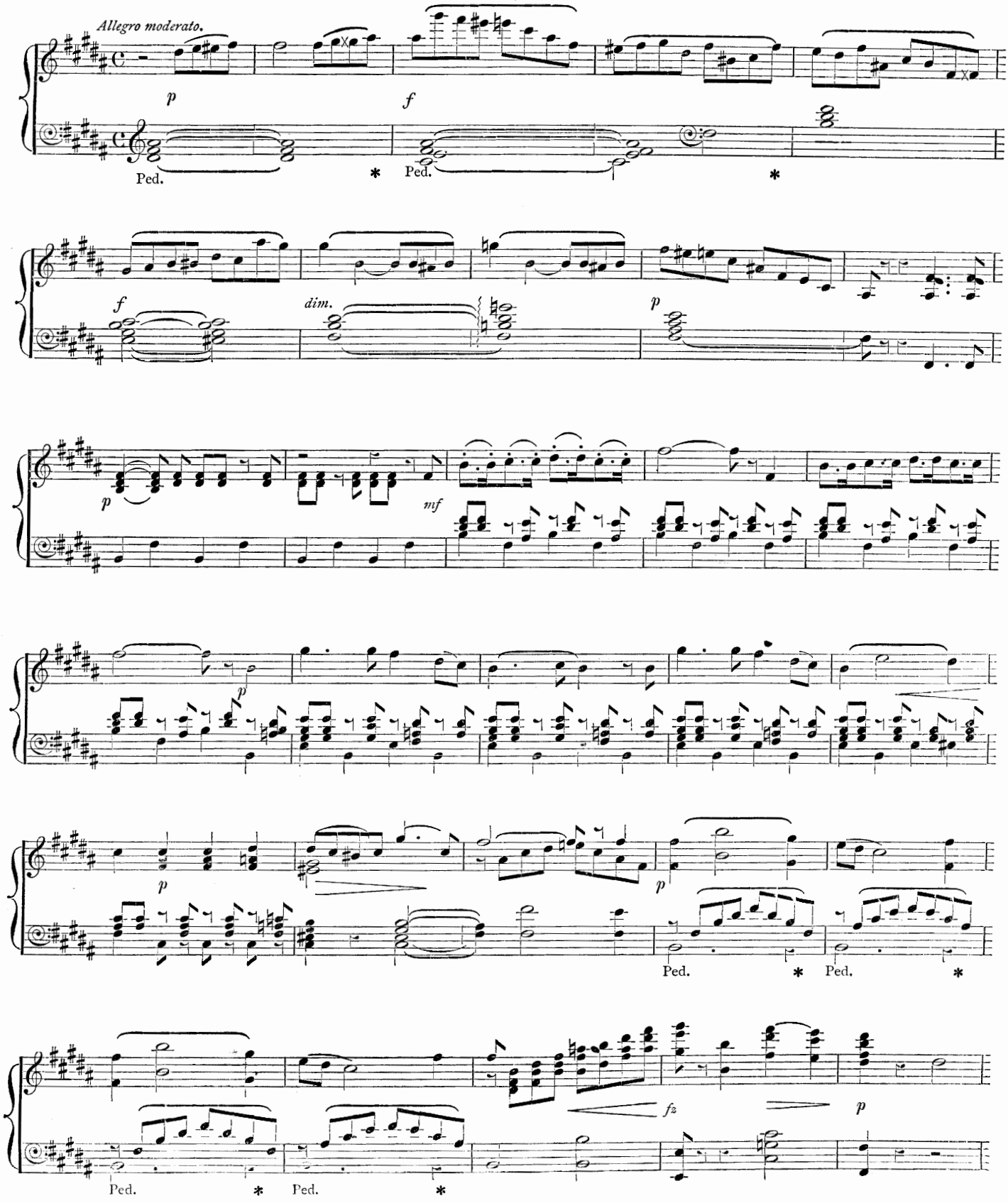
OVERTURE.

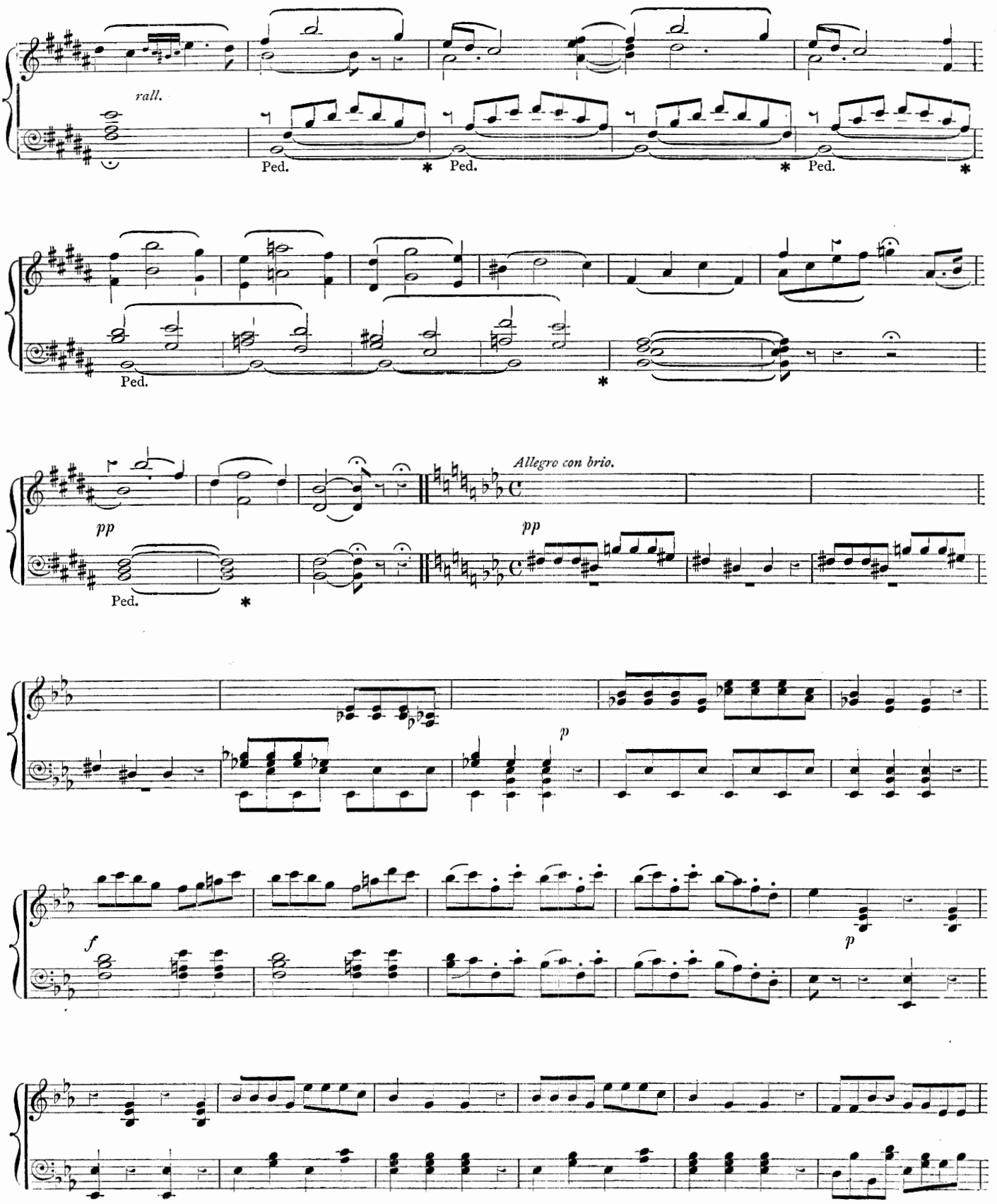

Andante maestoso.
Piano.
pp
mf
mf
ff
p
Ped.
*
Ped.
ff
*
p
Ped.
*
Ped.
*
pp
Ped.
*
Allegretto.
p
f

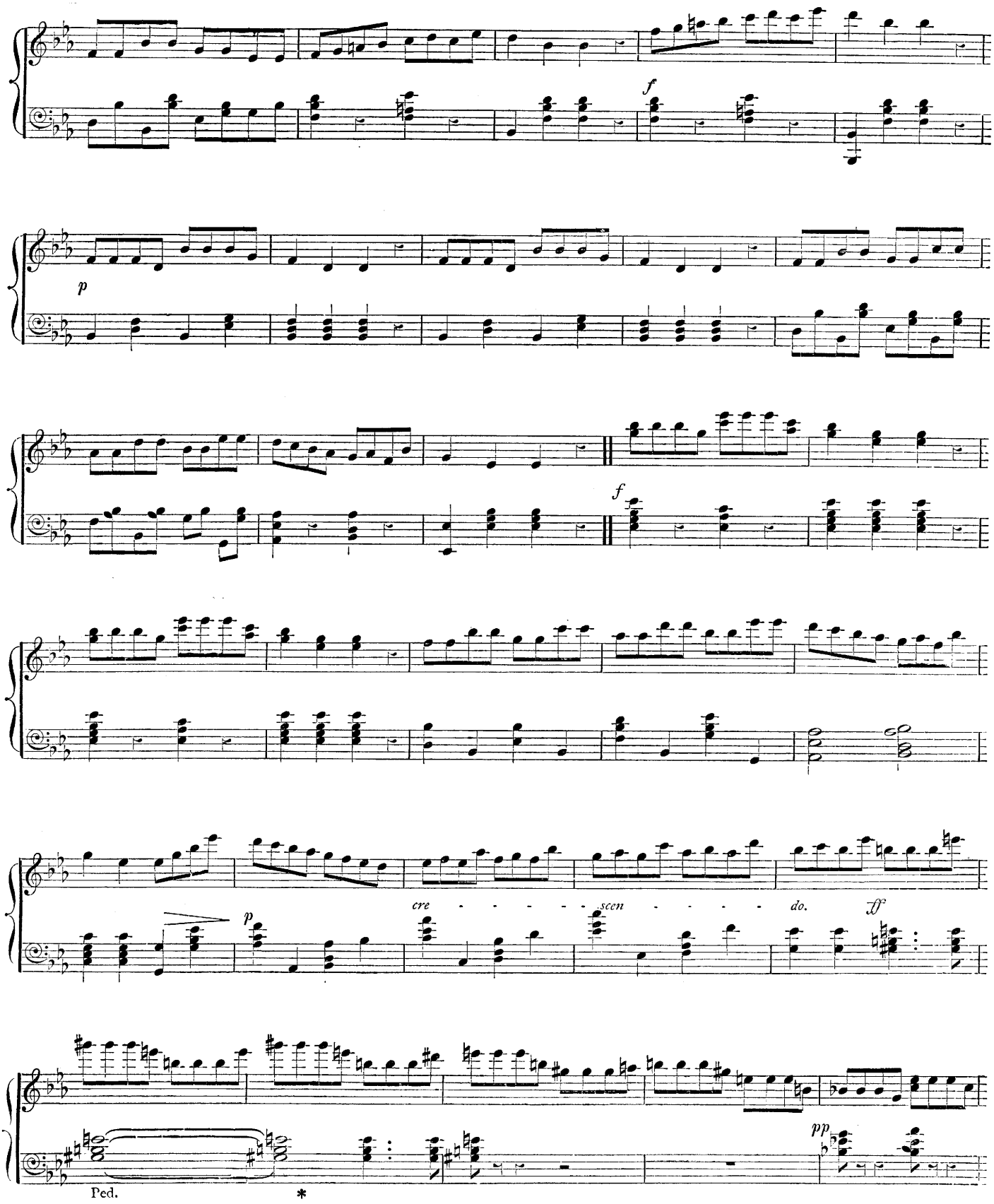

dim.
p
Allegro con brio.
ff
p
p
f
8ves.
8ves.
8ves.
8ves.
Ped.
mf

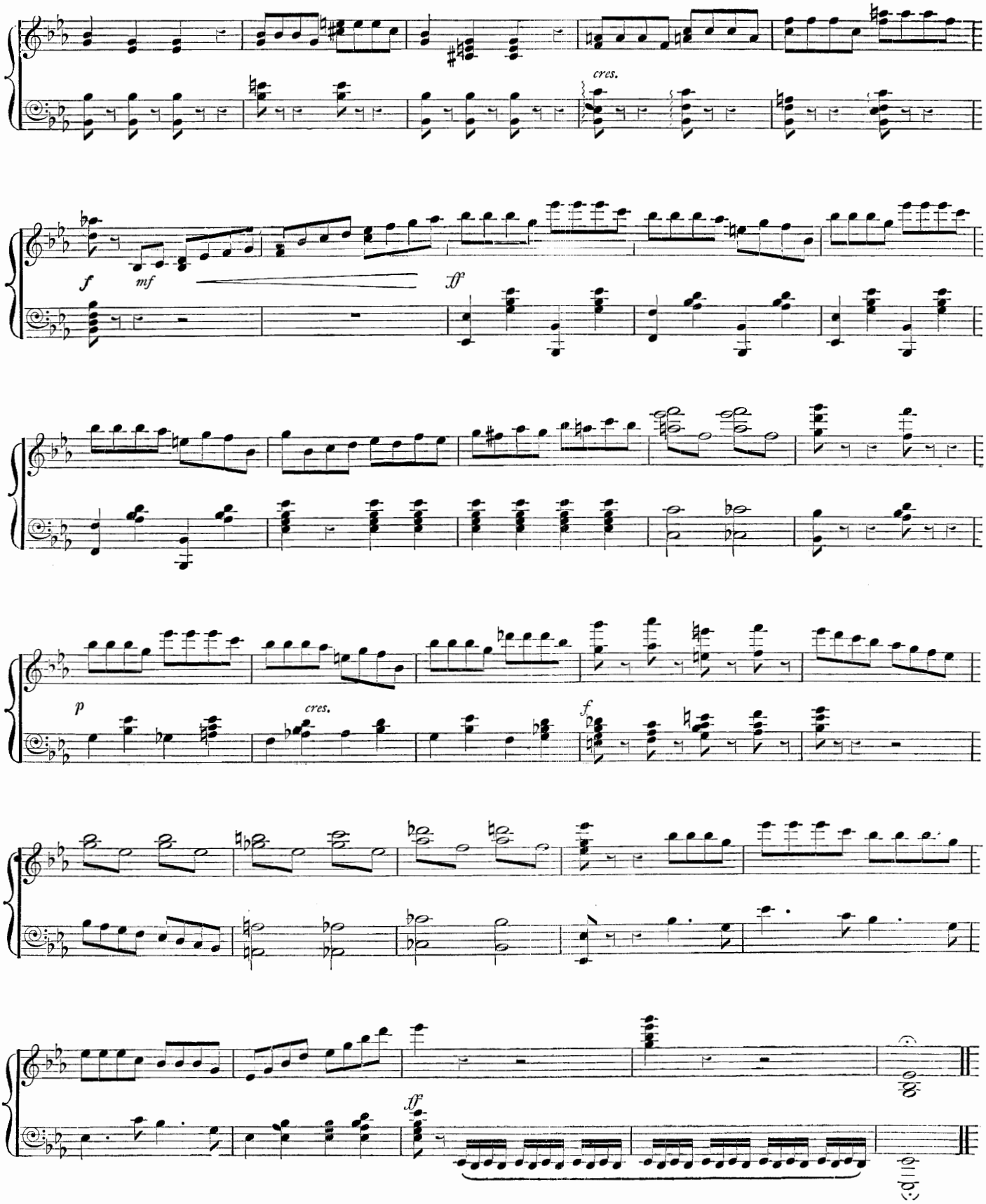

f
p
f
f
pp
3
3
3
p
f


f
ff
mp
8va.
p
f
ff


Allegro moderato.
p
f
Ped.
*
Ped.
*
f
dim.
p
p
mf
p
p
p
Ped.
*
Ped.
*
fz
p
Ped.
*
Ped.
*

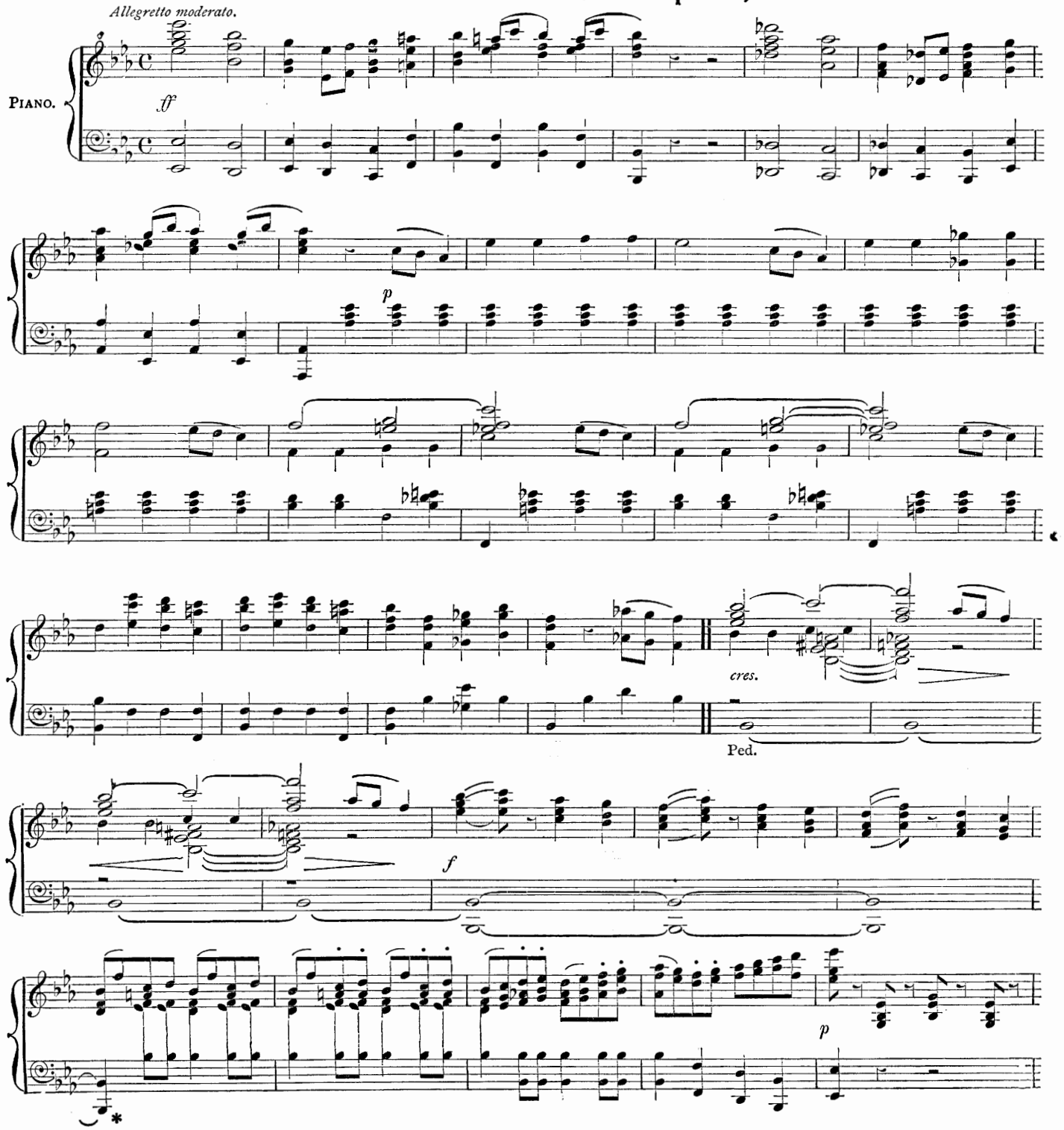

rall.
Ped.
Ped.
Ped.
Ped.
Ped.
Allegro con brio.
pp
pp
p
f
p

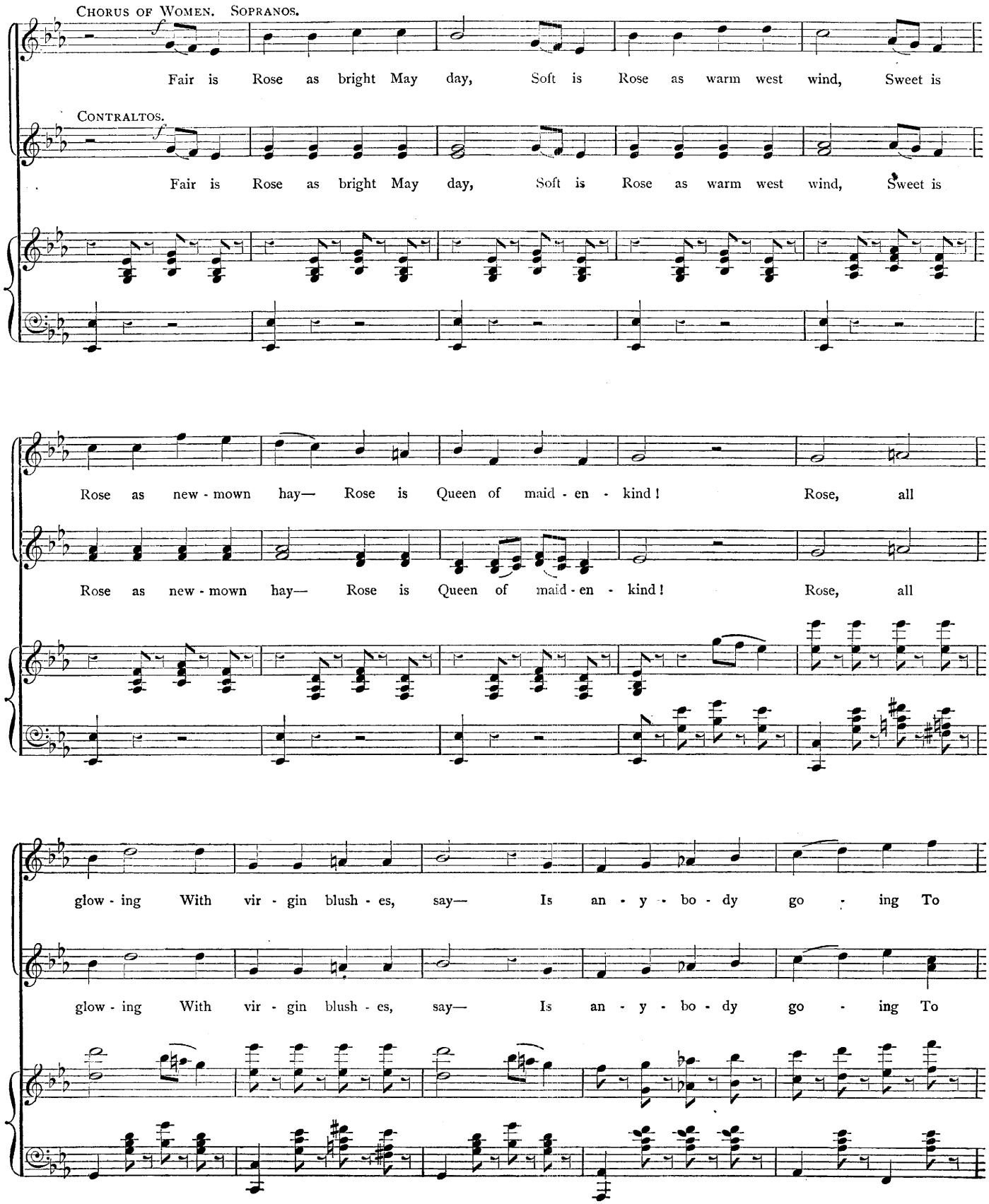

f
p
f
p
cre - - - - - scen - - - - - do.
ff
pp
Ped.
*

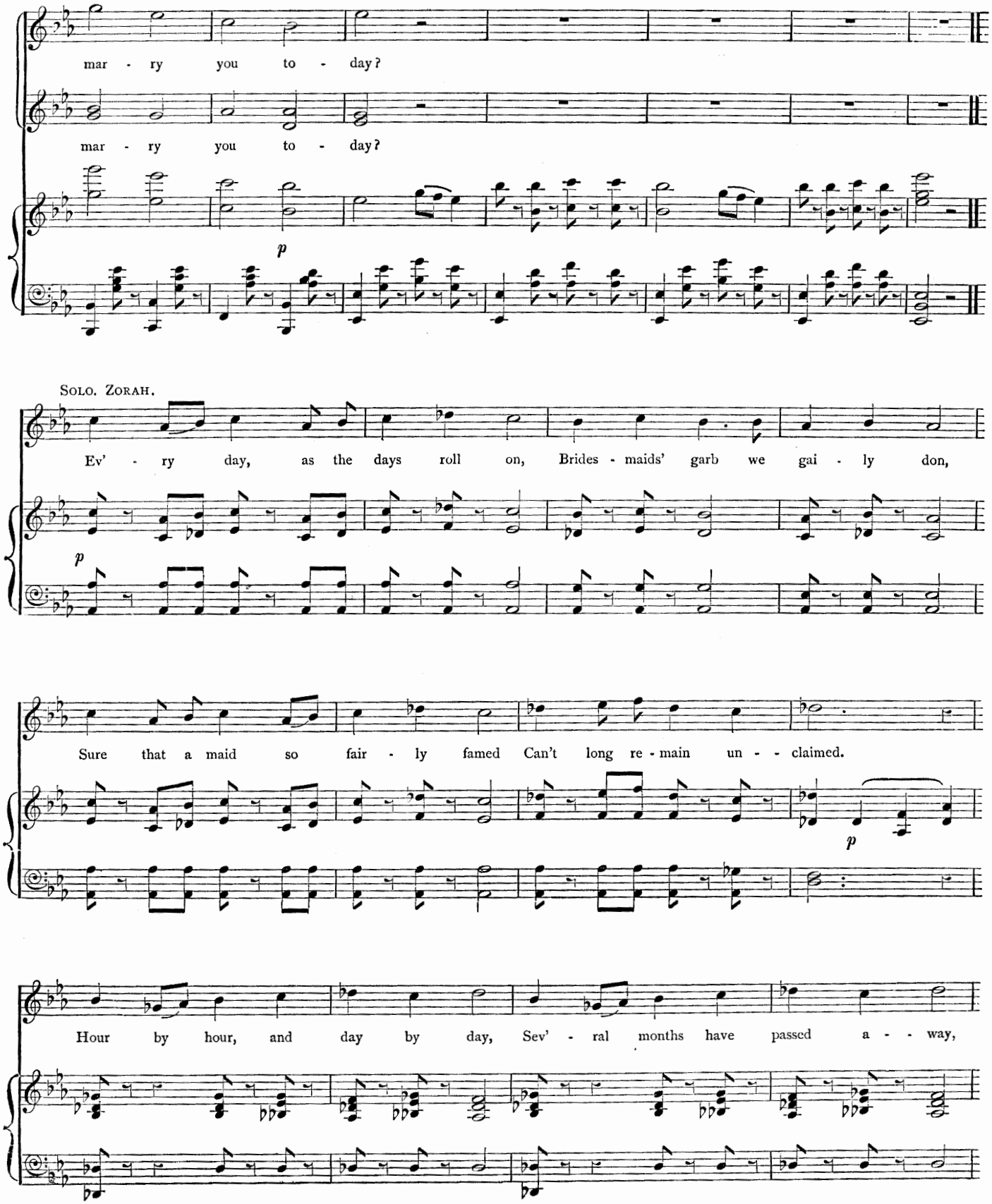

cres.
f
mf
ff
p
cres.
f
ff

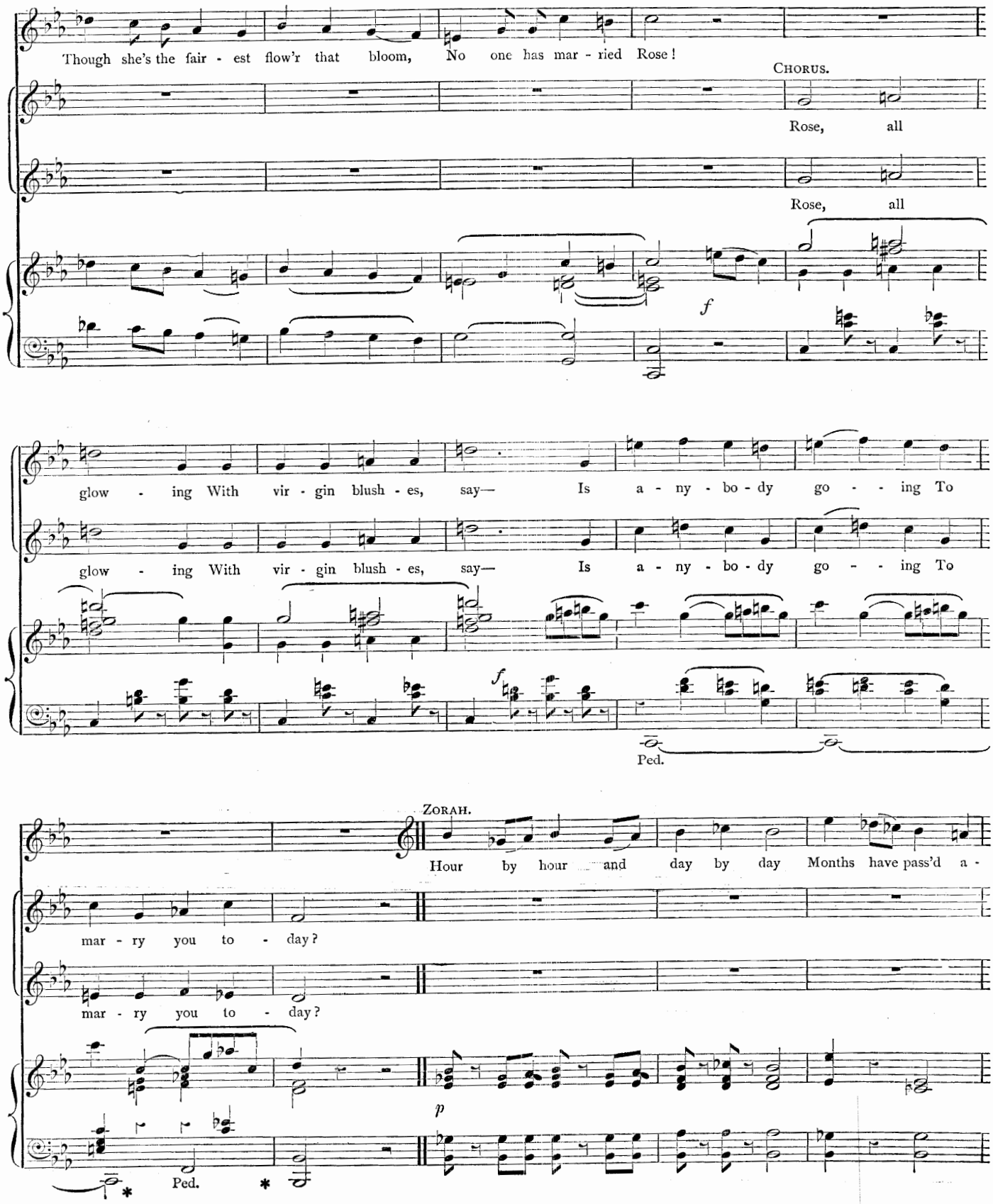
ACT I.

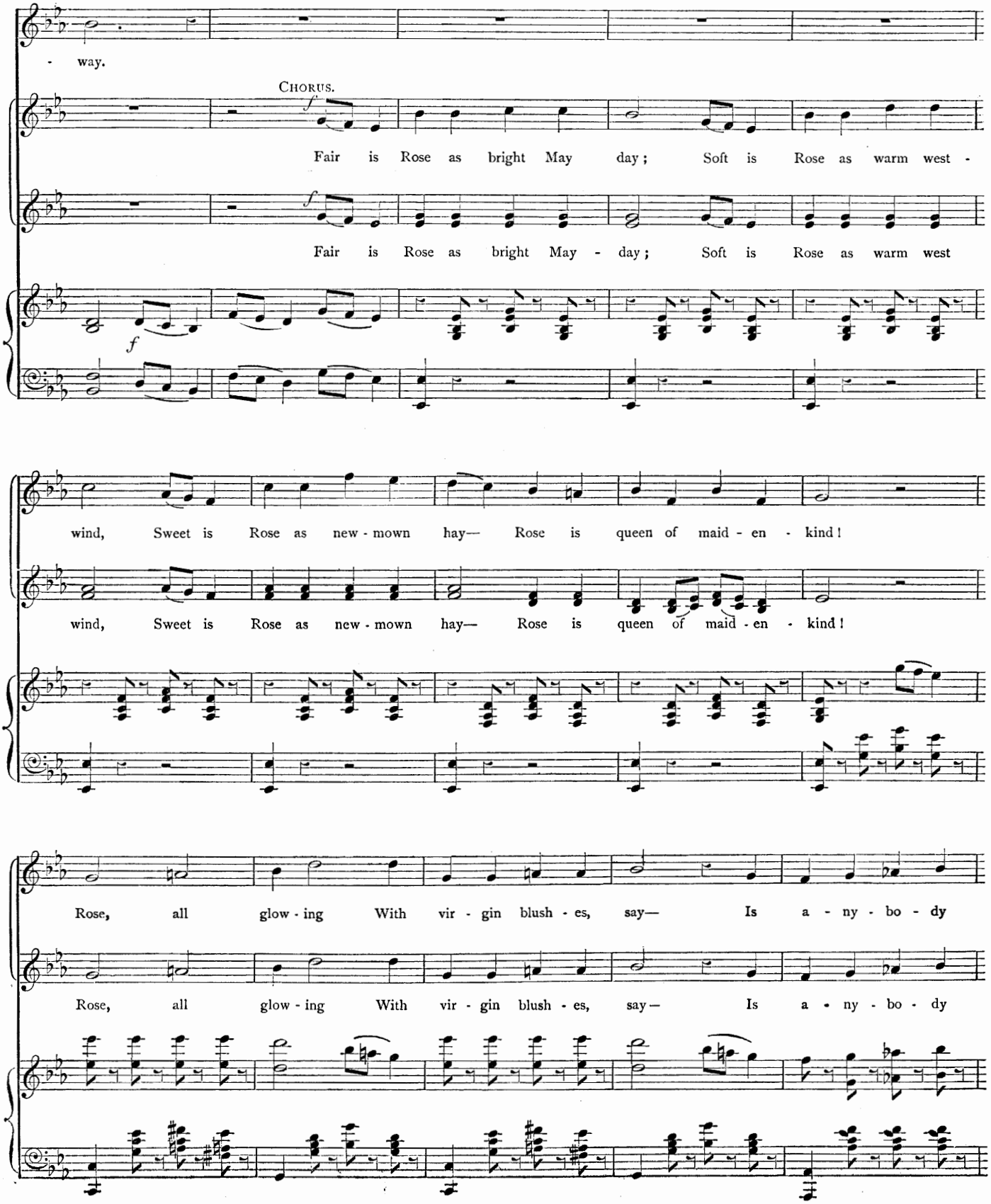
No. 1. CHORUS OF BRIDESMAIDS—(Solo Soprano, Zorah).

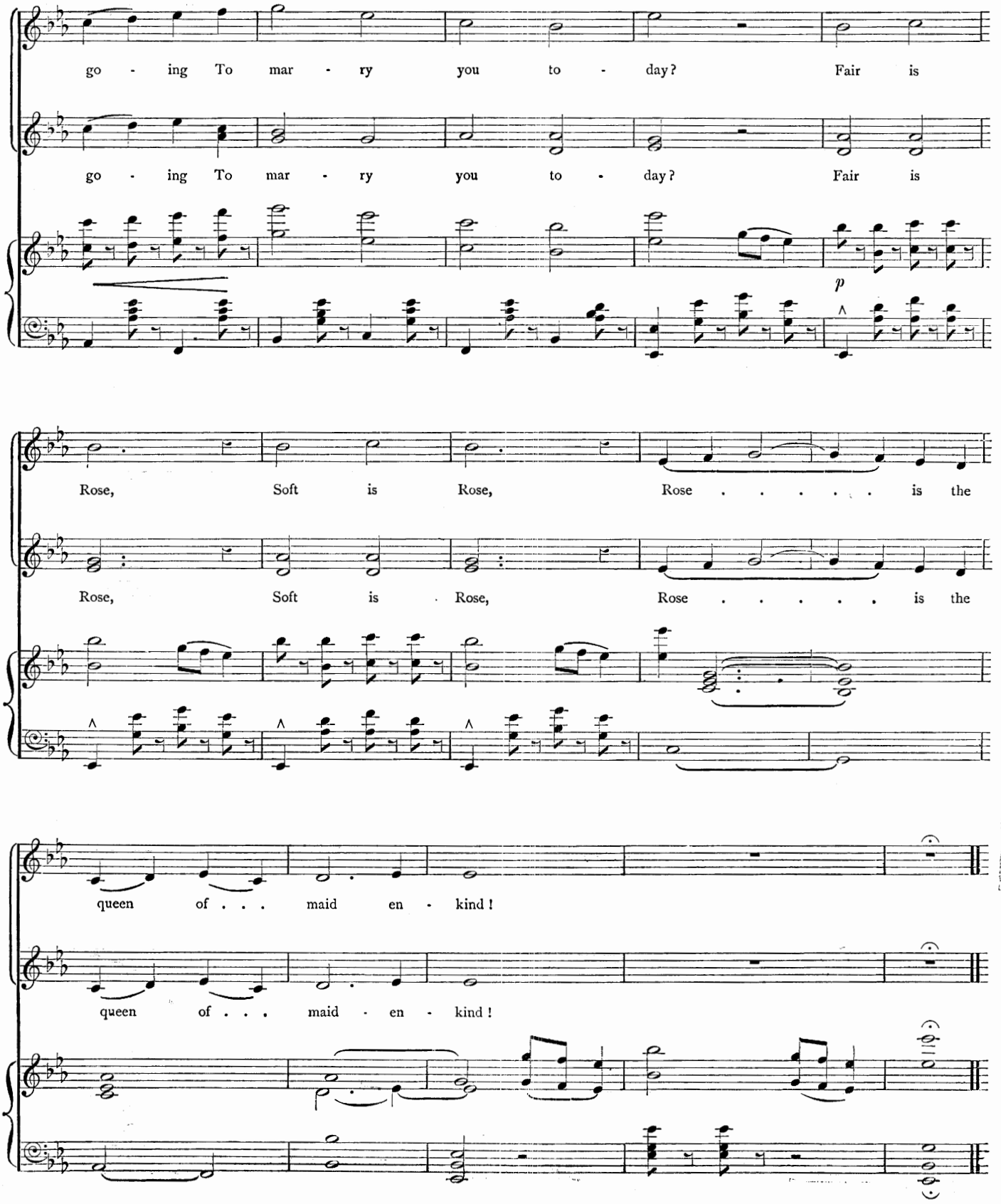



CHORUS OF WOMEN. SOPRANOS.
Fair is Rose as bright May day, Soft is Rose as warm west wind, Sweet is
CONTRALTOS.
Fair is Rose as bright May day, Soft is Rose as warm west wind, Sweet is
Rose as new - mown hay— Rose is Queen of maid - en - kind! Rose, all
Rose as new - mown hay— Rose is Queen of maid - en - kind! Rose, all
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

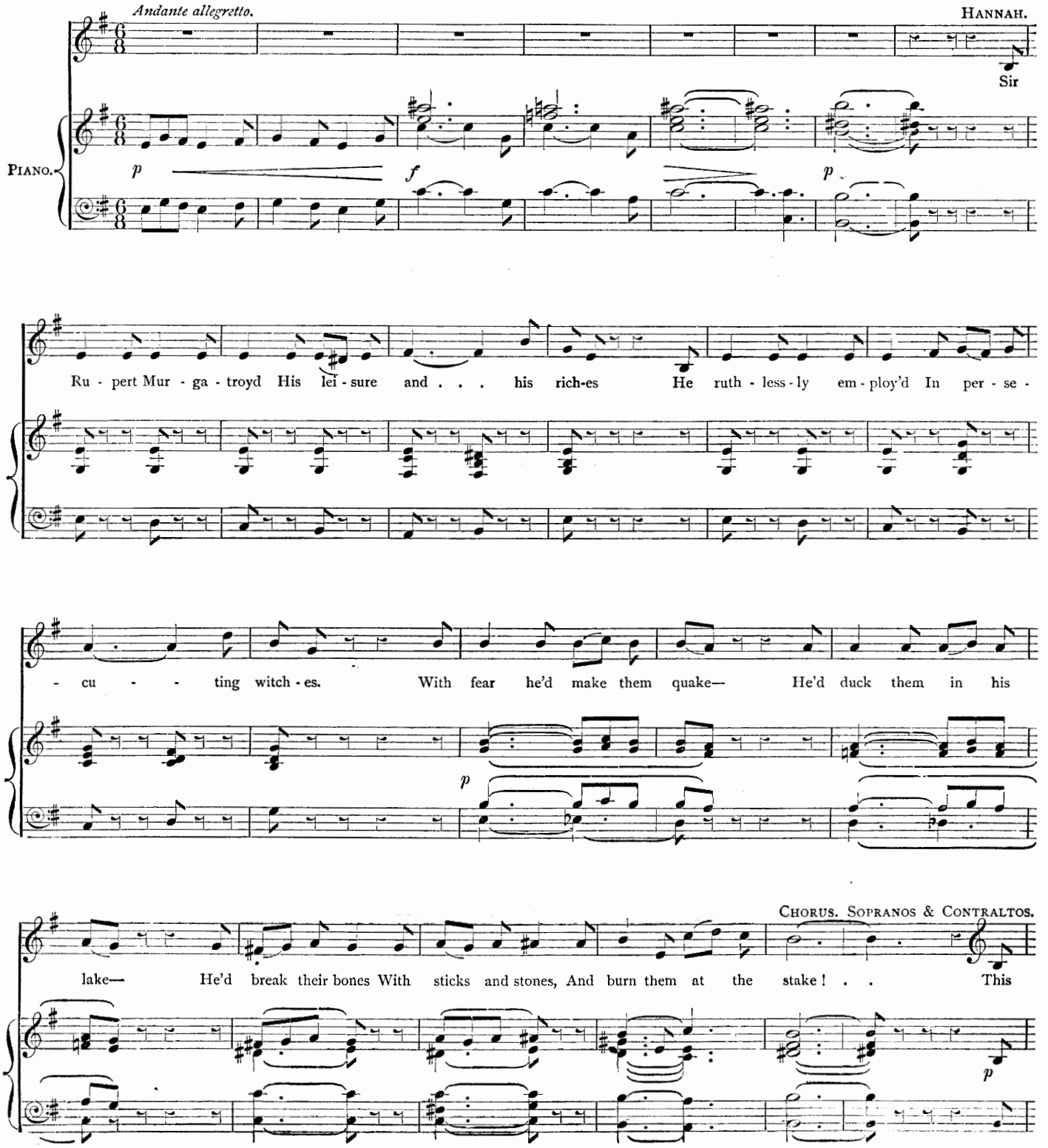

mar - ry you to - day?
mar - ry you to - day?
p
Solo. Zorah.
Ev' - ry day, as the days roll on, Brides - maids' garb we gai - ly don,
p
Sure that a maid so fair - ly famed Can't long re - main un - - claimed.
p
Hour by hour, and day by day, Sev' - ral months have passed a - - way,

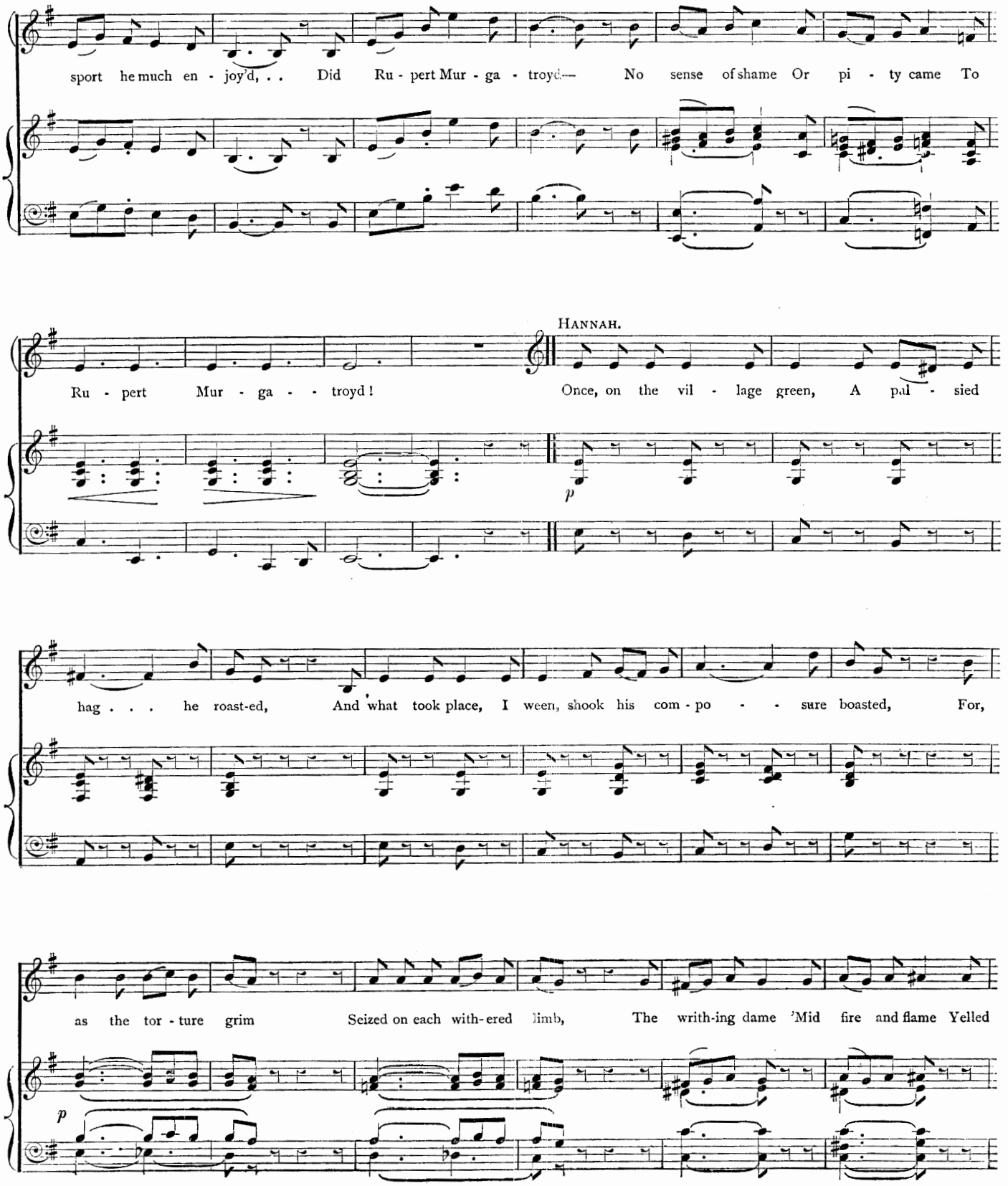

Though she's the fair - est flow'r that bloom, No one has mar - ried Rose!
CHORUS.
Rose, all
Rose, all
f
glow - ing With vir - gin blush - es, say— Is a - ny - bo - dy go - - ing To
glow - ing With vir - gin blush - es, say— Is a - ny - bo - dy go - - ing To
f
Ped.
ZORAH.
Hour by hour and day by day Months have pass'd a -
mar - ry you to - day?
mar - ry you to - day?
p
Ped. * *

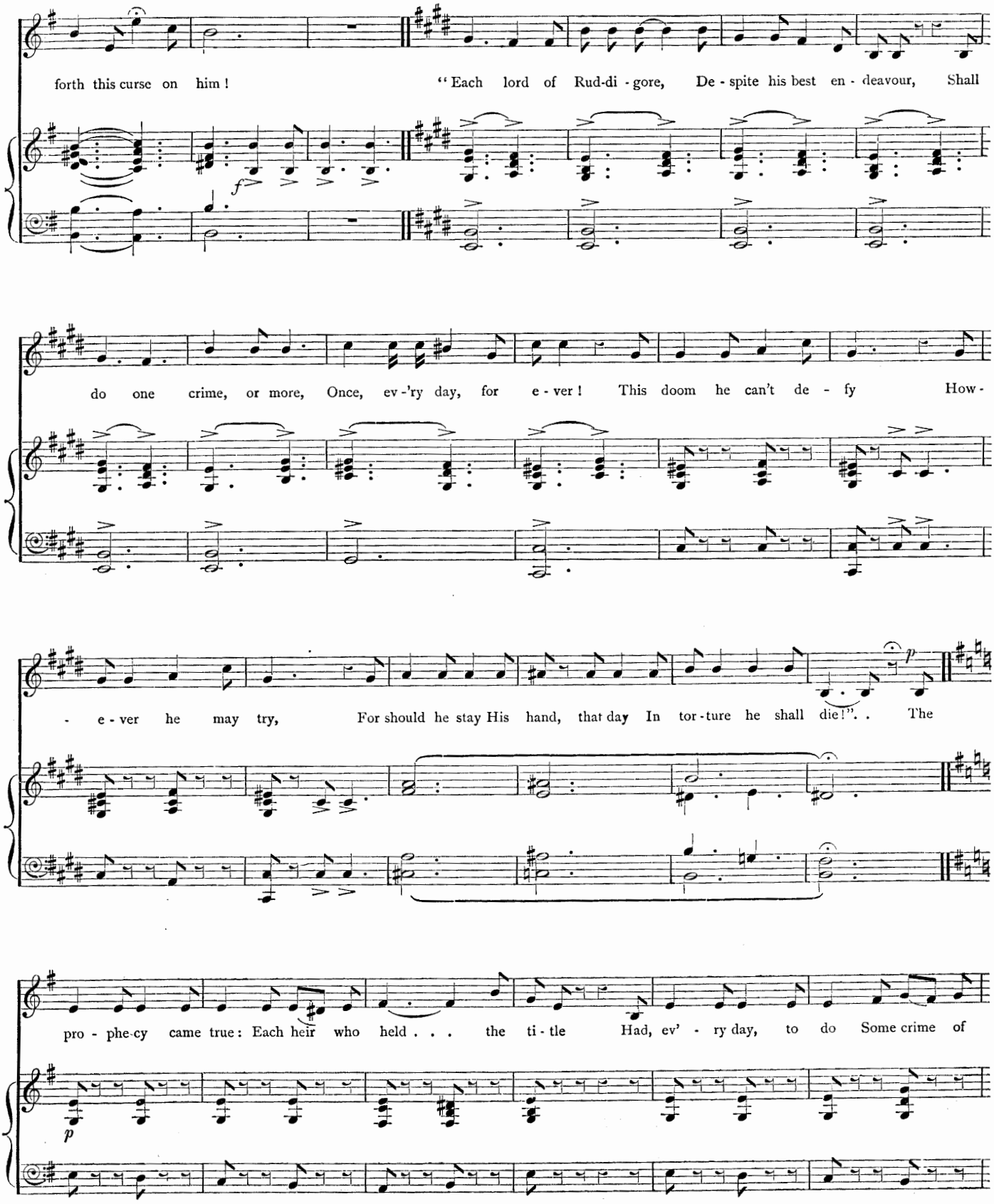

- way.
CHORUS.
Fair is Rose as bright May day; Soft is Rose as warm west -
Fair is Rose as bright May - day; Soft is Rose as warm west
wind, Sweet is Rose as new - mown hay— Rose is queen of maid - en - kind!
wind, Sweet is Rose as new - mown hay— Rose is queen of maid - en - kind!
Rose, all glow - ing 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

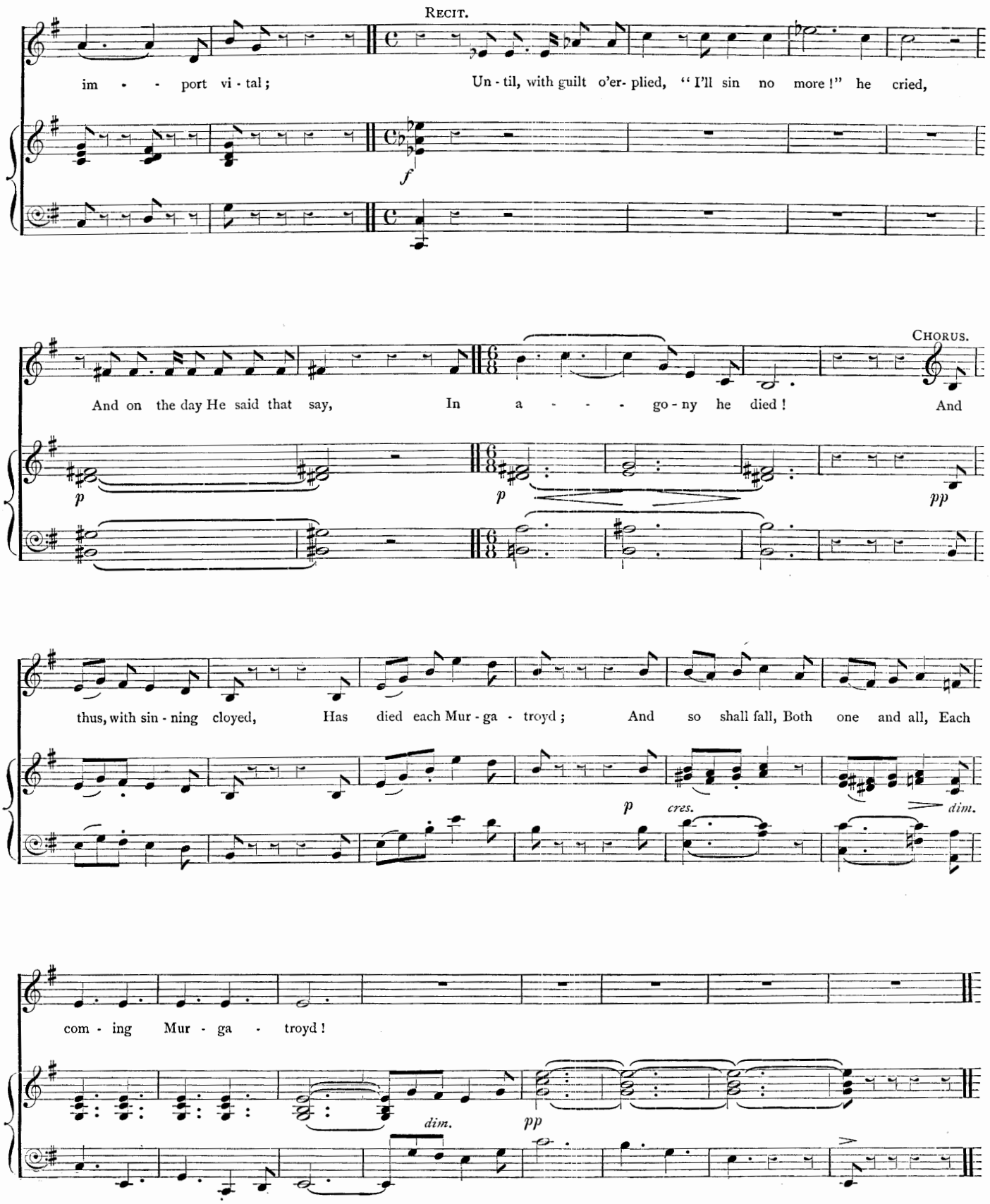

go - ing To mar - ry you to - day? Fair is
go - ing To mar - ry you to - day? Fair is
p
Rose, Soft is Rose, Rose . . . . . is the
Rose, Soft is Rose, Rose . . . . . is the
queen of . . . maid en - kind!
queen of . . . maid - en - kind!

No. 2. SONG—Hannah & Chorus.

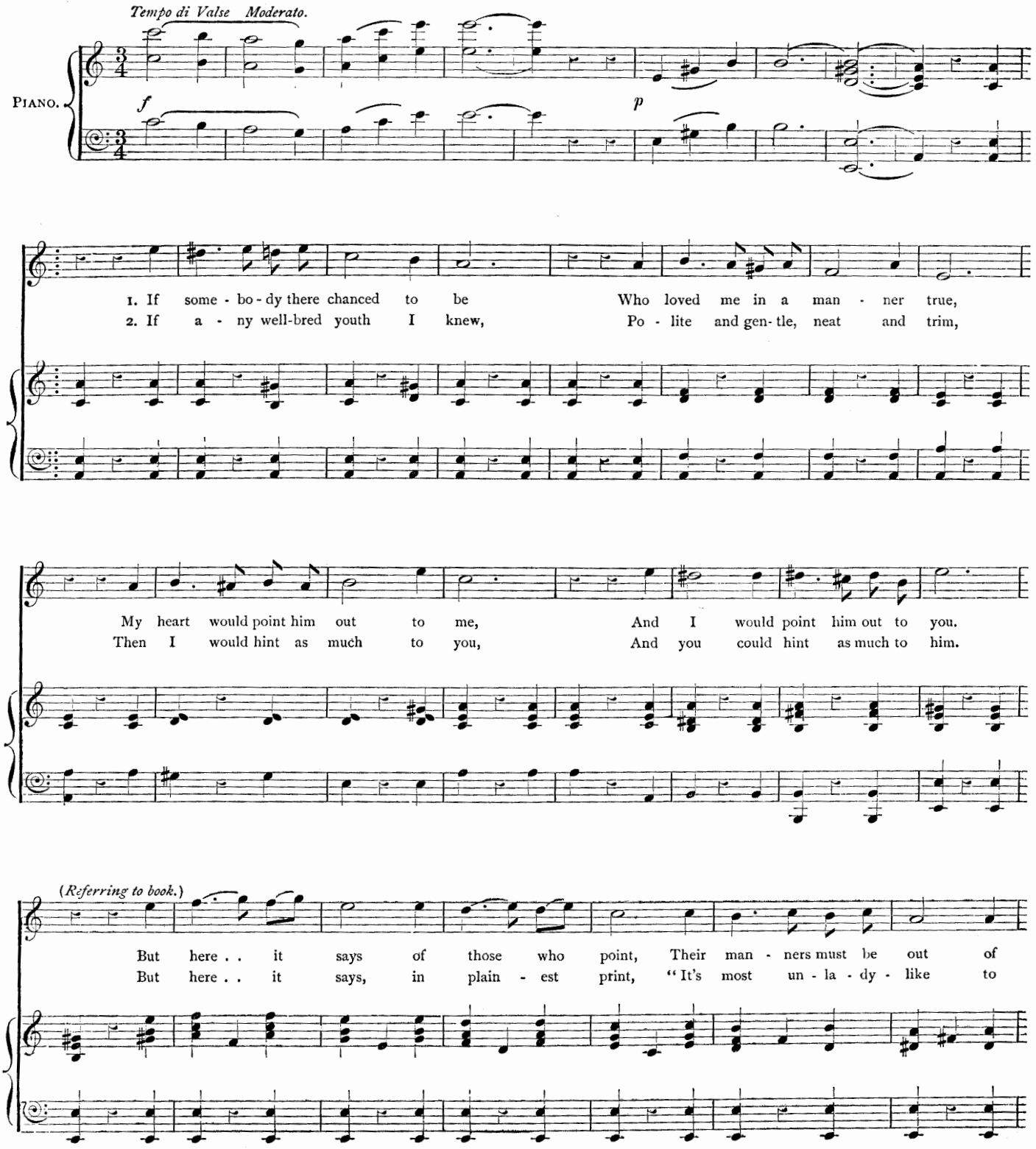


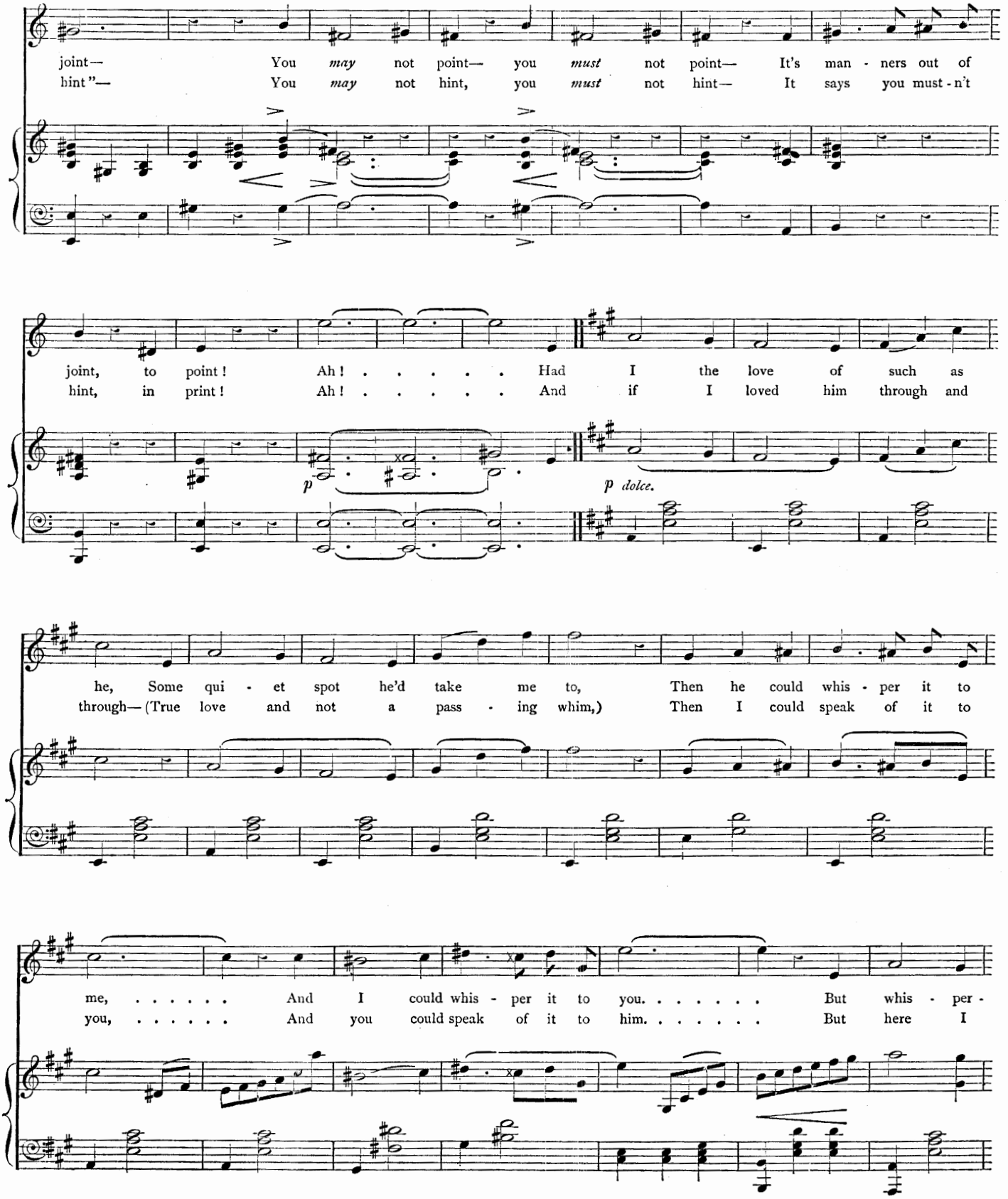

sport he much en - joy'd, . . Did Ru - pert Mur - ga - troyd— No sense of shame Or pi - ty came To
HANNAH.
Ru - pert Mur - ga - - troyd! Once, on the vil - lage green, A pal - sied
p
hag . . . he roast-ed, And what took place, I ween, shook his com - po - - sure boasted, For,
as the tor - ture grim Seized on each with-ered limb, The writh-ing dame 'Mid fire and flame Yelled
p

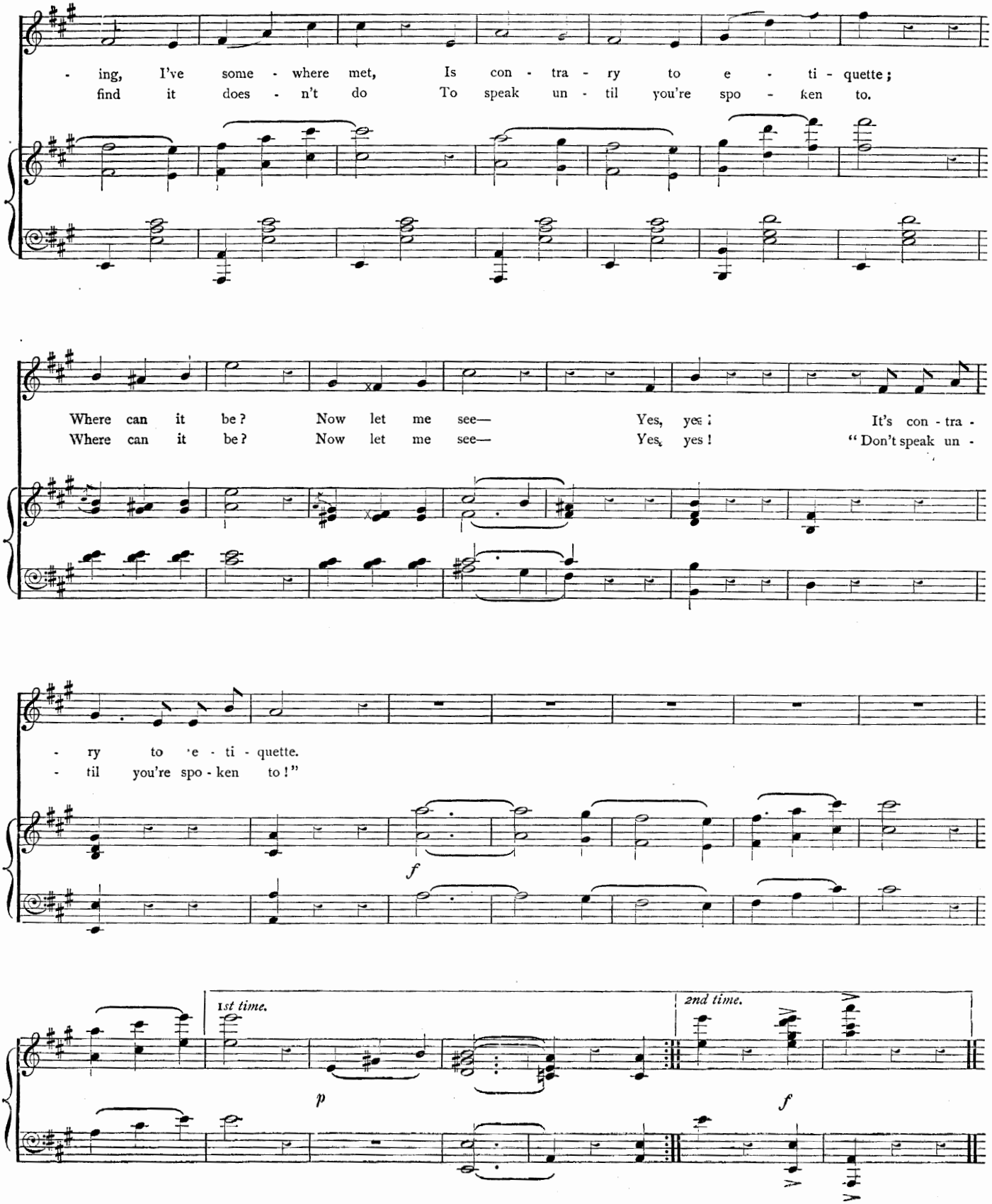

forth this curse on him!
"Each lord of Rud-di-gore, De-spite his best en-deavour, Shall
f
do one crime, or more, Once, ev-'ry day, for e-ver! This doom he can't de-fy How-
- e-ver he may try, For should he stay His hand, that day In tor-ture he shall die!". The
p
pro-phe-cy came true: Each heir who held . . . the ti-tle Had, ev'-ry day, to do Some crime of
p


Recit.
im - - port vi - tal;
Un - til, with guilt o'er- plied, "I'll sin no more!" he cried,
f
Chorus.
And on the day He said that say, In a - - - go - ny he died! And
p
p
pp
thus, with sin - ning cloyed, Has died each Mur - ga - troyd; And so shall fall, Both one and all, Each
p
cres.
dim.
com - ing Mur - ga - troyd!
dim.
pp

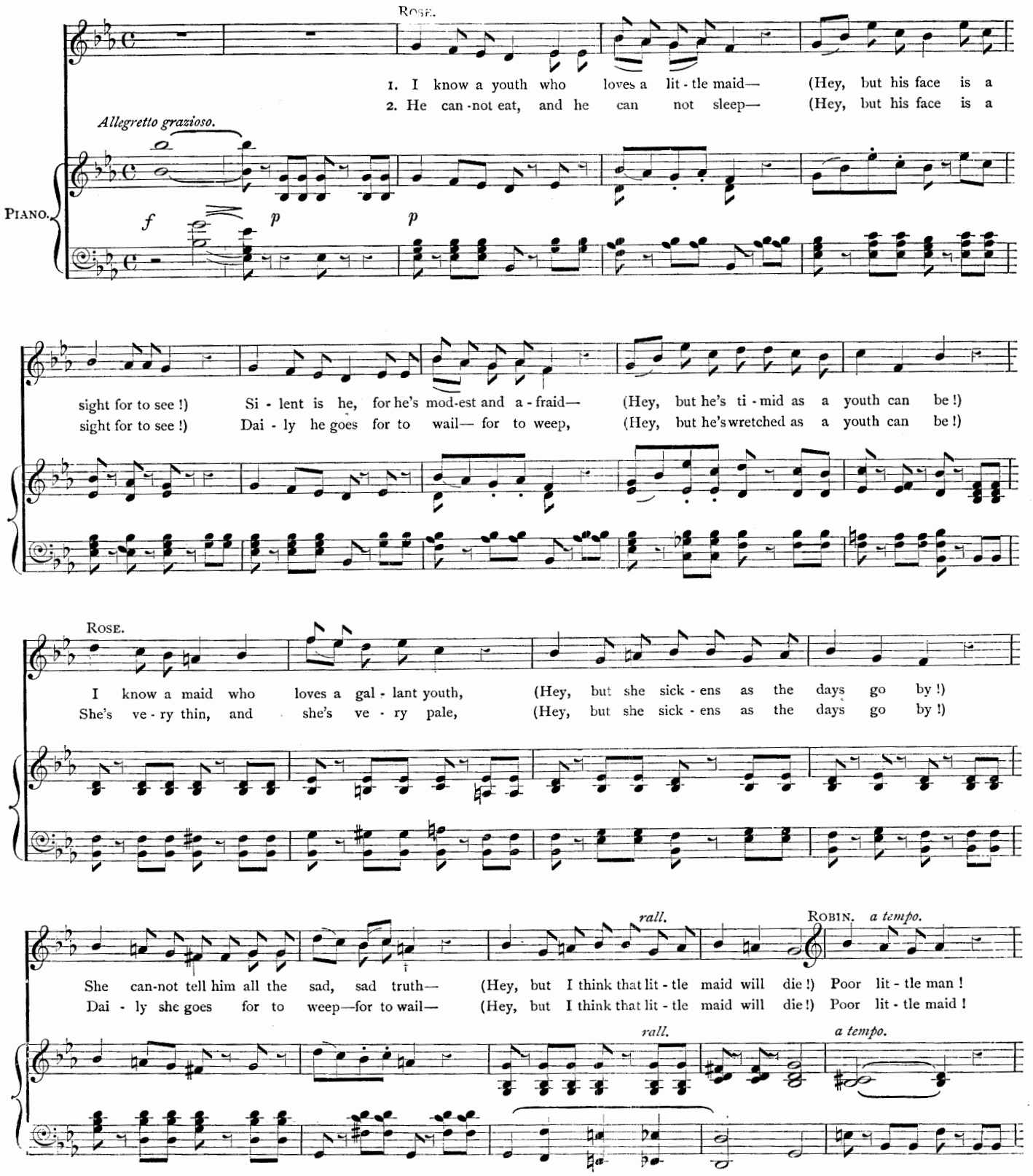
No. 3. SONG—Rose.

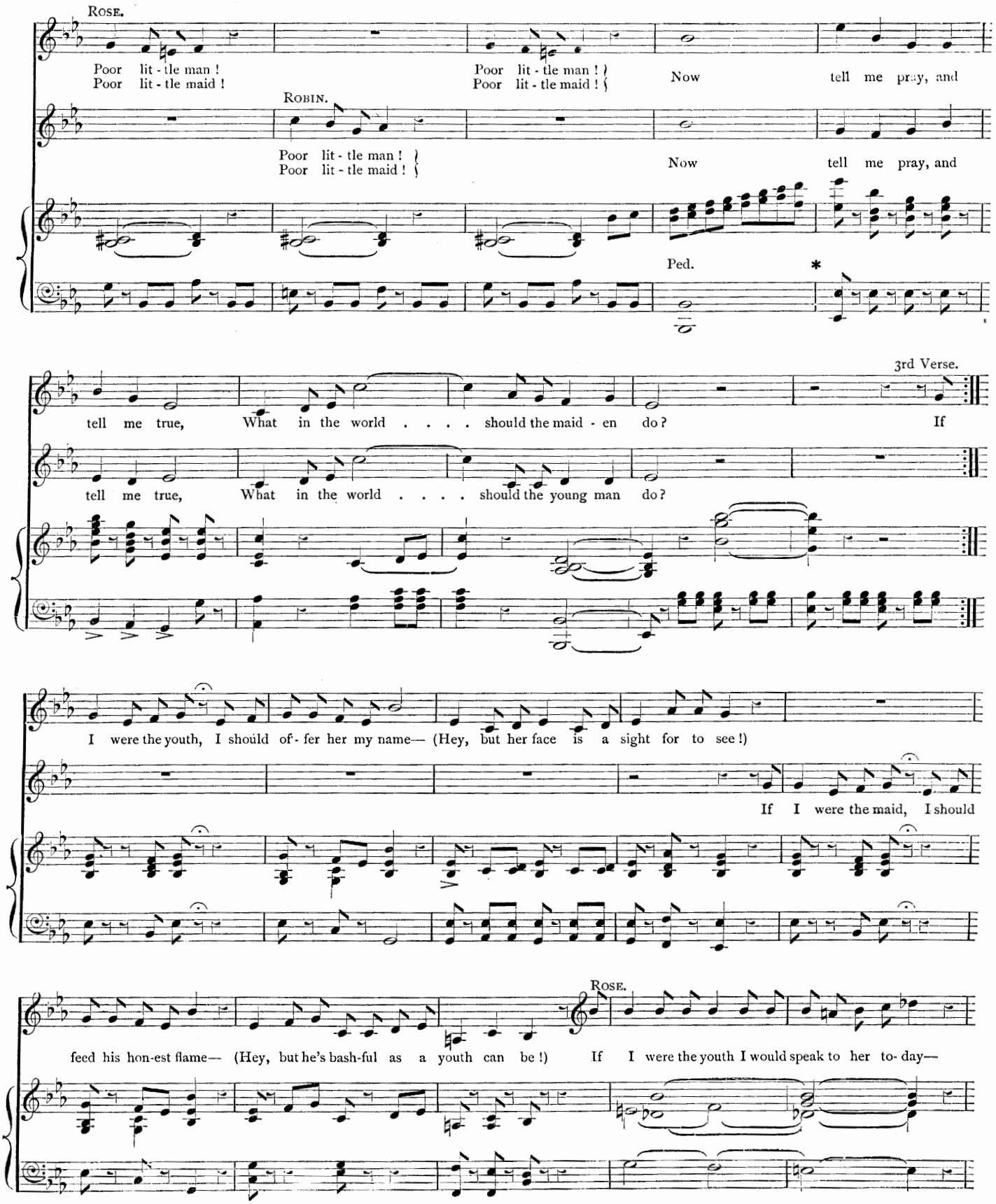


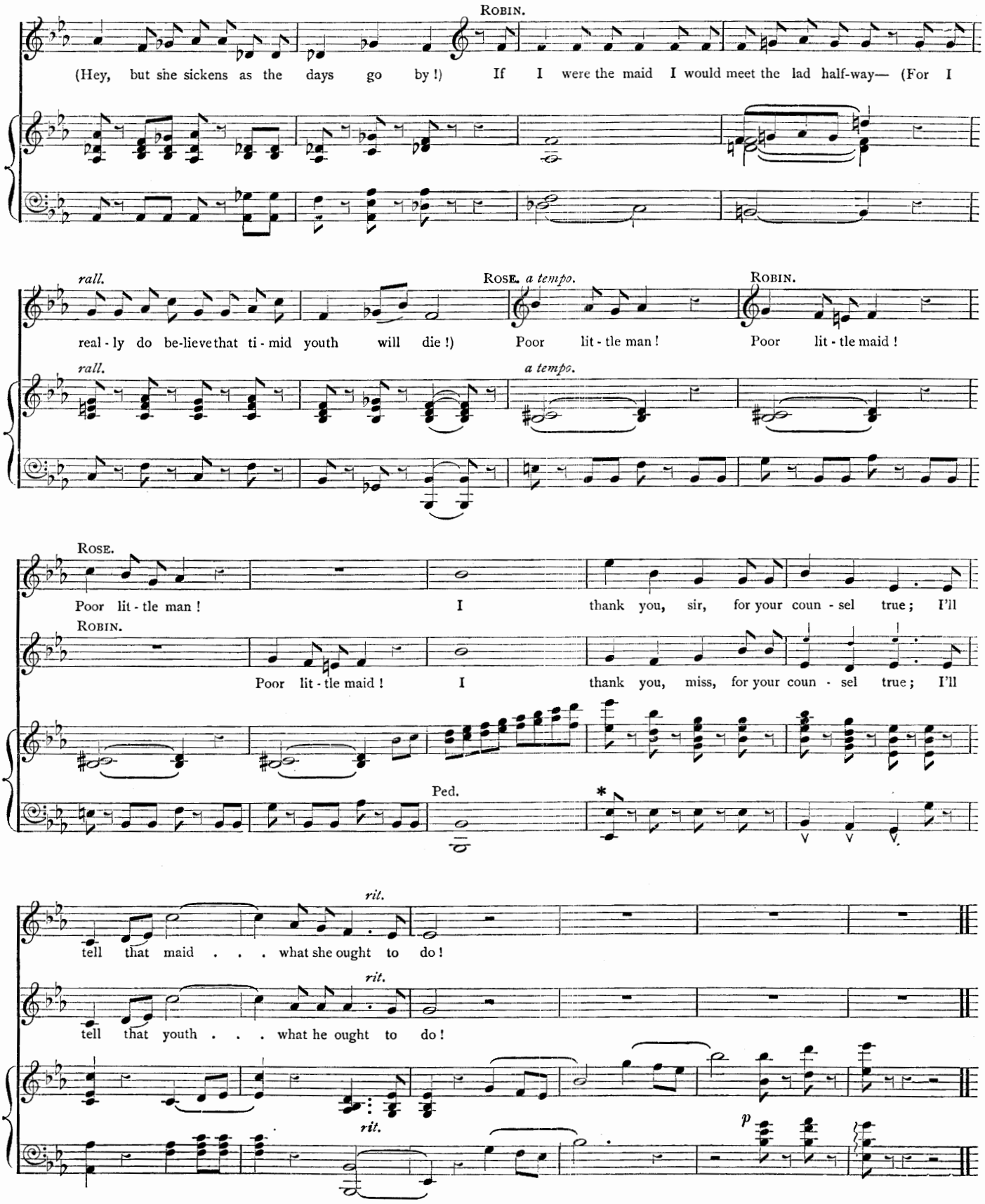

joint— You may not point— you must not point— It's man - ners out of
hint"— You may not hint, you must not hint— It says you must - n't
joint, to point! Ah! . . . . . Had I the love of such as
hint, in print! Ah! . . . . . And if I loved him through and
p
p dolce.
he, Some qui - et spot he'd take me 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!"
f
1st time.
2nd time.
p
f

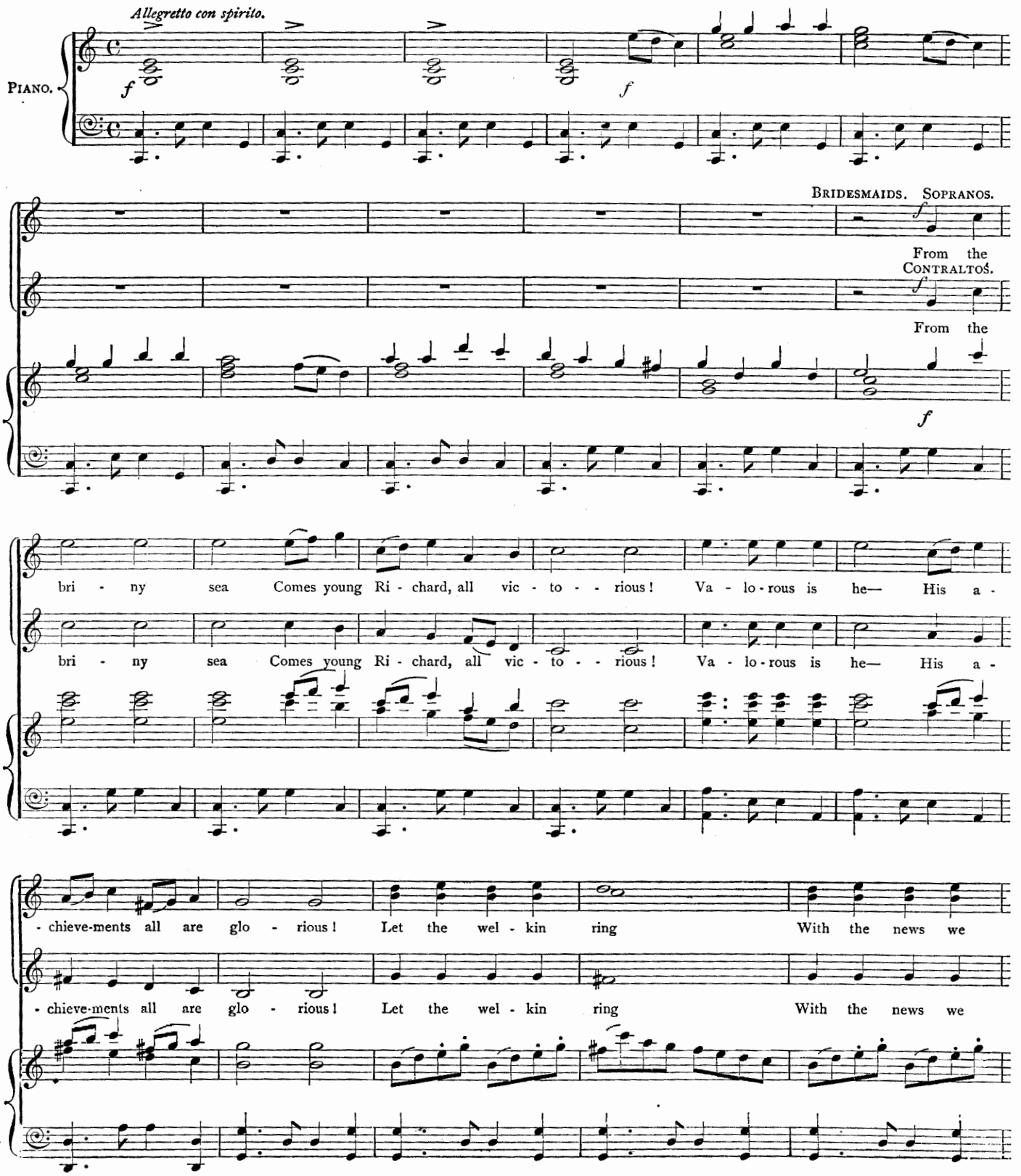
No. 4. DUET—Rose & Robin.

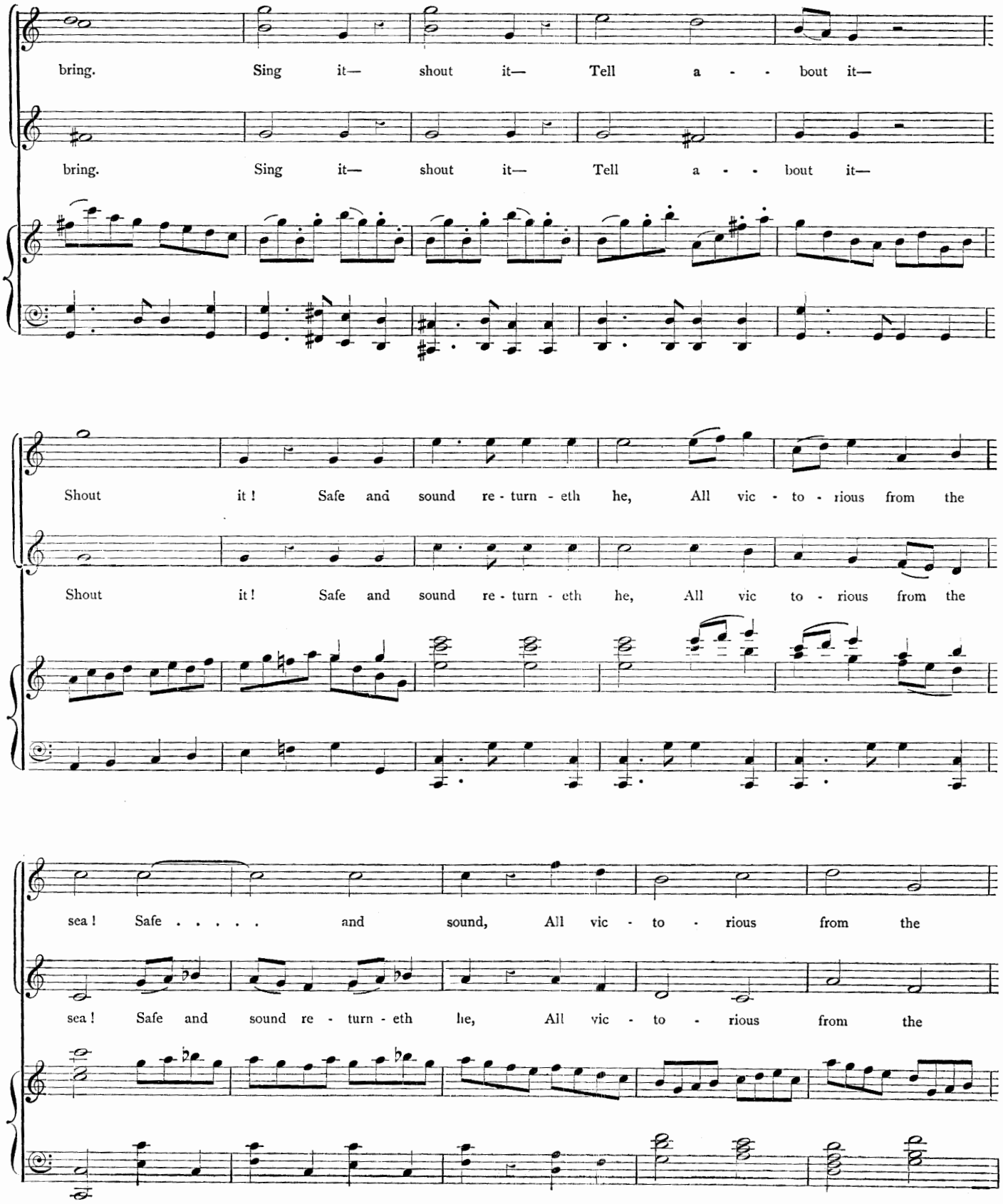


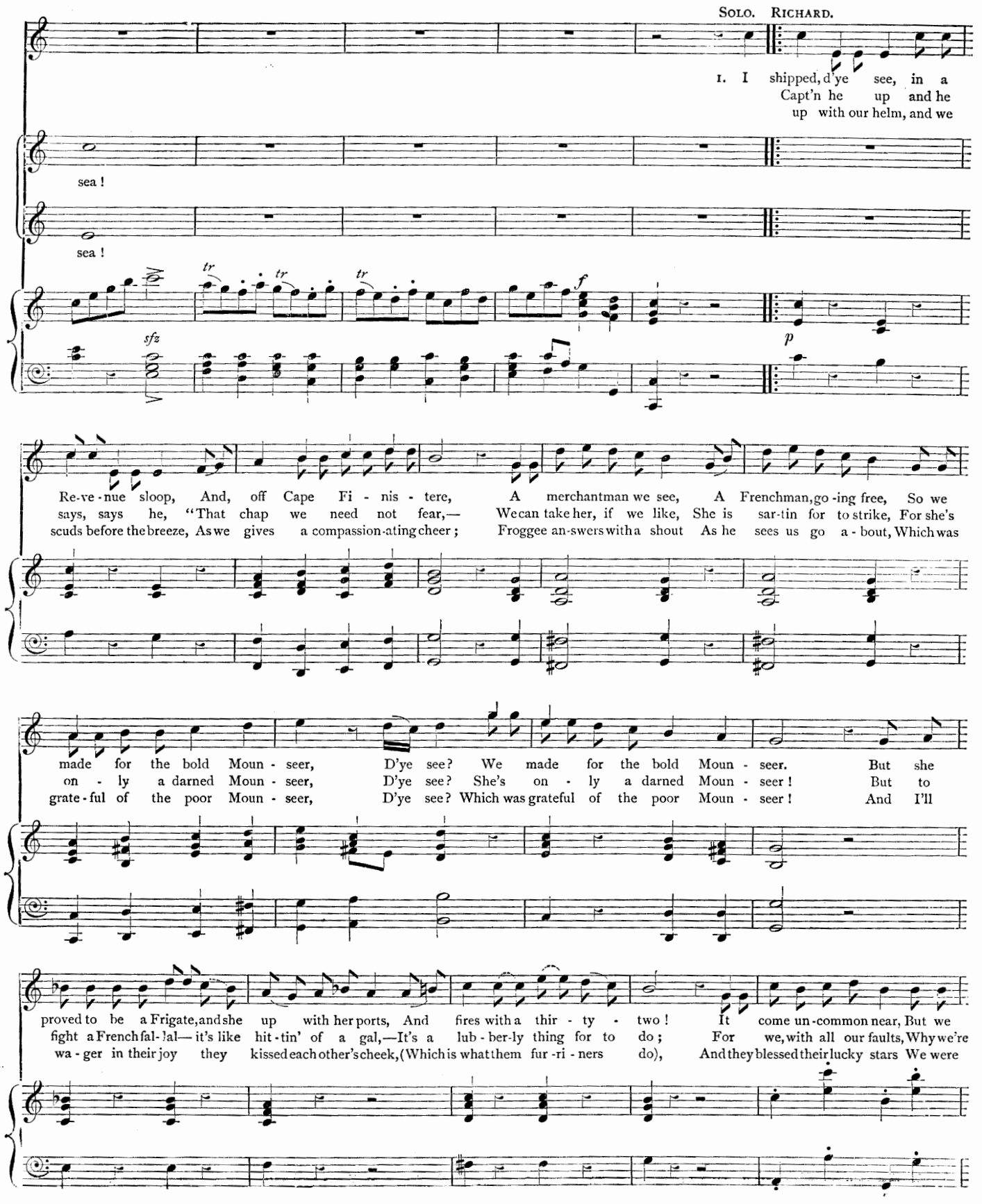

Rose.
Poor lit - tle man !
Poor lit - tle maid !
Poor lit - tle man !
Poor lit - tle maid !
Now tell me pray, and
Robin.
Poor lit - tle man !
Poor lit - tle maid !
Now tell me pray, and
Ped.
*
3rd Verse.
tell me true, What in the world . . . . should the maid - en do? If
tell me true, What in the world . . . . 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.
ROSE. a tempo.
ROBIN.
real-ly do be-lieve that ti-mid youth will die!) Poor lit-tle man! Poor lit-tle maid!
rall.
a tempo.
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).




bring. Sing it— shout it— Tell a - - bout it—
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
sea! Safe . . . . . and sound, All vic - to - rious from the
sea! Safe and sound re - turn - eth he, All vic - to - rious from the


SOLO. RICHARD.
1. I shipped, d'ye see, in a
Capt'n he up and he
up with our helm, and we
sea !
sea !
tr
tr
tr
f
sfz
p
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-swers 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.

f sf

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

f

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!

Attacca Hornpipe.

No. 6½. HORNPIPE.

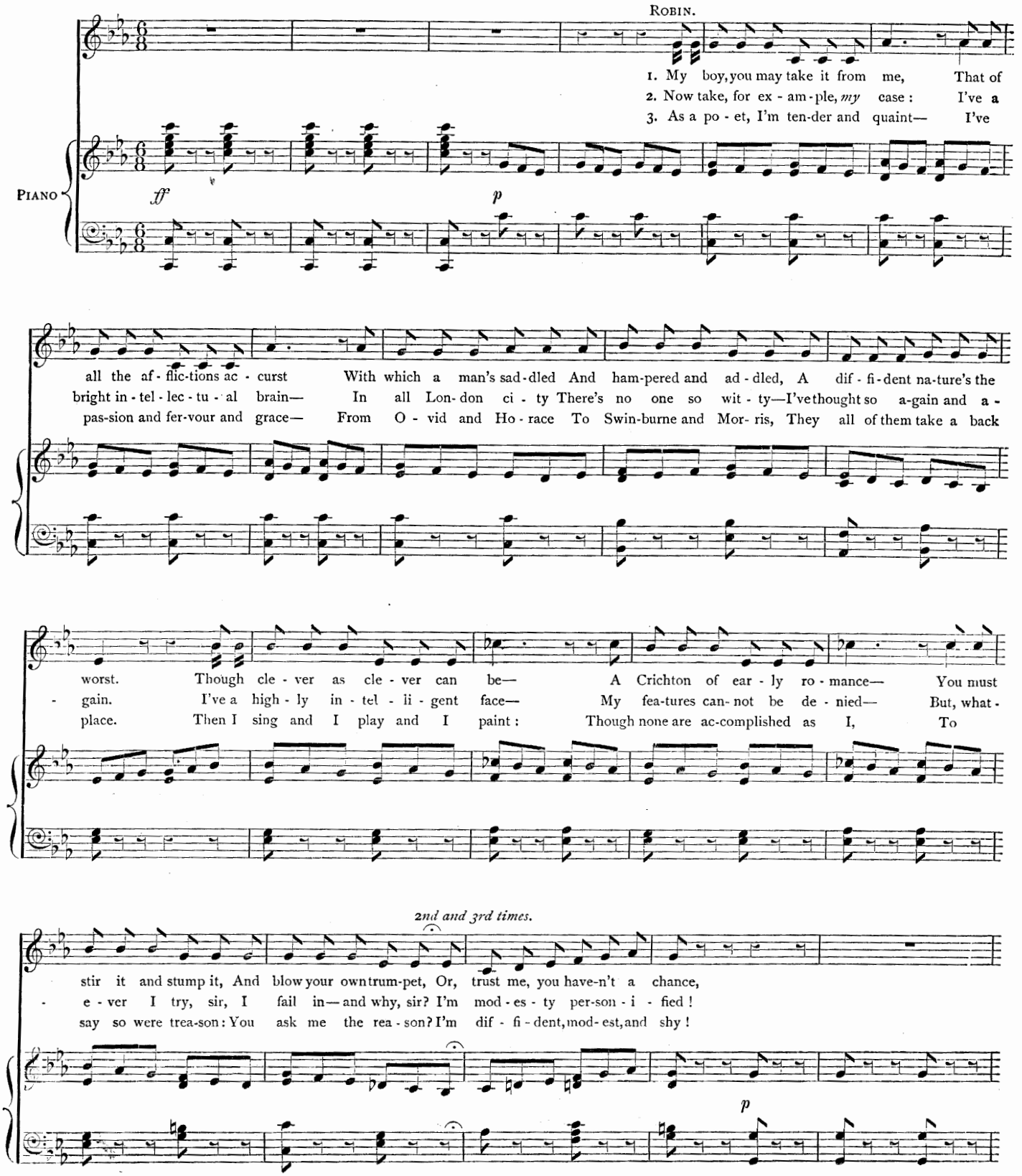
PIANO.

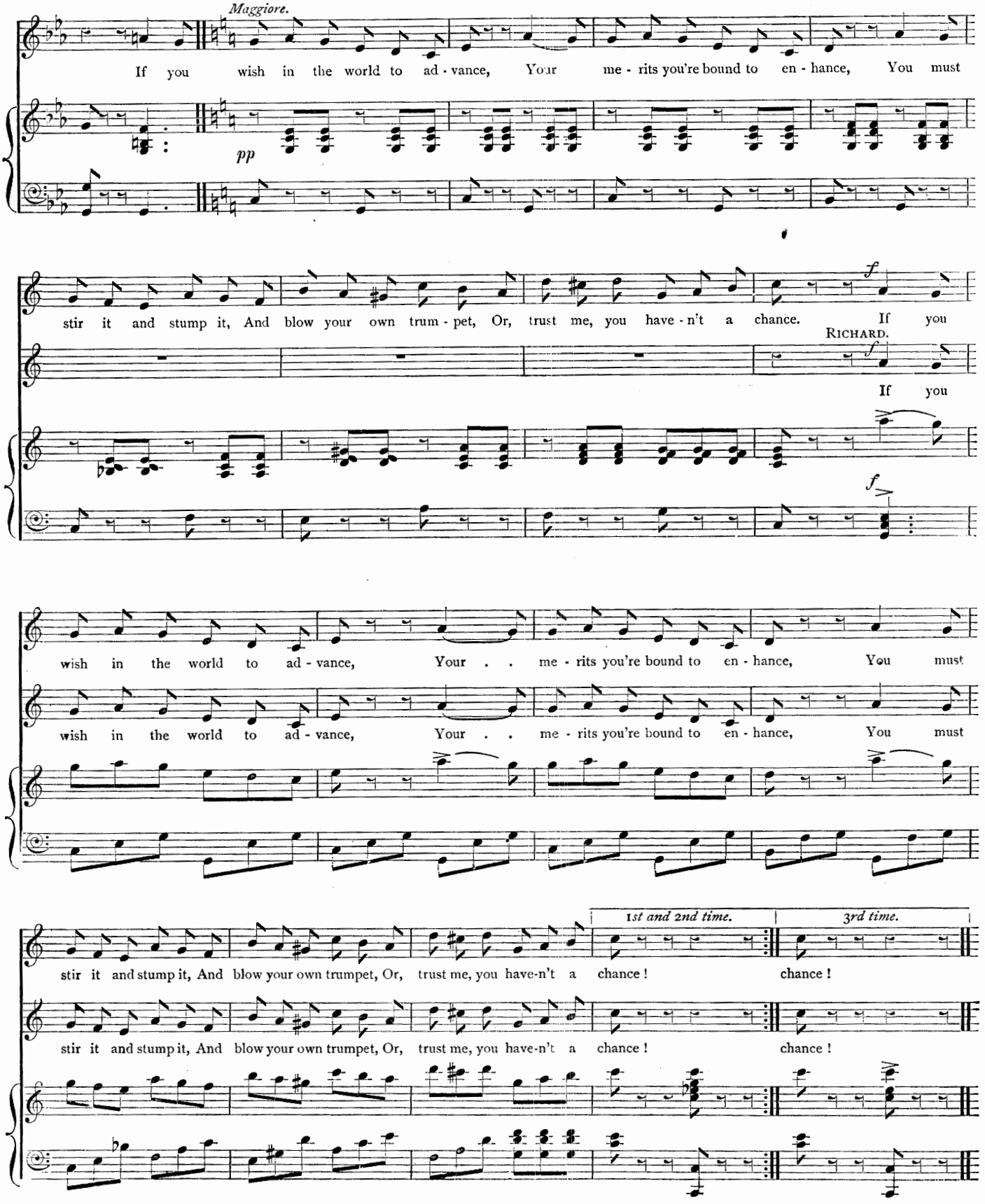
2nd time melody 8ve. higher.

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

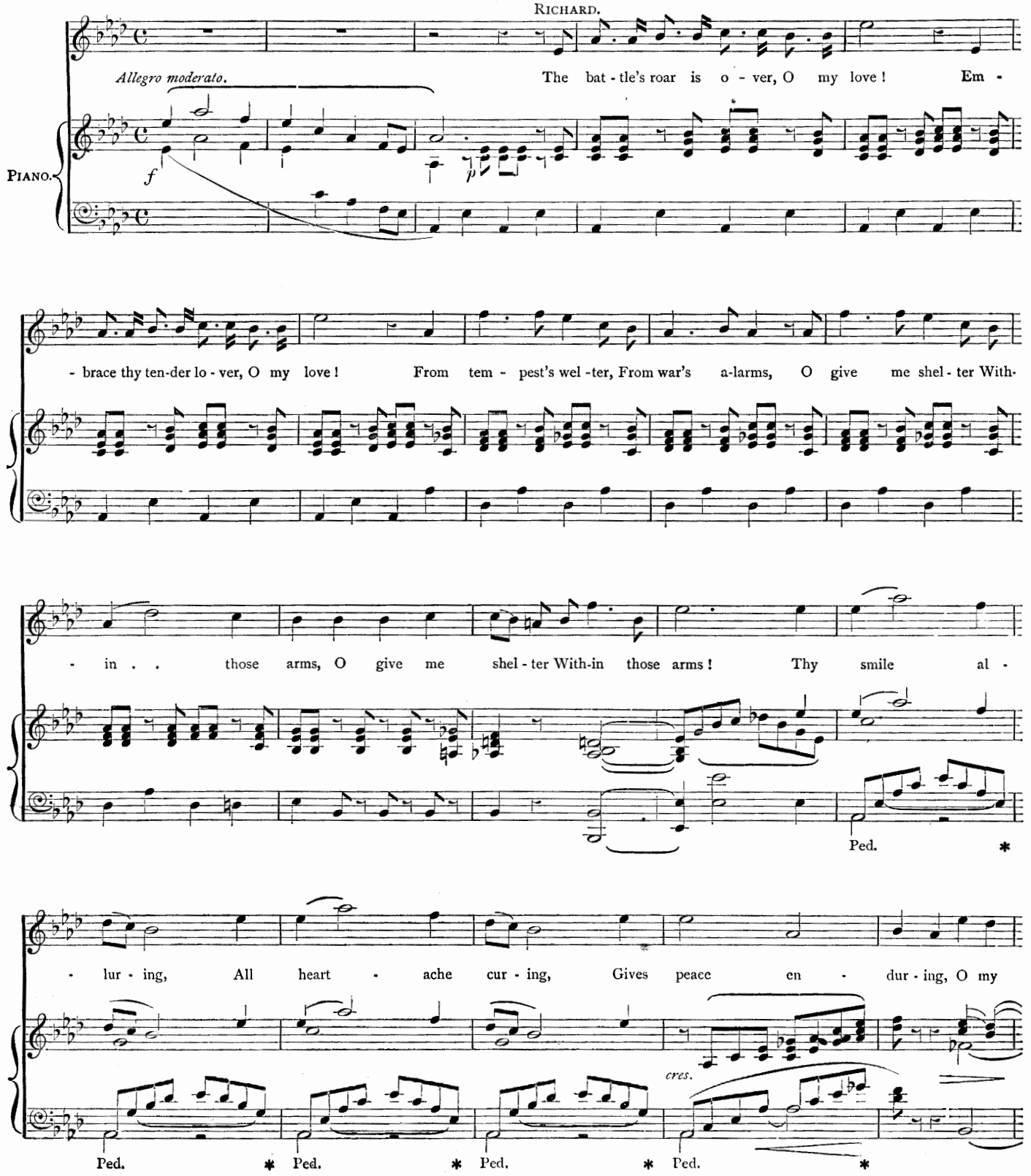
tr

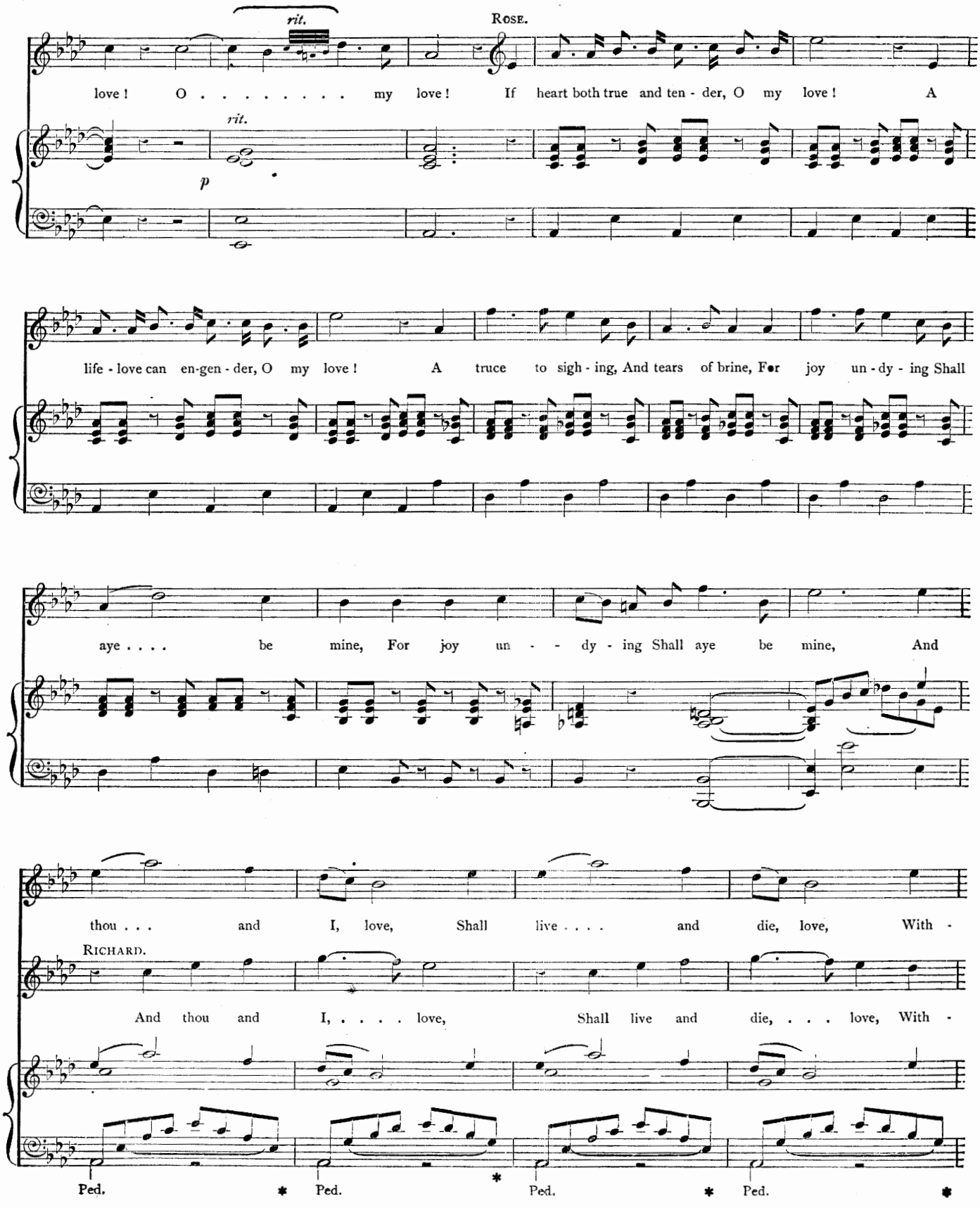
No. 7. SONG—Robin

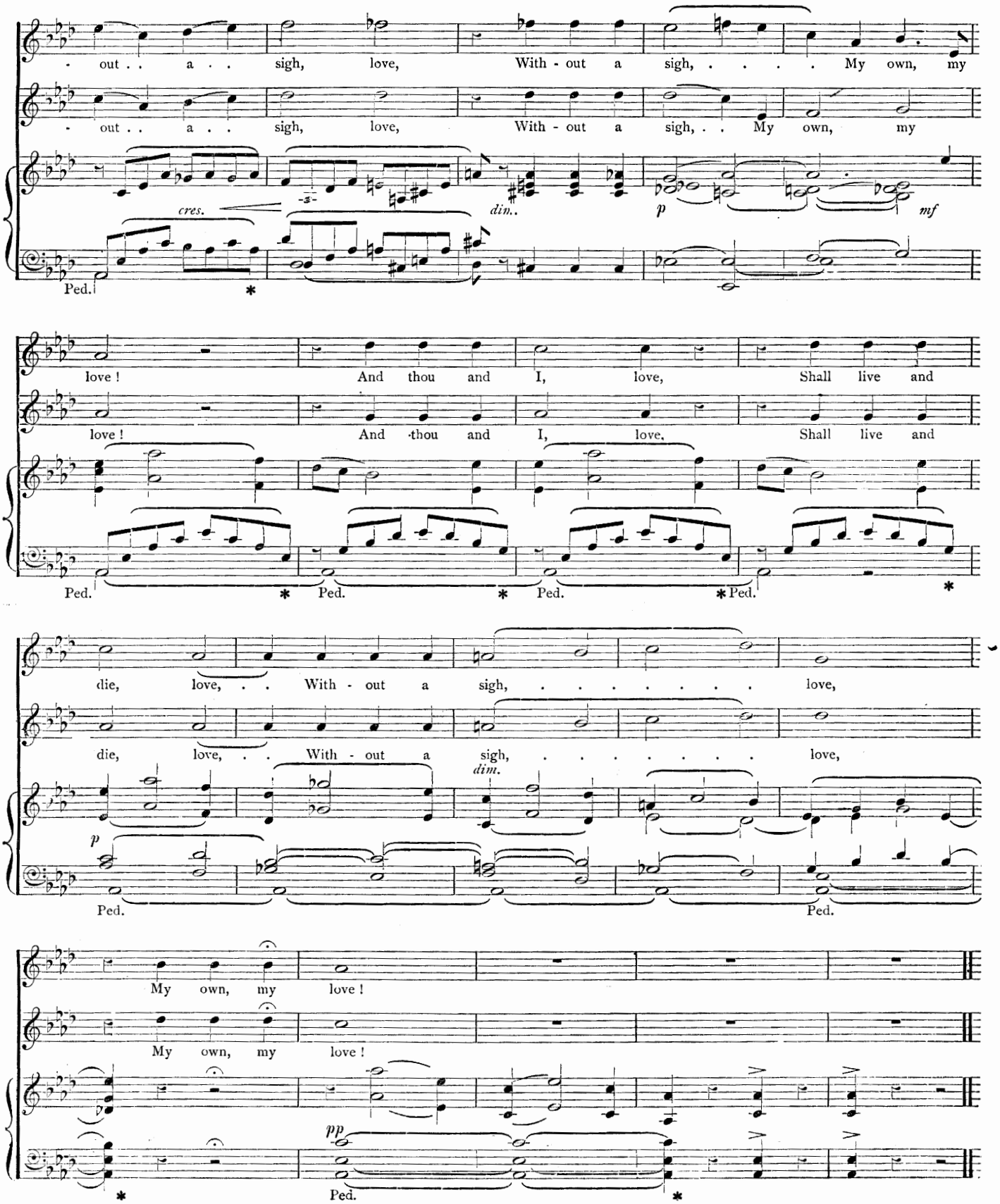



Maggiore.
If you wish in the world to ad - vance, Your me - rits you're bound to en - hance, You must
pp
stir it and stump it, And blow your own trum - pet, Or, trust me, you have - n't a chance. If you
f
RICHARD.
If you
f
wish in the world to ad - vance, Your . . me - rits you're bound to en - hance, You must
wish in the world to ad - vance, Your . . me - rits you're bound to en - hance, You must
1st and 2nd time.
3rd time.
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 !

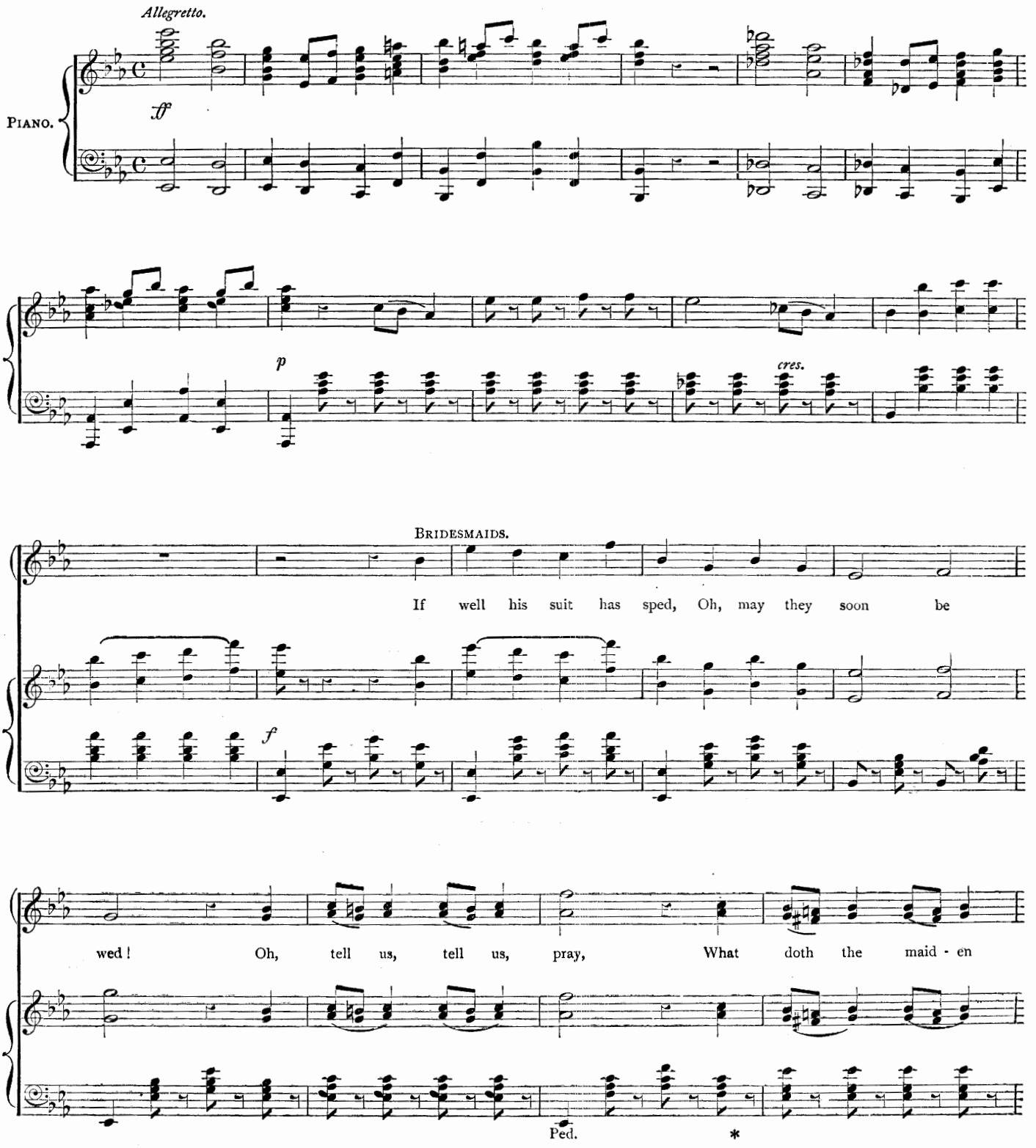
No. 8. DUET—Rose & Richard.

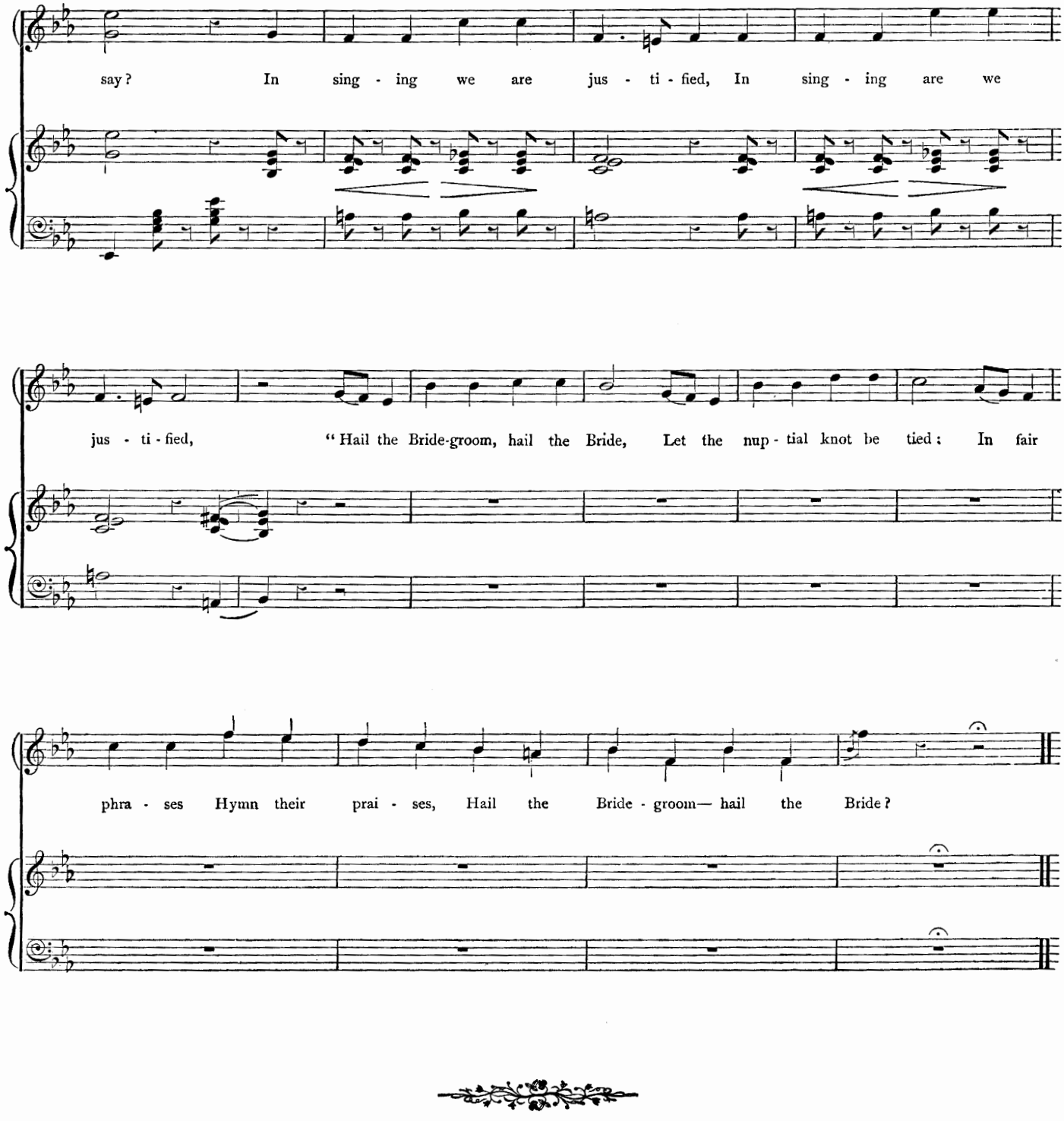



rit.
ROSE.
love ! O . . . . . my love ! If heart both true and ten - der, O my love ! A
rit.
p
life - love can en-gen - der, O my love ! A truce to sigh - ing, And tears of brine, For joy un - dy - ing Shall
aye . . . . be mine, For joy un - - dy - ing Shall aye be mine, And
thou . . . and I, love, Shall live . . . . and die, love, With -
RICHARD.
And thou and I, ... love, Shall live and die, . . . love, With -
Ped. * Ped. * Ped. * Ped. *

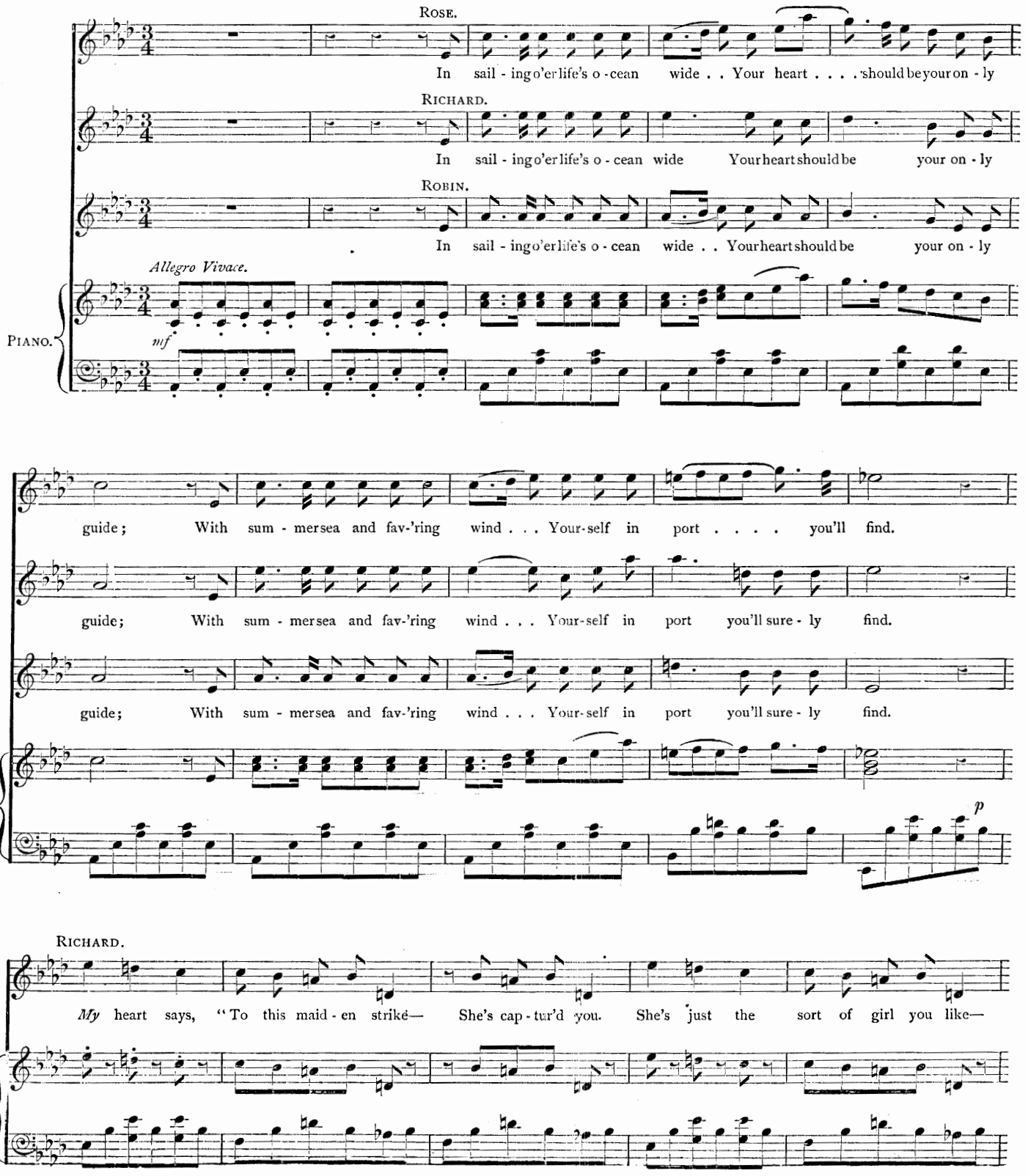

- out . . a . . sigh, love, With - out a sigh, ... My own, my
- out . . a . . sigh, love, With - out a sigh, . . My own, my
cres.
din..
p
mf
Ped.
love ! And thou and I, love, Shall live and
love ! And thou and I, love, Shall live and
Ped.
Ped.
Ped.
Ped.
die, love, . . With - out a sigh, ... love,
die, love, . . With - out a sigh, ... love,
dim.
p
Ped.
Ped.
My own, my love !
My own, my love !
pp
Ped.

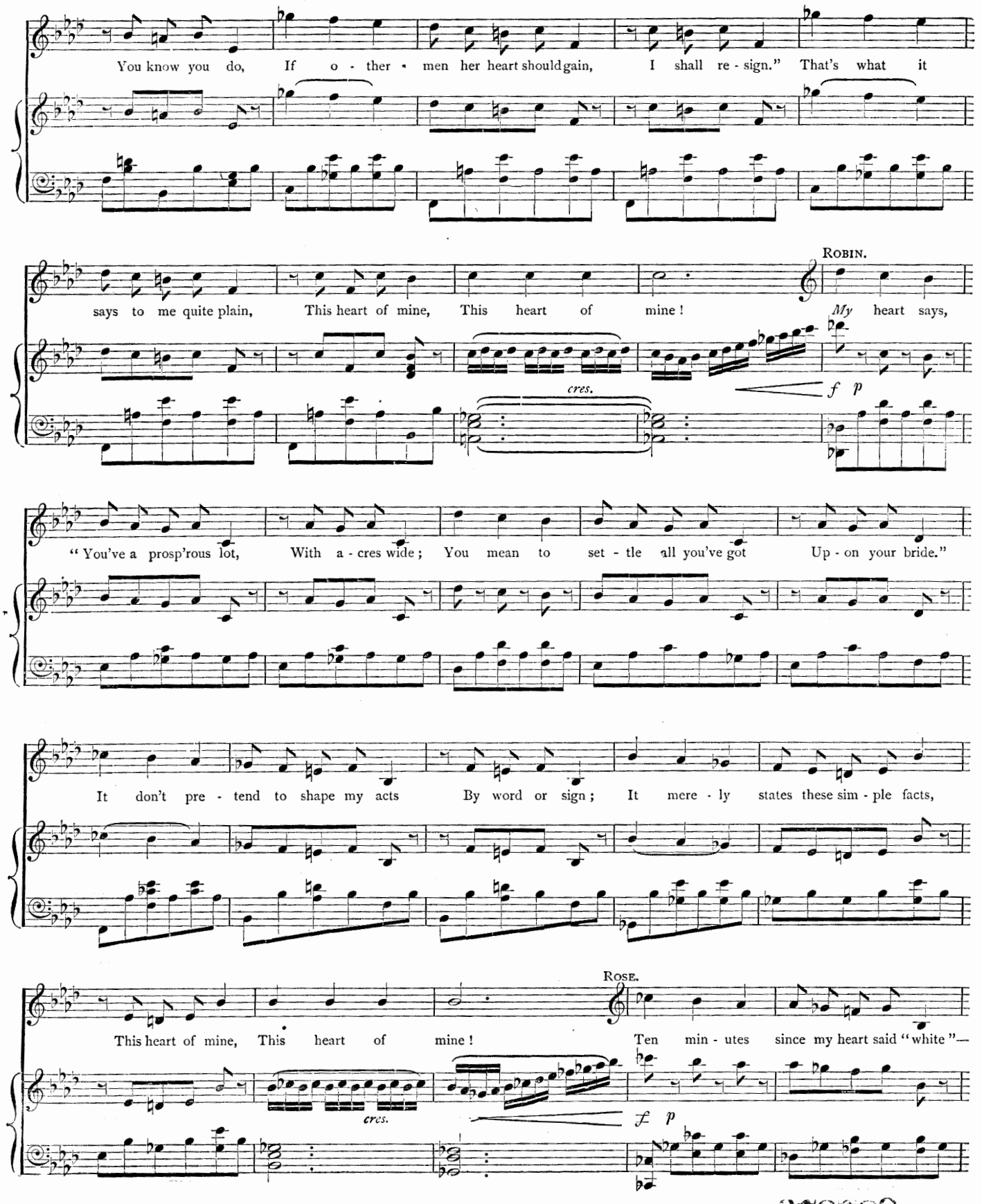
No. 9. ENTRANCE OF BRIDESMAIDS.

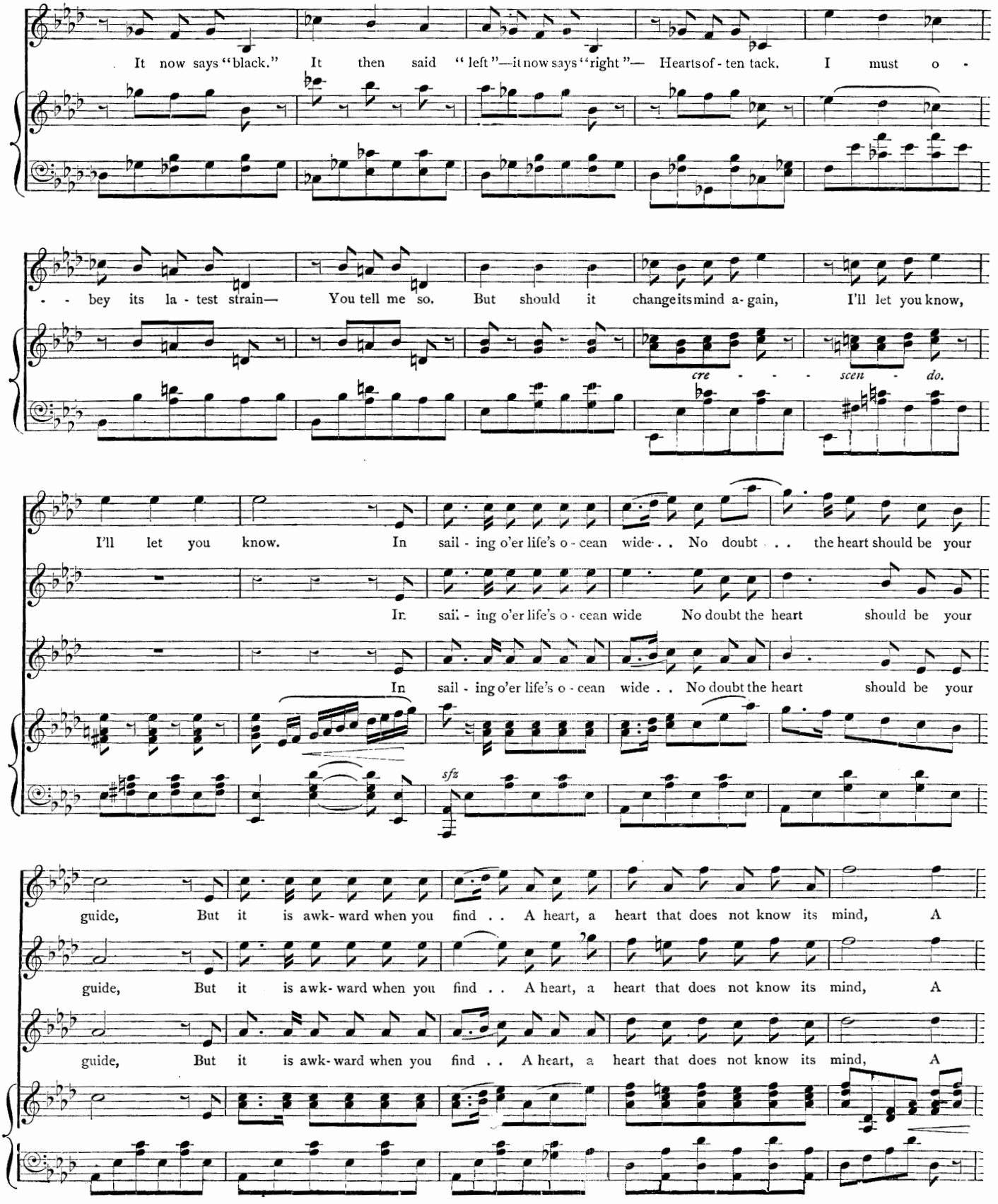


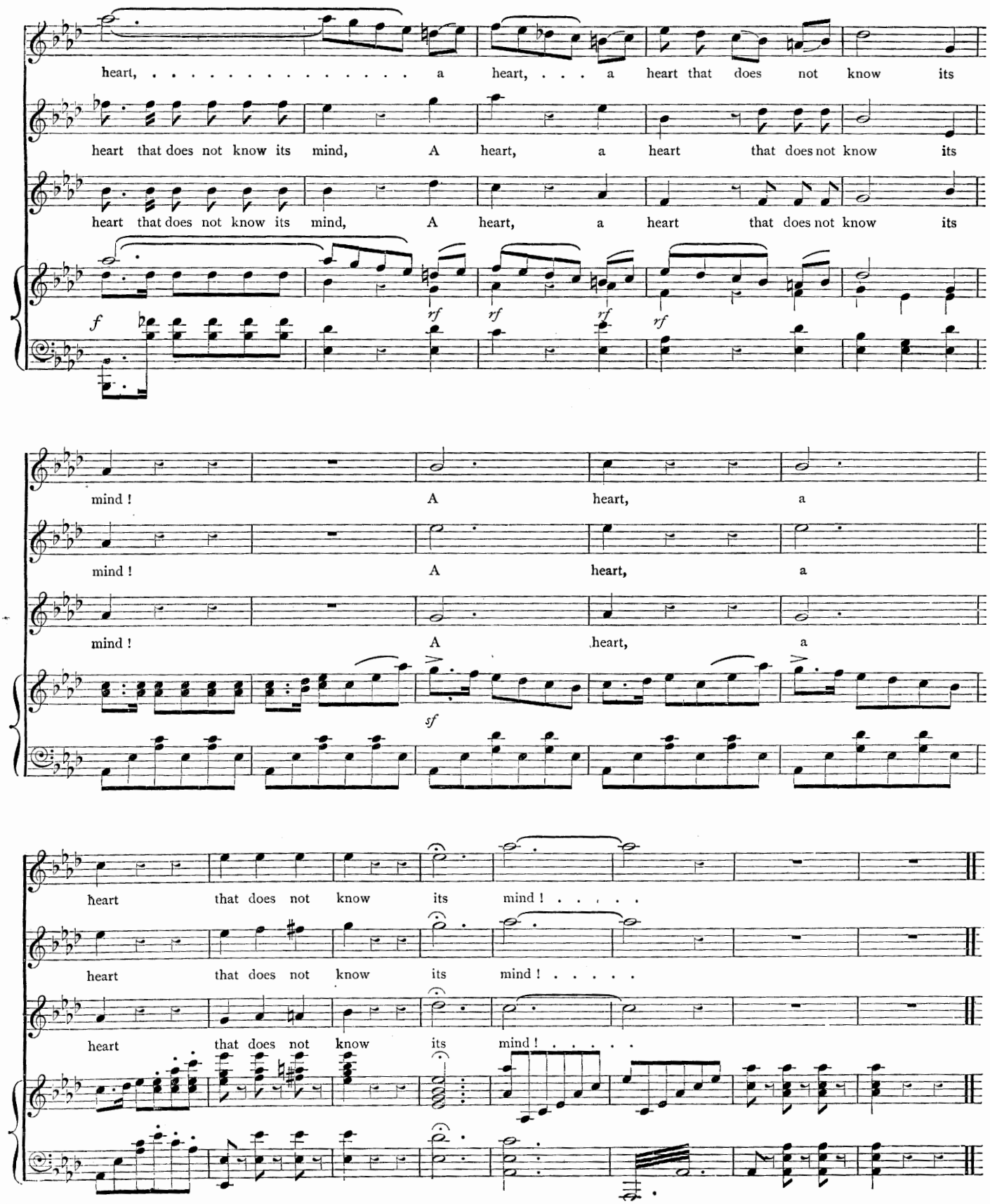

say? In sing - ing we are jus - ti - fied, In sing - ing are we
jus - ti - fied, "Hail the Bride-groom, hail the Bride, Let the nup - tial knot be tied: In fair
phra - ses Hymn their prai - ses, Hail the Bride - groom— hail the Bride?

No. 10. TRIO—Rose, Richard, & Robin.

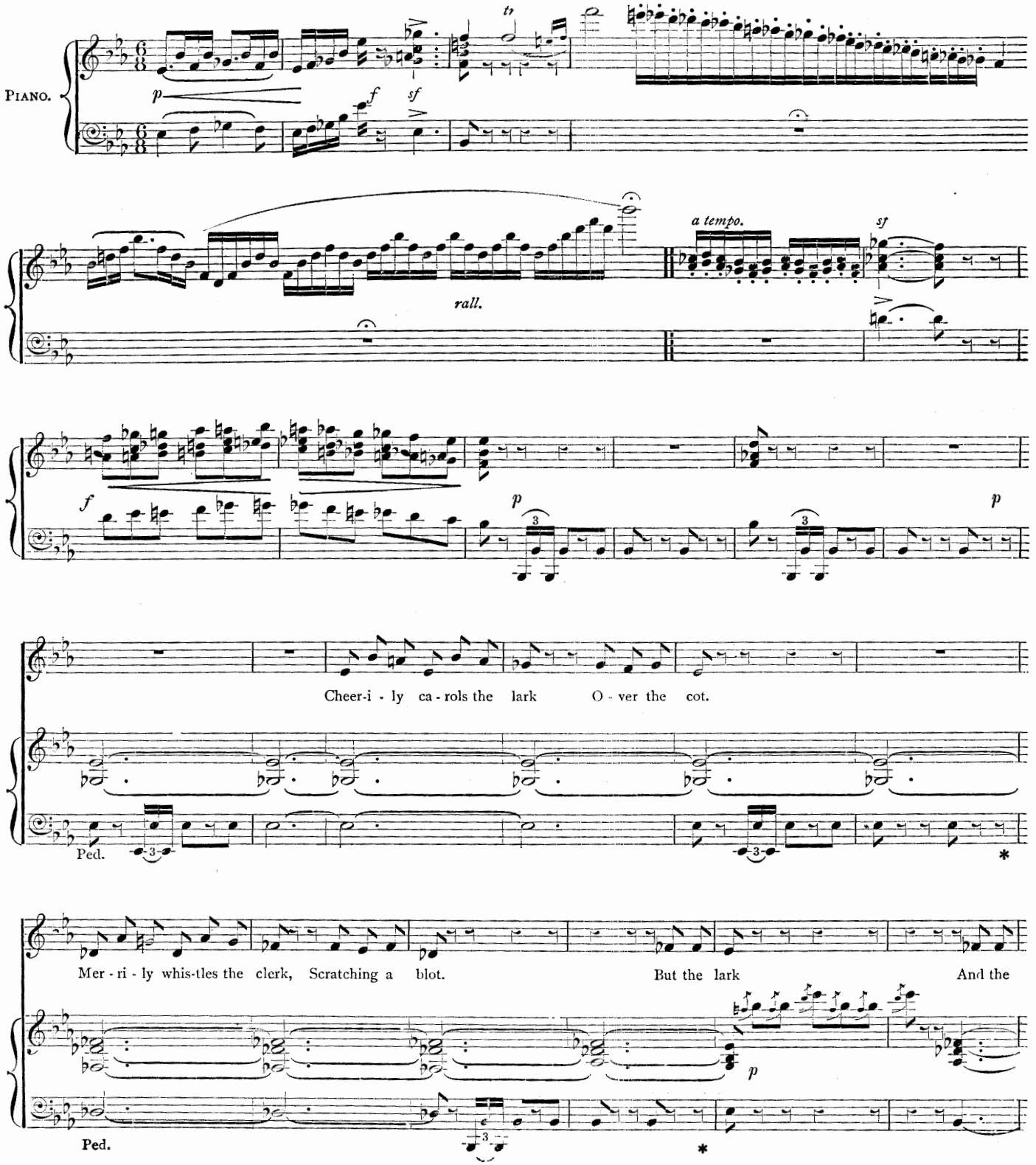


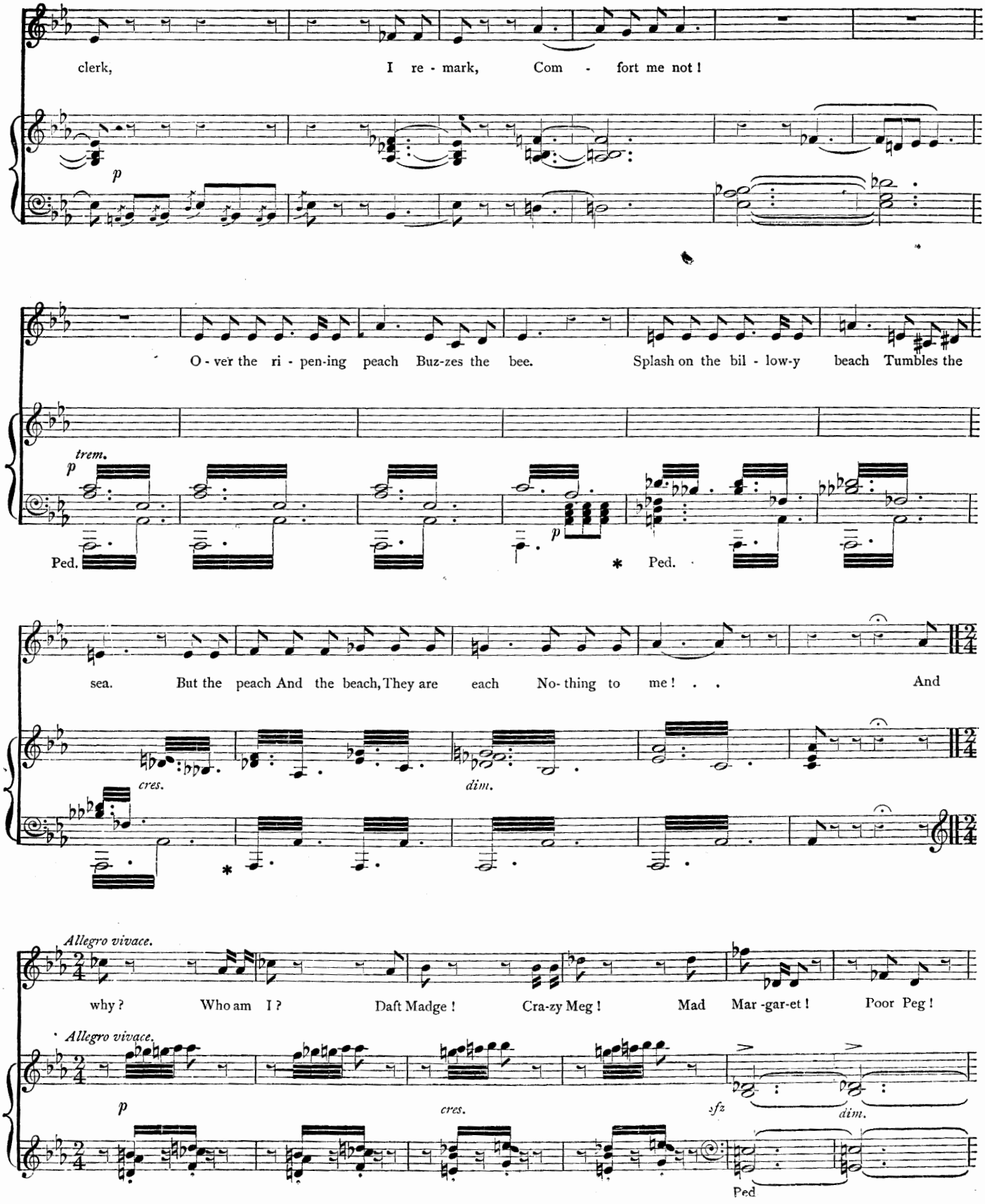

You know you do, If o - ther men her heart should gain, I shall re - sign." That's what it
ROBIN.
says to me quite plain, This heart of mine, This heart of mine! My heart says,
cres.
f p
" You've a prosp'rous lot, With a - cres wide; You mean to set - tle all you've got Up - on your bride."
It don't pre - tend to shape my acts By word or sign; It mere - ly states these sim - ple facts,
ROSE.
This heart of mine, This heart of mine! Ten min - utes since my heart said "white"—
cres.
f p

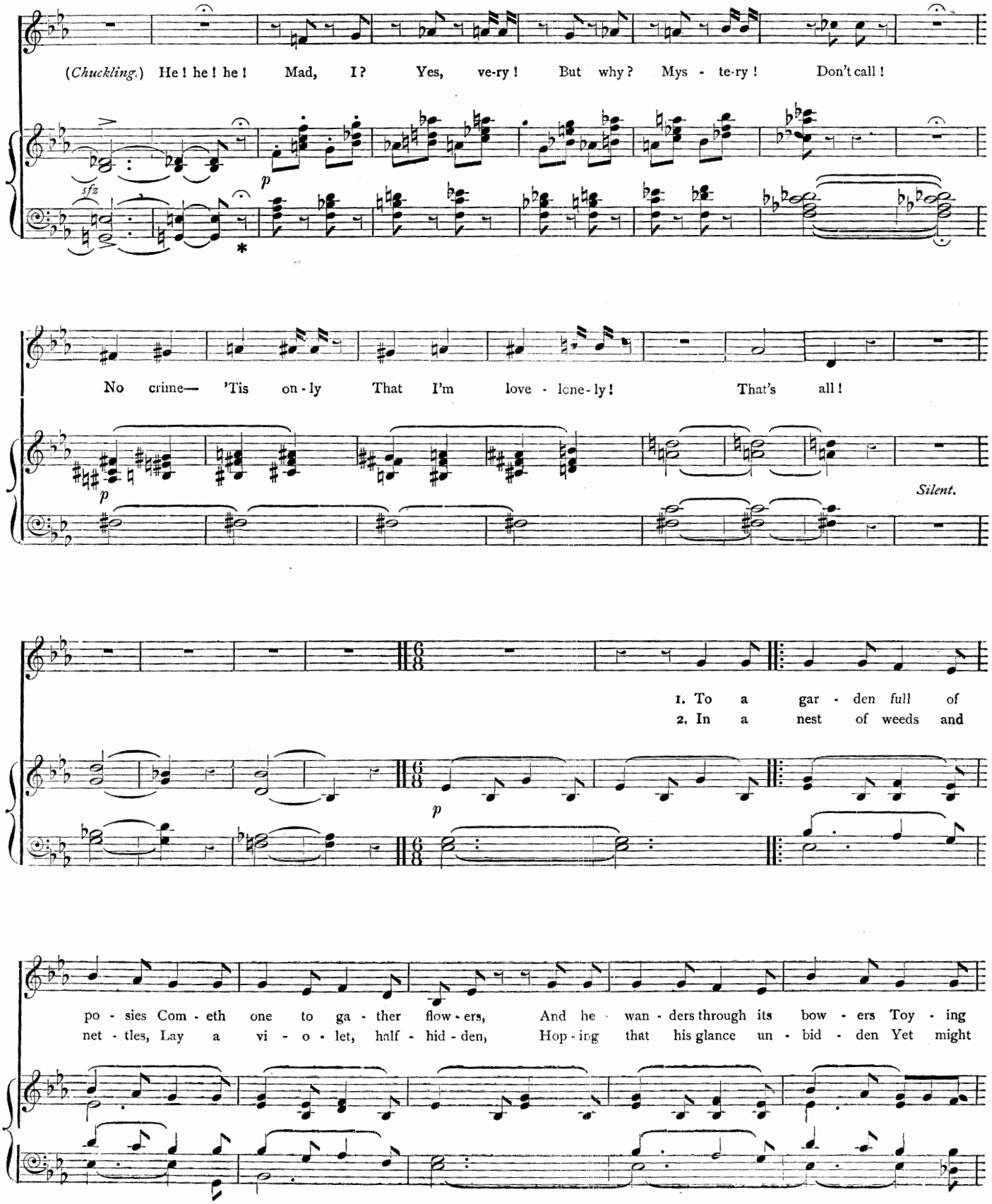

It now says "black." It then said "left"—it now says "right"— Hearts of - ten tack. I must o -
- - bey its la - test strain— You tell me so. But should it change its mind a - gain, I'll let you know,
cre - - - scen - do.
I'll let you know. In sail - ing o'er life's o - cean wide . . No doubt . . . the heart should be your
In 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
sfz
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

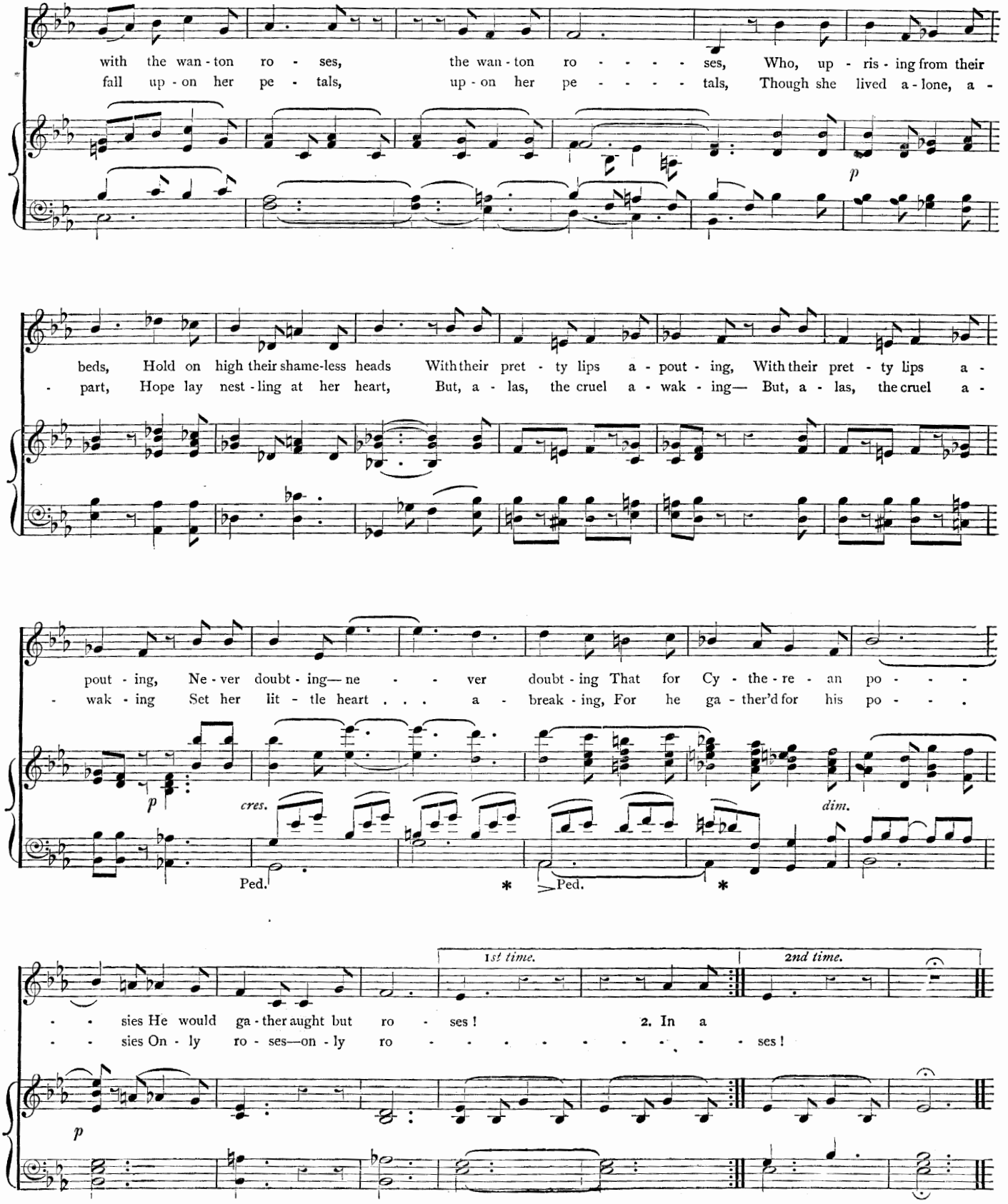

heart, ... a heart, . . . a heart that does not know its
heart that does not know its mind, A heart, a heart that does not know its
heart that does not know its mind, A heart, a heart that does not know its
f
rf
rf
rf
rf
mind ! A heart, a
mind ! A heart, a
mind ! A heart, a
sf
heart that does not know its mind ! . . . . .
heart that does not know its mind ! . . . . .
heart that does not know its mind ! . . . . .

No. 11. RECIT. & ARIA—Margaret.

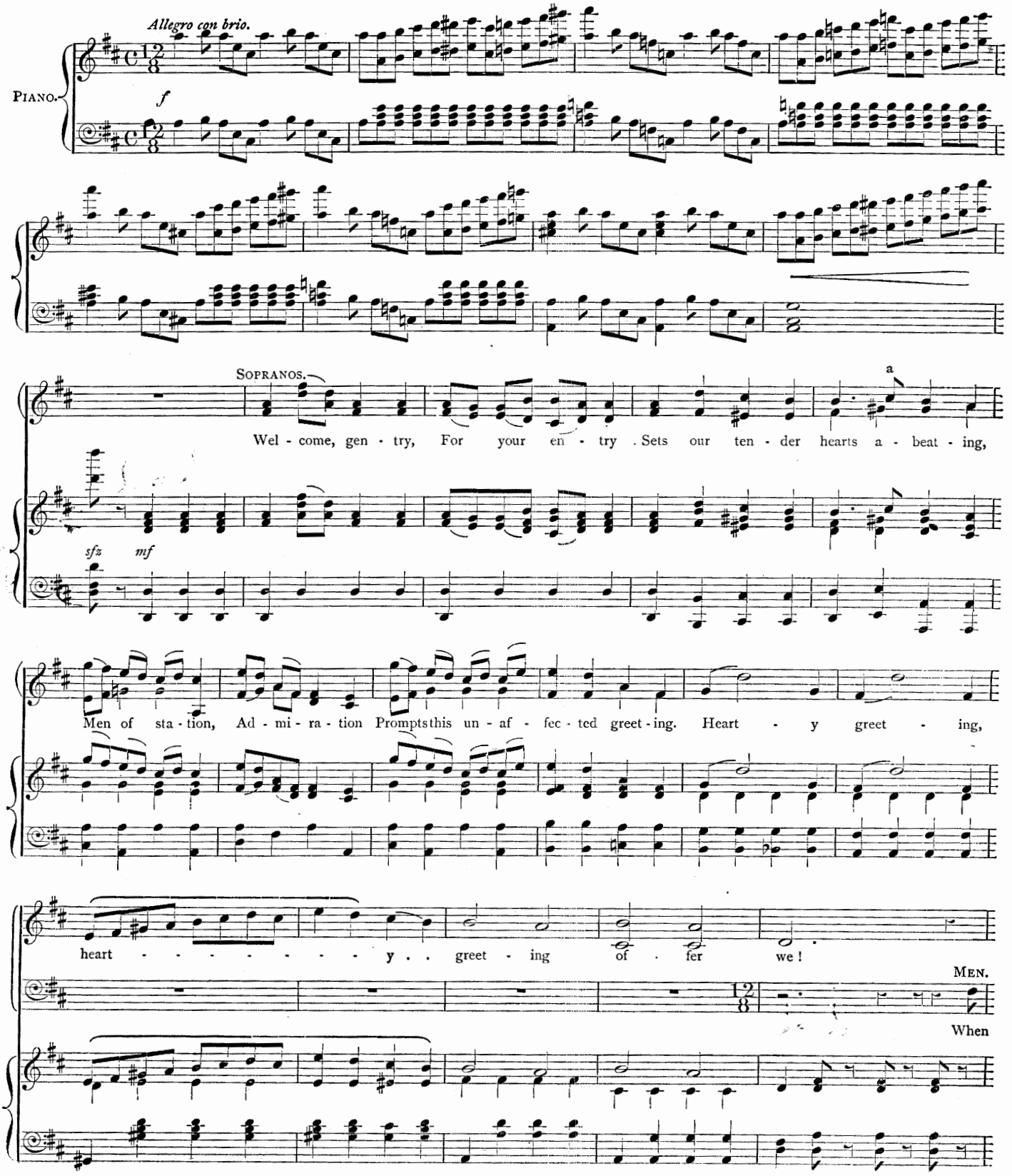


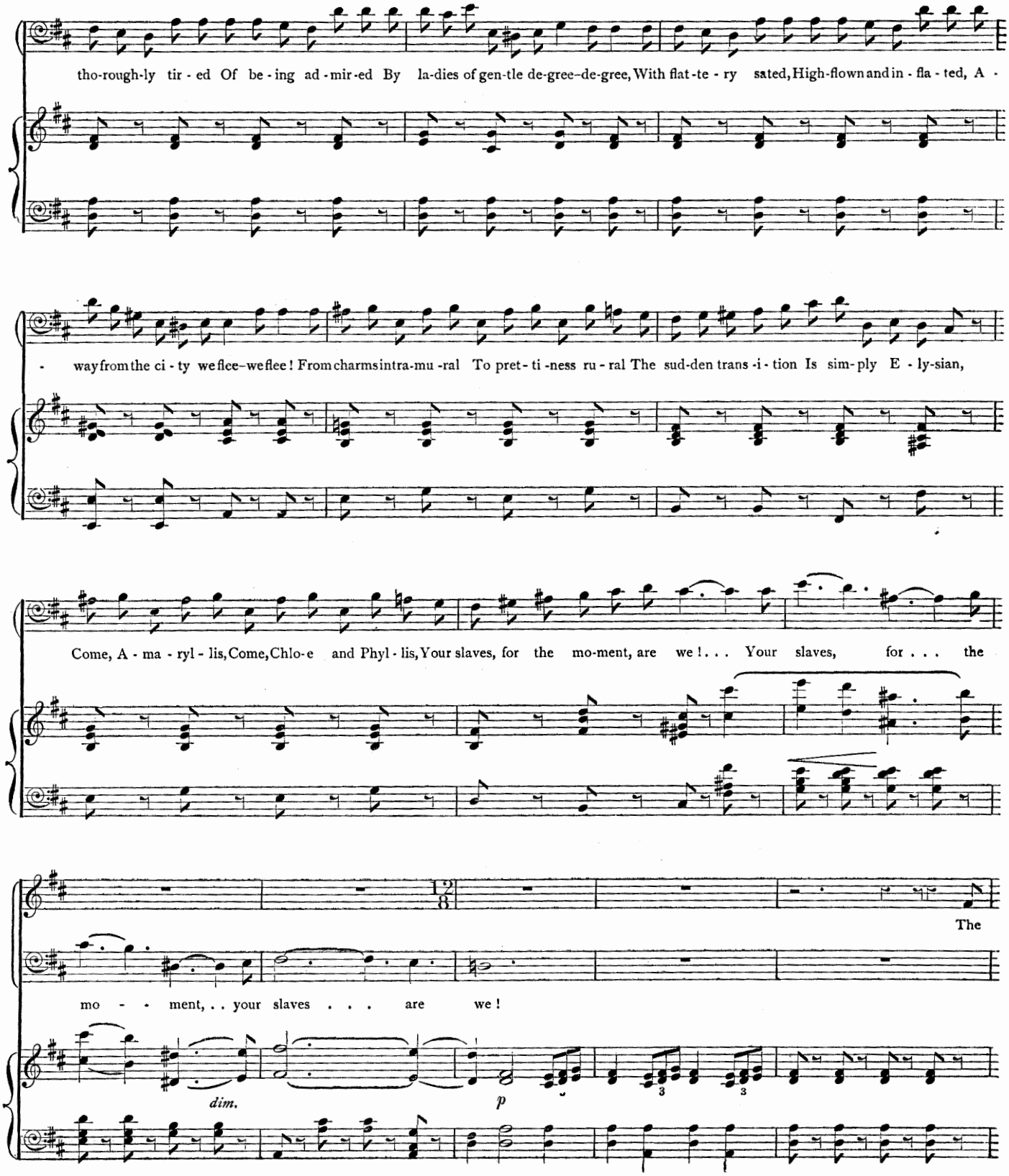

clerk, I re - mark, Com - fort me not!
p
O - ver the ri - pen-ing peach Buz-zes the bee. Splash on the bil - low-y beach Tumbles the
trem.
p
Ped.
p
* Ped.
sea. But the peach And the beach, They are each No- thing to me! . . And
cres.
dim.
Allegro vivace.
why? Who am I? Daft Madge! Cra-zy Meg! Mad Mar -gar-et! Poor Peg!
Allegro vivace.
p
cres.
sfz
dim.
Ped

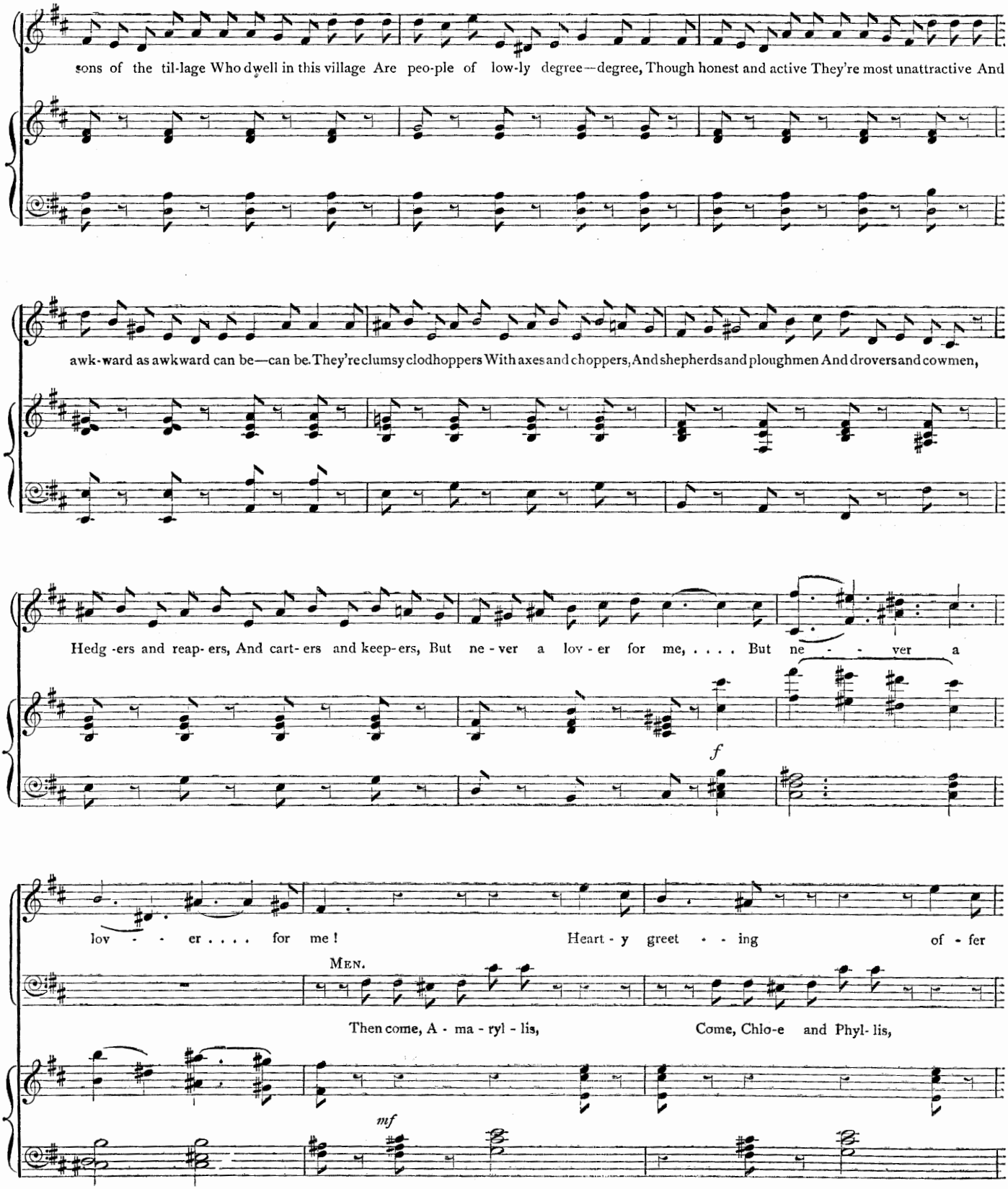

(Chuckling.) He! he! he! Mad, I? Yes, ve-ry! But why? Mys - te-ry! Don't call!
sfz
p
*
No crime— 'Tis on - ly That I'm love - lone-ly! That's all!
p
Silent.
1. To a gar - den full of
2. In a nest of weeds and
p
po - sies Com - eth one to ga - ther flow - ers, And he wan - ders through its bow - ers Toy - ing
net - tles, Lay a vi - o - let, half - hid - den, Hop - ing that his glance un - bid - den Yet might

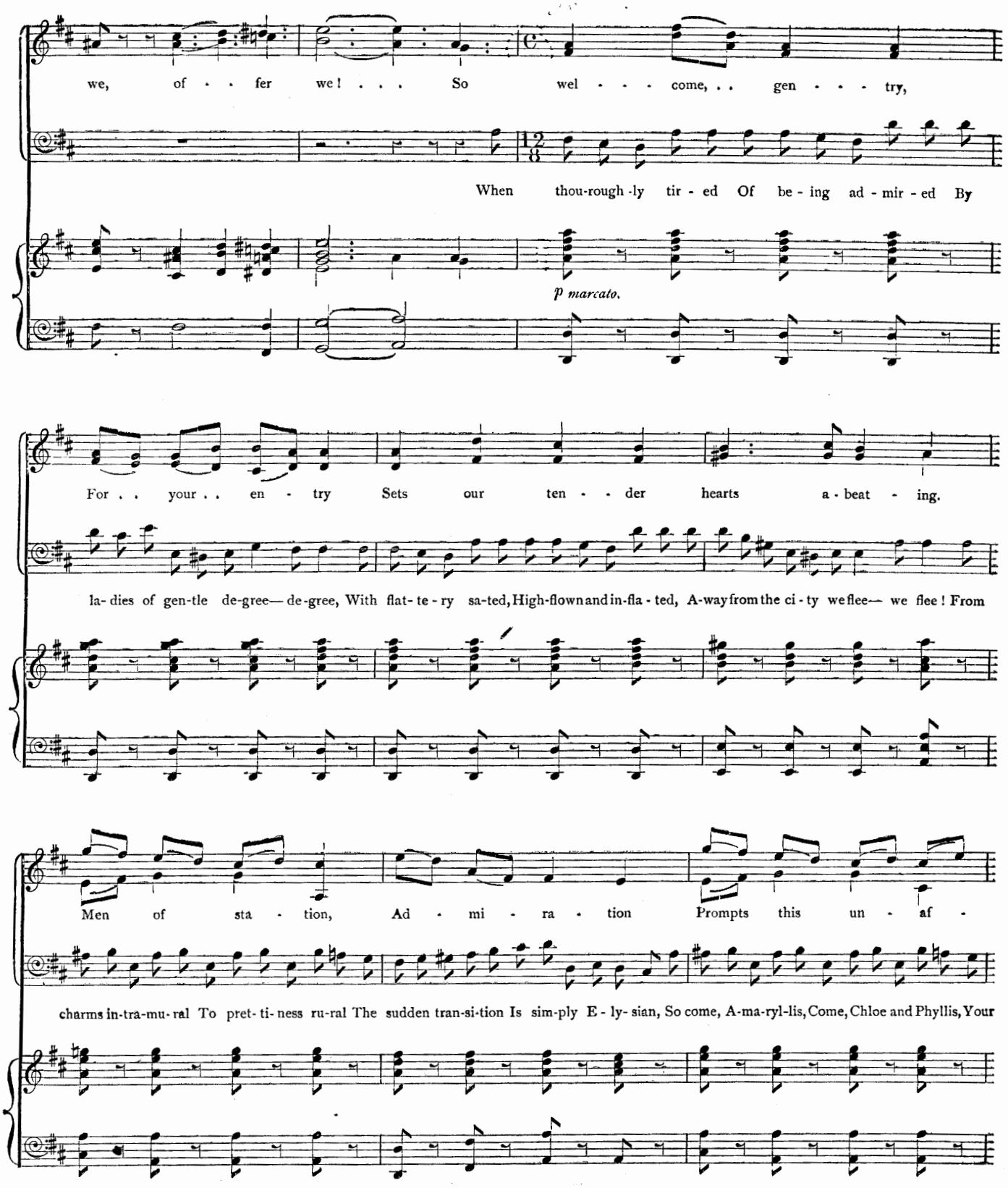

with the wan - ton ro - ses, the wan - ton ro - - - - - ses, Who, up - ris - ing from their
fall up - on her pe - tals, up - on her pe - - - - - tals, Though she lived a - lone, a -
p
beds, Hold on high their shame-less heads With their pret - ty lips a - pout - ing, With their pret - ty lips a -
- part, 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

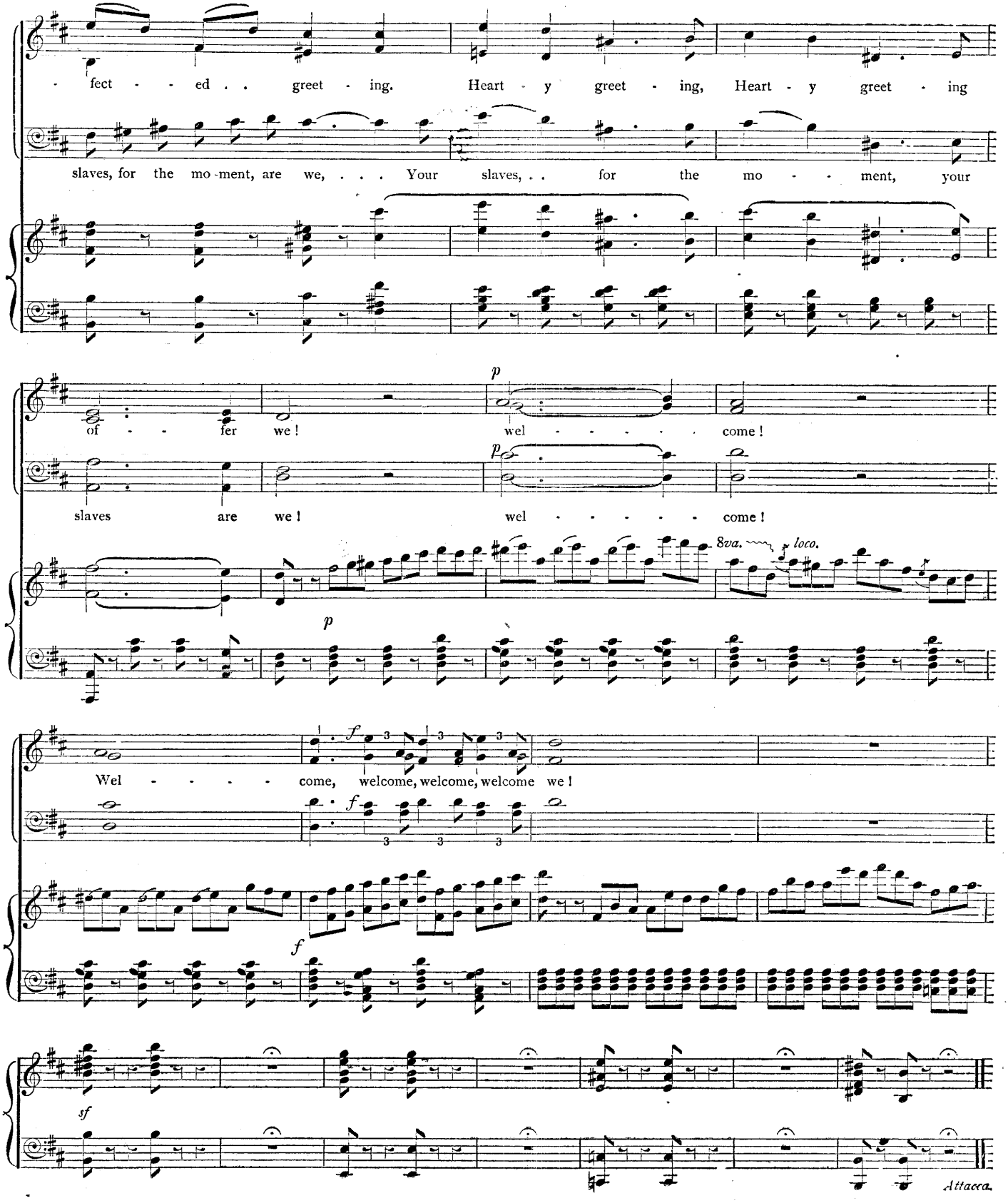
No. 12. CHORUS.


Allegro con brio.
PIANO.
f
SOPRANOS.
a
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 Prompts this un - af - fec - ted greet - ing. Heart - y greet - ing,
heart - - - - - - - - y . . greet - ing of - fer we!
MEN.
When

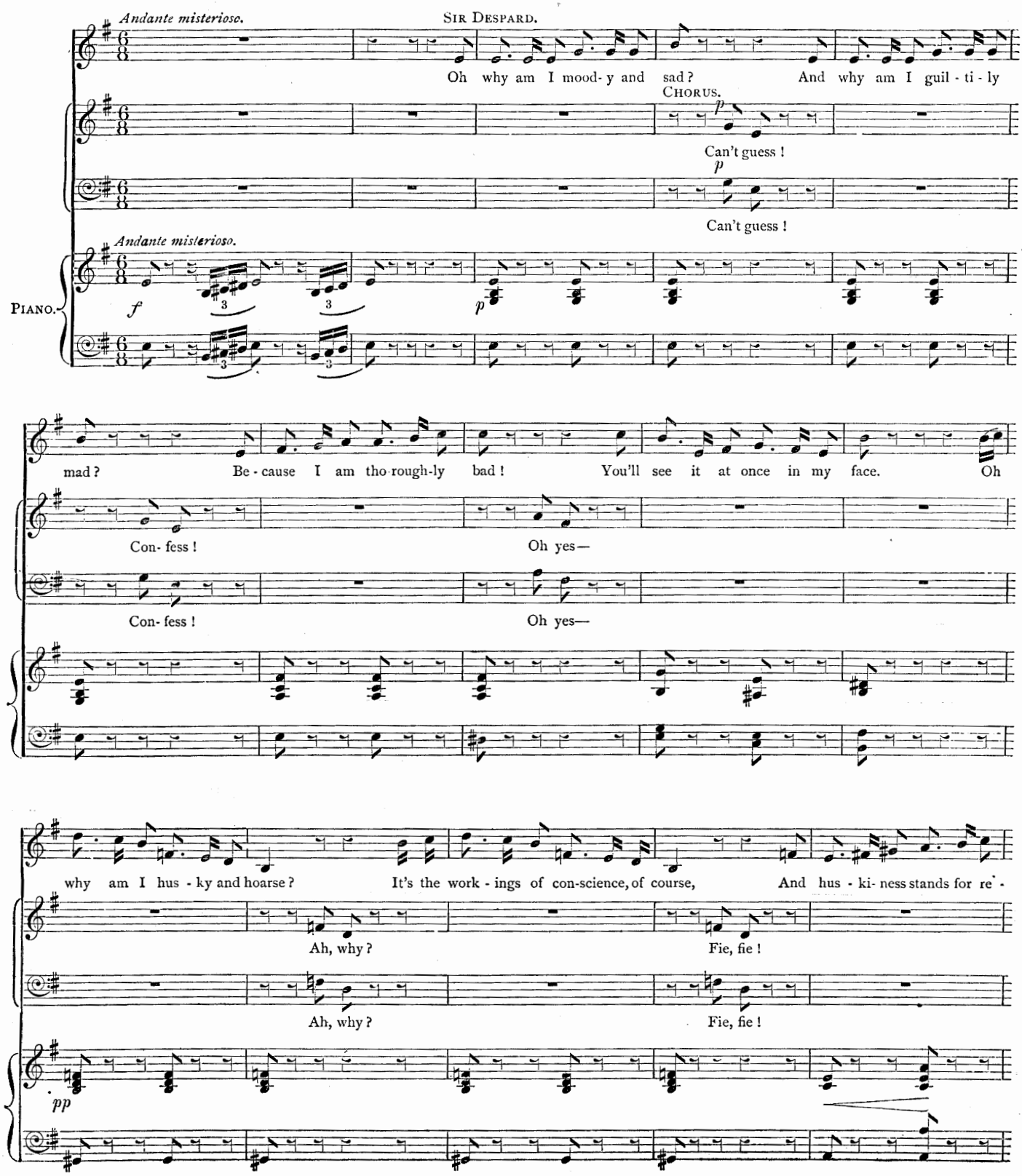

tho-rough-ly tir - ed Of be - ing ad - mir - ed By la-dies of gen-tle de-gree-de-gree, With flat - te - ry sated, High-flown and in - fla - ted, A -
- way from the ci - ty we flee-we flee! From charms intra-mu - ral To pret - ti - ness ru - ral The sud-den trans - i - tion Is sim - ply E - ly-sian,
Come, A - ma - ryl - 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

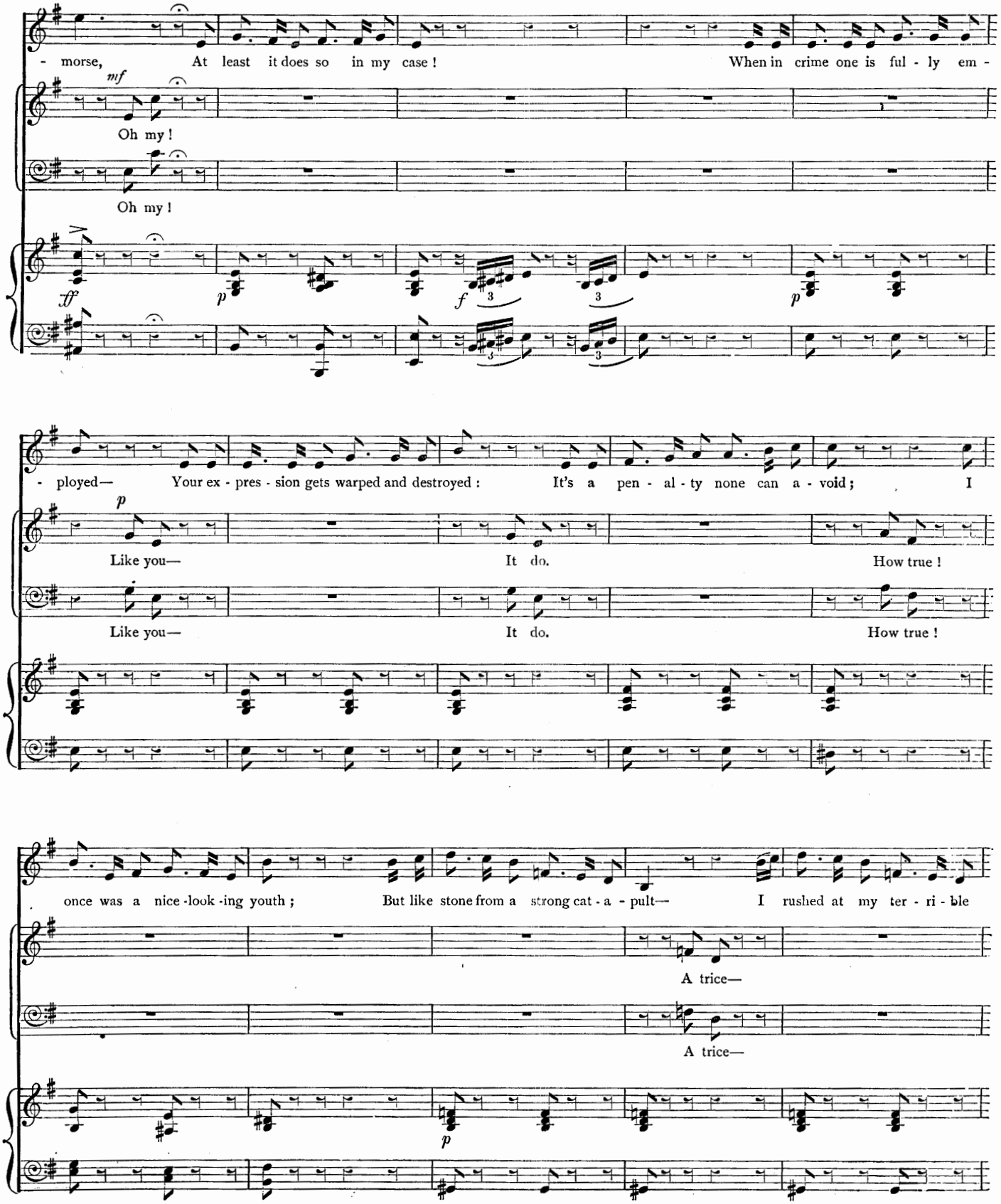

sons of the til-lage Who dwell in this village Are peo-ple of low-ly degree—degree, Though honest and active They're most unattractive And
awk-ward as awkward can be—can be. They're clumsy clodhoppers With axes and choppers, And shepherds and ploughmen And drovers and cowmen,
Hedg-ers and reap-ers, And cart-ers and keep-ers, But ne-ver a lov-er for me, ... But ne - - - ver a
f
lov - - - er . . . . for me ! Heart-y greet - - ing of - fer
MEN.
Then come, A - ma - ryl - lis, Come, Chlo-e and Phyl-lis,
mf

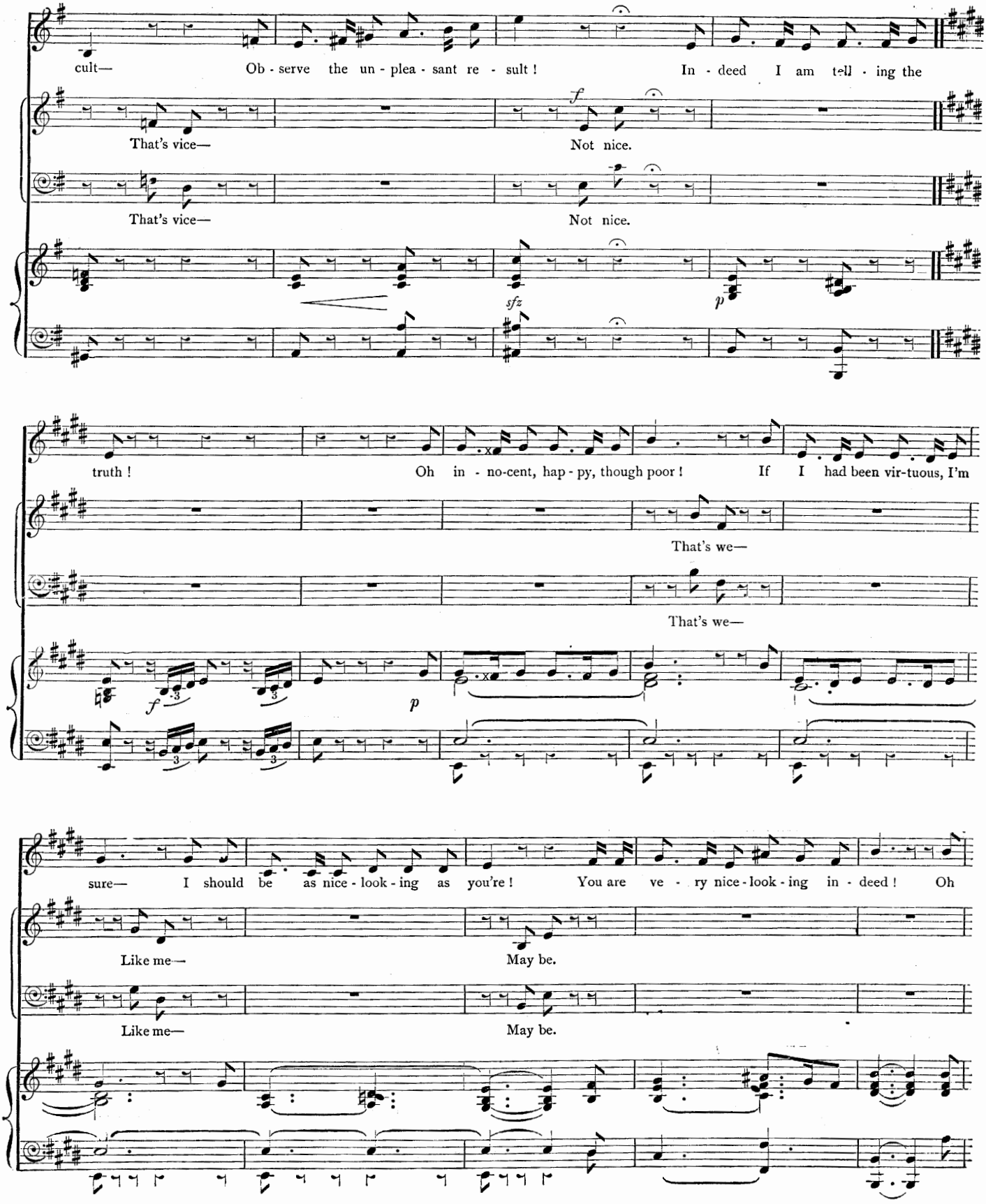

we, of - fer we! . . . So wel - - - come, . . gen - - - try,
When thou-rough-ly tir - ed Of be - ing ad - mir - ed By
p marcato.
For . . your . . en - try Sets our ten - - der hearts a - beat - ing.
la-dies of gen-tle de-gree— de-gree, With flat-te-ry sa-ted, High-flown and in-fla-ted, A-way from the 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

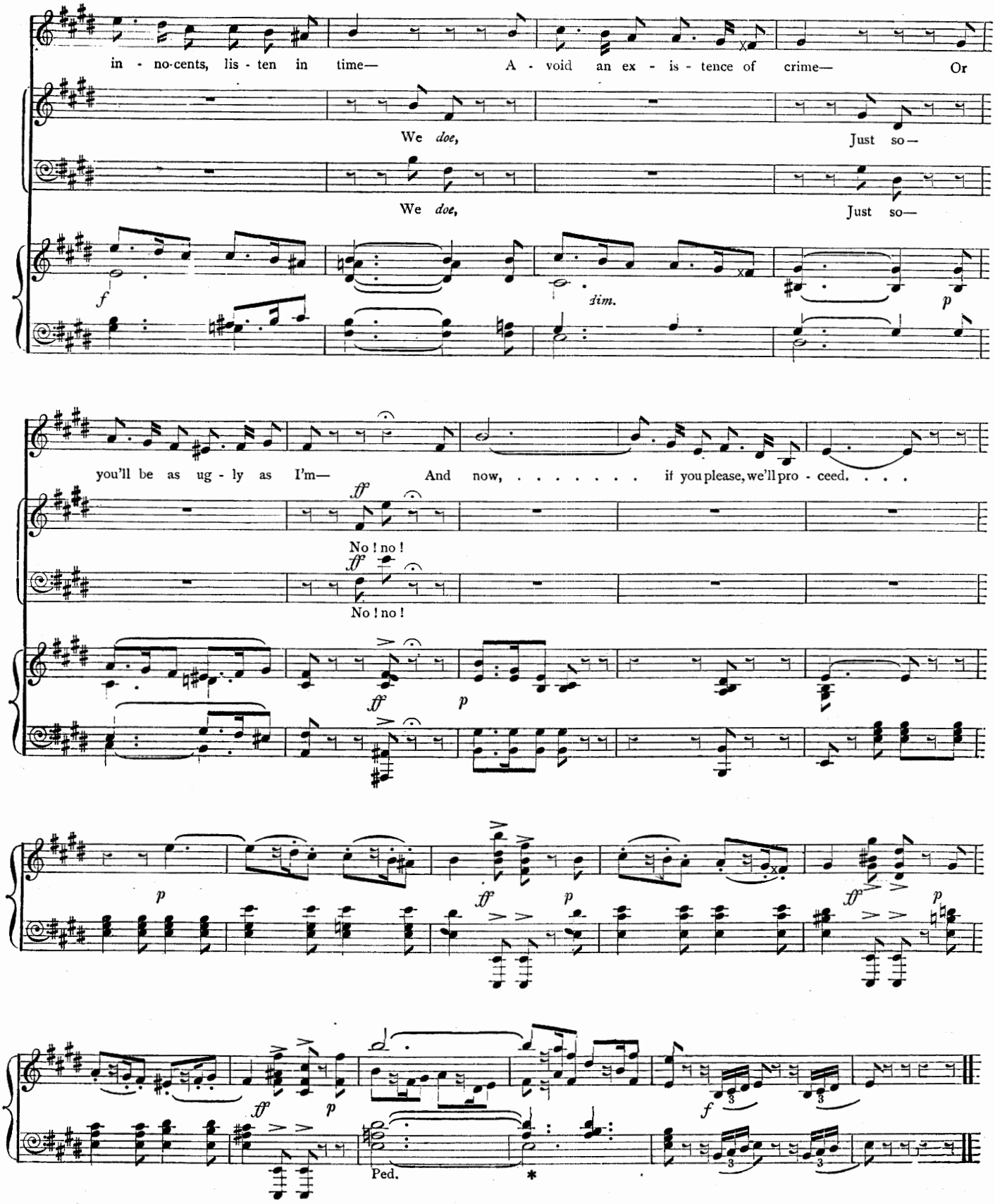

- fect - - ed . . greet - ing. Heart - y greet - ing, Heart - y greet - ing
slaves, for the mo-ment, are we, . . . Your slaves, . . for the mo - - ment, your
of - - fer we!
wel - - - - - come!
slaves are we!
wel - - - - - come!
8va.
loco.
Wel - - - - - come, welcome, welcome, welcome we!
Attacca.

No. 13. SONG & CHORUS—Sir Despard.

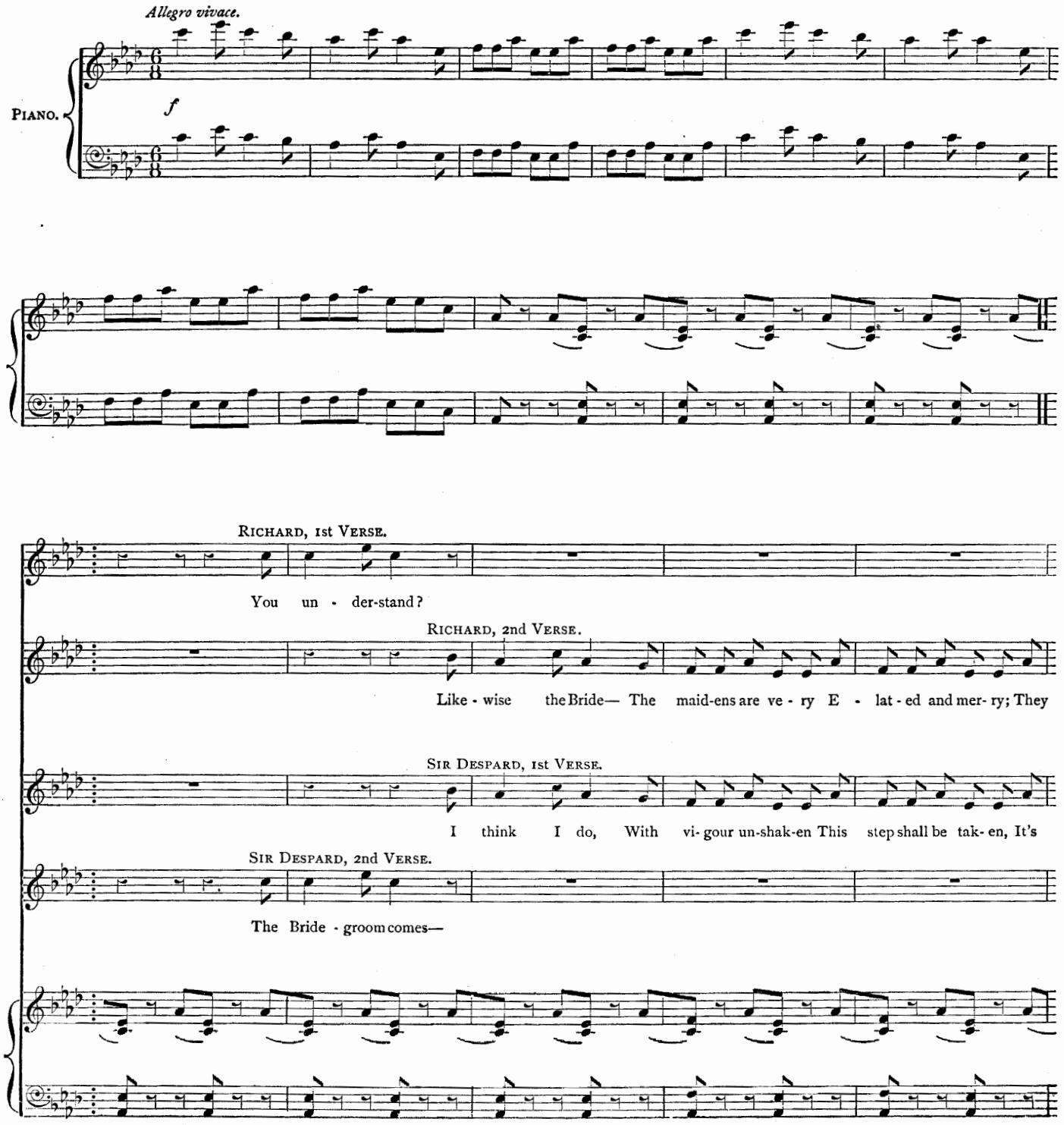


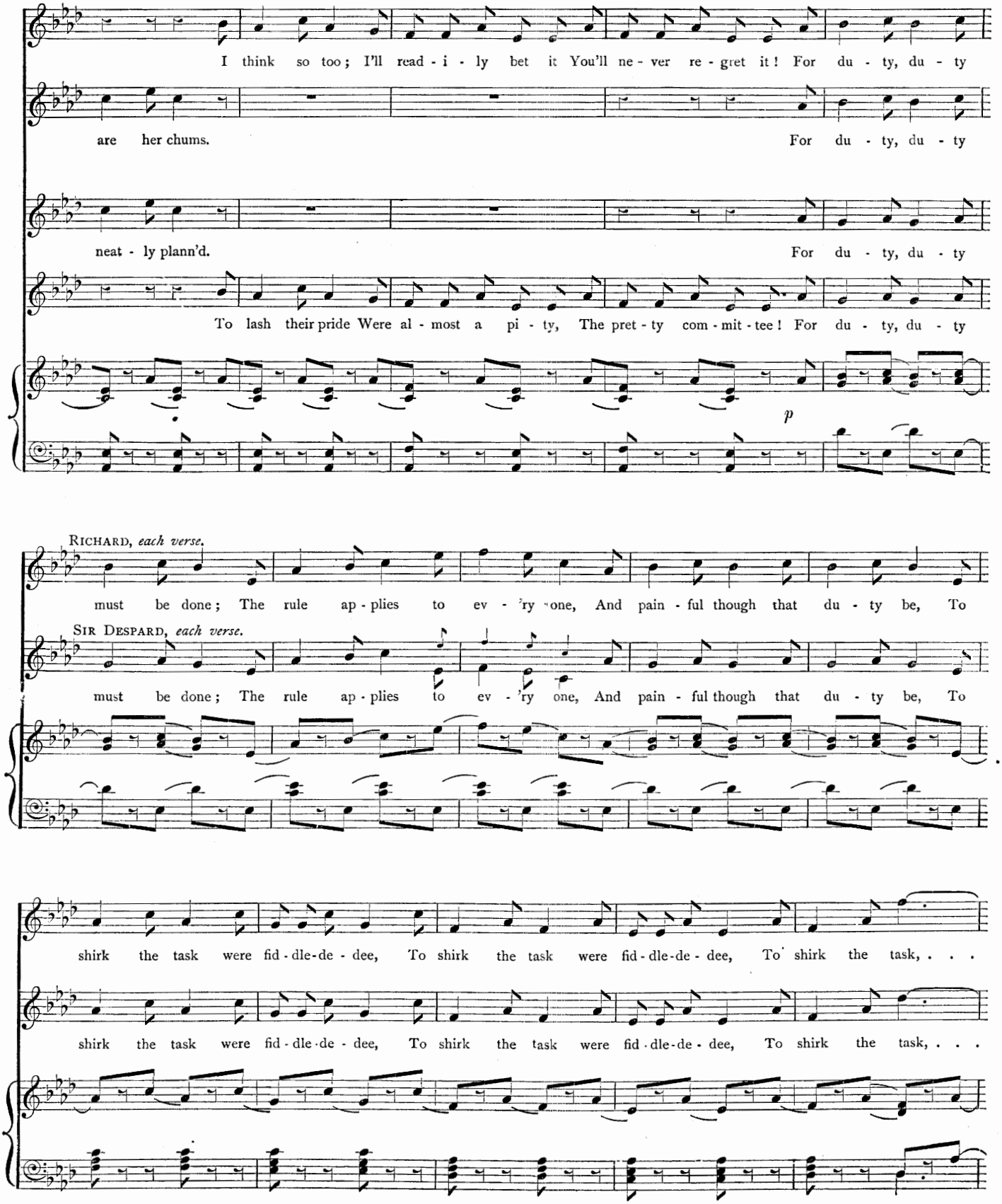

- morse, At least it does so in my case ! When in crime one is ful - ly em -
mf
Oh my !
Oh my !
sf
p
f
p
- ployed— Your ex - pres - sion gets warped and destroyed : It's a pen - al - ty none can a - void ; I
p
Like you— It do. How true !
Like you— It do. How true !
once was a nice - look - ing youth ; But like stone from a strong cat - a - pult— I rushed at my ter - ri - ble
A trice—
A trice—
p

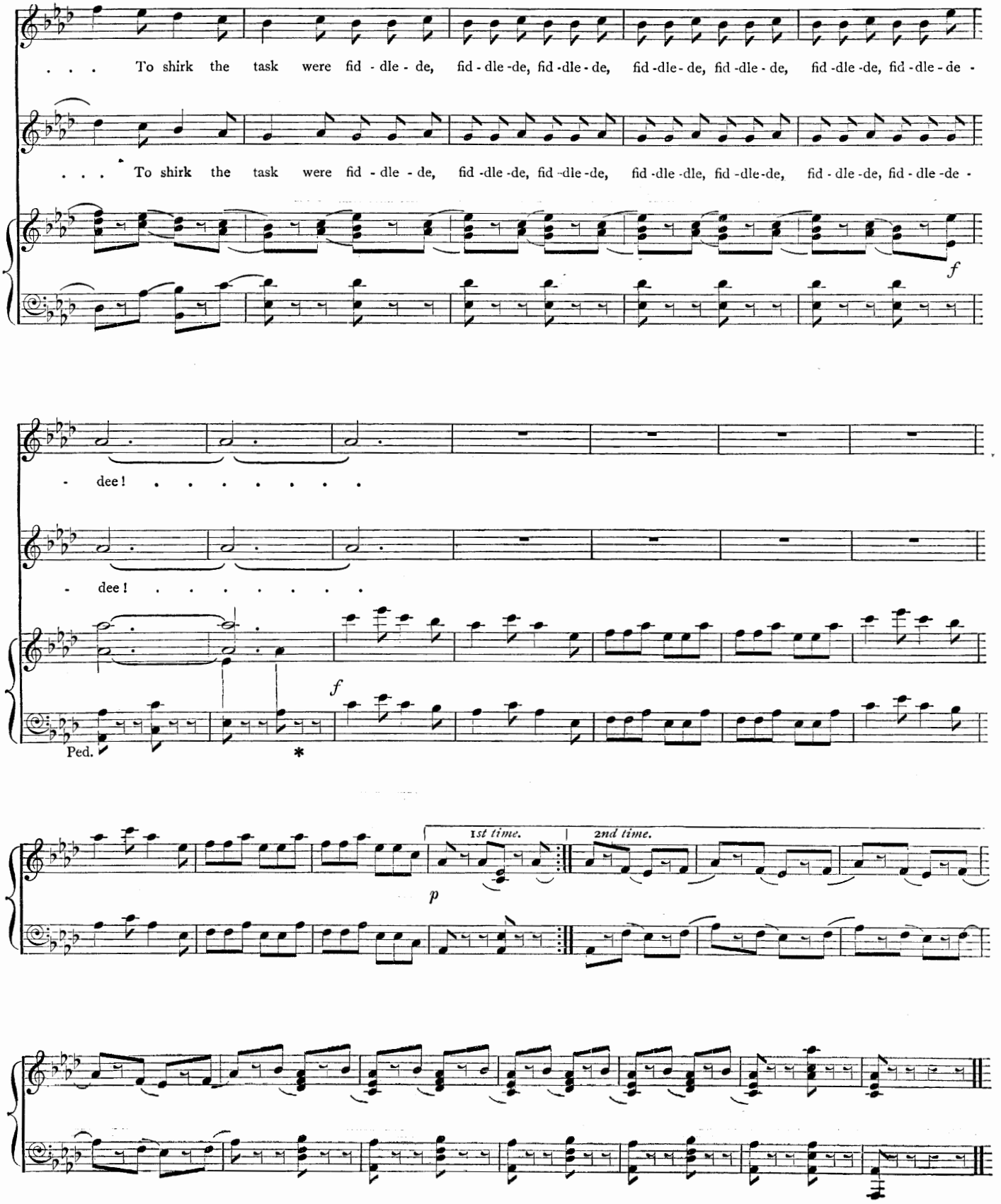

cult— Ob - serve the un - plea - sant re - sult ! In - deed I am tell - ing the
That's vice— Not nice.
That's vice— Not nice.
truth ! Oh in - no-cent, hap - py, though poor ! If I had been vir-tuous, I'm
That's we—
That's we—
sure— I should be as nice - look - ing as you're ! You are ve - ry nice - look - 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—
f
dim.
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
p
ff
p
ff
p
ff
p
f
Ped.
*

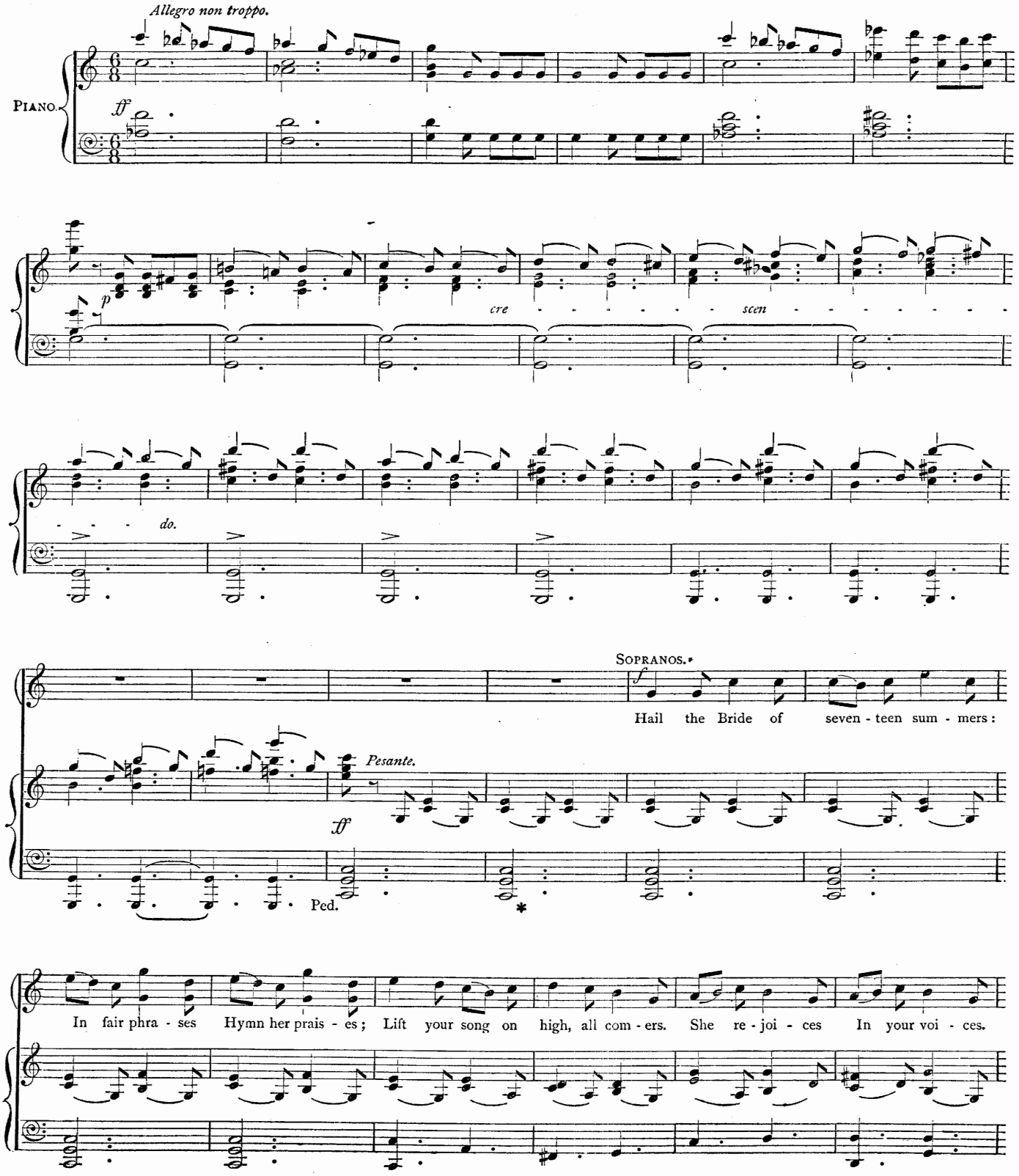
No. 14. DUET—Richard & Sir Despard.

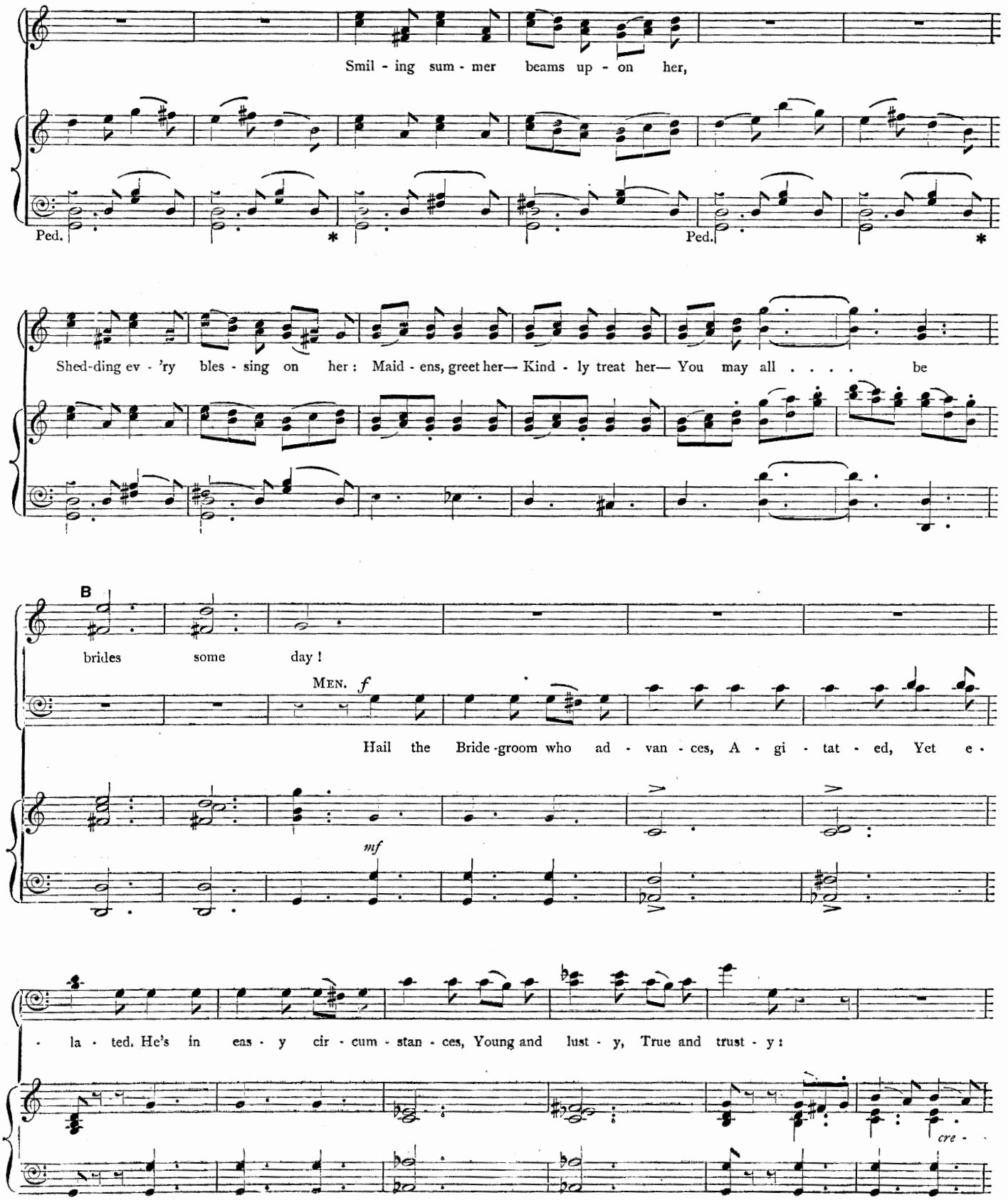


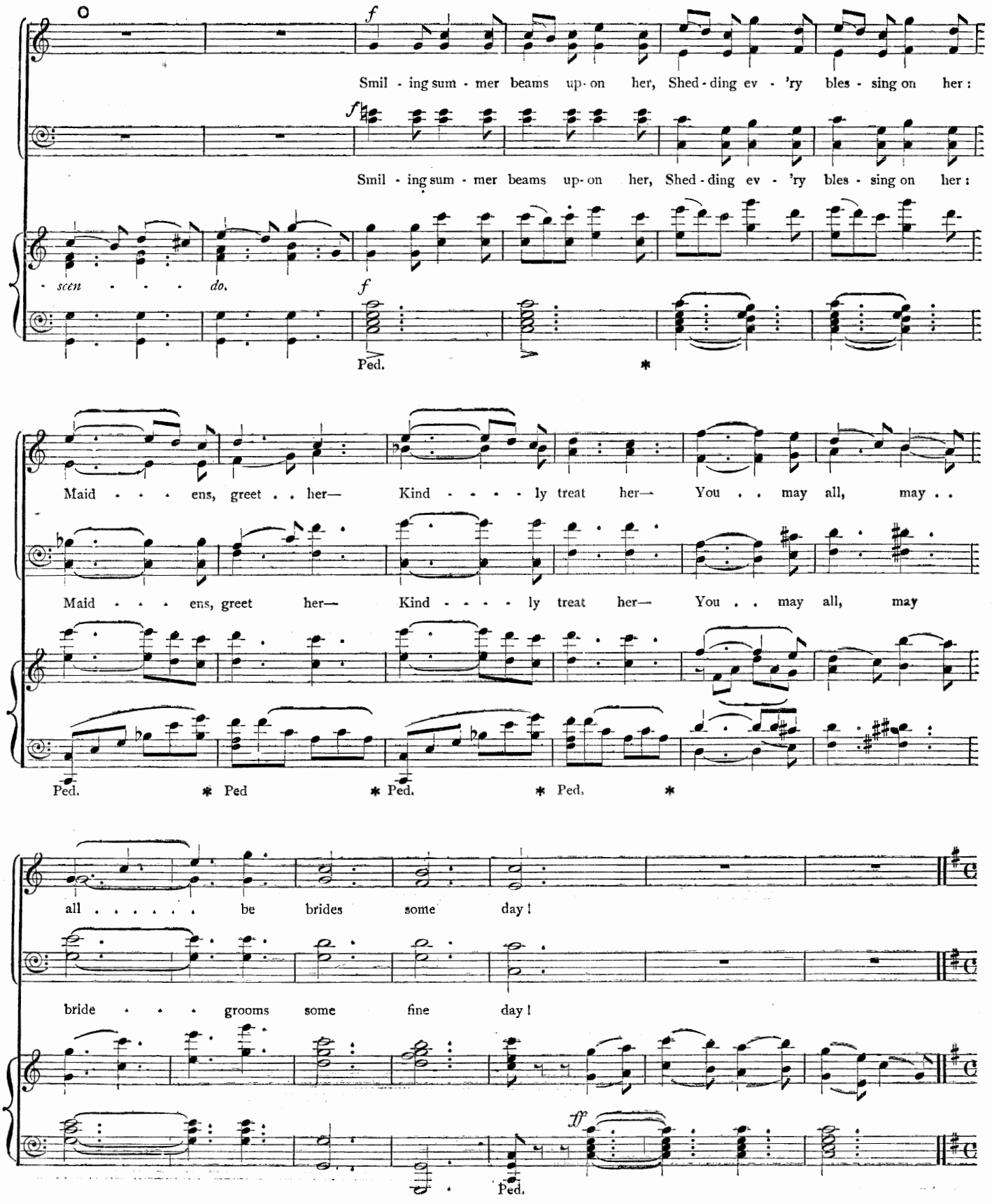

I think so too; I'll read - i - ly bet it You'll ne - ver re - gret it! For du - ty, du - ty
are her chums. For du - ty, du - ty
neat - ly plann'd. For du - ty, du - ty
To lash their pride Were al - most a pi - ty, The pret - ty com - mit - tee! For du - ty, du - ty
p
RICHARD, each verse.
must be done;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

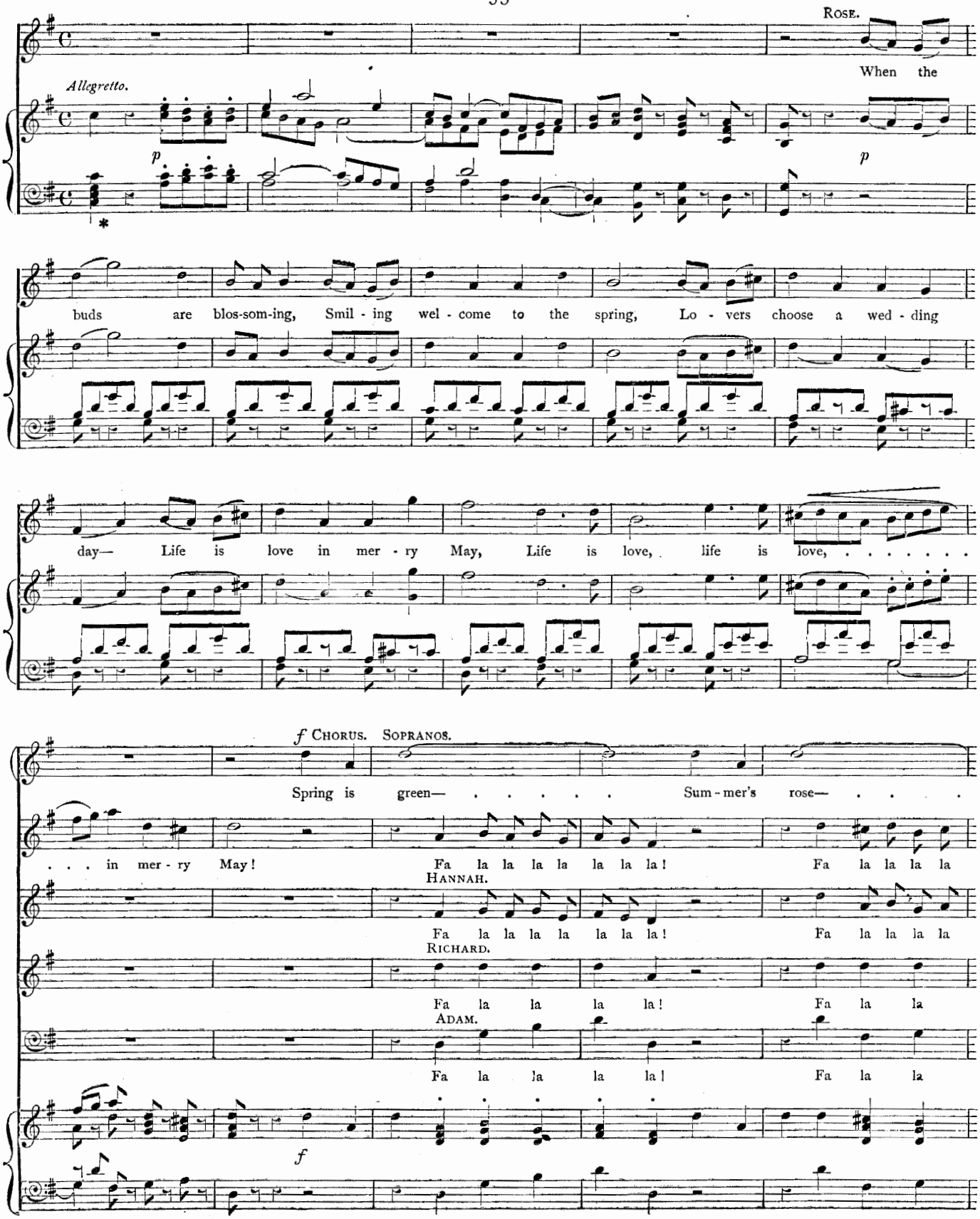

. . . To shirk the task were fid - dle - de, fid - dle -de, fid -dle - de, fid -dle - de, fid -dle - de, fid -dle -de, fid - dle - de -
. . . To shirk the task were fid - dle - de, fid -dle -de, fid -dle -de, fid -dle -dle, fid -dle-de, fid - dle -de, fid - dle -de -
f
- dee! . . . . . .
- dee! . . . . . .
f
Ped.
*
1st time.
2nd time.
p

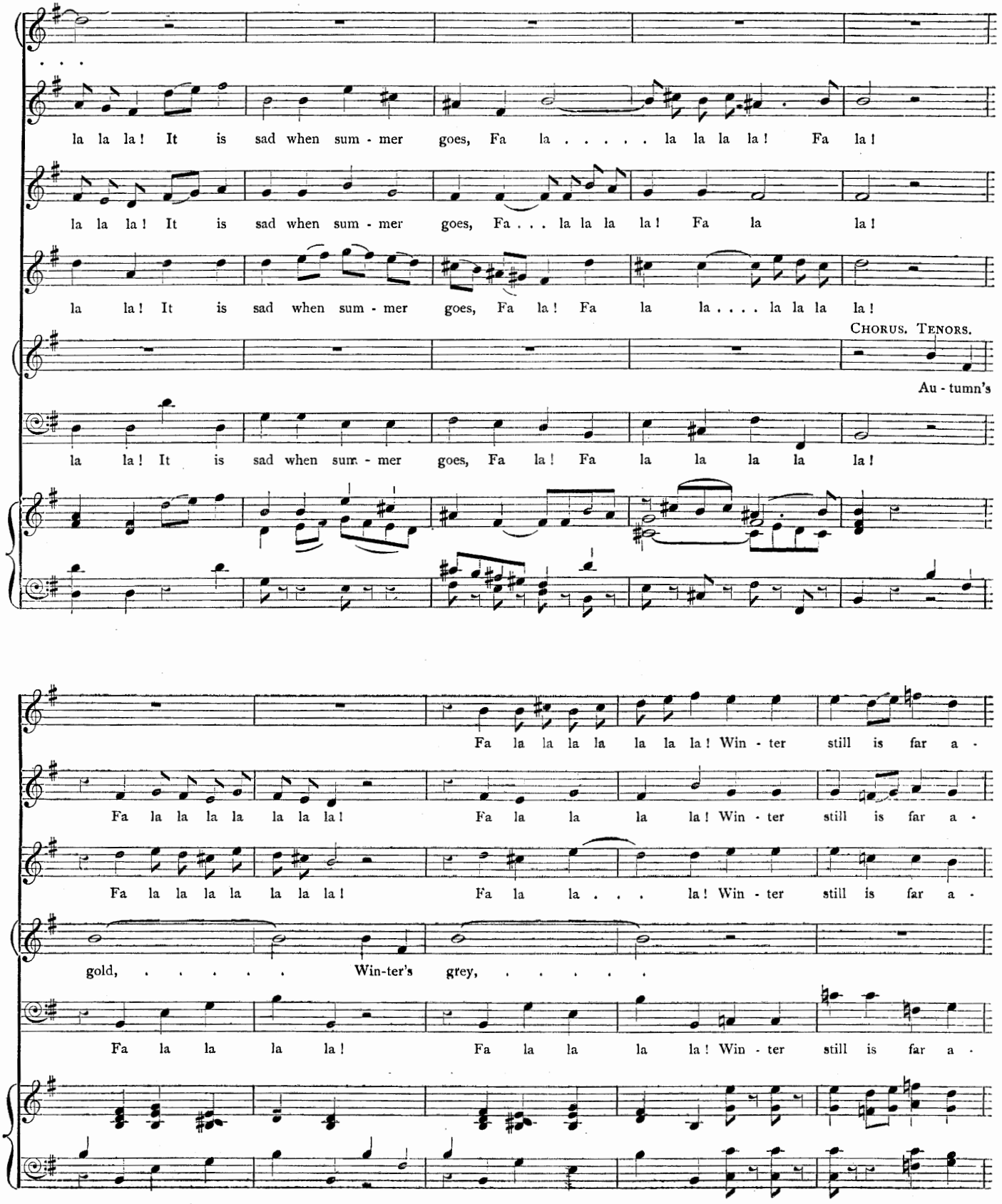
No. 15. FINALE—ACT I.

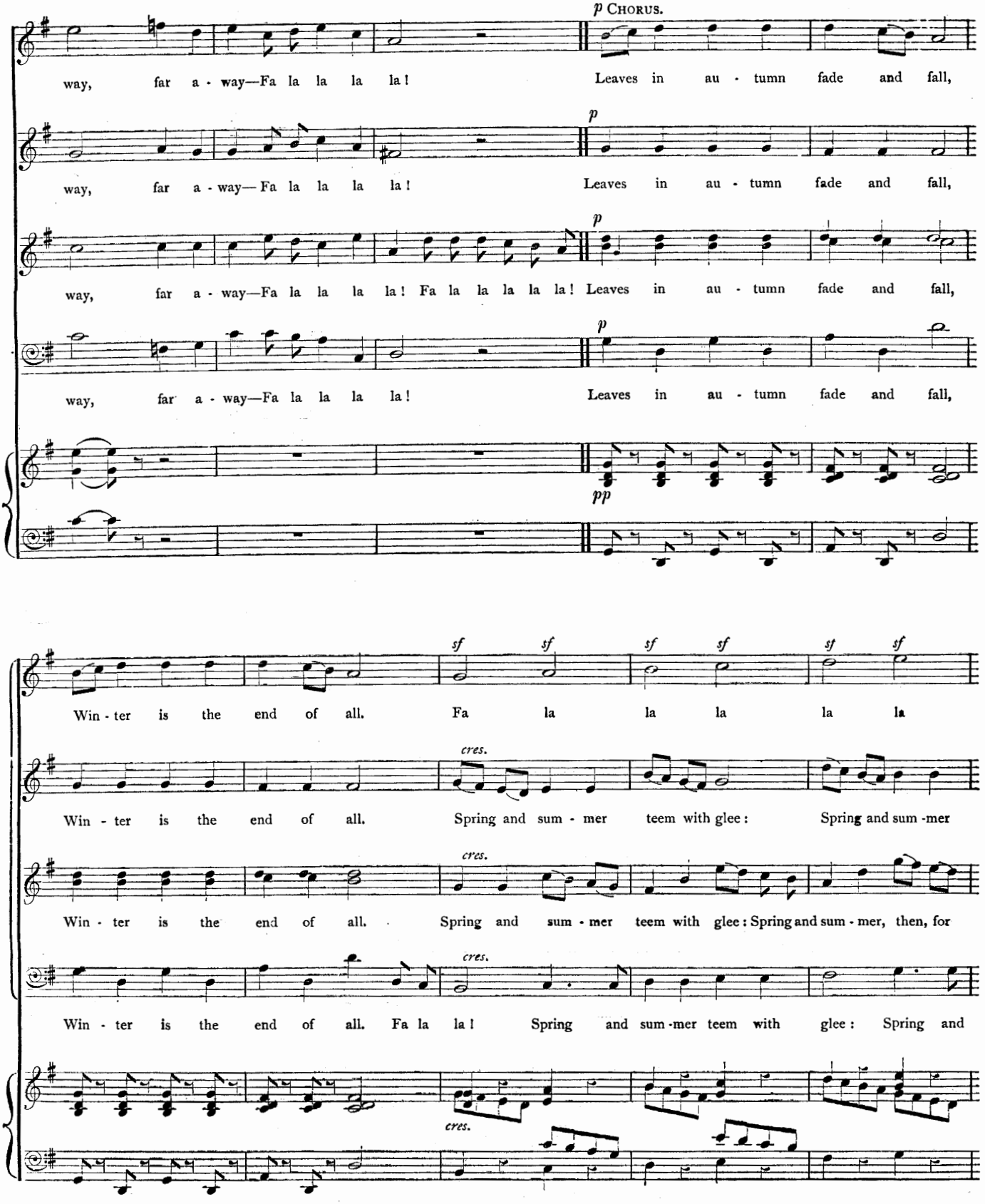


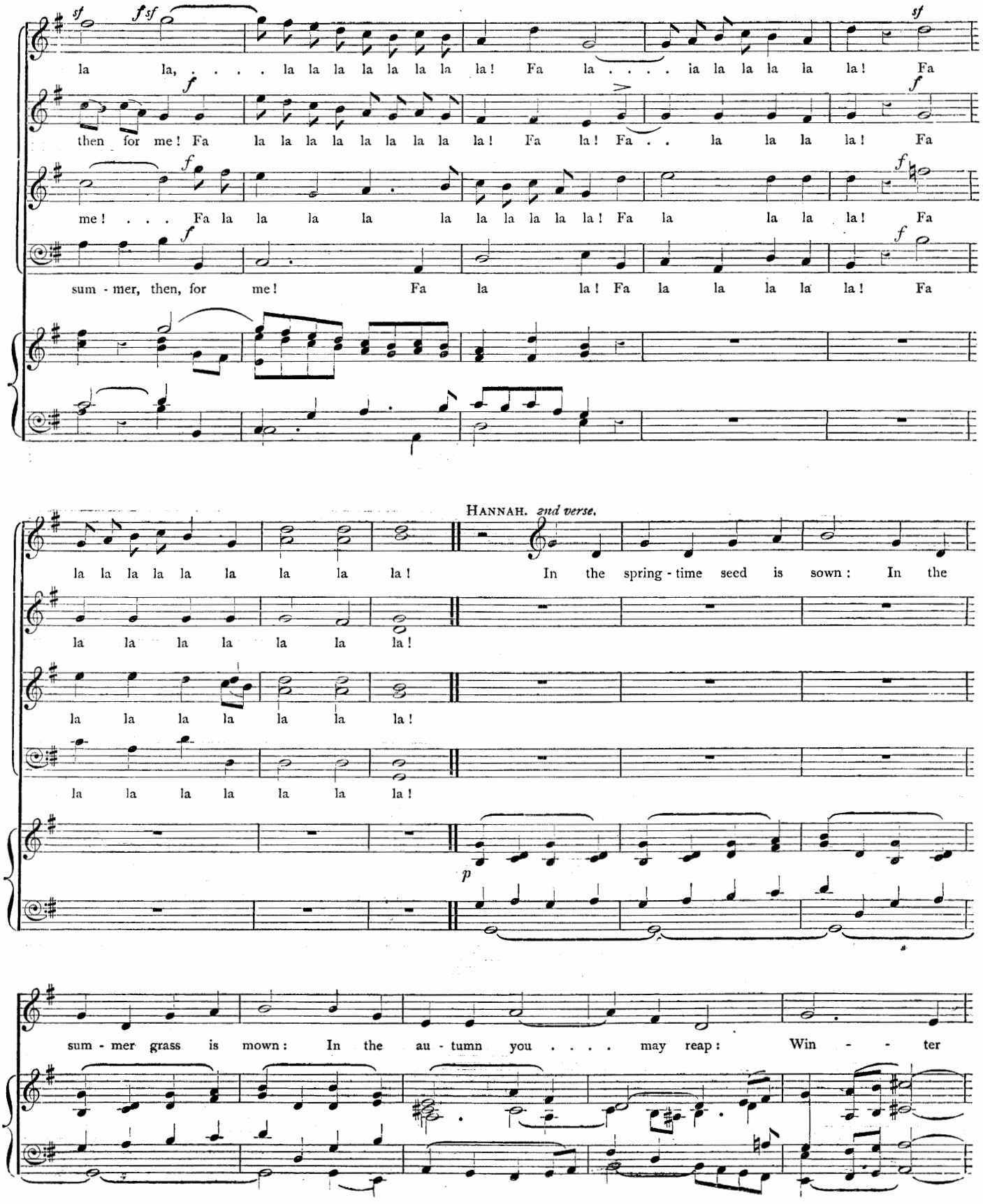

Smil - ing sum - mer beams up - on her,
Ped.
*
Ped.
*
Shed-ding ev - 'ry bles - sing on her: Maid - ens, greet her— Kind - ly treat her— You may all . . . . be
B
brides some day!
MEN. f
Hail the Bride-groom who ad - van - ces, A - gi - tat - ed, Yet e -
mf
- la - ted. He's in eas - y cir - cum - stan - ces, Young and lust - y, True and trust - y:
cre -

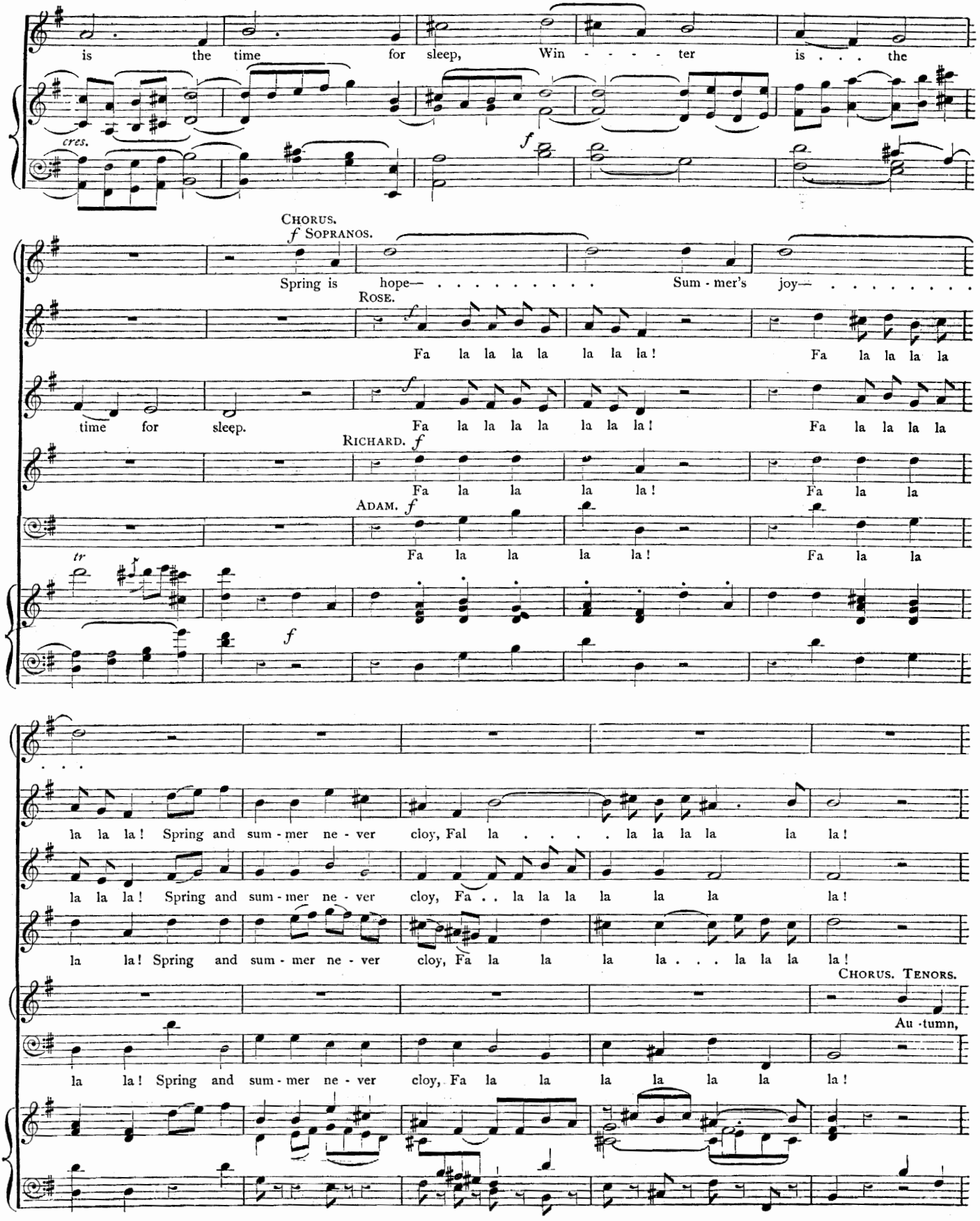

Smil - ing sum - mer beams up- on her, Shed - ding ev - 'ry bles - sing on her:
Smil - ing sum - mer beams up- on her, Shed - ding ev - 'ry bles - sing on her:
scen - - - - do.
Ped.
Maid - - - - ens, greet - - her— Kind - - - - - ly treat her— You - - may all, may - -
Maid - - - - ens, greet her— Kind - - - - ly treat her— You - - may all, may
Ped. Ped Ped. Ped.
all - - - - - - be brides some day!
bride - - - - grooms some fine day!
Ped.

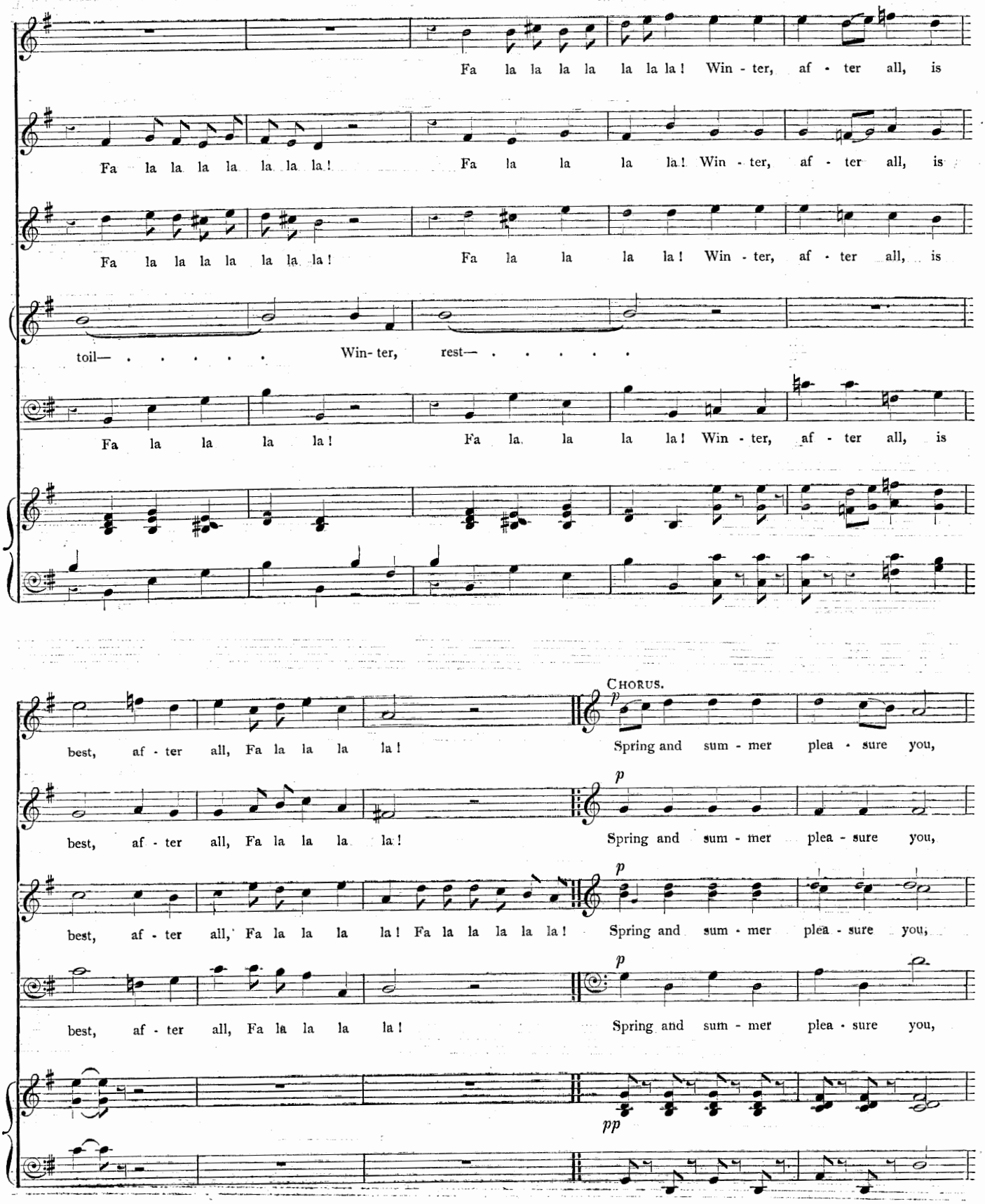

ROSE.
When the
Allegretto.
p
p
*
buds are blos-som-ing, Smil - ing wel - come to the spring, Lo - vers choose a wed - ding
day— Life is love in mer - ry May, Life is love, life is love, ...
f CHORUS. SOPRANOS.
Spring is green— . . . . . Sum - mer's rose— . . .
. . . in mer - ry May! Fa la la la la la la la la! Fa la la la la
HANNAH.
Fa la la la la la la la la! Fa la la la la
RICHARD.
Fa la la la la! Fa la la
ADAM.
Fa la la la la! Fa la la
f

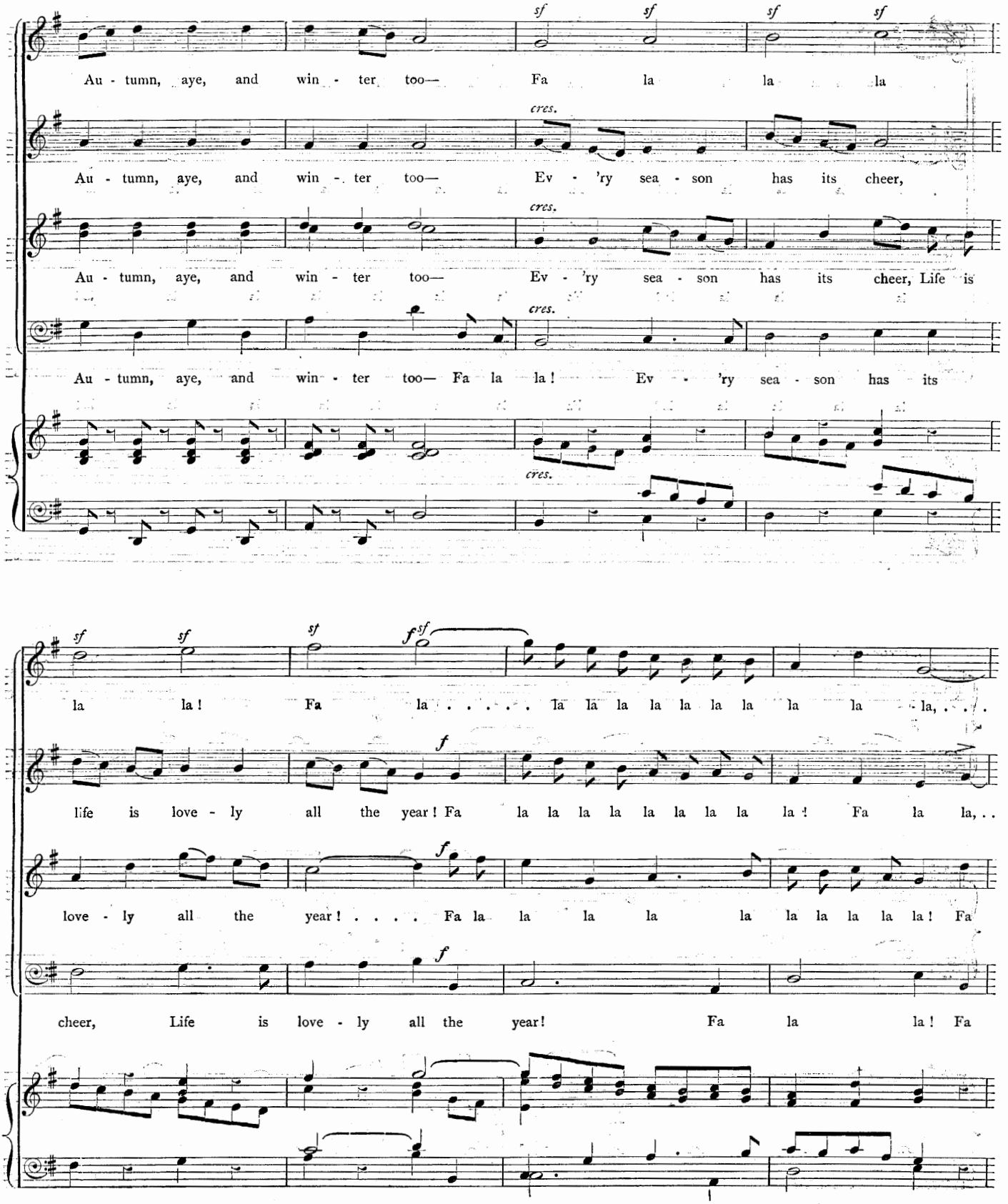

la la la! It is sad when sum - mer goes, Fa la . . . . . la la la la! Fa la!
la la la! It is sad when sum - mer goes, Fa . . . la la la la! Fa la la!
la la! It is sad when sum - mer goes, Fa la! Fa la la . . . . la la la la!
Chorus. Tenors.
Au - tumn's
la la! It is sad when sum - mer goes, Fa la! Fa la la la la la!
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! Fa la la la la! Win - ter still is far a -

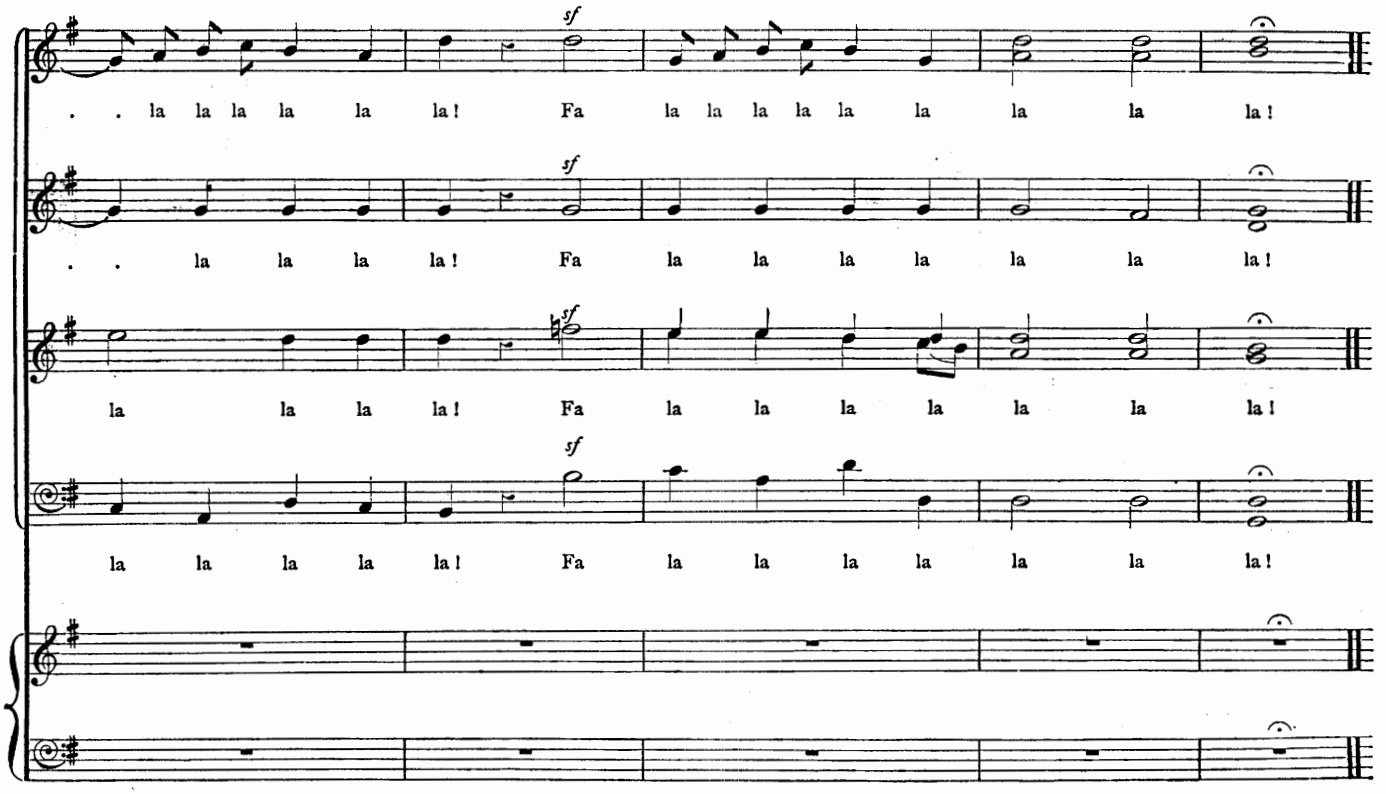

p CHORUS.
way, far a - way—Fa la la la la!
Leaves in au - tumn fade and fall,
p
way, far a - way—Fa la la la la!
Leaves in au - tumn fade and fall,
p
way, far a - way—Fa la la la la! Fa la la la la la!
Leaves in au - tumn fade and fall,
p
way, far a - way—Fa la la la la!
Leaves in au - tumn fade and fall,
pp
sf sf sf sf sf sf
Win - ter is the end of all.
Fa la la la la
cres.
Win - ter is the end of all.
Spring and sum - mer teem with glee:
Spring and sum - mer
cres.
Win - ter is the end of all.
Spring and sum - mer teem with glee: Spring and sum - mer, then, for
cres.
Win - ter is the end of all. Fa la la!
Spring and sum - mer teem with glee: Spring and
cres.

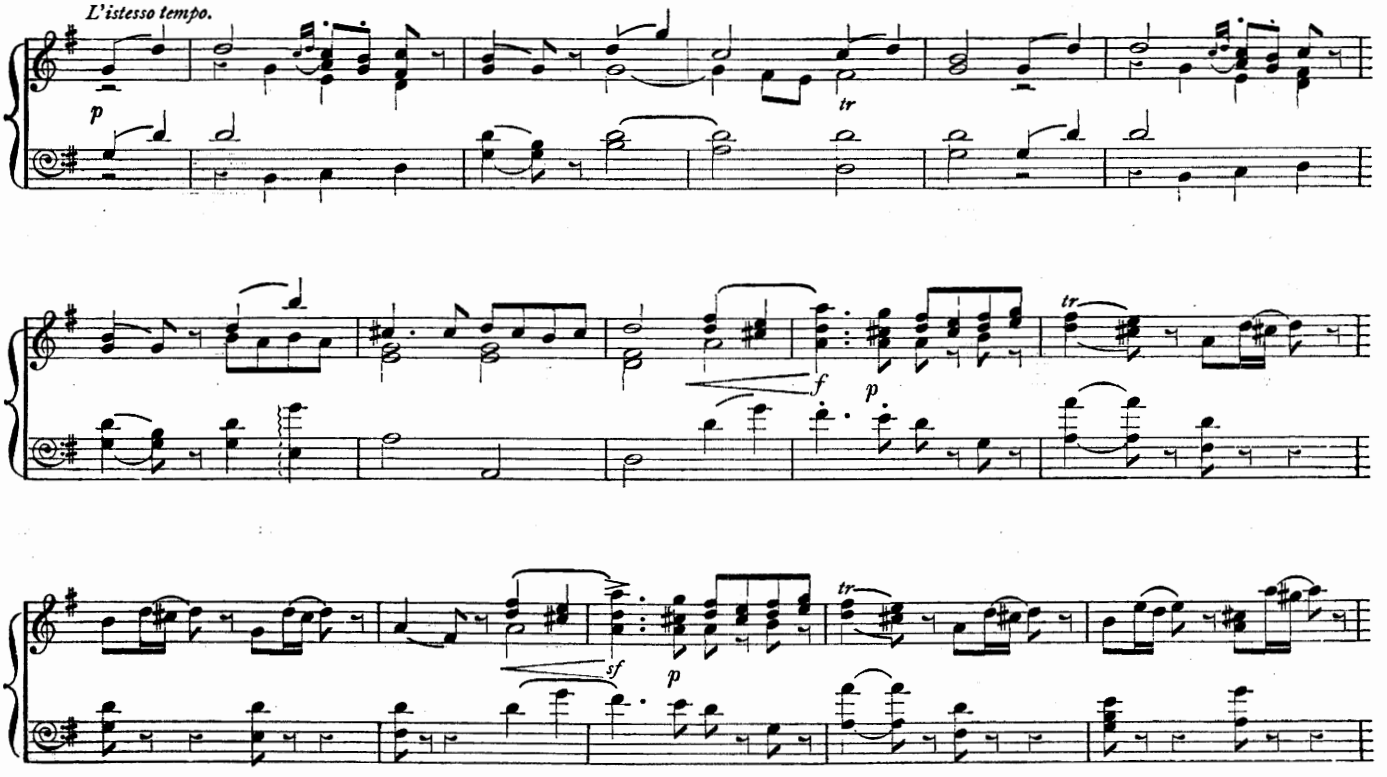

la la, ... la la la la la la la la! Fa la . . . . ia la la la la la! Fa
then for me! Fa la la la la la la la la la! Fa la! Fa . . la la la la! Fa
me! . . . Fa la la la la la la la la la! Fa la la la la! Fa
sum - mer, then, for me! Fa la la! Fa la la la la la! Fa
HANNAH. 2nd verse.
la la la la la la la 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!
sum - mer grass is mown: In the au - tumn you . . . . may reap: Win - - ter

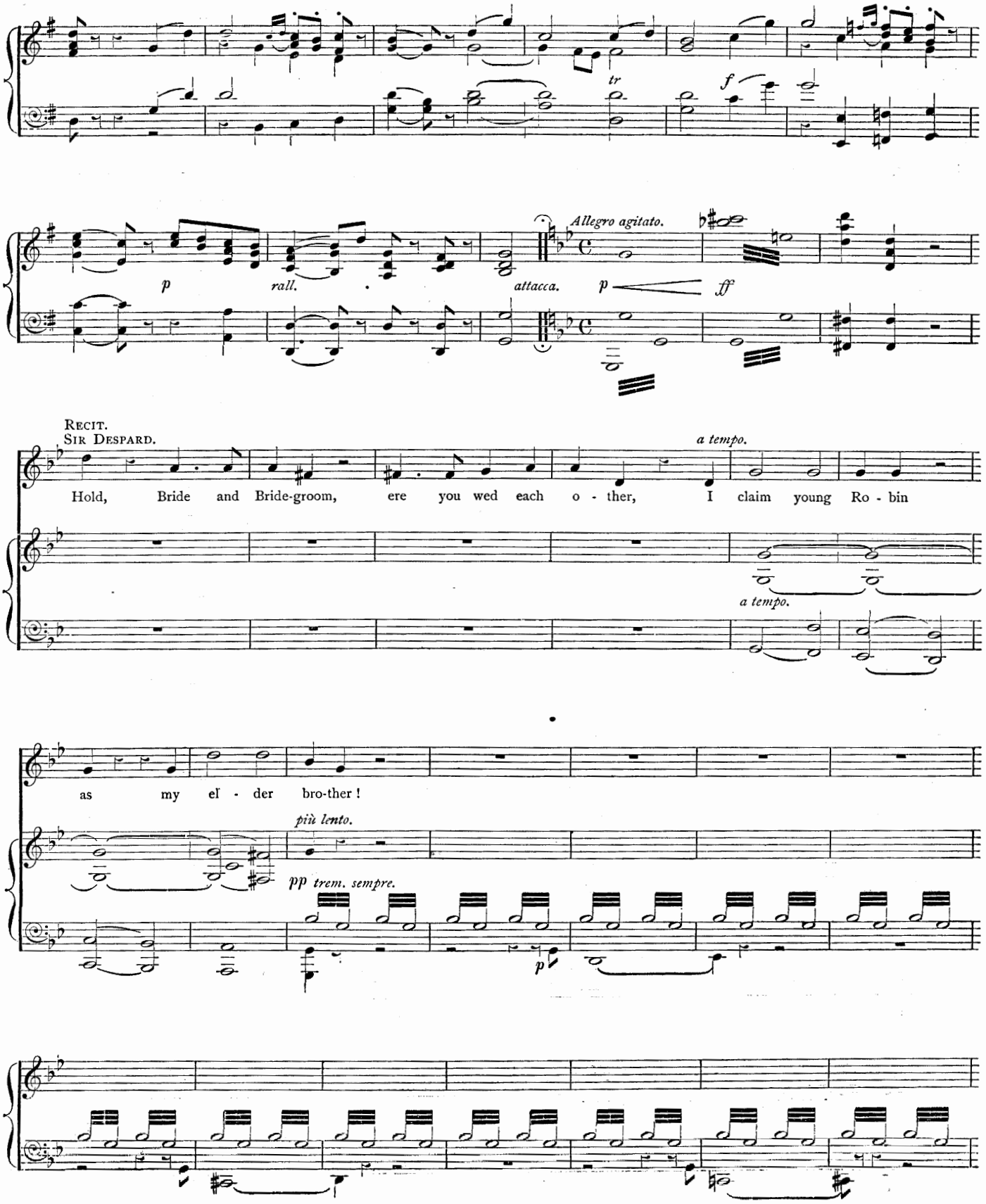

is the time for sleep, Win - - - - ter is . . . the
cres.
f
CHORUS.
f SOPRANOS.
Spring is hope— . . . . . Sum - mer's joy— . . . . . .
ROSE.
f
Fa la la la la la la la la! Fa la la la la
time for sleep.
Fa la la la la la la la la! Fa la la la la
RICHARD. f
Fa la la la la! Fa la la
ADAM. f
Fa la la la la! Fa la la
tr
f
. . .
la la la! Spring and sum - mer ne - ver cloy, Fal 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!

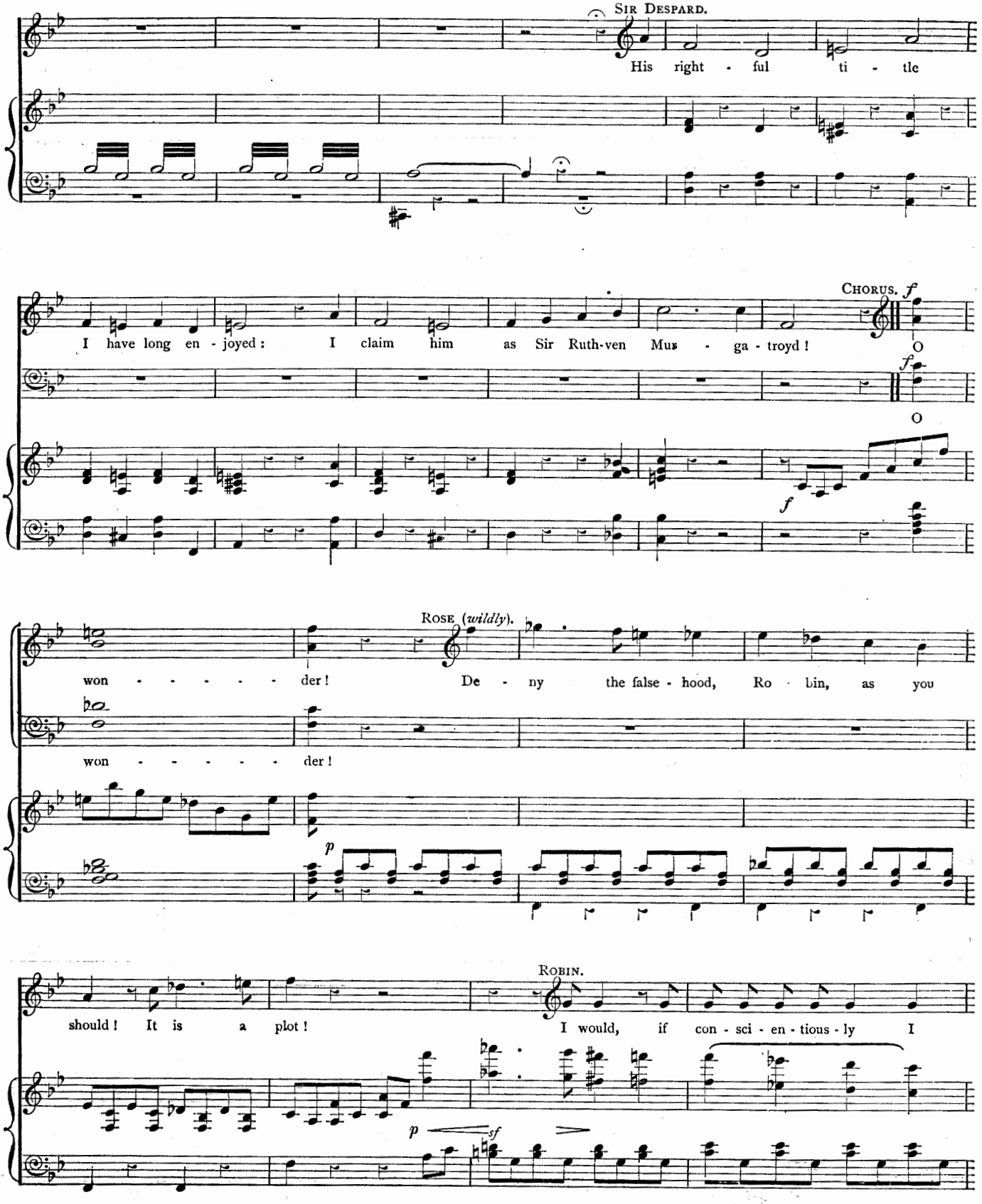

Fa la la la la la la la! Win - ter, af - ter all, is
Fa la la la la la la la! Fa la la la la! Win - ter, af - ter all, is
Fa la la la la la la la! Fa la la la la! Win - ter, af - ter all, is
toil— . . . . . Win- ter, rest— . . . . . .
Fa la la la la! Fa la la la la la! Win - ter, af - ter all, is
best, af - ter all, Fa la la la la!
CHORUS.
p
Spring and sum - mer plea - sure you,
best, af - ter all, Fa la la la la!
p
Spring and sum - mer plea - sure you,
best, af - ter all, Fa la la la la! Fa la la la la la!
p
Spring and sum - mer plea - sure you,
best, af - ter all, Fa la la la la!
p
Spring and sum - mer plea - sure you,
pp

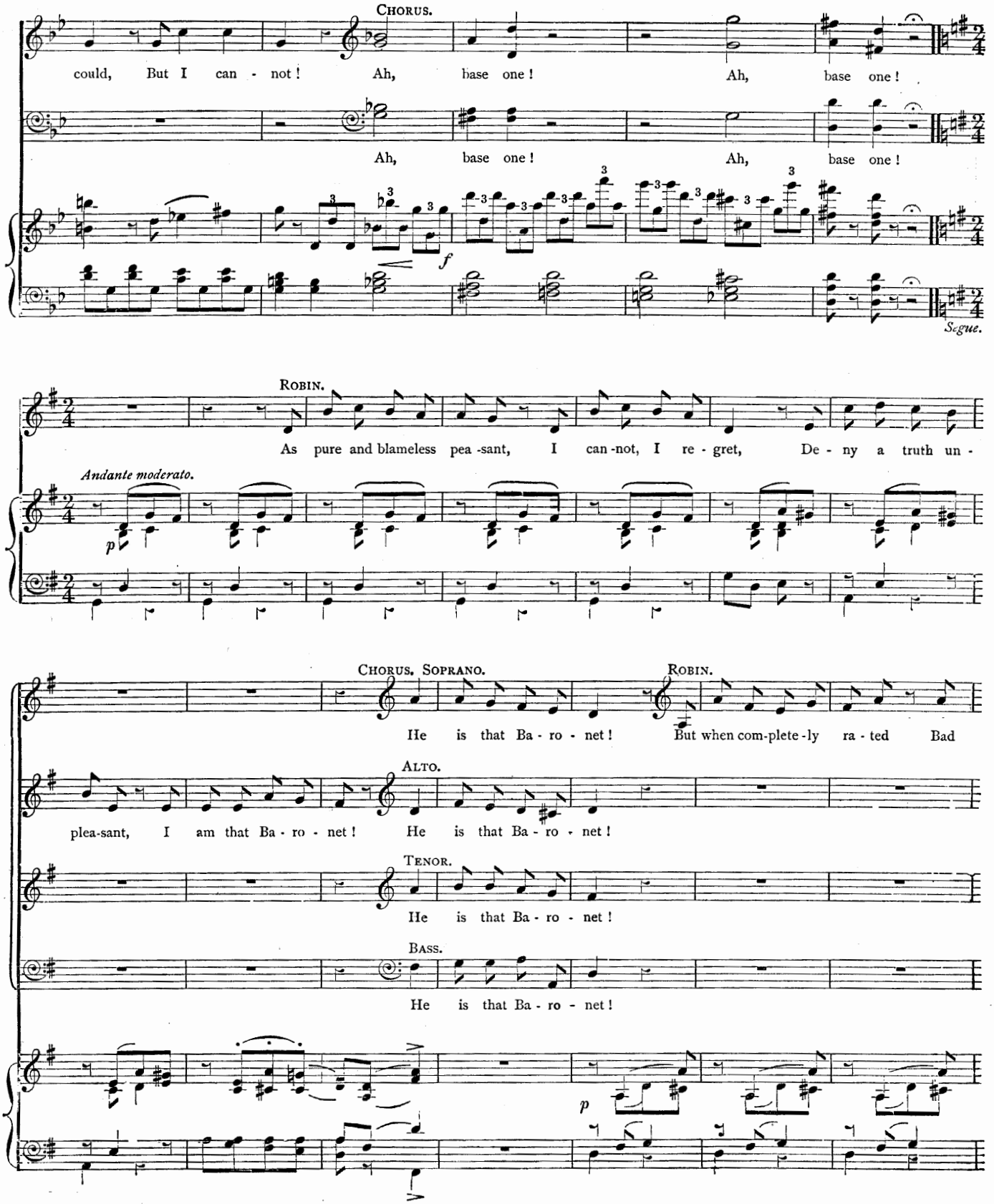

Au - tumn, aye, and win - ter too— Fa la la la
Au - tumn, aye, and win - ter too— Ev - 'ry sea - son has its cheer,
Au - tumn, aye, and win - ter too— Ev - 'ry sea - son has its cheer, Life is
Au - tumn, aye, and win - ter too— Fa la la! Ev - 'ry sea - son has its
la la! Fa la . . . . . la la la la la la la la la la, ...
life is love - ly all the year! Fa la la la la la la la la la! Fa la la, . .
love - ly all the year! . . . . Fa la la la la la la la la la la! Fa
cheer, Life is love - ly all the year! Fa la la! Fa

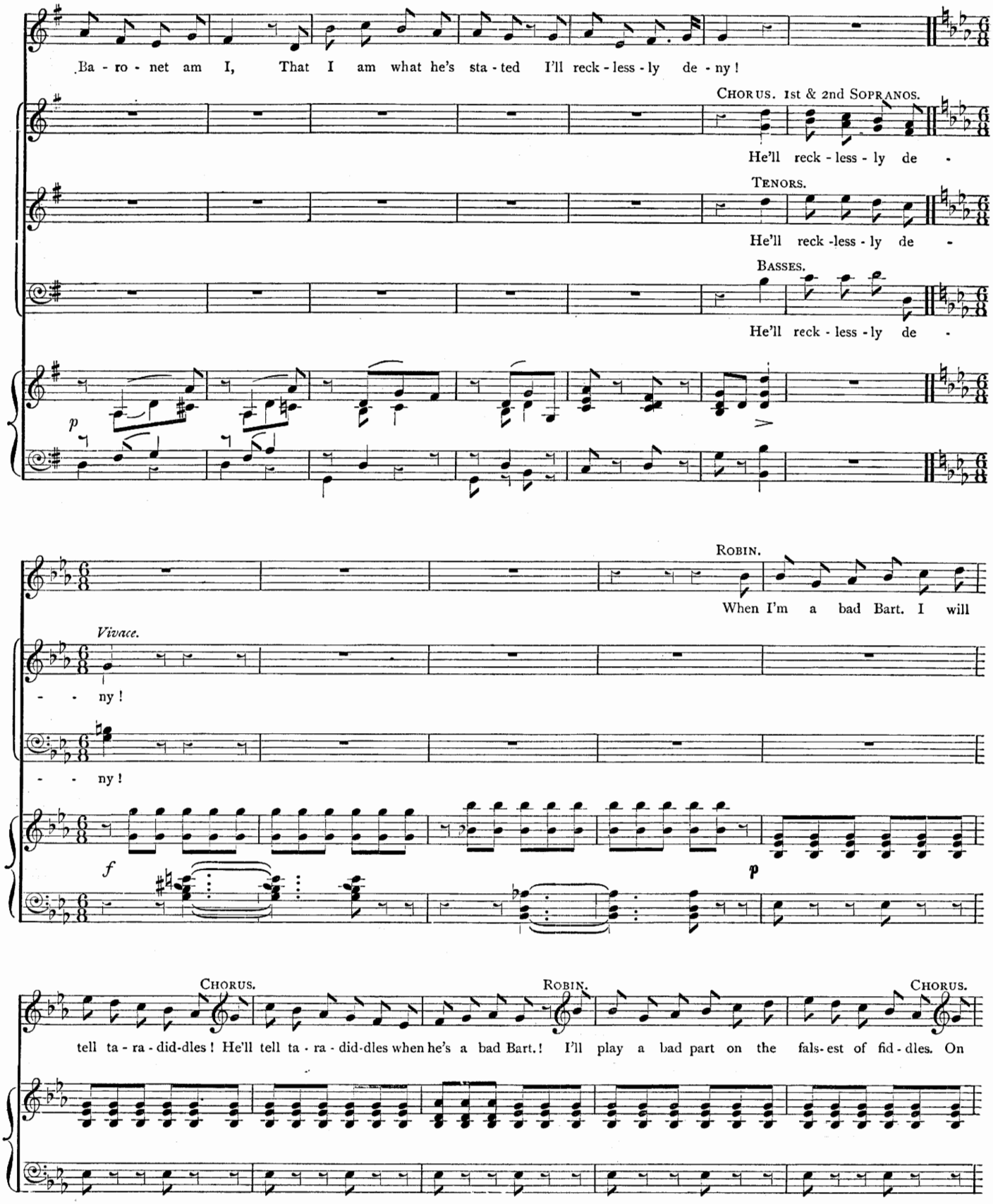

sf
. . la la la la la la! Fa la la la la la la la la la!
sf
. . la la la la! Fa la la la la la la la!
sf
la la la la! Fa la la la la la la la!
sf
la la la la la! Fa la la la la la la la!

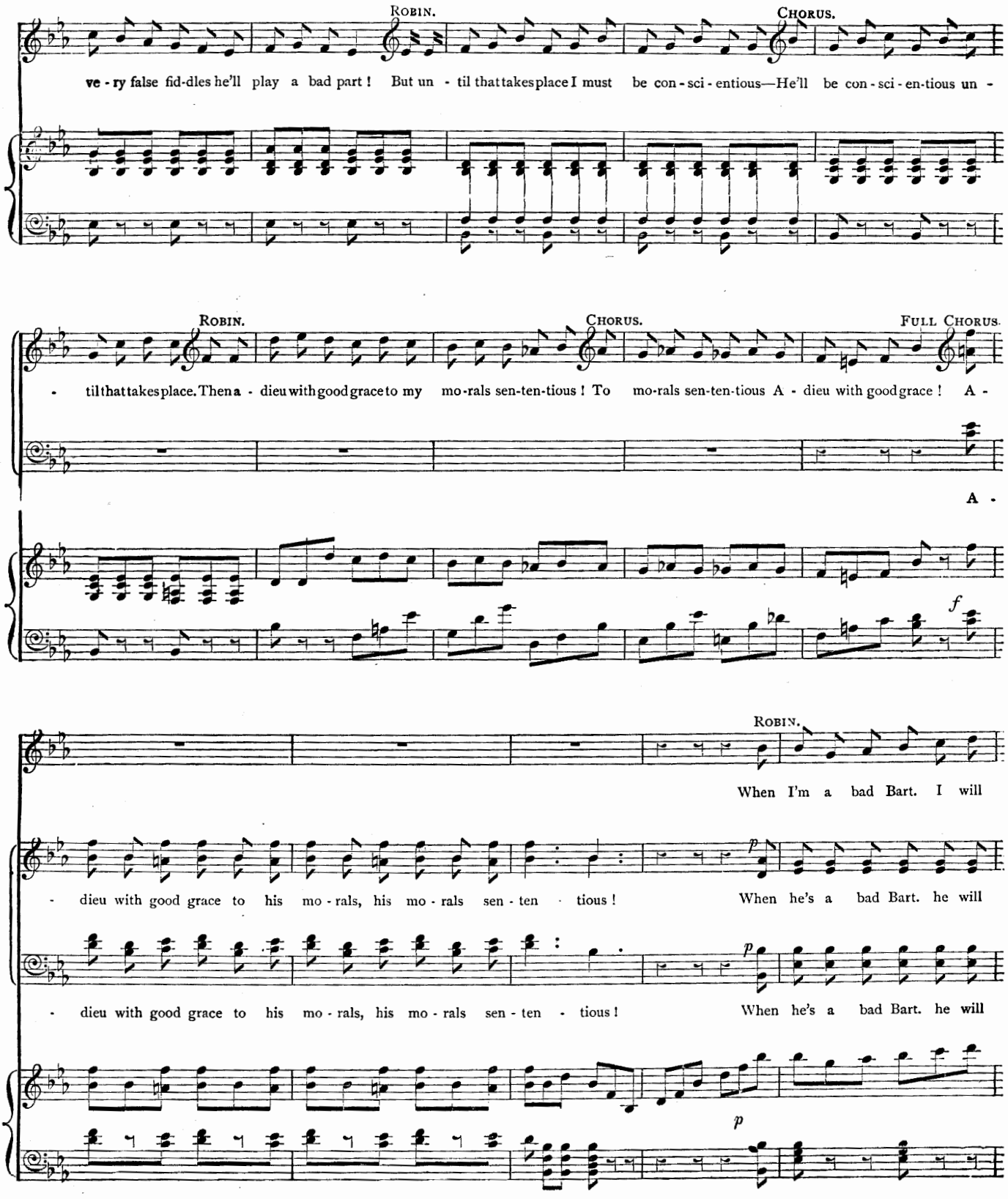

L'istesso tempo.
p
tr
f
p
tr
sf
p
tr

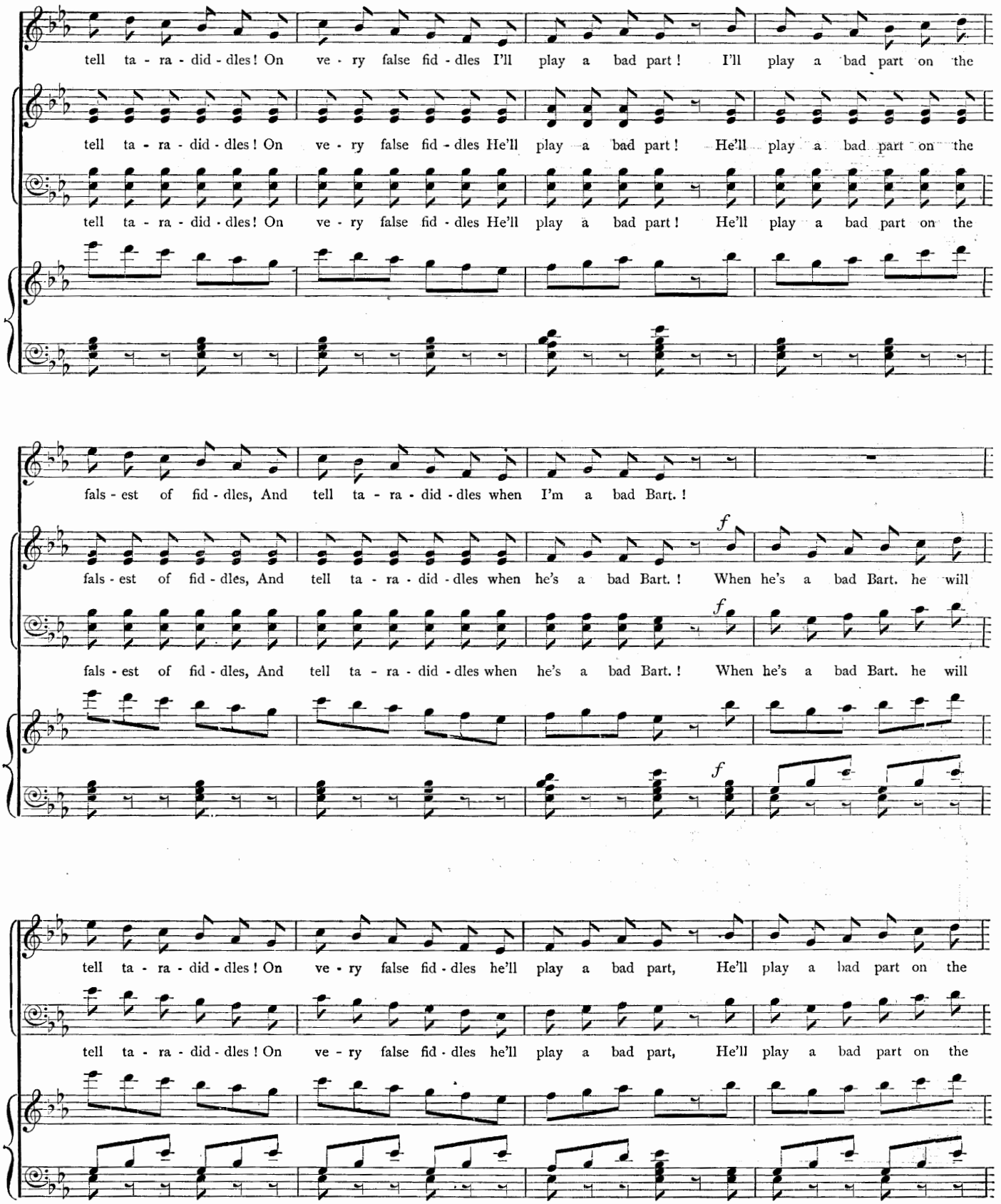

tr
f
p
rall.
attacca.
Allegro agitato.
p
ff
RECIT.
SIR DESPARD.
Hold, Bride and Bride-groom, ere you wed each o - ther, I claim young Ro - bin
a tempo.
a tempo.
as my el - der bro-ther !
più lento.
pp trem. sempre.
p

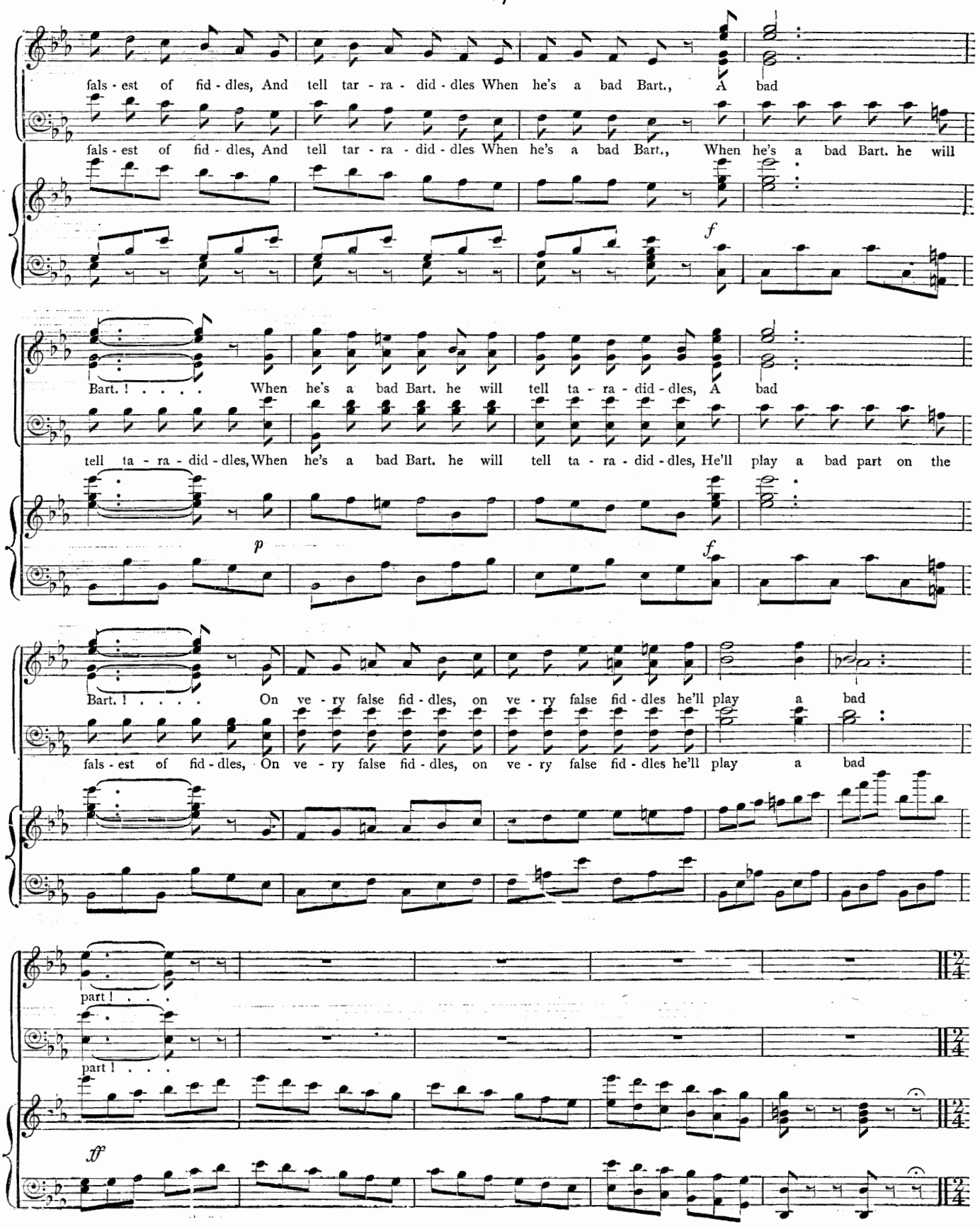

Sir Despard.
His right - ful ti - tle
I have long en - joyed: I claim him as Sir Ruth-ven Mus - ga - troyd!
Chorus. f
O
f
O
f
Rose (wildly).
won - - - - - - der! De - ny the false - hood, Ro - bin, as you
won - - - - - - der!
p
Robin.
should! It is a plot! I would, if con - sci - en - tious - ly I
p
sf

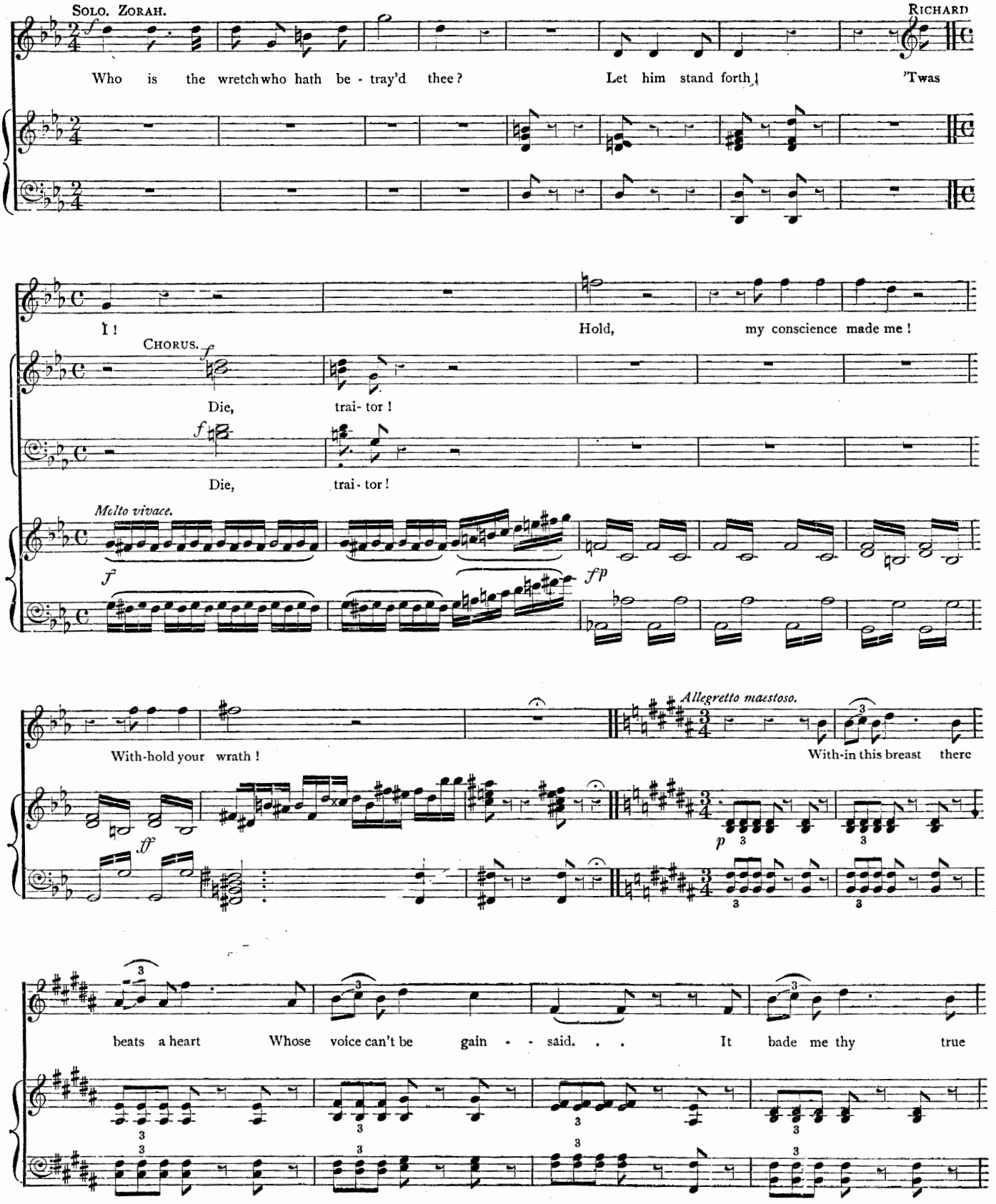

CHORUS.
could, But I can - not! Ah, base one! Ah, base one!
Ah, base one! Ah, base one!
f
Segue.
ROBIN.
As pure and blameless pea -sant, I can -not, I re - gret, De - ny a truth un -
Andante moderato.
p
CHORUS. SOPRANO.
ROBIN.
He is that Ba - ro - net! But when com-plete -ly ra - ted Bad
ALTO.
plea-sant, 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

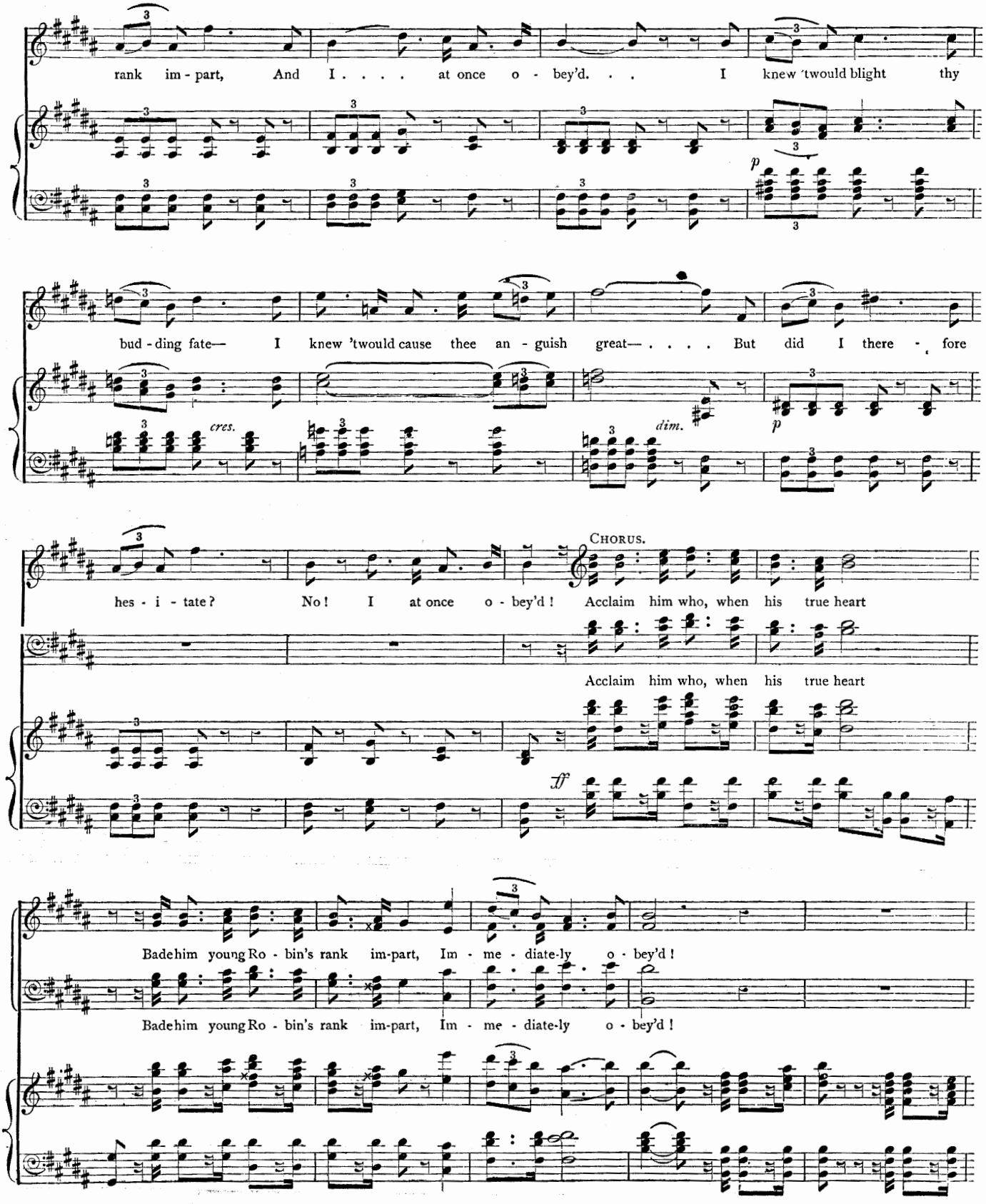

Ba - ro - net am I, That I am what he's sta - ted I'll reck - less - ly de - ny!
Chorus. 1st & 2nd Sopranos.
He'll reck - less - ly de -
Tenors.
He'll reck -less - ly de -
Basses.
He'll reck - less - ly de -
p
Robin.
When I'm a bad Bart. I will
Vivace.
- - ny!
- - ny!
f
p
Chorus.
Robin.
Chorus.
tell 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

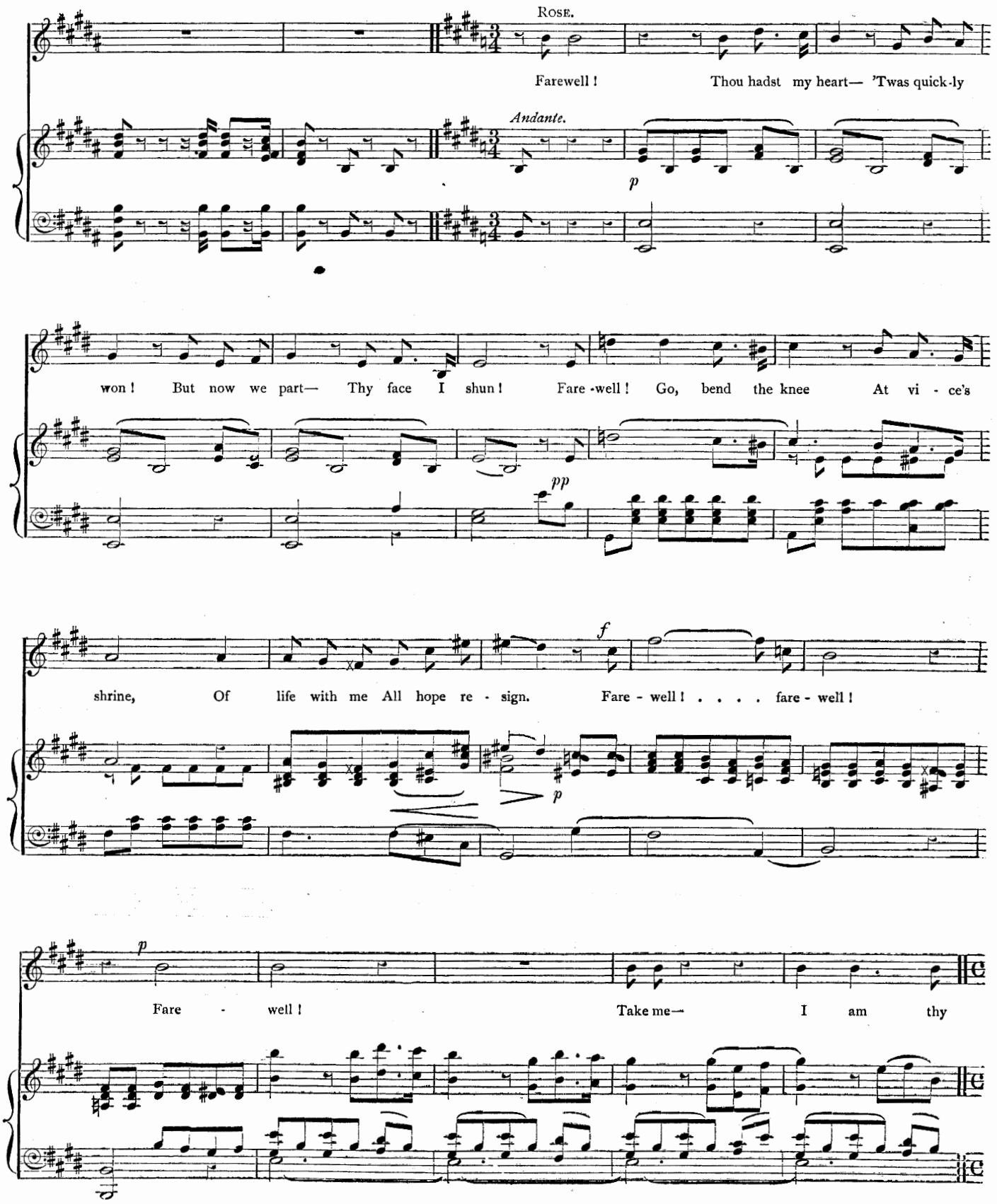

ROBIN.
CHORUS.
very false fiddles he'll play a bad part! But until that takes place I must be conscientious—He'll be conscientious un-
ROBIN.
CHORUS.
FULL CHORUS.
-til that takes place. Then a-dieu with good grace to my morals sententious! To morals sententious A-dieu with good grace! A-
A-
f
ROBIN.
When I'm a bad Bart. I will
p
-dieu with good grace to his morals, his morals sententious!
When he's a bad Bart. he will
p
-dieu with good grace to his morals, his morals sententious!
When he's a bad Bart. he will
p

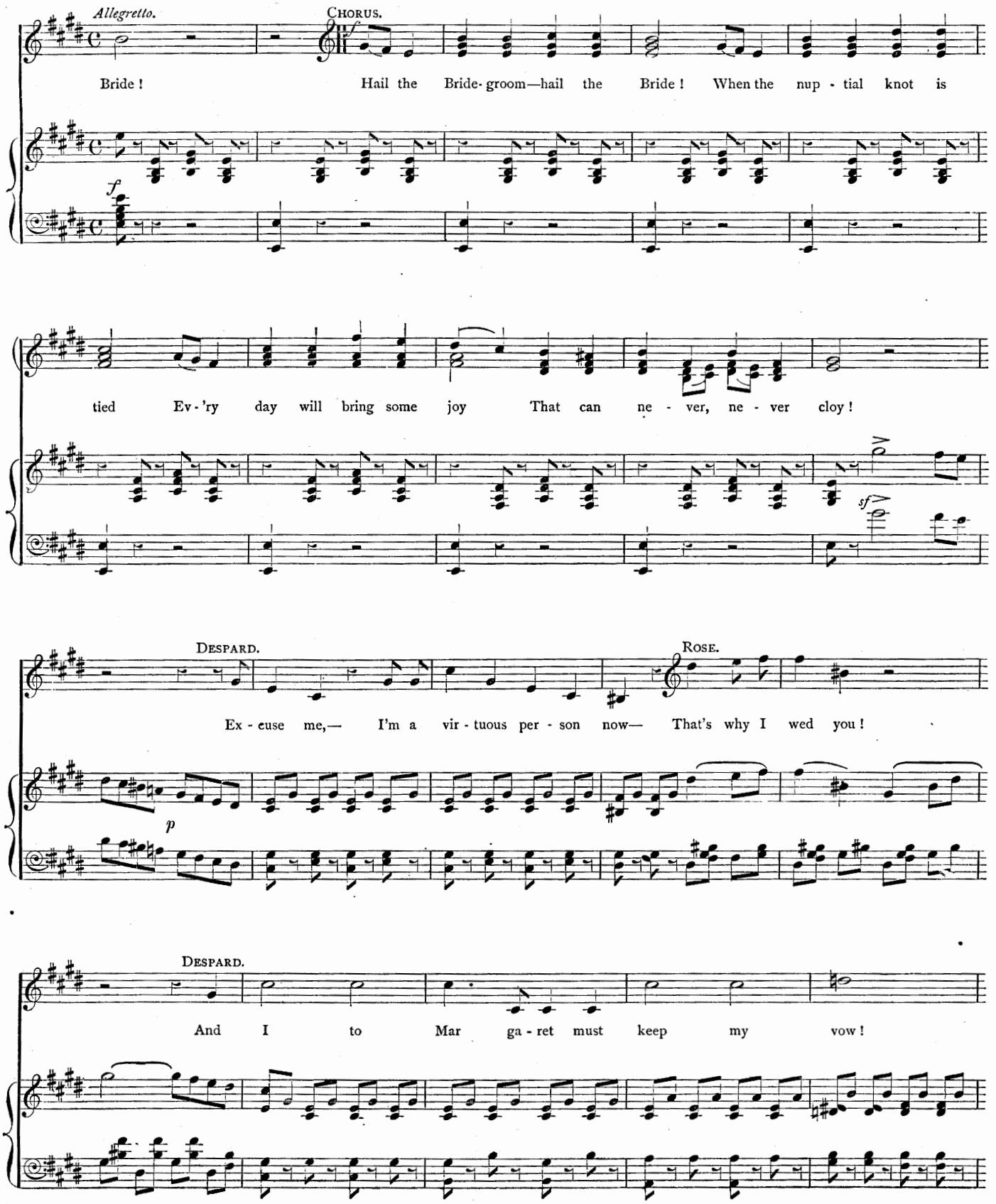

tell ta - ra - did - dles! On ve - ry false fid - dles I'll play a bad part! I'll play a bad part on the
tell ta - ra - did - dles! On ve - ry false fid - dles He'll play a bad part! He'll play a bad part on the
tell ta - ra - did - dles! On ve - ry false fid - dles He'll play a bad part! He'll play 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.! When he's a bad Bart. he will
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
f
f
f
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

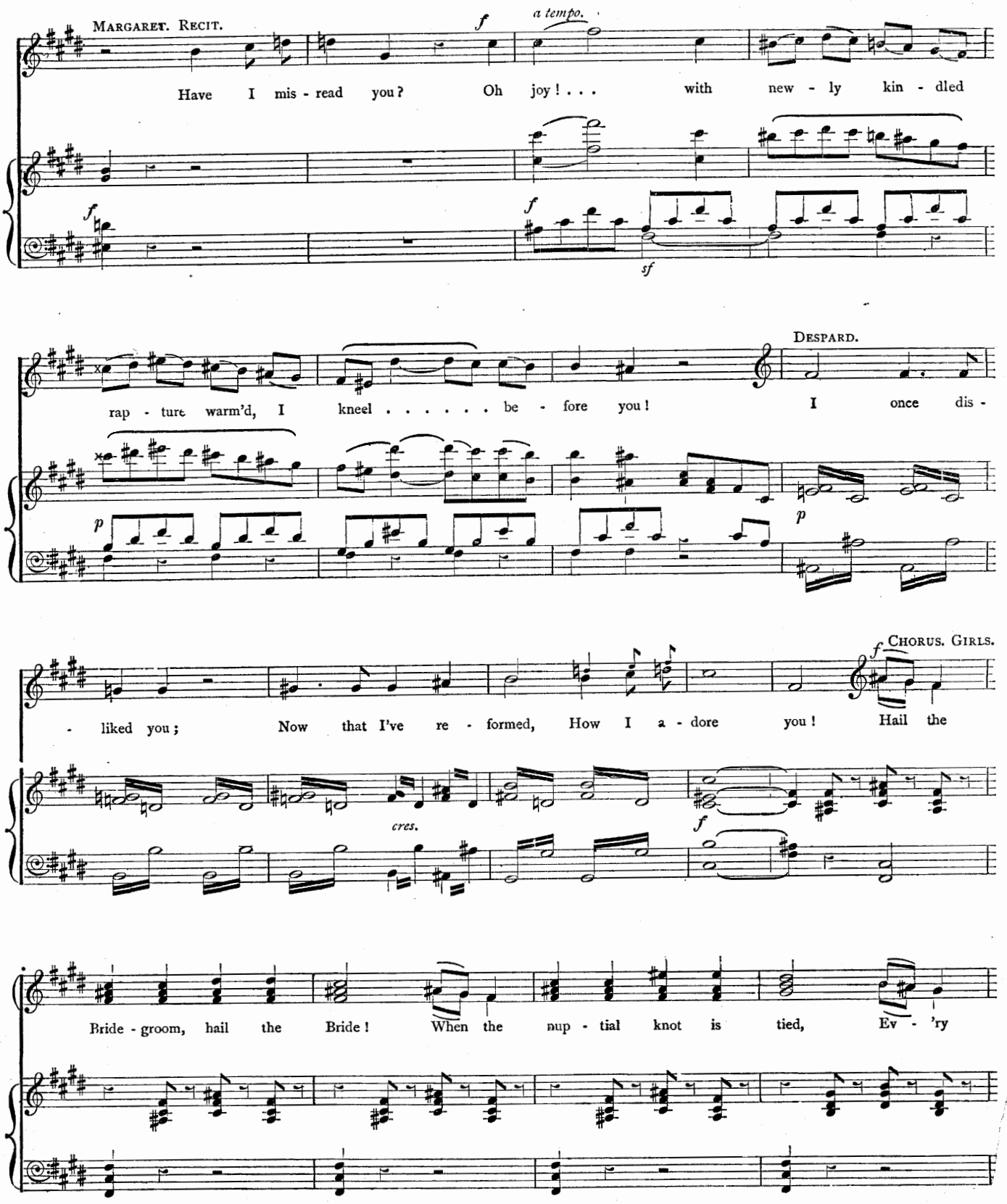

fals - est of fid - dles, And tell tar - ra - did - dles When he's a bad Bart., A bad
fals - est of fid - dles, And tell tar - ra - did - dles When he's a bad Bart., When he's a bad Bart. he will
f
Bart. ! . . . . When he's a bad Bart. he will tell ta - ra - did - dles, A bad
tell ta - ra - did - dles,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

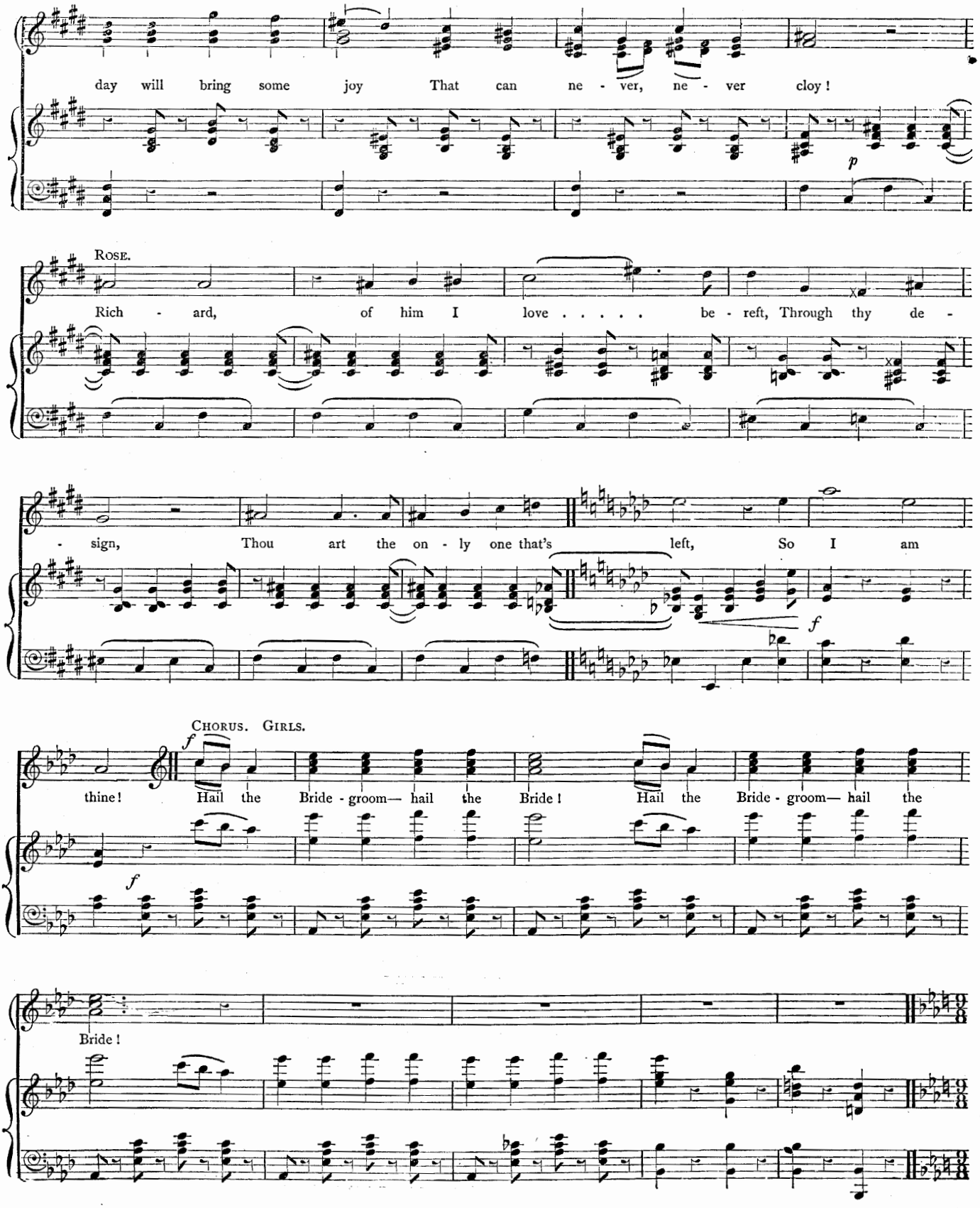

Solo. Zorah.
Richard
Who is the wretch who hath be - tray'd thee?
Let him stand forth!
'Twas
I!
Hold, my conscience made me!
Chorus.
Die, trai- tor!
Die, trai- tor!
Molto vivace.
With-hold your wrath!
Allegretto maestoso.
With-in this breast there
beats a heart
Whose voice can't be gain - - said. . .
It bade me thy true

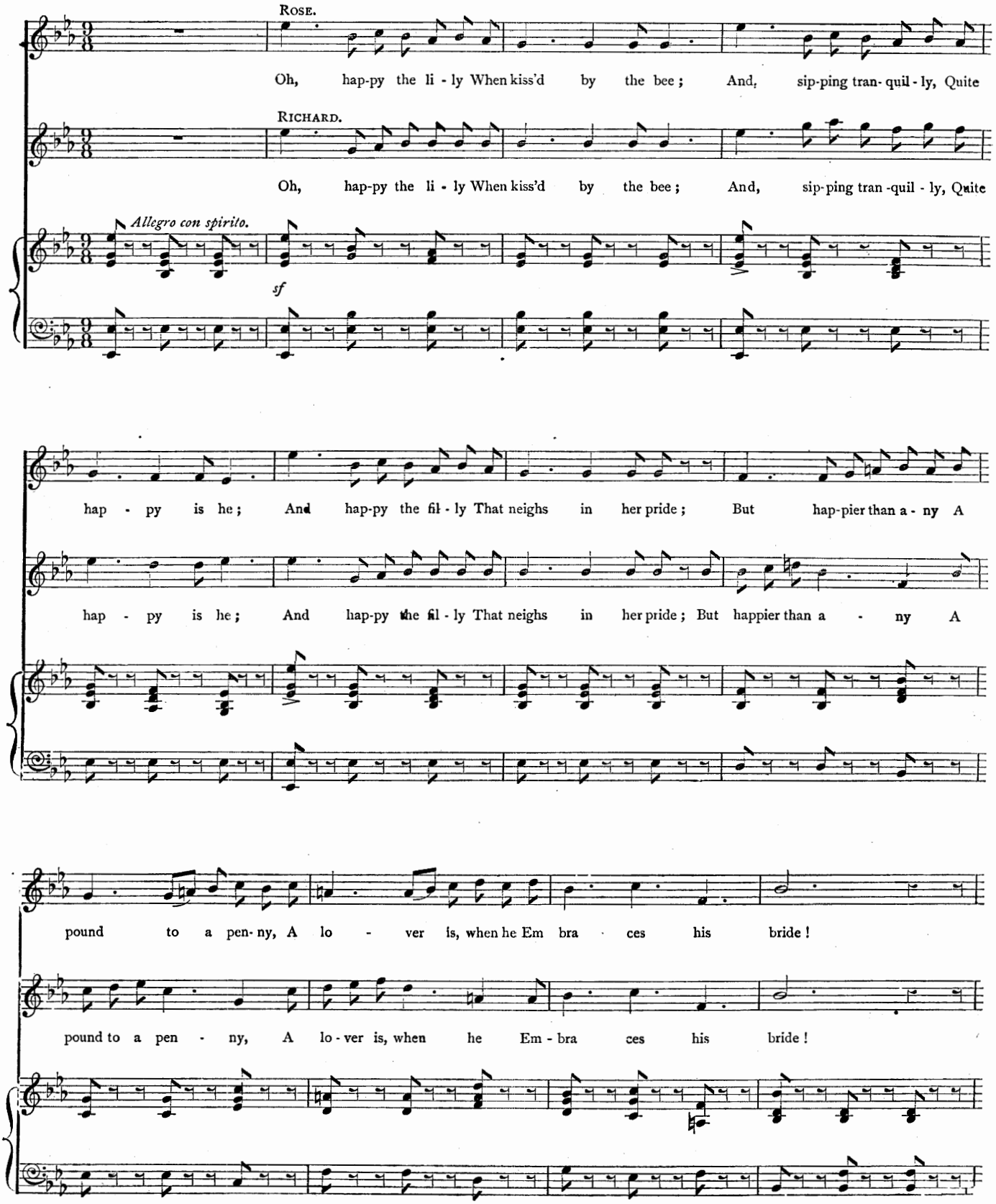

rank im - part, And I . . . . at once o - bey'd. . . I knew 'twould blight thy
p
bud - ding fate— I knew 'twould cause thee an - guish great— . . . . But did I there - fore
cres.
dim.
p
hes - i - tate? No! I at once o - bey'd! Acclaim him who, when his true heart
CHORUS.
Acclaim him who, when his true heart
ff
Badehim youngRo - bin's rank im-part, Im - me - diate-ly o - bey'd!
Badehim youngRo - bin's rank im-part, Im - me - diate-ly o - bey'd!

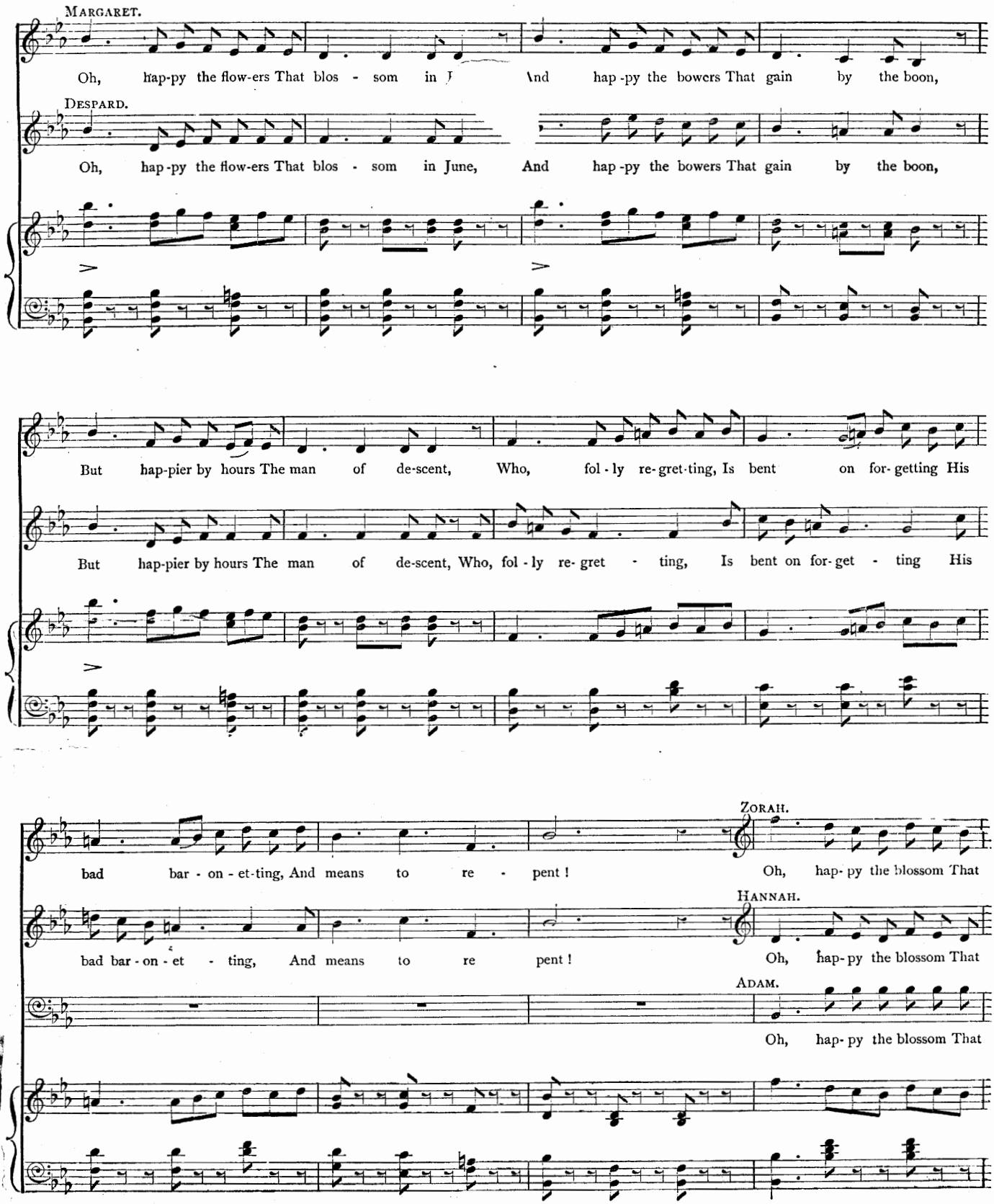

ROSE.
Farewell ! Thou hadst my heart— 'Twas quick-ly
Andante.
p
won ! But now we part— Thy face I shun ! Fare-well ! Go, bend the knee At vi - ce's
pp
shrine, Of life with me All hope re - sign. Fare - well ! . . . . fare - well !
f
p
p
Fare - well ! Take me— I am thy

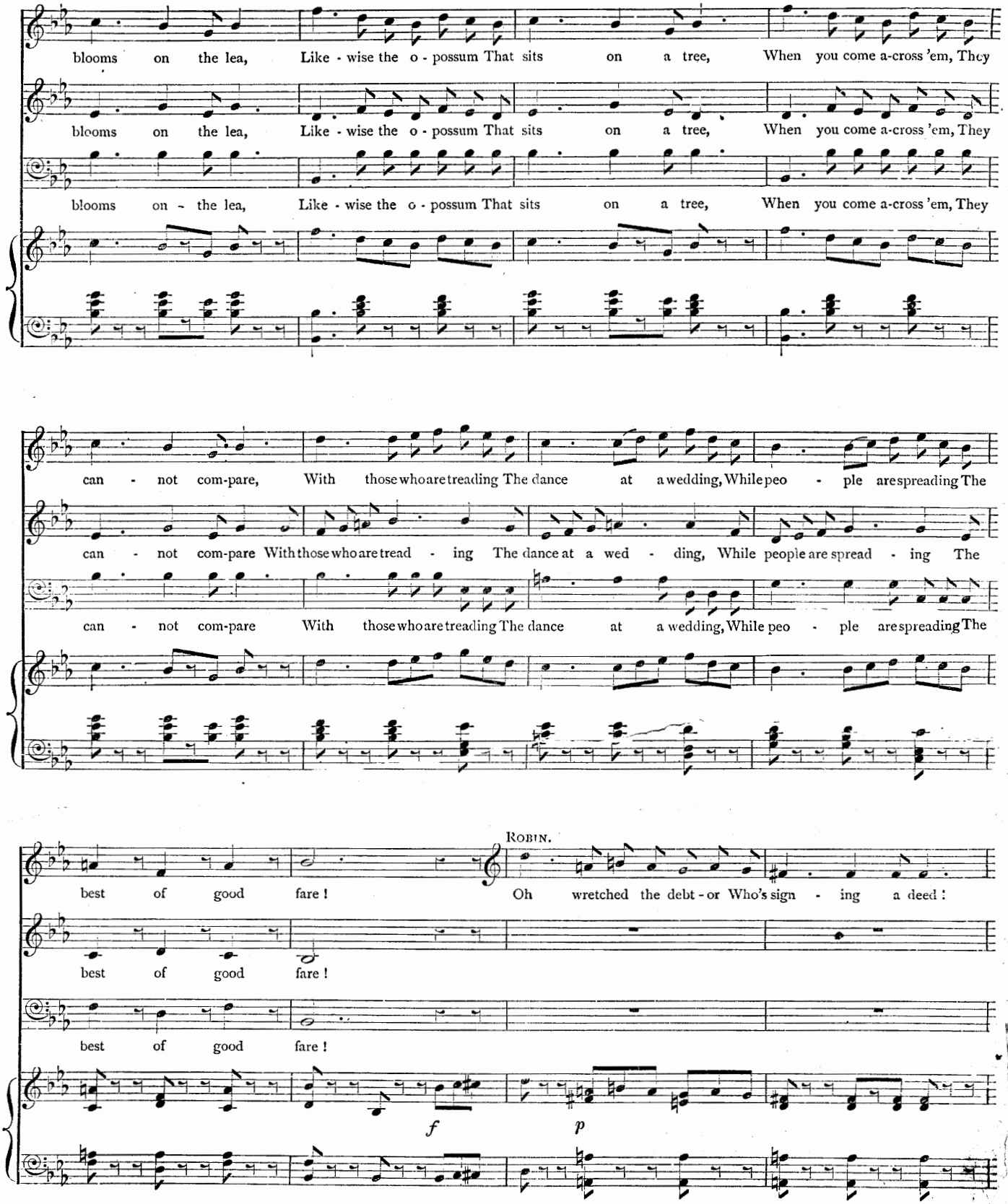

Allegretto.
CHORUS.
Bride ! Hail the Bride-groom—hail the Bride ! When the nup - tial knot is
f
tied Ev-'ry day will bring some joy That can ne - ver, ne - ver cloy !
sf
DESPARD.
ROSE.
Ex - cuse me,— I'm a vir - tuous per - son now— That's why I wed you !
p
DESPARD.
And I to Mar ga - ret must keep my vow !

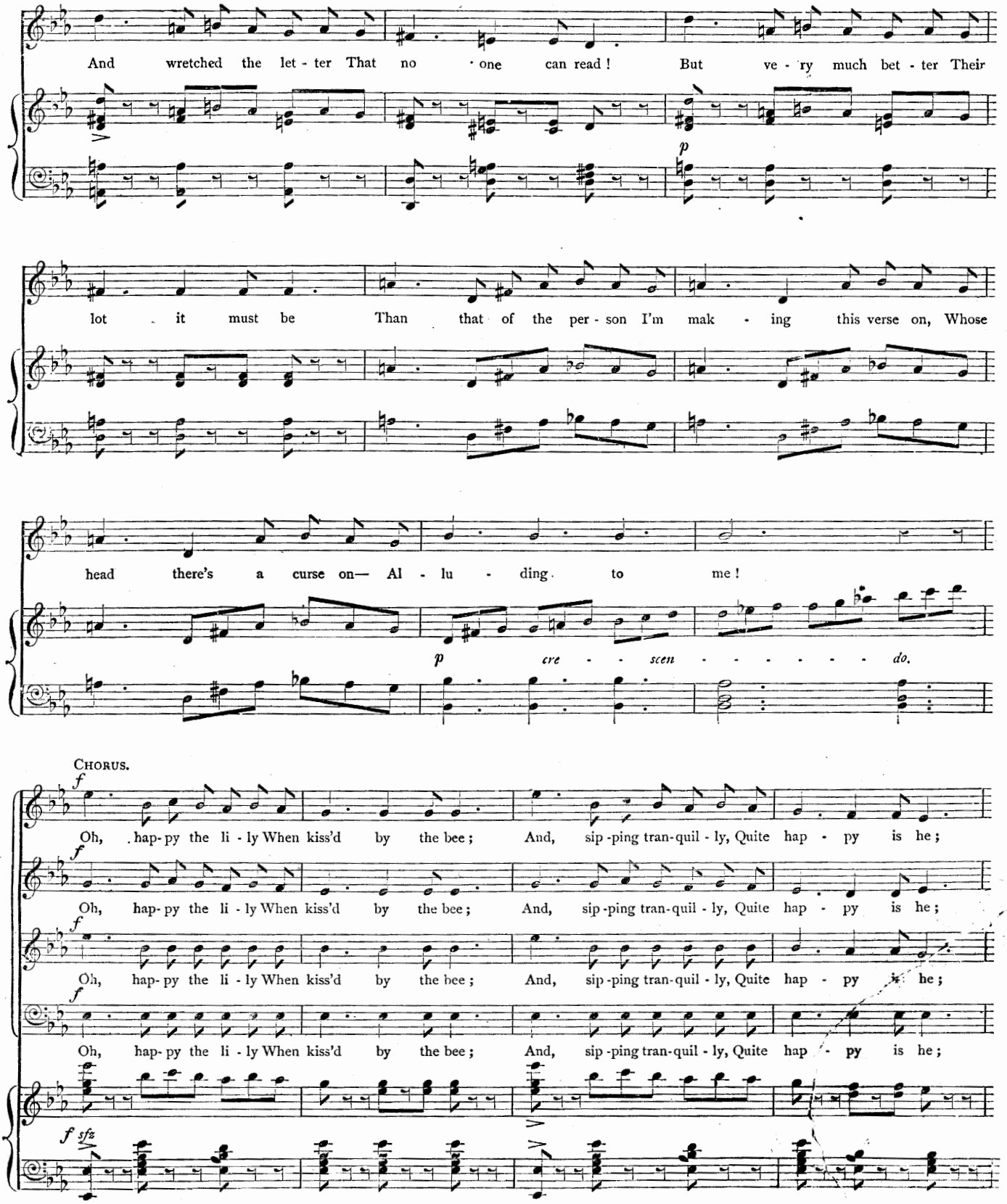

MARGARET. RECIT.
a tempo.
Have I mis - read you? Oh joy! . . . with new - ly kin - dled
DESPARD.
rap - ture warm'd, I kneel . . . . . be - fore you! I once dis -
- liked you; Now that I've re - formed, How I a - dore you! Hail the
CHORUS. GIRLS.
cres.
Bride - groom, hail the Bride! When the nup - tial knot is tied, Ev - 'ry

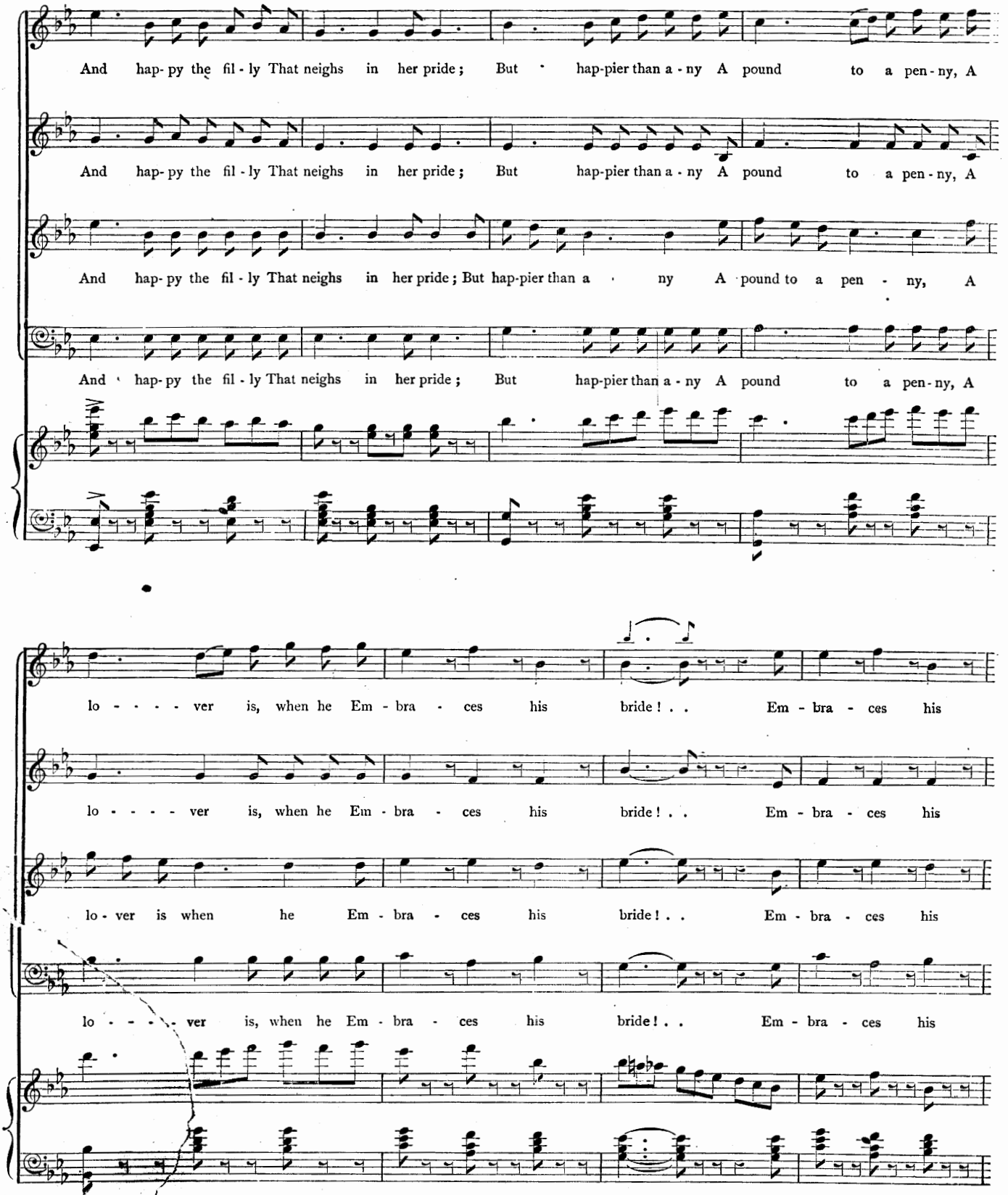

day will bring some joy That can ne - ver, ne - ver cloy !
p
ROSE.
Rich - ard, of him I love . . . . . be - reft, Through thy de -
- sign, Thou art the on - ly one that's left, So I am
f
CHORUS. GIRLS.
f
thine ! Hail the Bride - groom— hail the Bride ! Hail the Bride - groom— hail the
f
Bride !

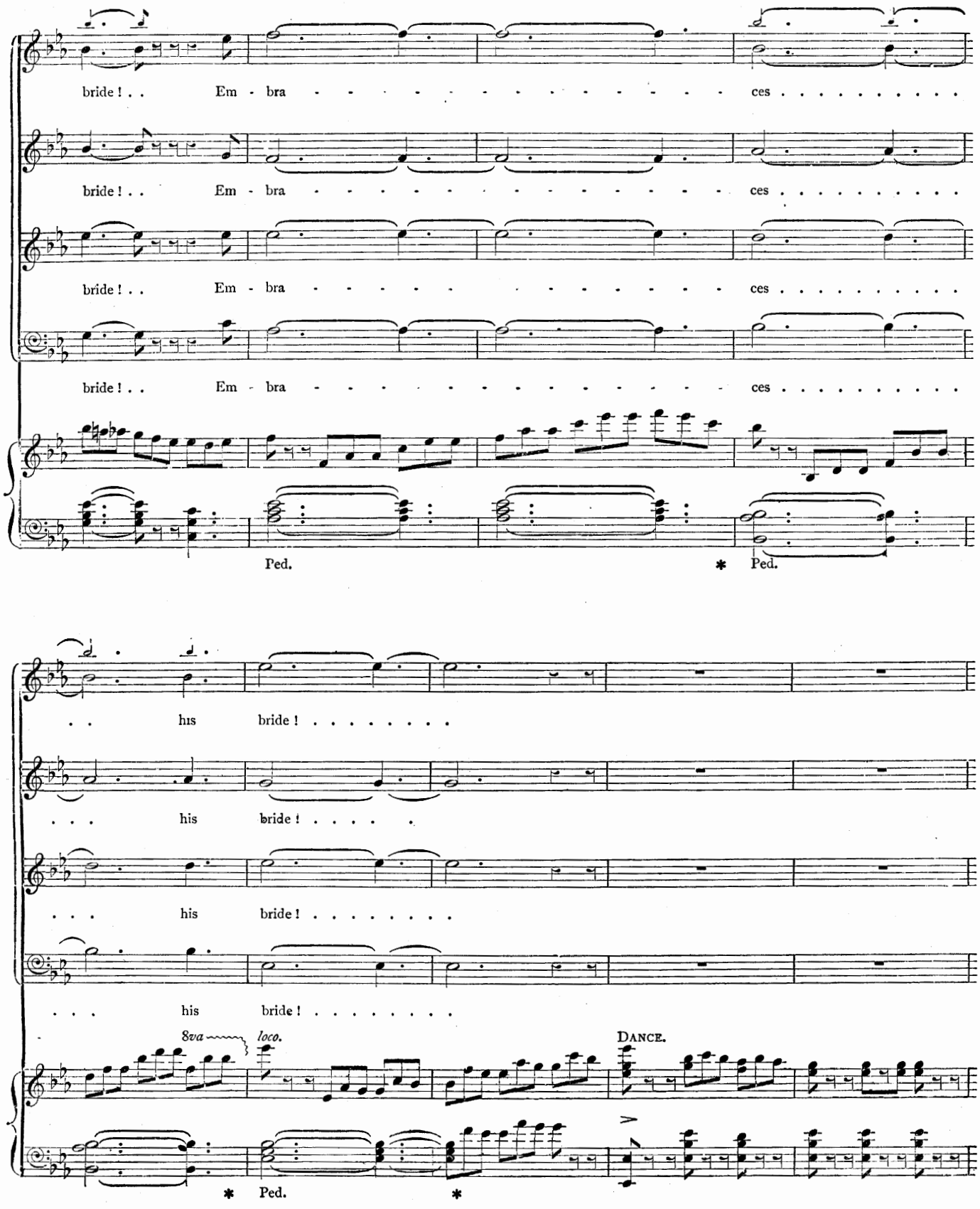

ROSE.
Oh, hap-py the li - ly When kiss'd by the bee; And, sip-ping tran- quil - ly, Quite
RICHARD.
Oh, hap-py the li - ly When kiss'd by the bee; And, sip-ping tran -quil - ly, Quite
Allegro con spirito.
sf
hap - py is he; And hap-py the fil - ly That neighs in her pride; But hap-pier than a - ny A
hap - 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!

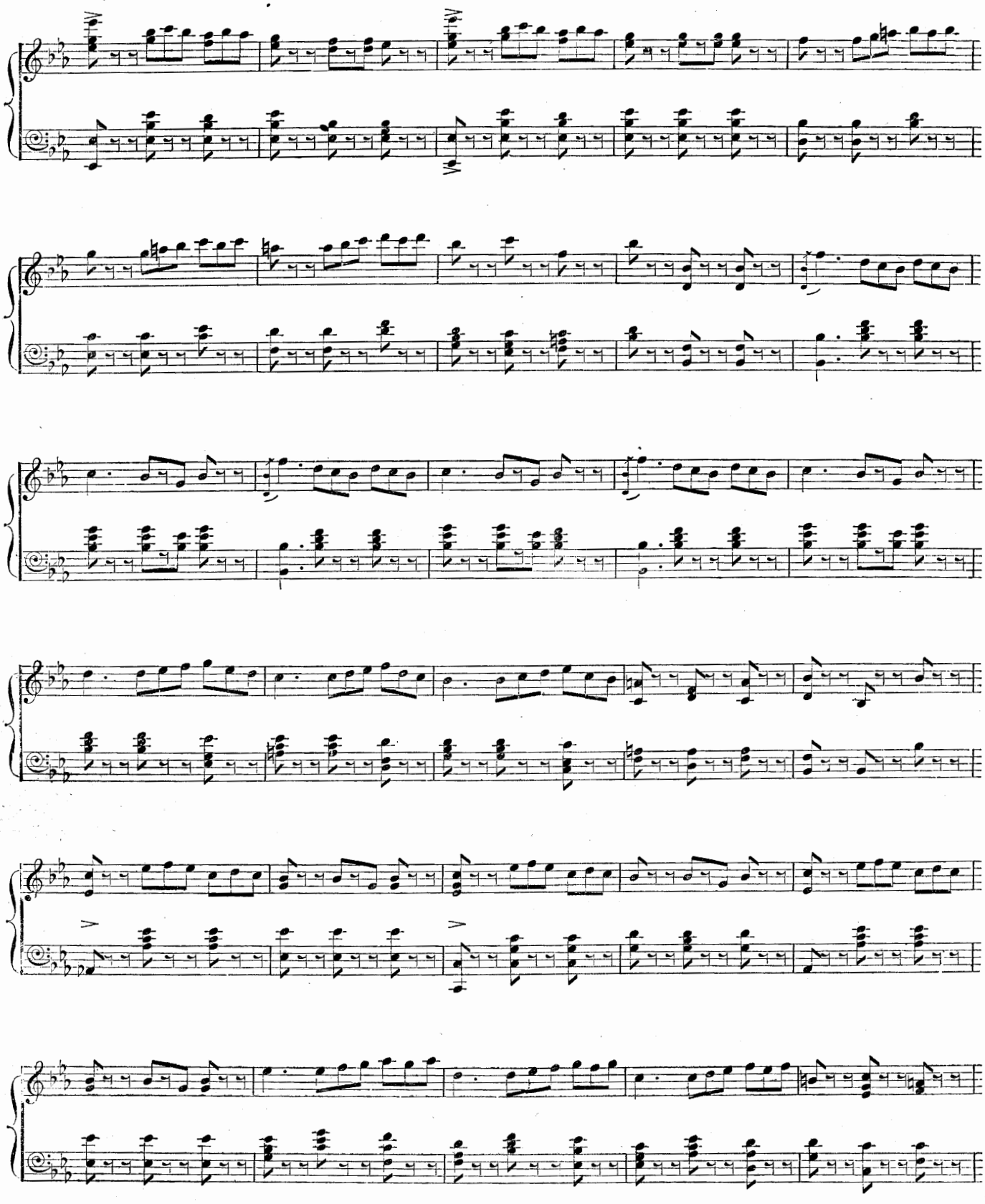

MARGARET.
Oh, hap-py the flow-ers That blos - som in J
\nd hap-py the bowers That gain by the boon,
DESPARD.
Oh, hap-py the flow-ers That blos - som in June,
And hap-py the bowers That gain by the boon,
But hap-pier by hours The man of de-scent,
Who, fol-ly re-gret-ting, Is bent on for-getting His
But 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!
ZORAH.
Oh, hap-py the blossom That
bad bar - on - et - ting, And means to re pent!
HANNAH.
Oh, hap-py the blossom That
ADAM.
Oh, hap-py the blossom That

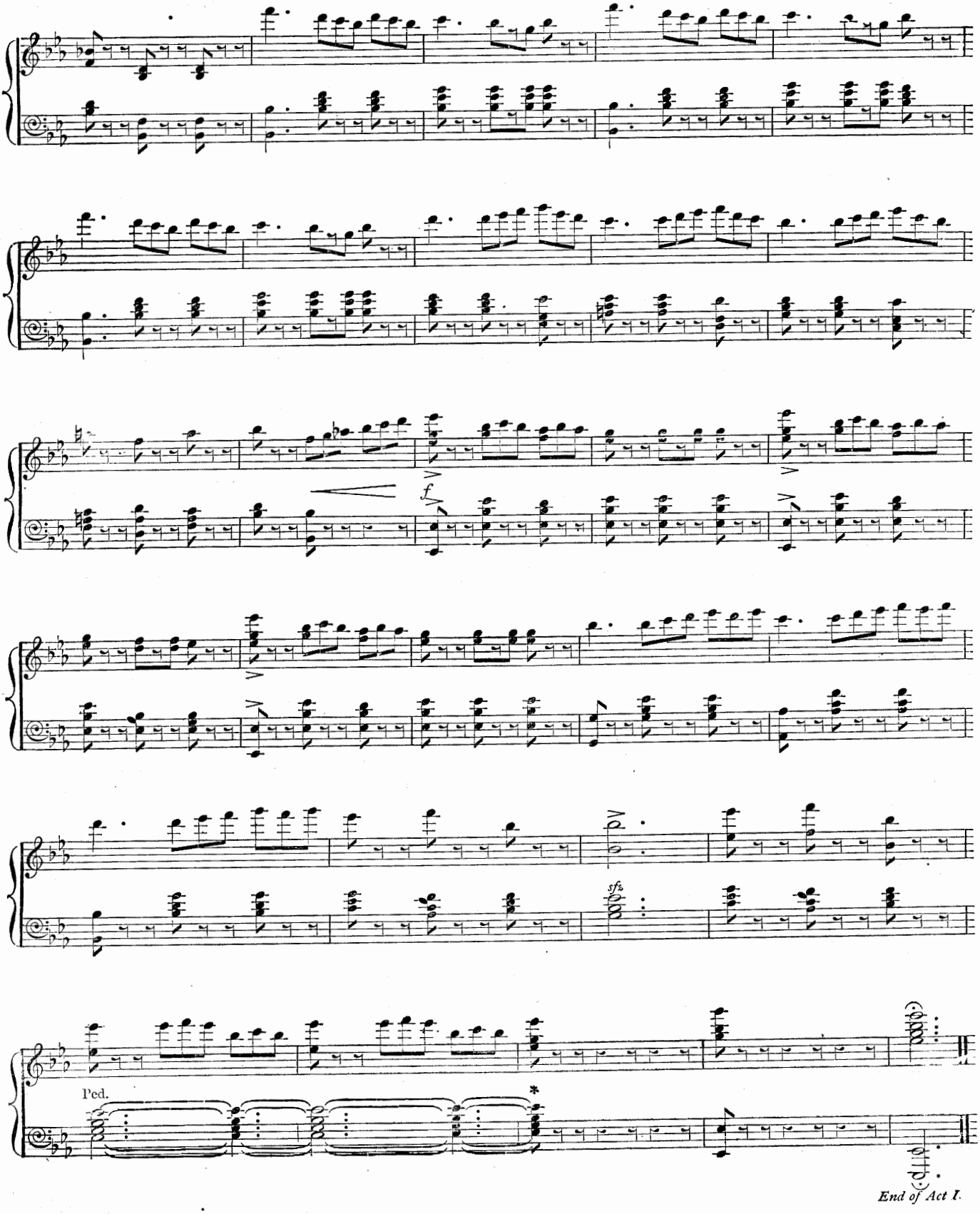

blooms on the lea, Like - wise the o - possum That sits on a tree, When you come a-cross 'em, They
blooms on the lea, Like - wise the o - possum That sits on a tree, When you come a-cross 'em, They
blooms on - the lea, Like - wise the o - possum That sits on a tree, When you come a-cross 'em, They
can - 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
ROBIN.
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 ;
Oh, hap- py the li - ly When kiss'd by the bee ; And, sip -ping tran-quil - ly, Quite hap - py is he ;
Oh, hap- py the li - ly When kiss'd by the bee ; And, sip -ping tran-quil - ly, Quite hap - py is he ;
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 ! . . . . . .
8va
loco.
DANCE.
*
Ped.
*

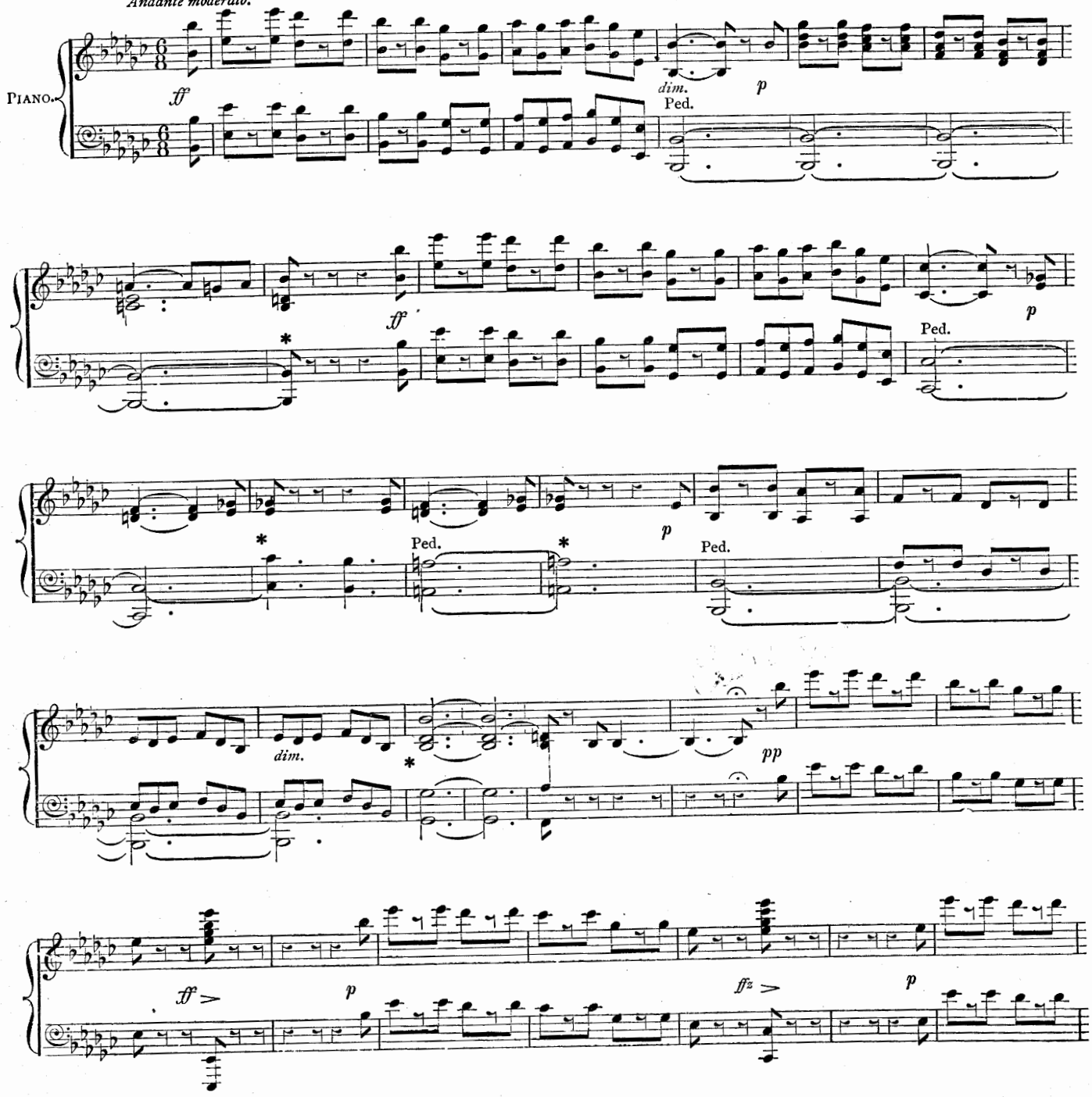


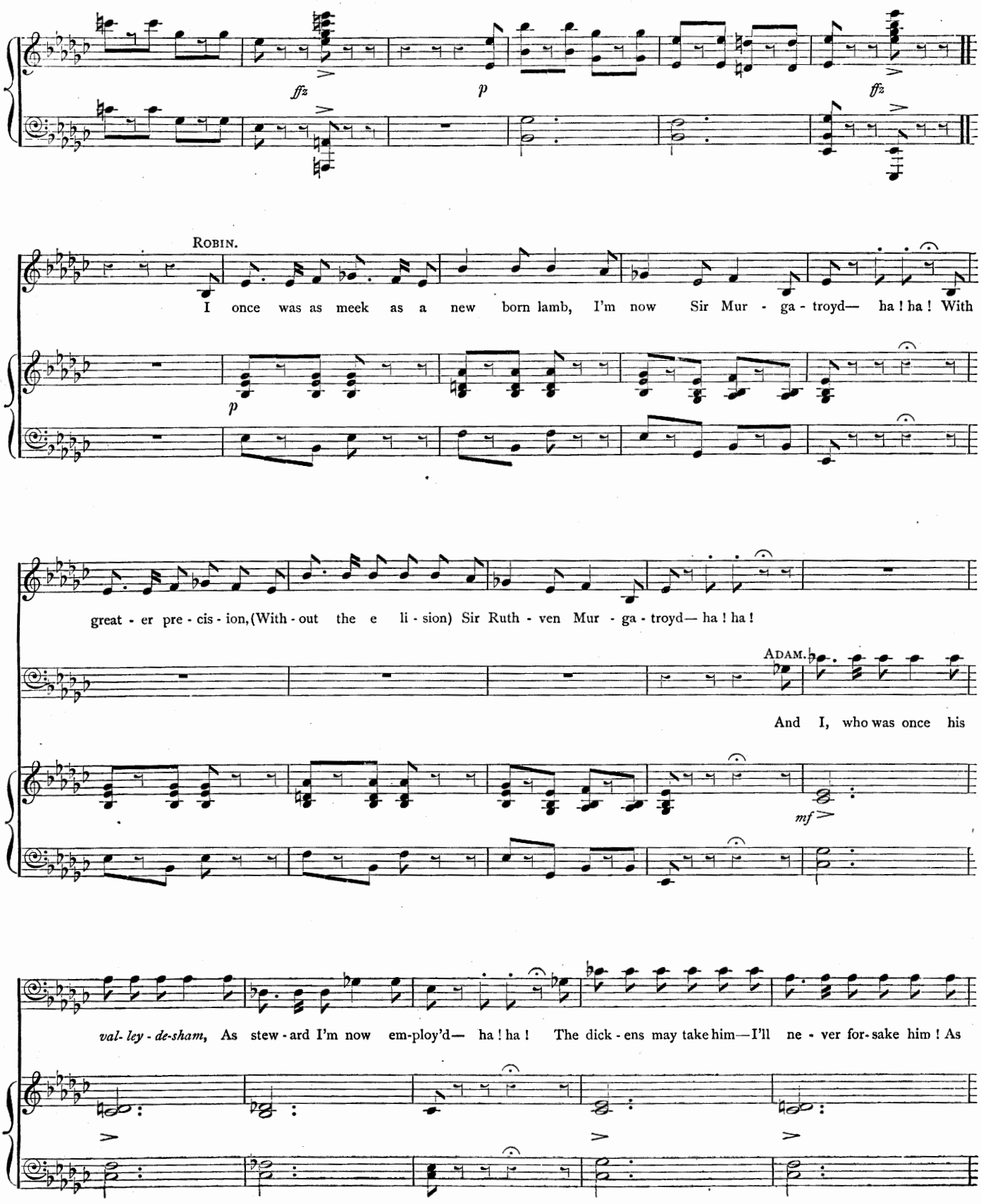

f
sf
Ped.
*
End of Act I.

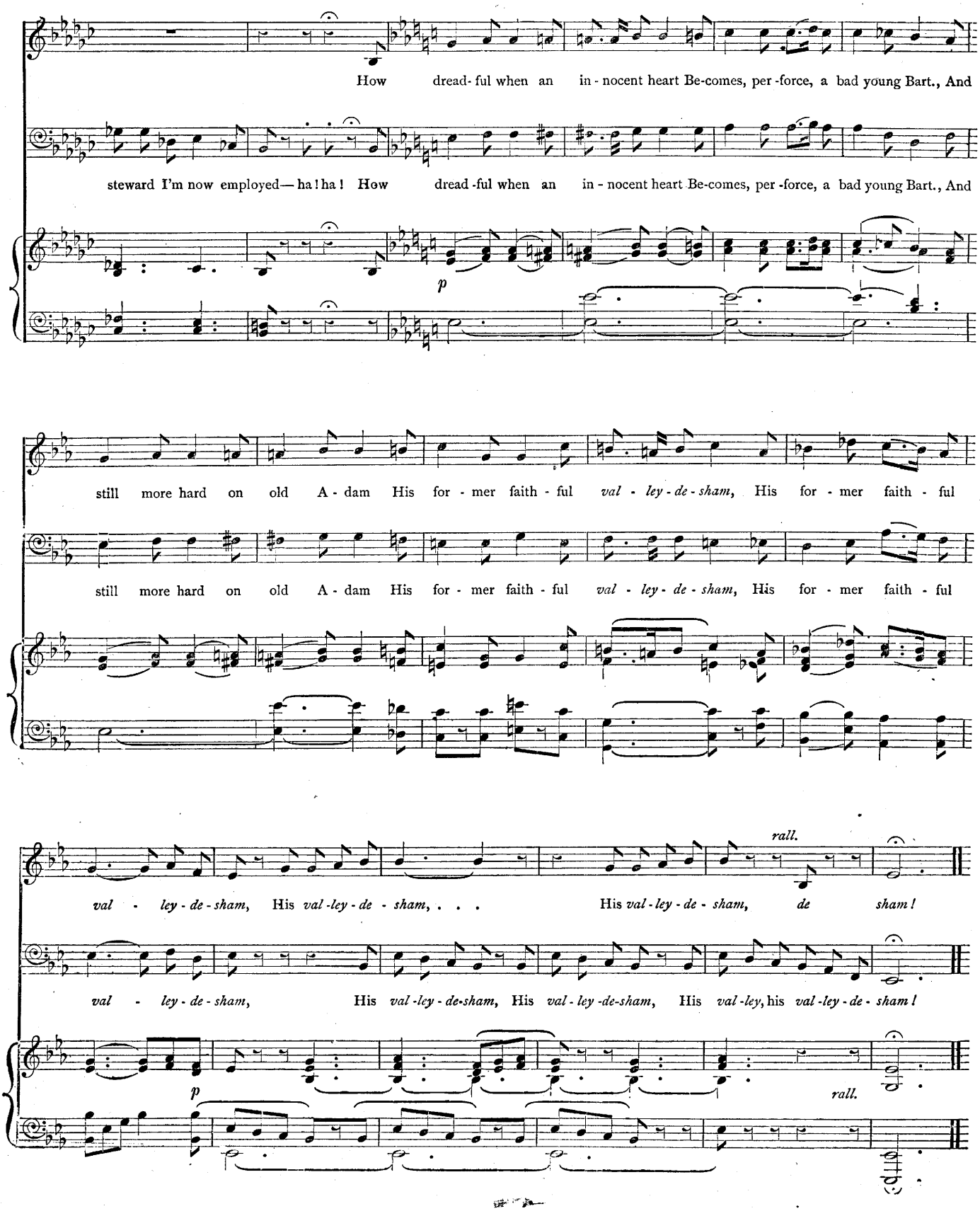
ACT II.

No. 1. DUET—Robin & Adam.

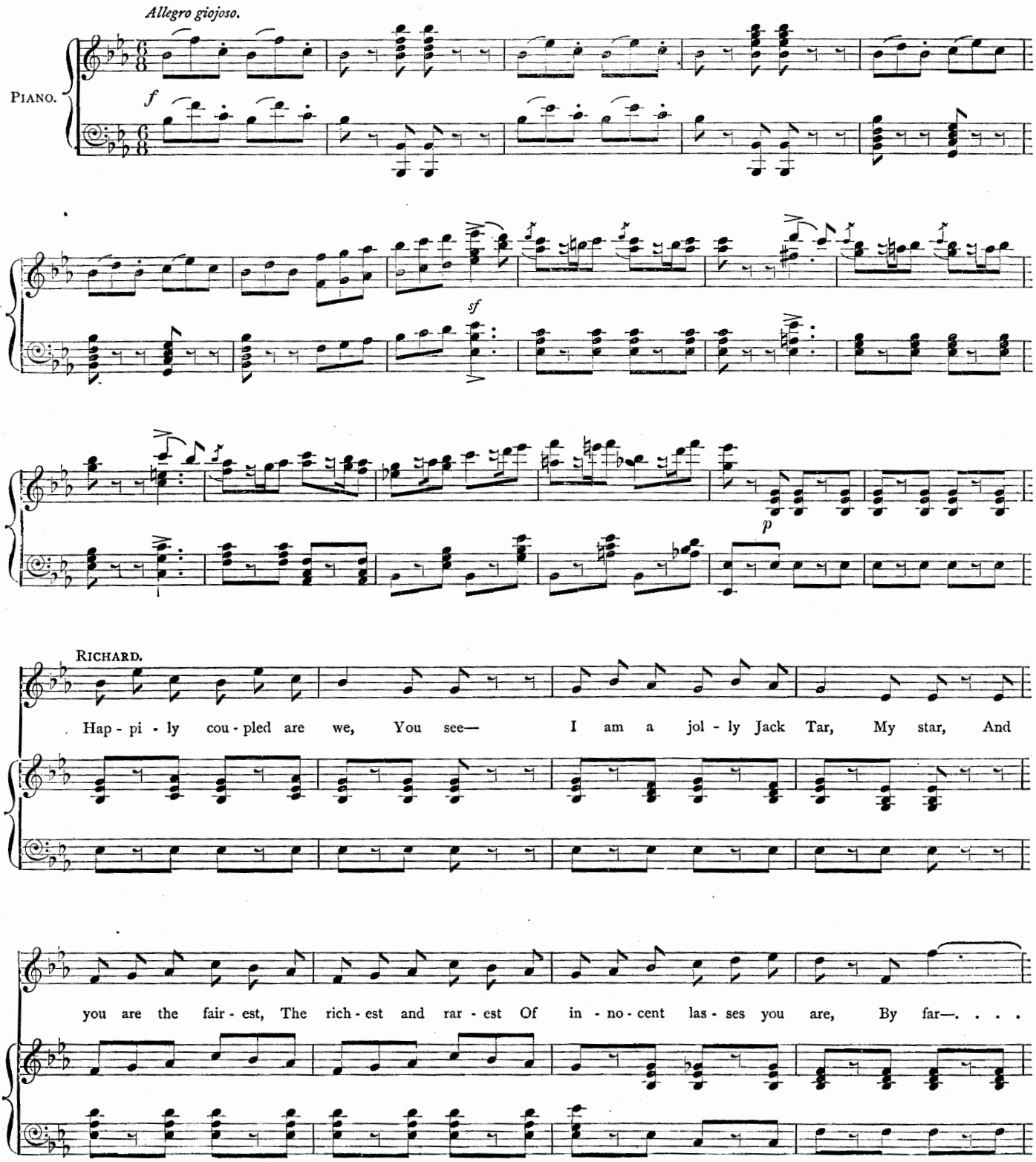
Andante moderato.

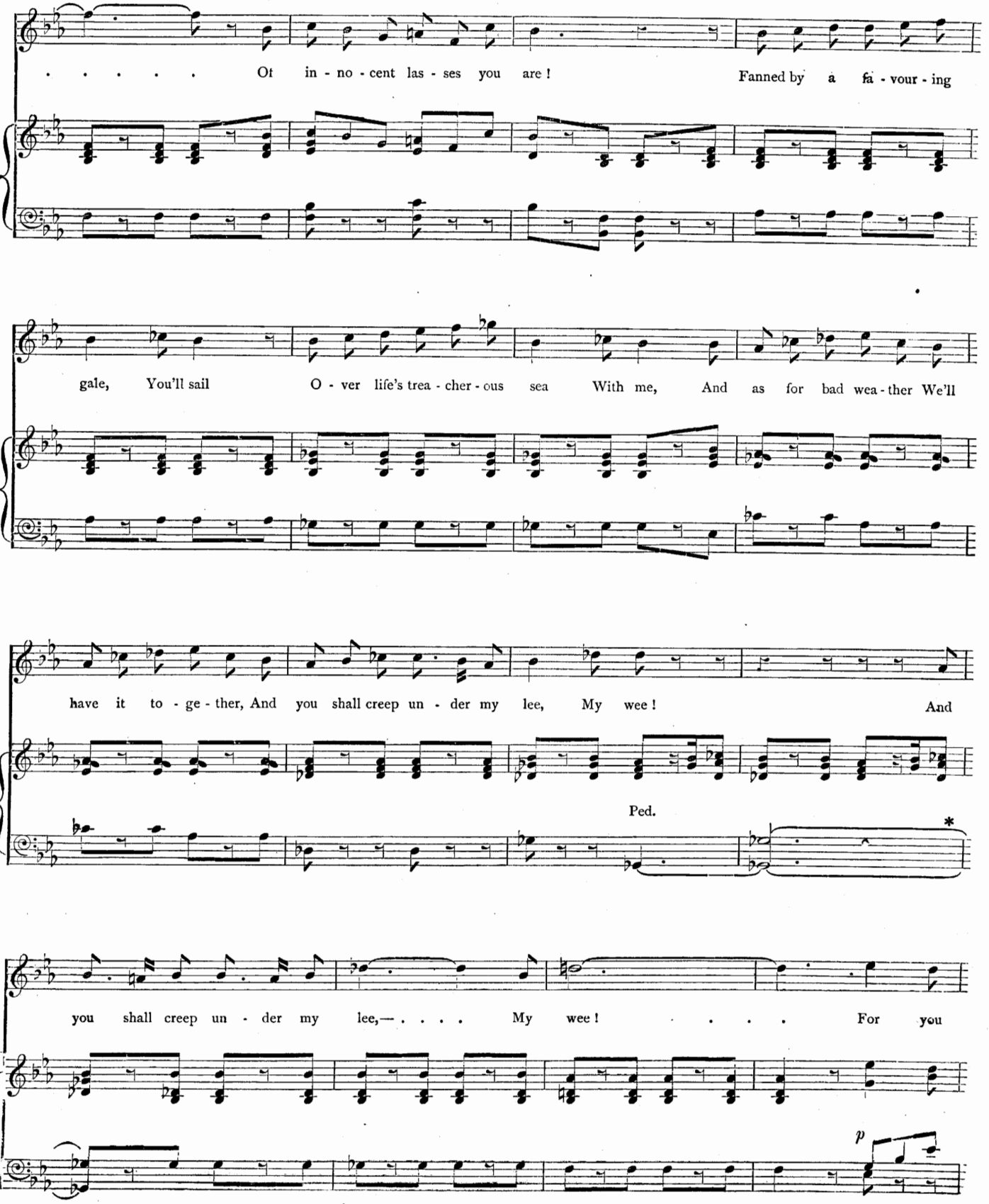


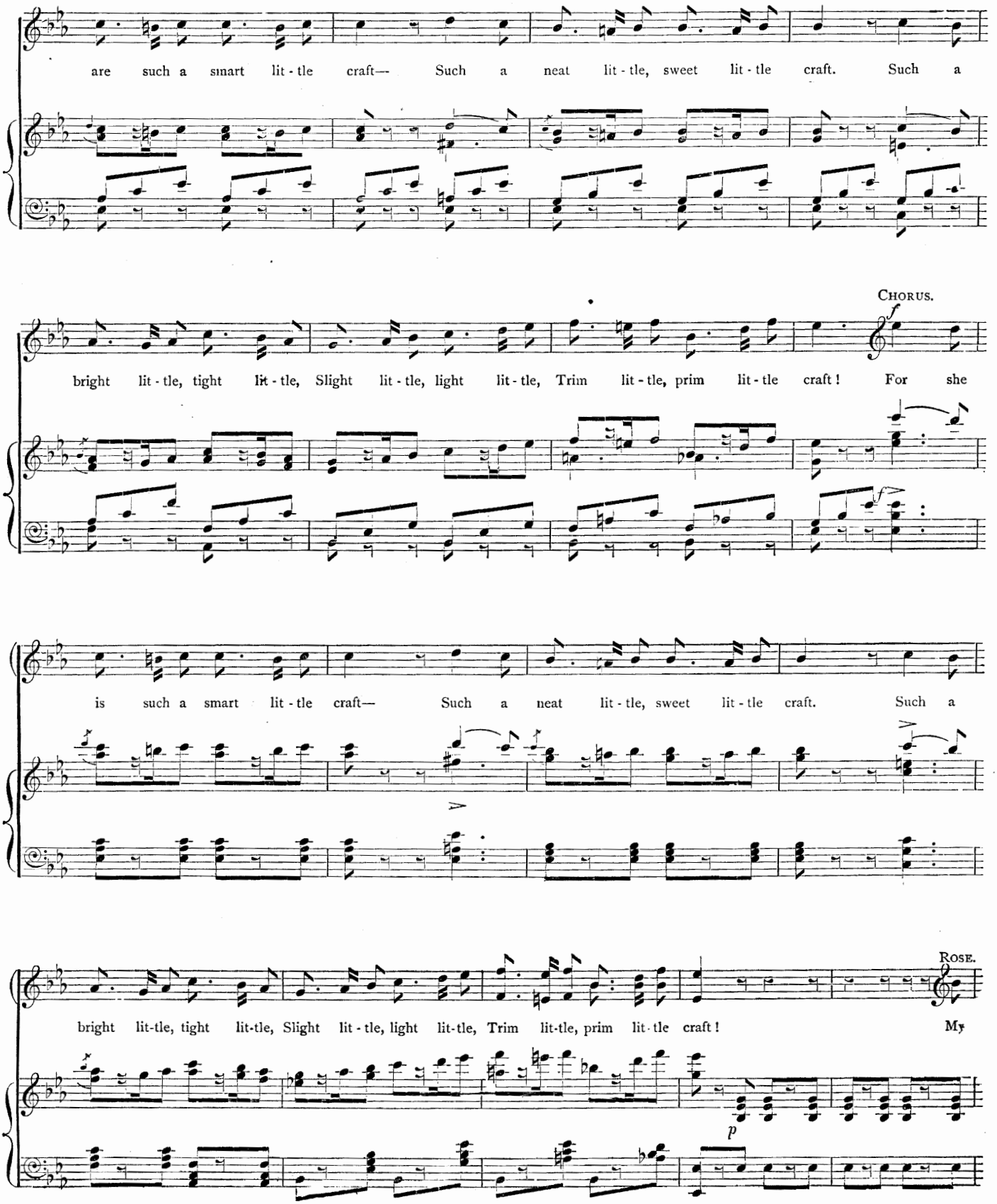

ffz
p
ffz
ROBIN.
I once was as meek as a new born lamb, I'm now Sir Mur - ga - troyd— ha ! ha ! With
p
great - er pre - cis - ion,(With - out the e li - sion) Sir Ruth - ven Mur - ga - troyd— ha ! ha !
ADAM.
And I, who was once his
mf
val- ley - de-sham, As stew - ard I'm now em-ploy'd— ha ! ha ! The dick - ens may take him—I'll ne - ver for-sake him ! As

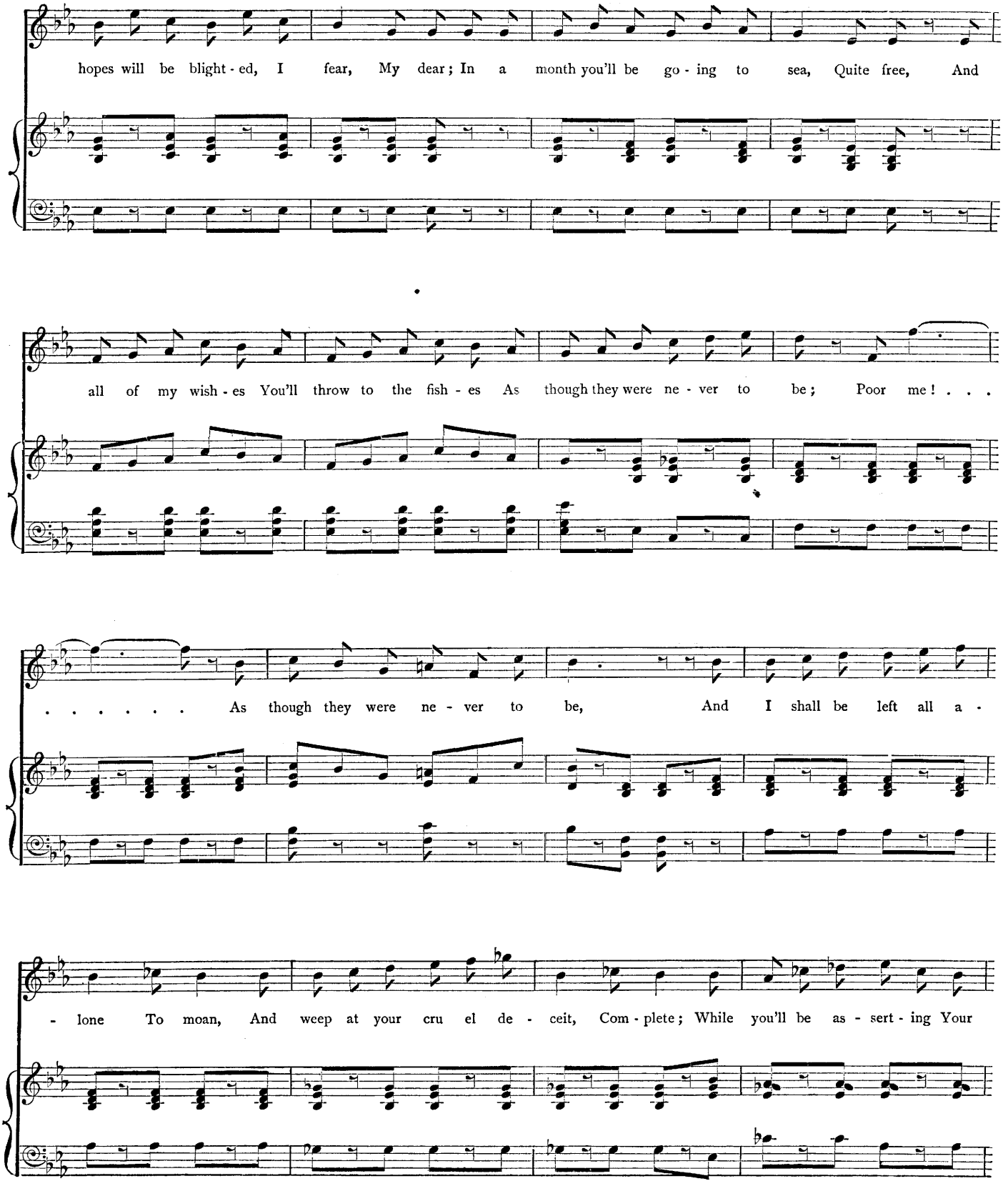

How dread- ful when an in - nocent heart Be-comes, per -force, a bad young Bart., And
steward I'm now employed— ha! ha! How dread -ful when an in - nocent heart Be-comes, per -force, a bad young Bart., And
p
still more hard on old A - dam His for - mer faith - ful val - ley - de - sham, His for - mer 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.

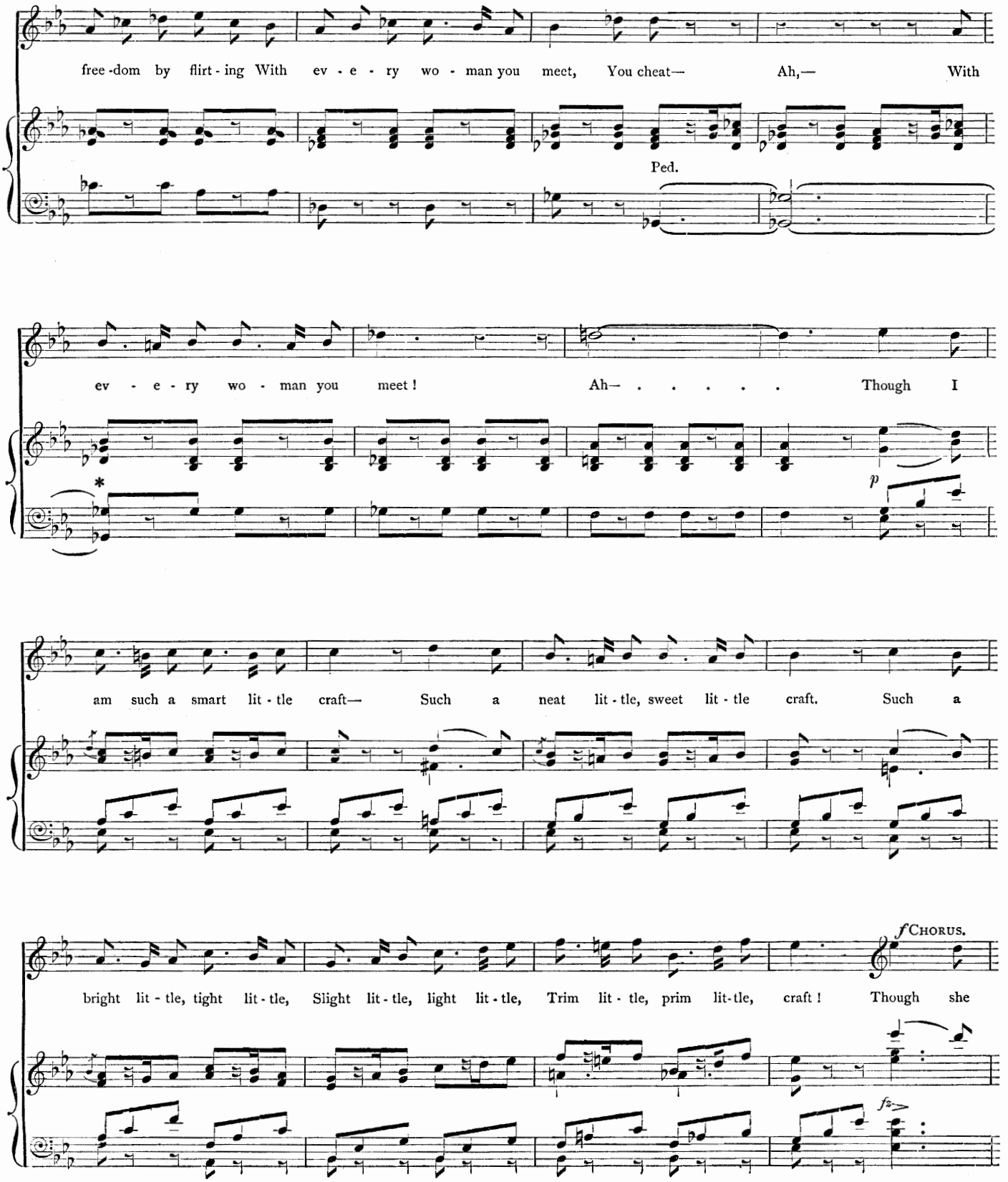
No. 2. DUET & CHORUS—Rose & Richard.

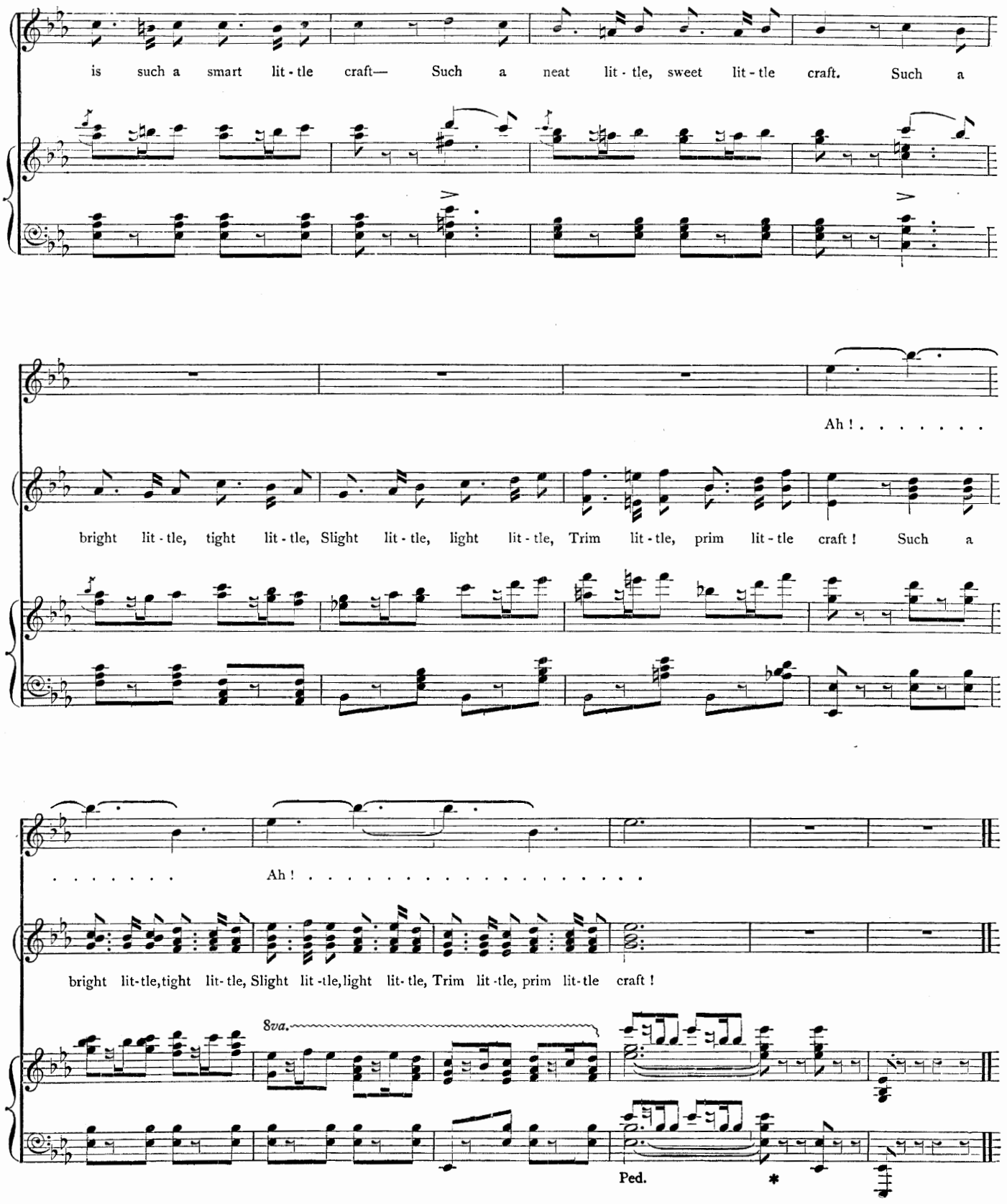



. . . . . Ot in - no - cent las - ses you are ! Fanned by a fa - vour - ing
gale, You'll sail O - ver life's trea - cher - ous sea With me, And as for bad wea - ther We'll
have it to - ge - ther, And you shall creep un - der my lee, My wee ! And
Ped.
*
you shall creep un - der my lee,— . . . . My wee ! . . . . For you
p

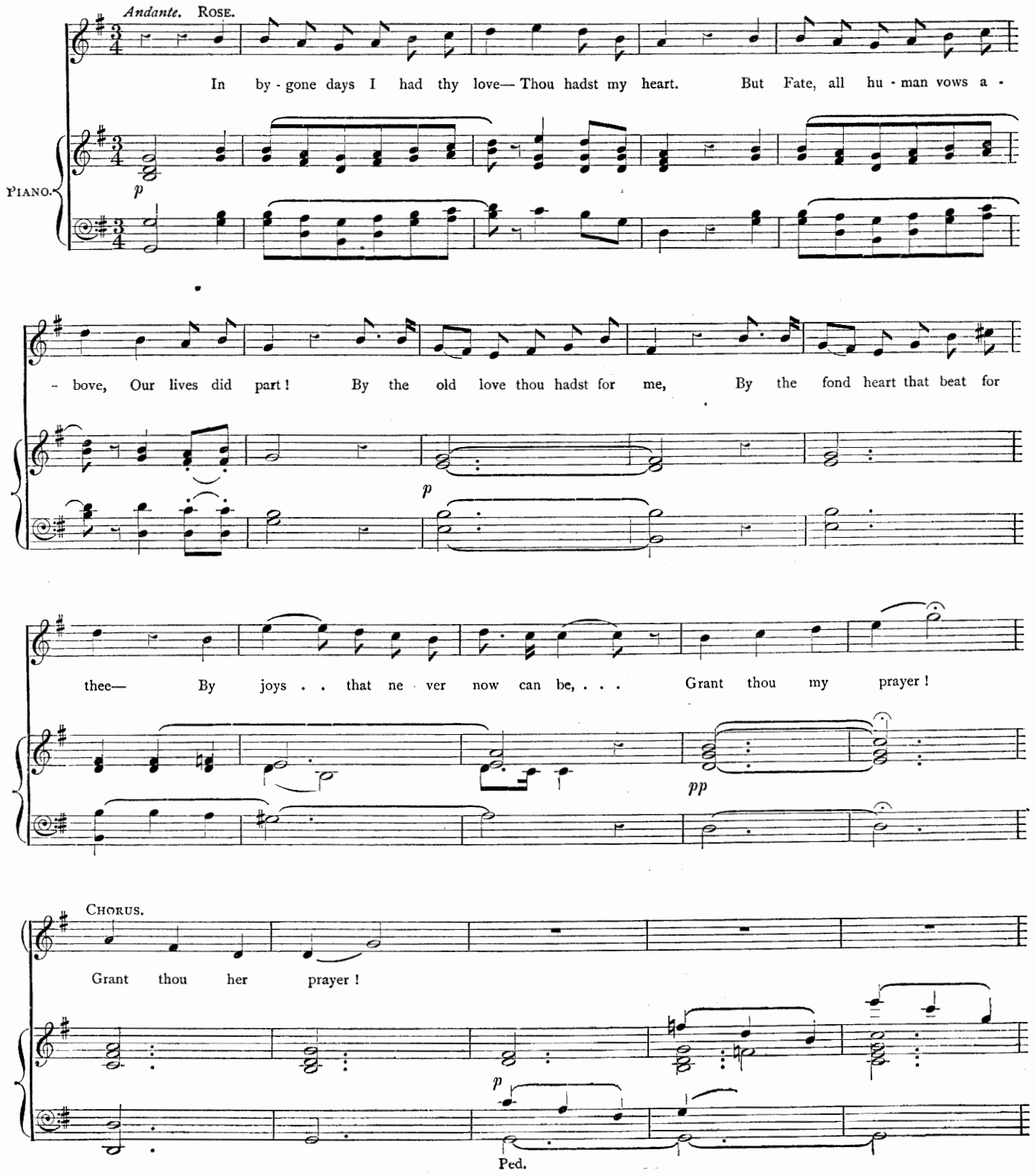

are such a smart lit - tle craft— Such a neat lit - tle, sweet lit - tle craft. Such a
CHORUS.
bright lit - tle, tight lit - tle, Slight lit - tle, light lit - tle, Trim lit - tle, prim lit - tle craft! For she
is such a smart lit - tle craft— Such a neat lit - tle, sweet lit - tle craft. Such a
ROSE.
bright lit-tle, tight lit-tle, Slight lit - tle, light lit-tle, Trim lit-tle, prim lit - tle craft! My

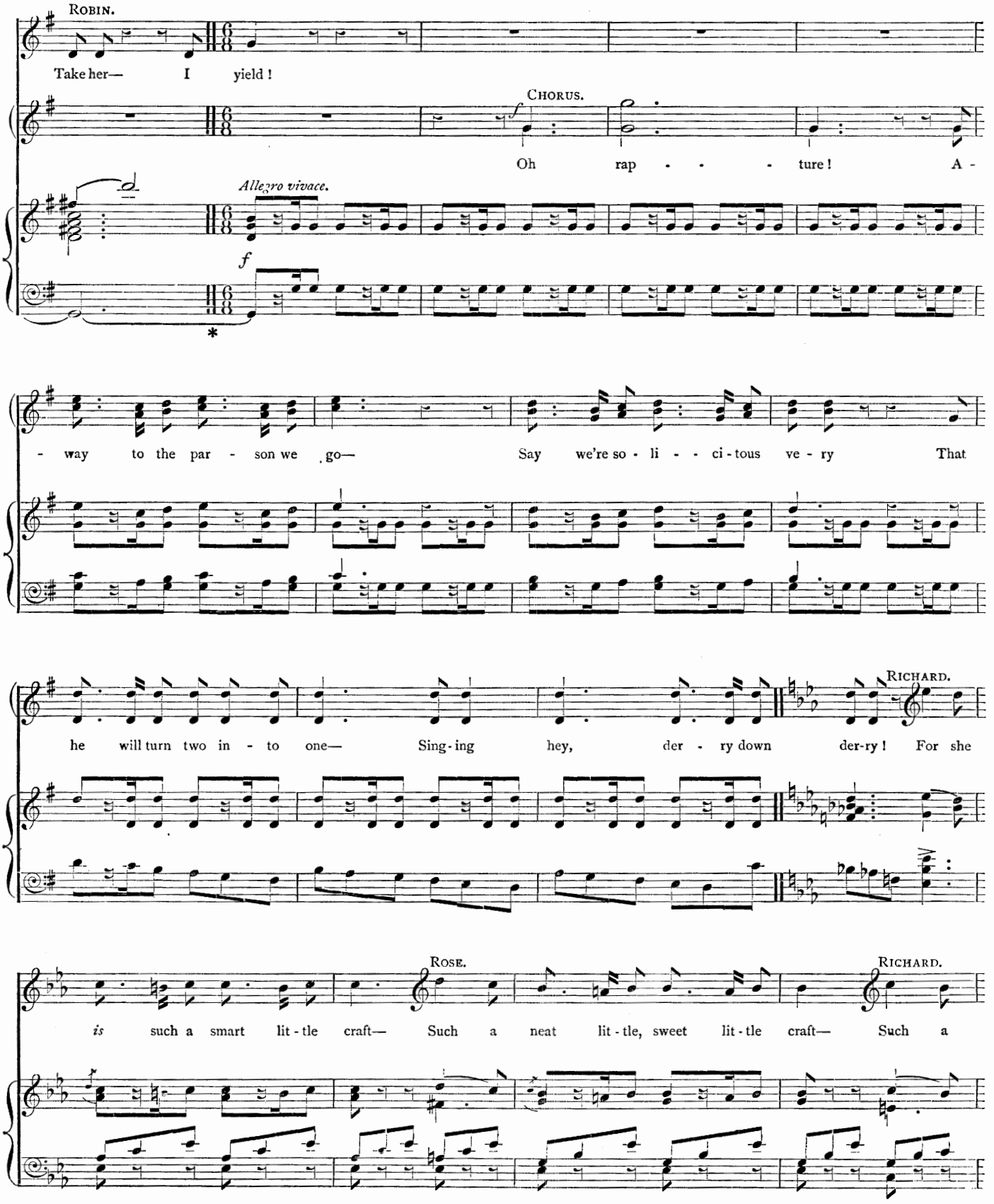

hopes will be blight - ed, I fear, My dear; In a month you'll be go - ing to sea, Quite free, And
all of my wish - es You'll throw to the fish - es As though they were ne - ver to be; Poor me! . . .
. . . . . As though they were ne - ver to be, And I shall be left all a -
- lone To moan, And weep at your cru el de - ceit, Com - plete; While you'll be as - sert - ing Your

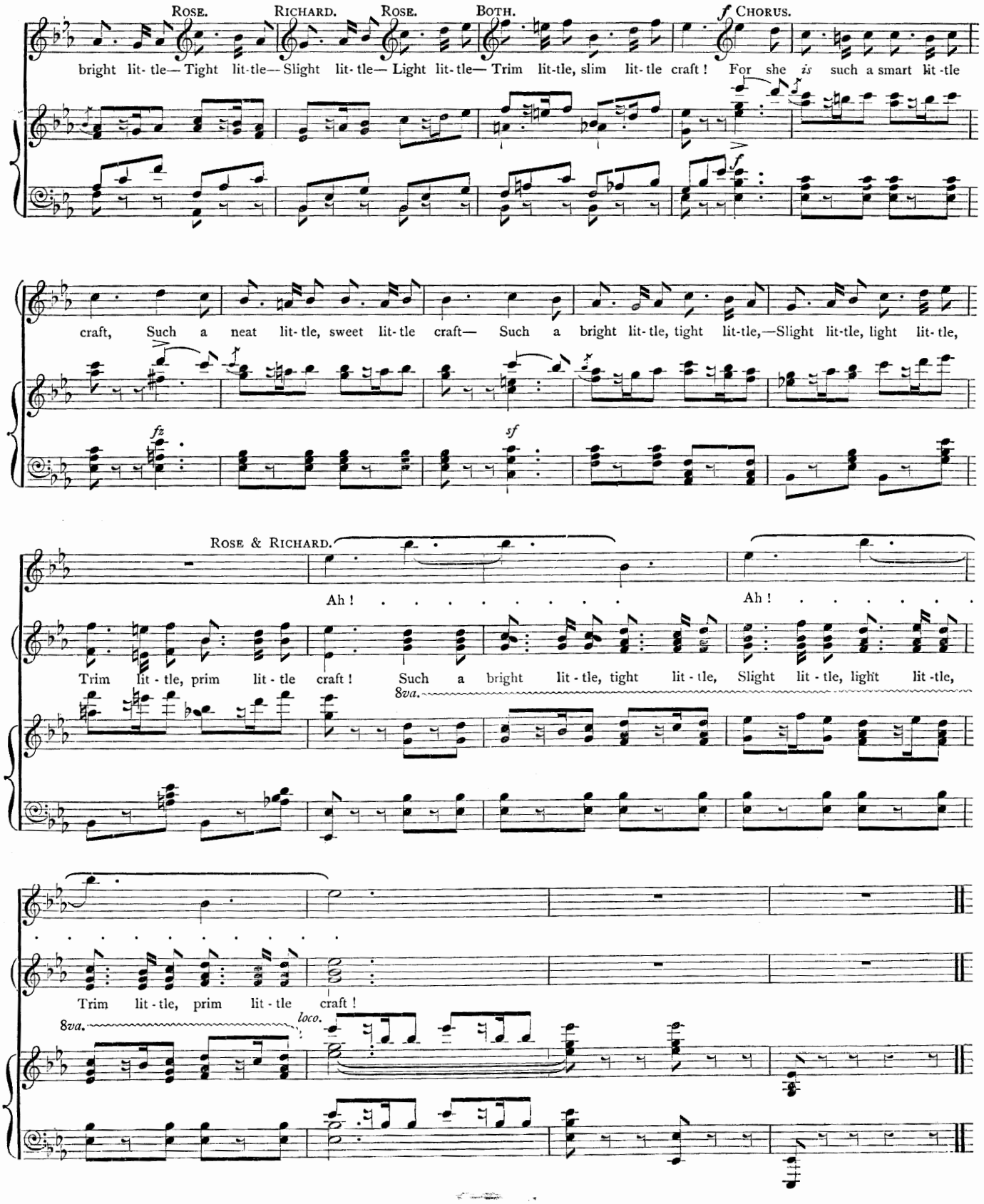

free-dom by flirt-ing With ev-e-ry wo-man you meet, You cheat— Ah,— With
Ped.
ev-e-ry wo-man you meet! Ah— . . . . . Though I
*
p
am such a smart lit-tle craft— Such a neat lit-tle, sweet lit-tle craft. Such a
f CHORUS.
bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle, Trim lit-tle, prim 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 !
8va.
Ped.
*

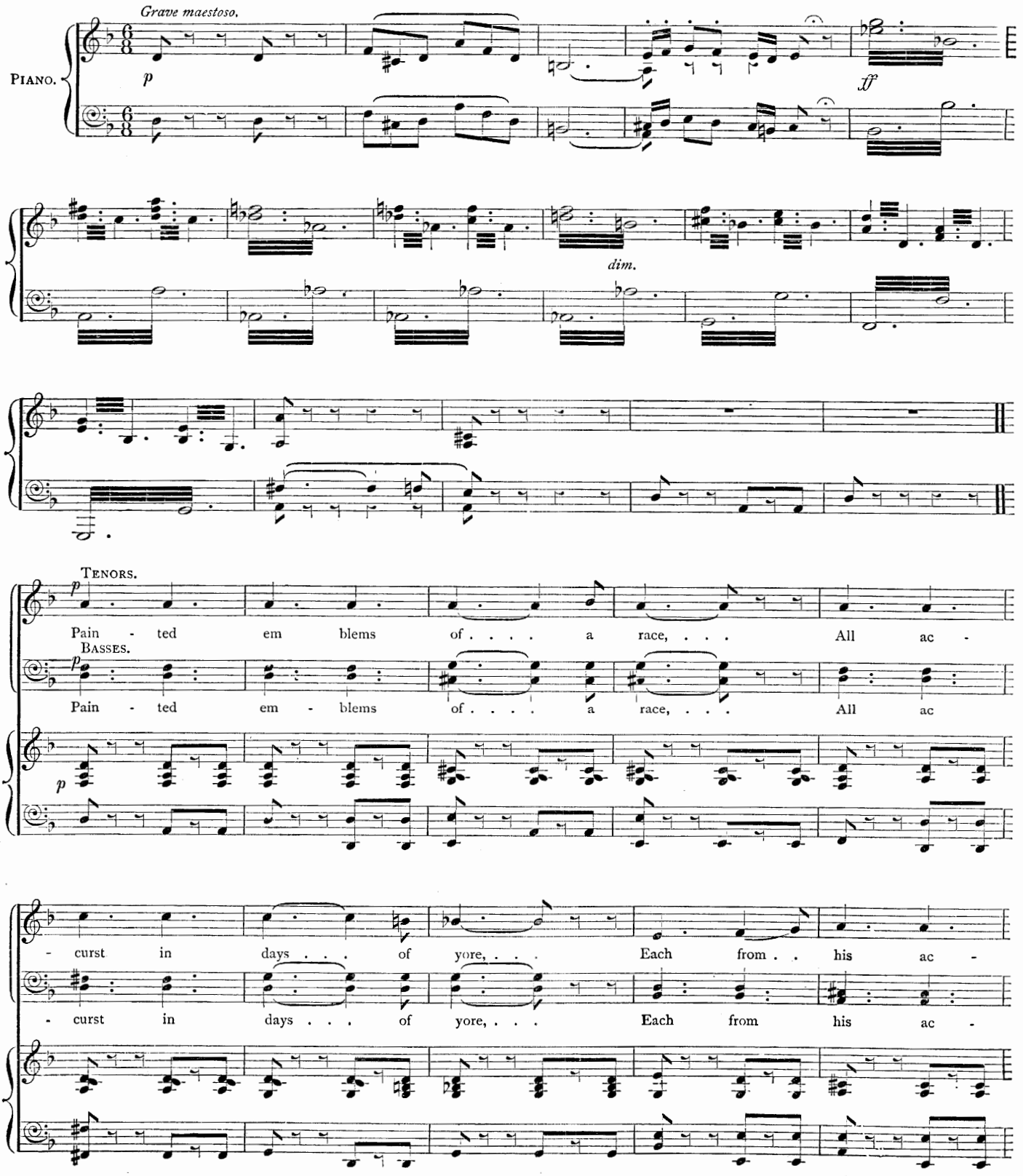
No. 3. SONG—Rose, with Chorus of Bridesmaids.

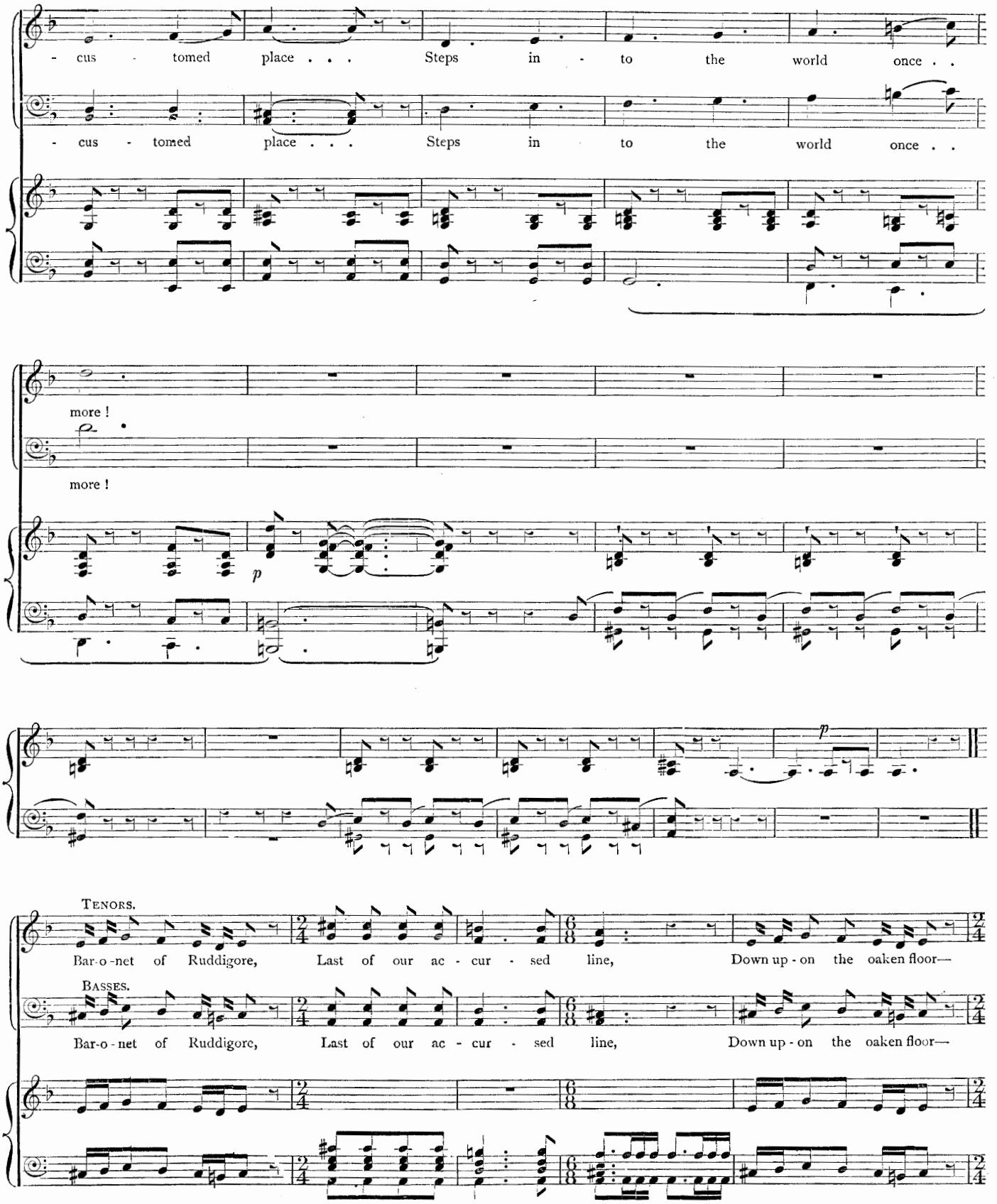


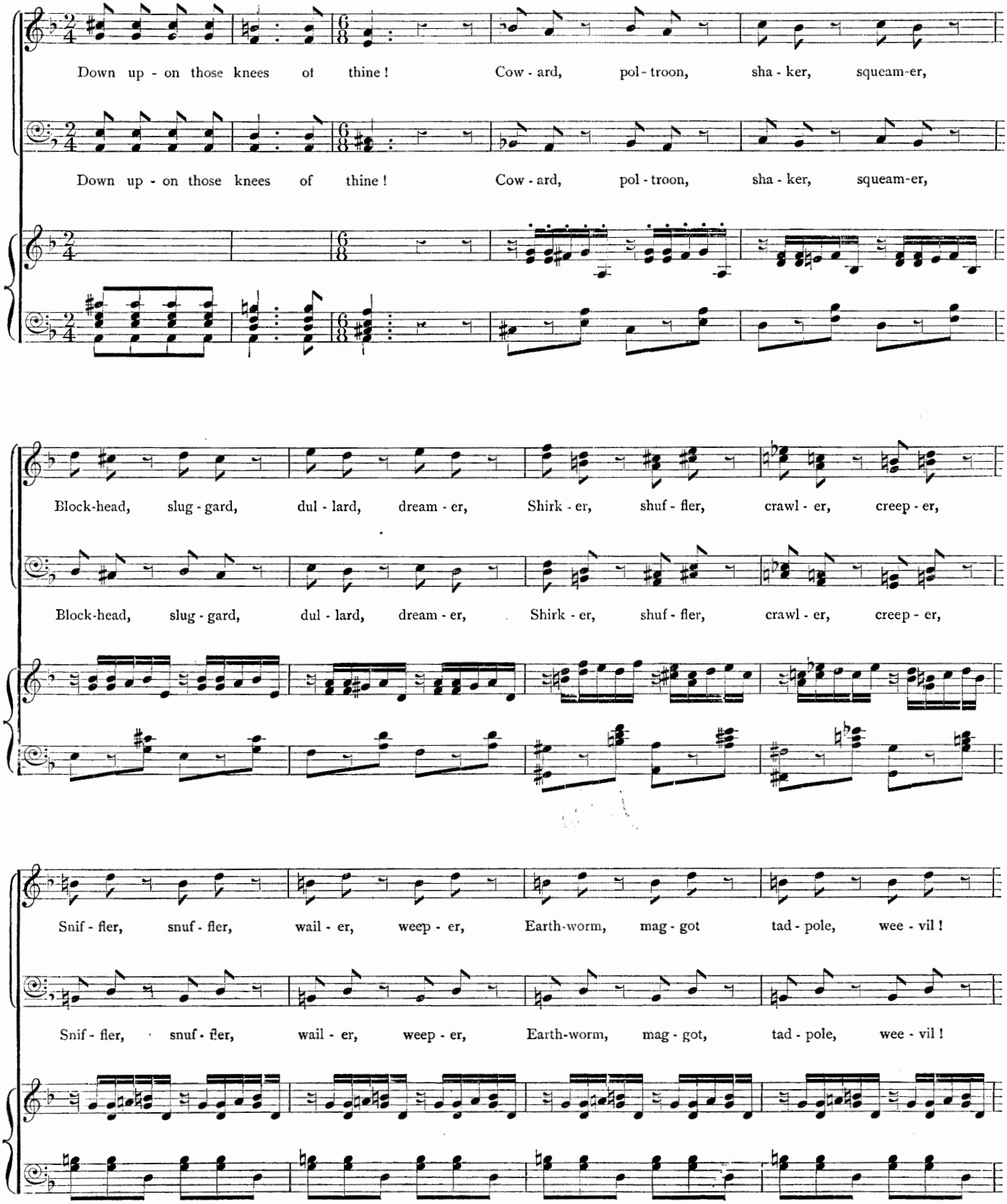

ROBIN.
Take her— I yield!
CHORUS.
Oh rap - - - ture! A -
Allegro vivace.
f
*
- way to the par - son we go— Say we're so - li - - ci - tous ve - ry That
he will turn two in - to one— Sing - ing hey, der - ry down
RICHARD.
der-ry! For she
ROSE.
is such a smart lit - tle craft— Such a neat lit - tle, sweet lit - tle craft—
RICHARD.
Such a

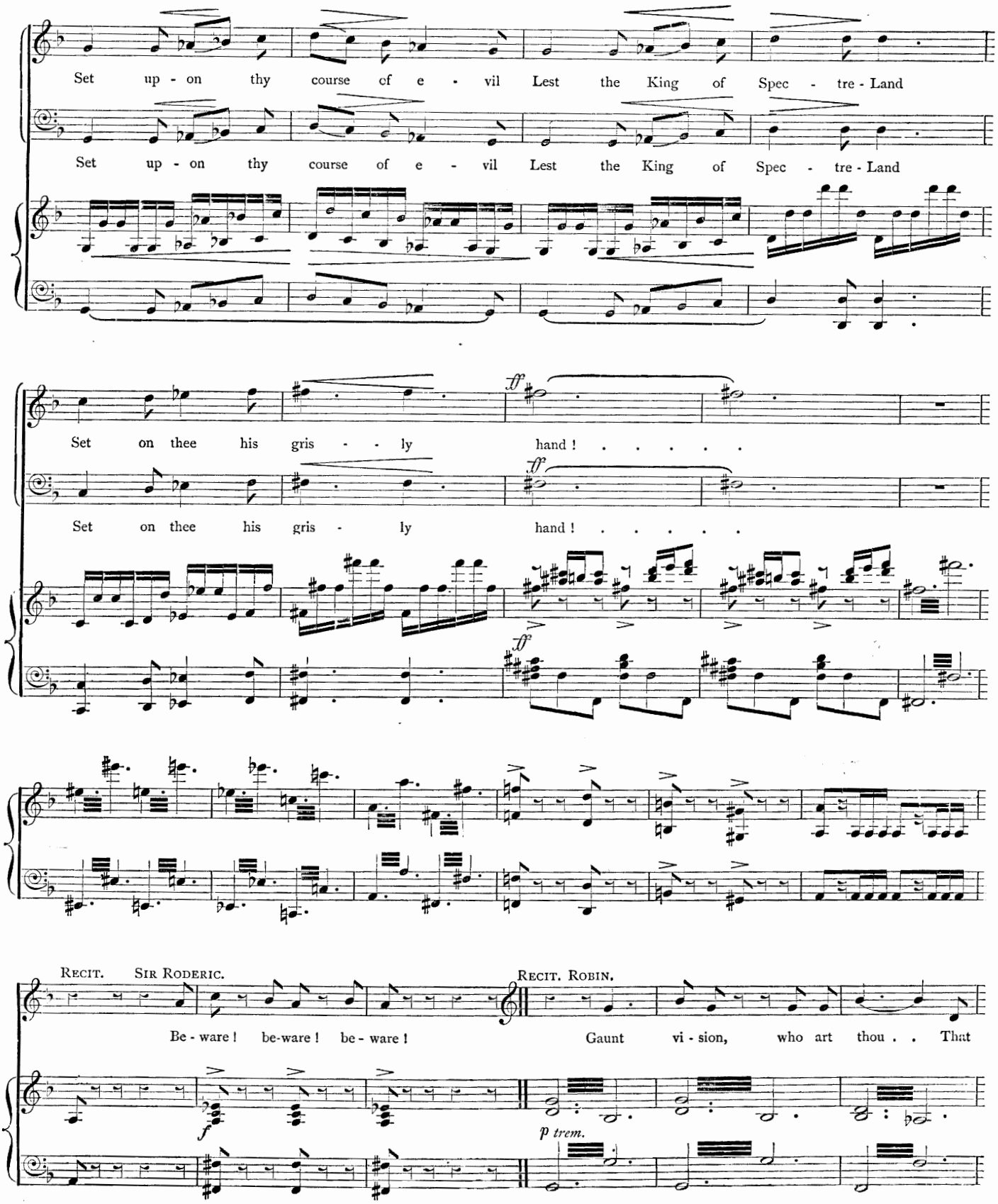

Rose.
Richard.
Rose.
Both.
f Chorus.
bright lit- tle— Tight lit-tle— Slight lit- tle— Light lit- tle— Trim lit-tle, slim lit- tle craft! For she is such a smart lit -tle
craft, Such a neat lit- tle, sweet lit- tle craft— Such a bright lit- tle, tight lit-tle,—Slight lit-tle, light lit- tle,
fz
sf
Rose & 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.

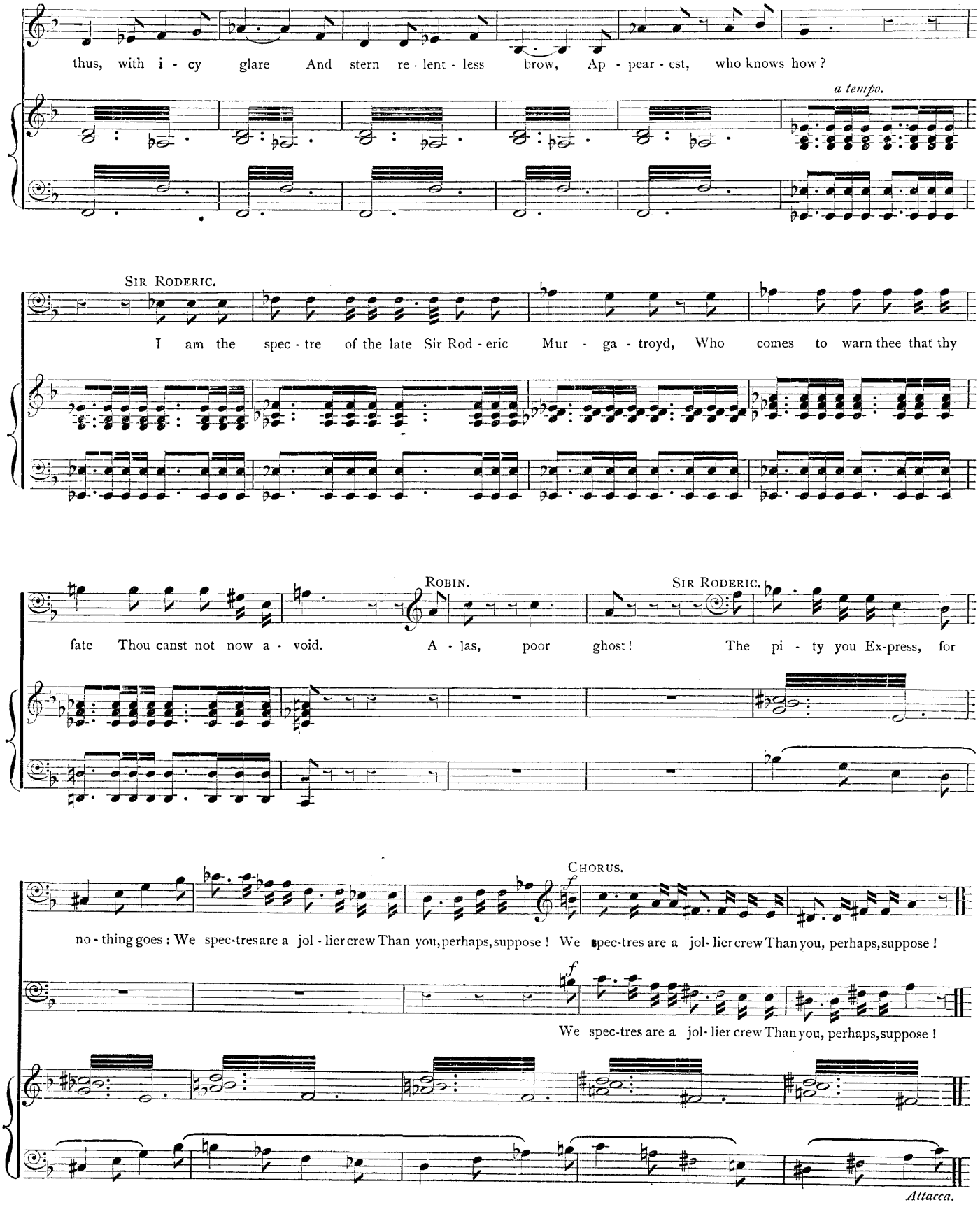
No. 4. CHORUS OF ANCESTORS, with SOLOS—Robin & Sir Roderic.



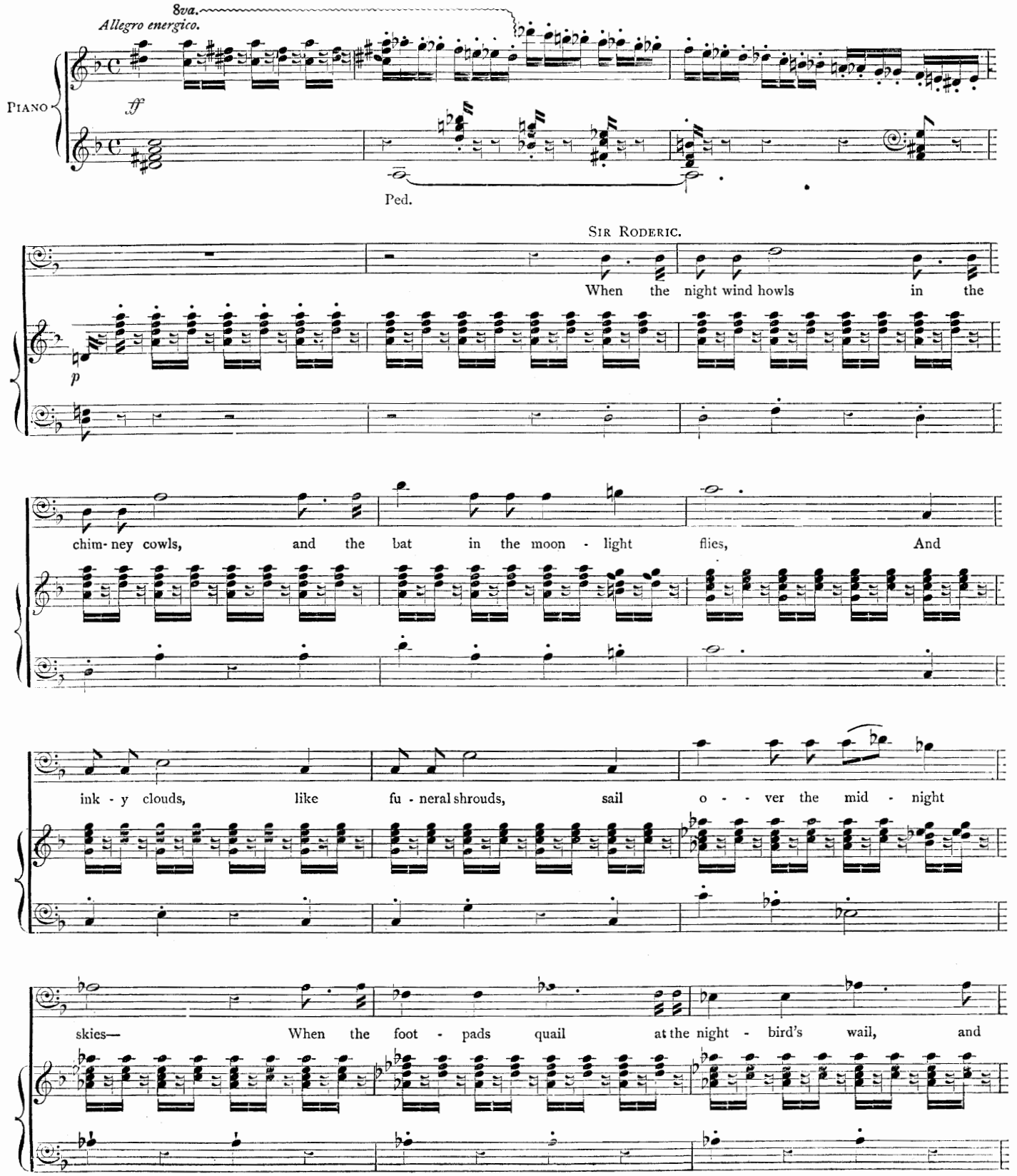

- cus - tomed place . . . Steps in - to the world once . .
- cus - tomed place . . . Steps in to the world once . .
more !
more !
p
p
TENORS.
Bar-o-net of Ruddigore, Last of our ac - cur - sed line, Down up - on the oaken floor—
BASSES.
Bar-o-net of Ruddigore, Last of our ac - cur - sed line, Down up - on the oaken floor—

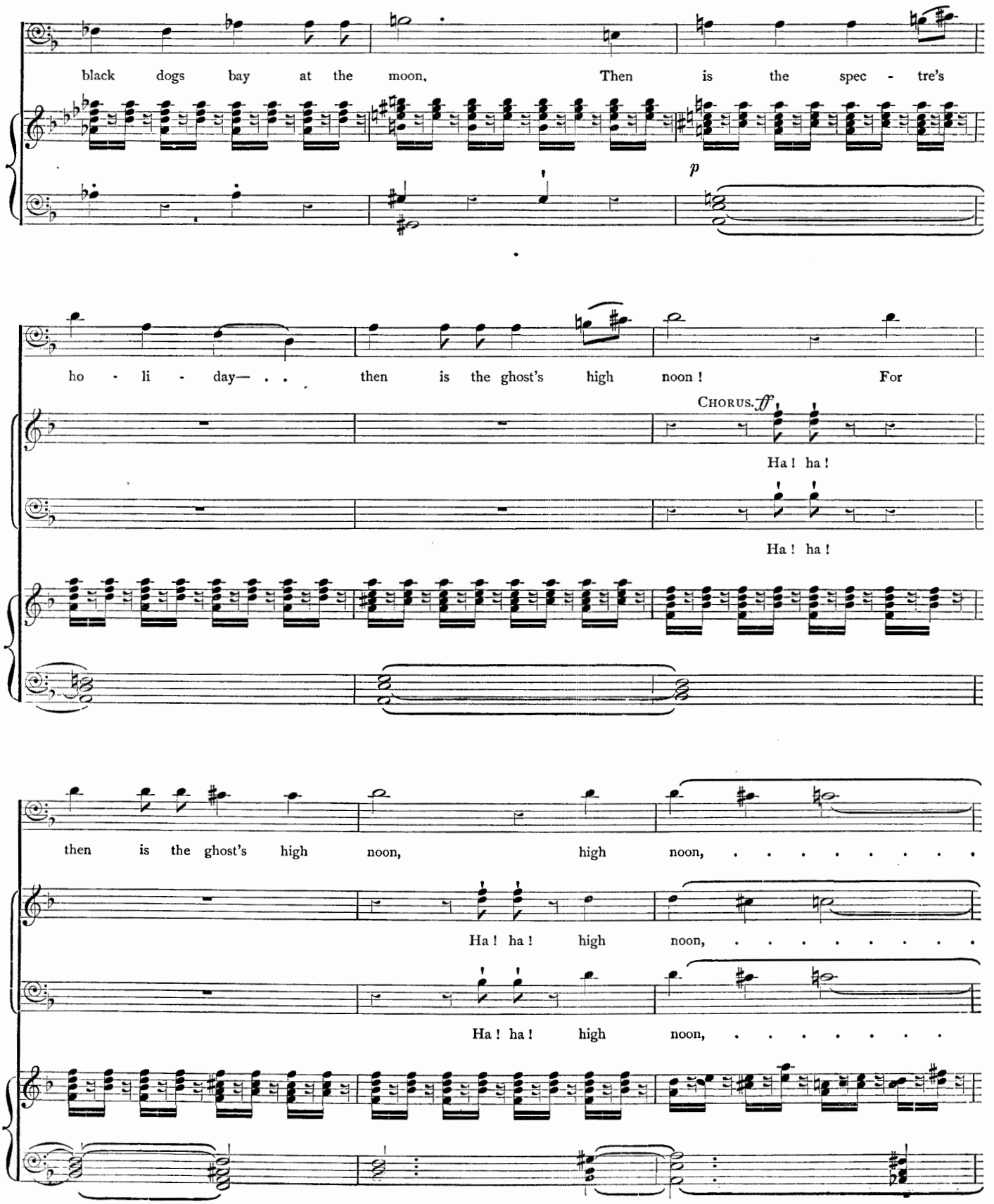

Down up - on those knees of thine! Cow - ard, pol - troon, sha - ker, squeam-er,
Down up - on those knees of thine! Cow - ard, pol - troon, sha - ker, squeam-er,
Block-head, slug - gard, dul - lard, dream - er, Shirk - er, shuf - fler, crawl - er, creep - er,
Block-head, slug - gard, dul - lard, dream - er, Shirk - er, shuf - fler, crawl - er, creep - er,
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!

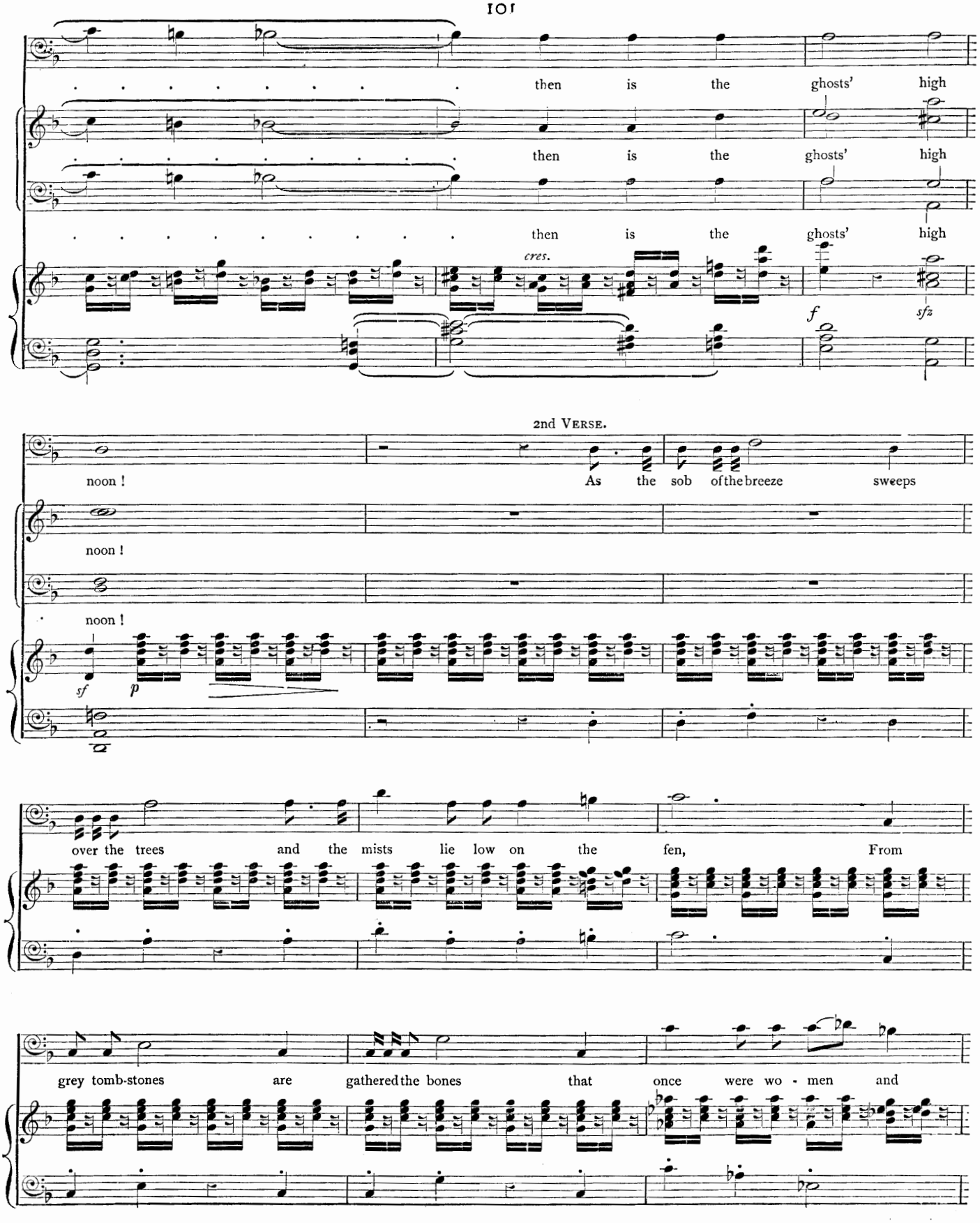

Set up - on thy course of e - vil Lest the King of Spec - tre - Land
Set up - on thy course of e - vil Lest the King of Spec - tre - Land
Set on thee his gris - - ly hand ! . . . . . .
Set on thee his gris - ly hand ! . . . . . .
RECIT. SIR RODERIC.
Be - ware ! be-ware ! be - ware !
RECIT. ROBIN.
Gaunt vi - sion, who art thou . . That
p trem.

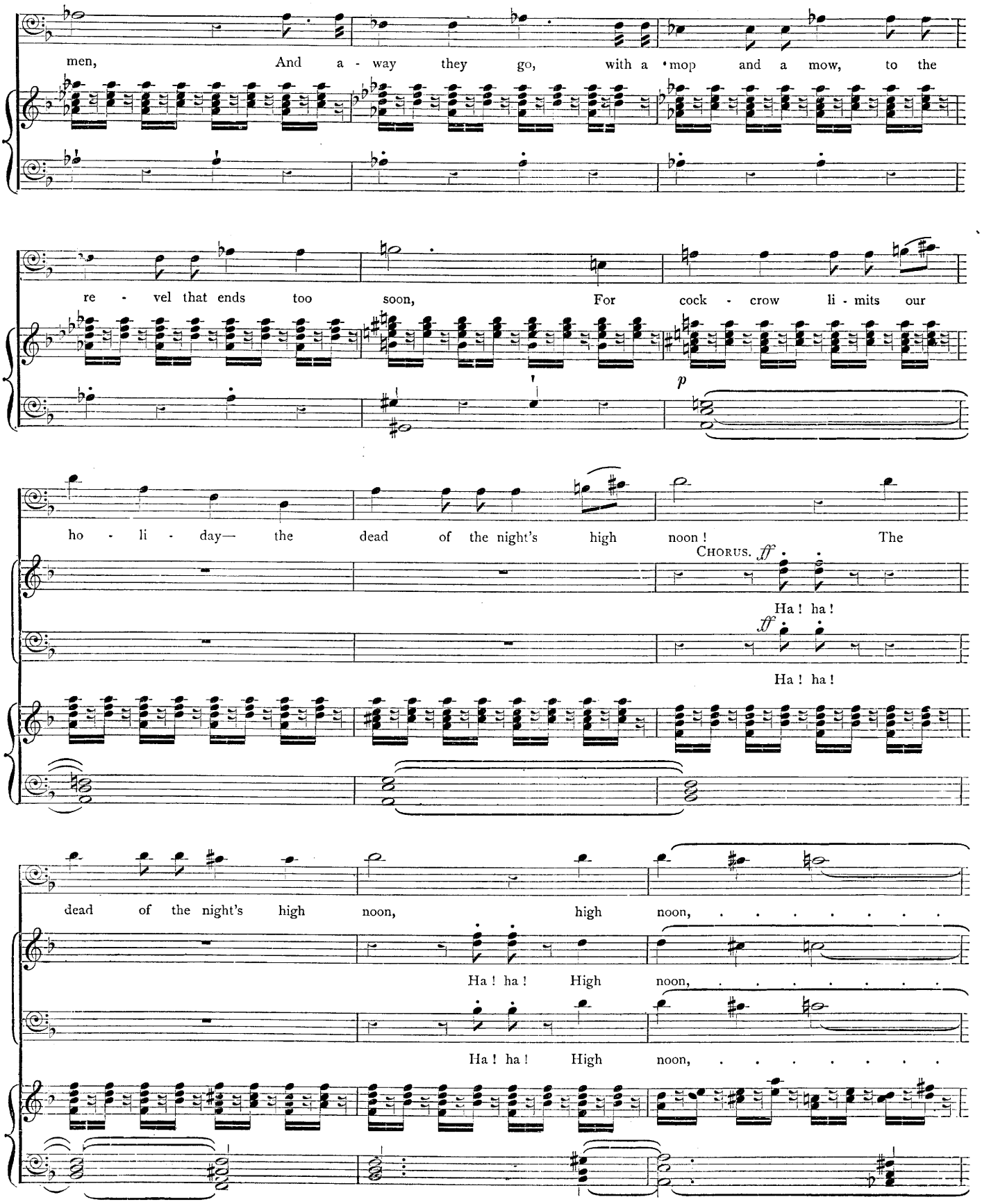

thus, with i - cy glare And stern re - lent - less brow, Ap - pear - est, who knows how?
a tempo.
SIR RODERIC.
I am the spec - tre of the late Sir Rod - eric Mur - ga - troyd, Who comes to warn thee that thy
ROBIN.
SIR RODERIC.
fate Thou canst not now a - void. A - las, poor ghost! The pi - ty you Ex-press, for
CHORUS.
f
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!
f
We spec-tres are a jol- lier crew Than you, perhaps, suppose!
Attacca.

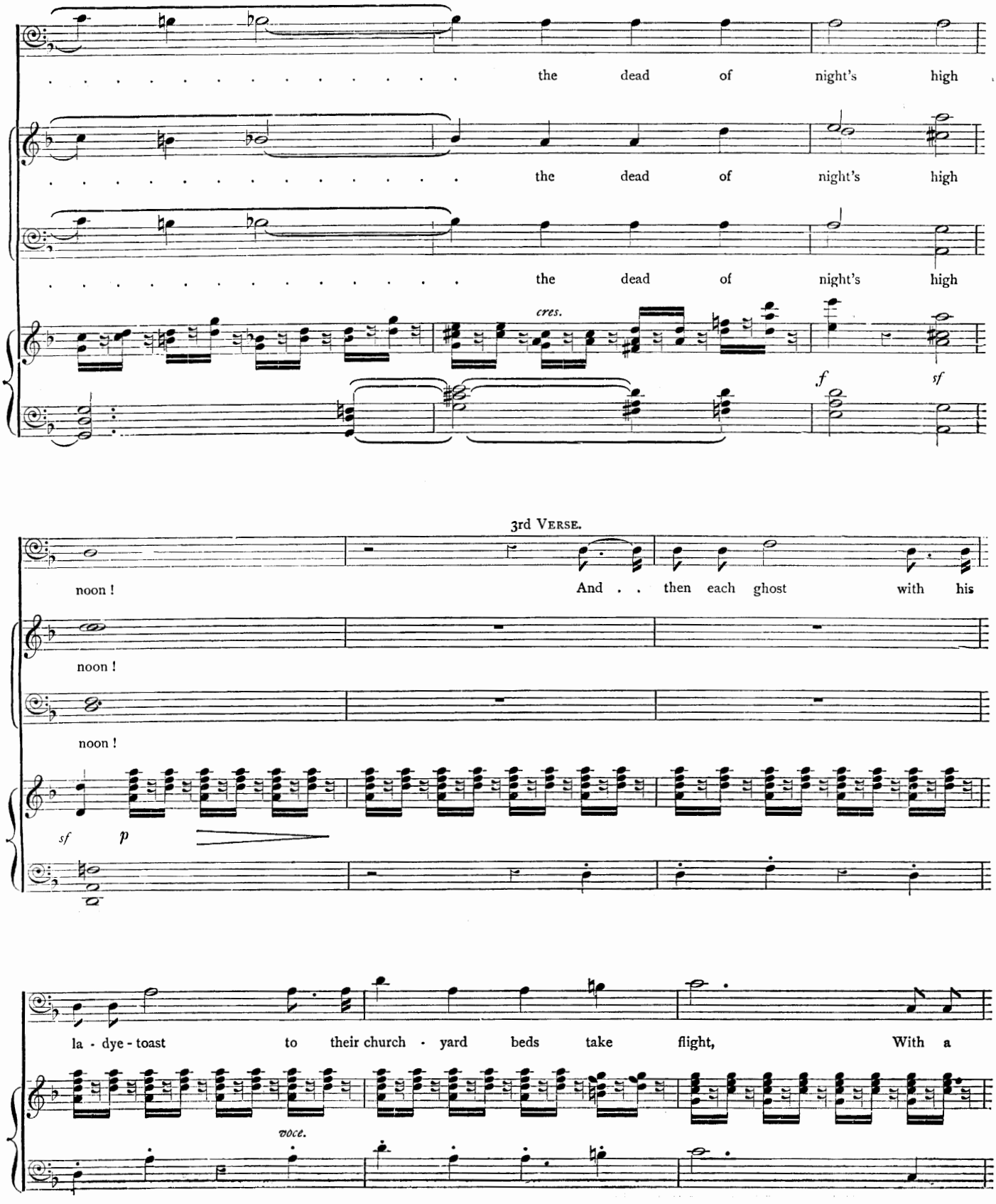
No. 5. SONG—Sir Roderic & Chorus.

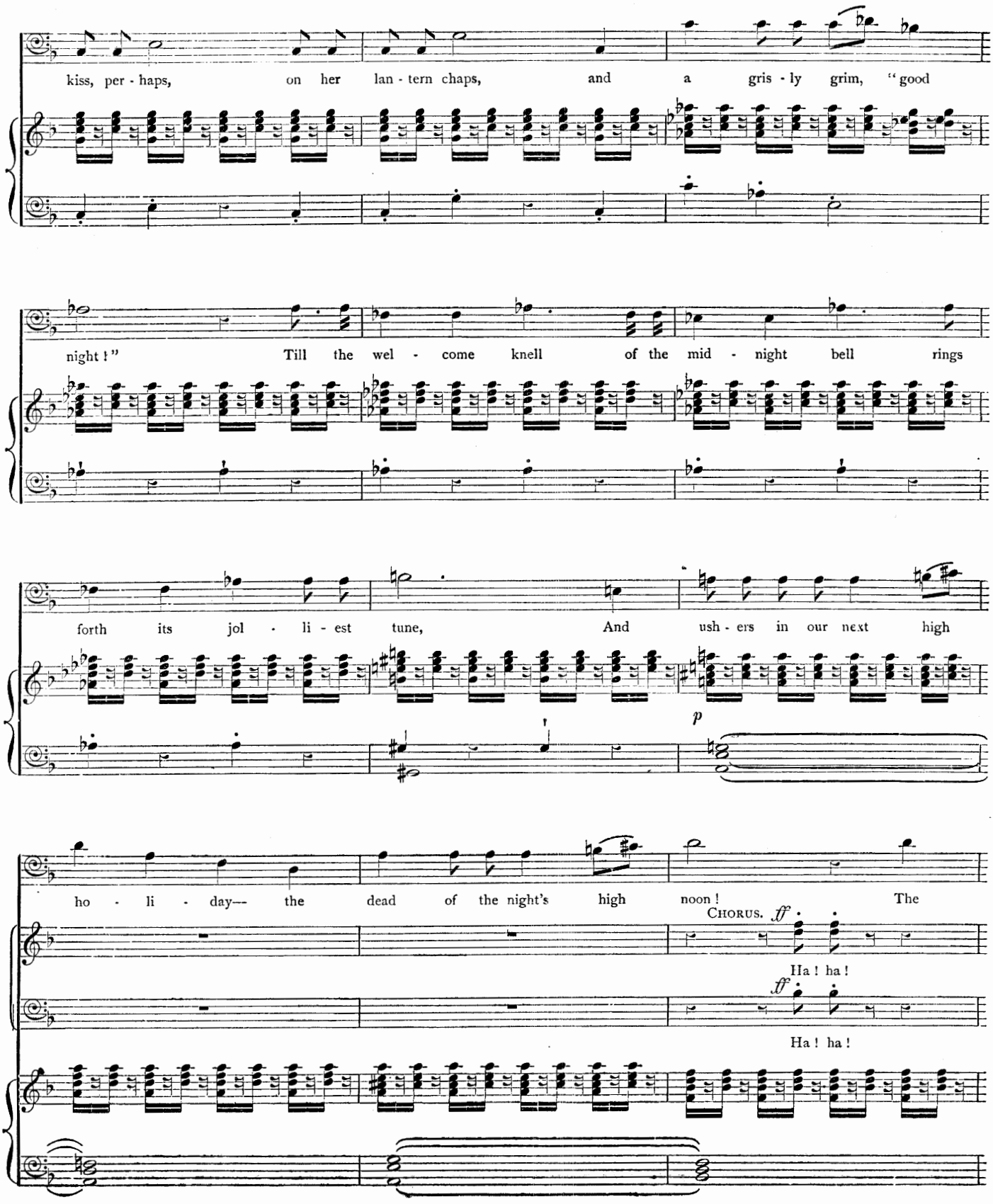


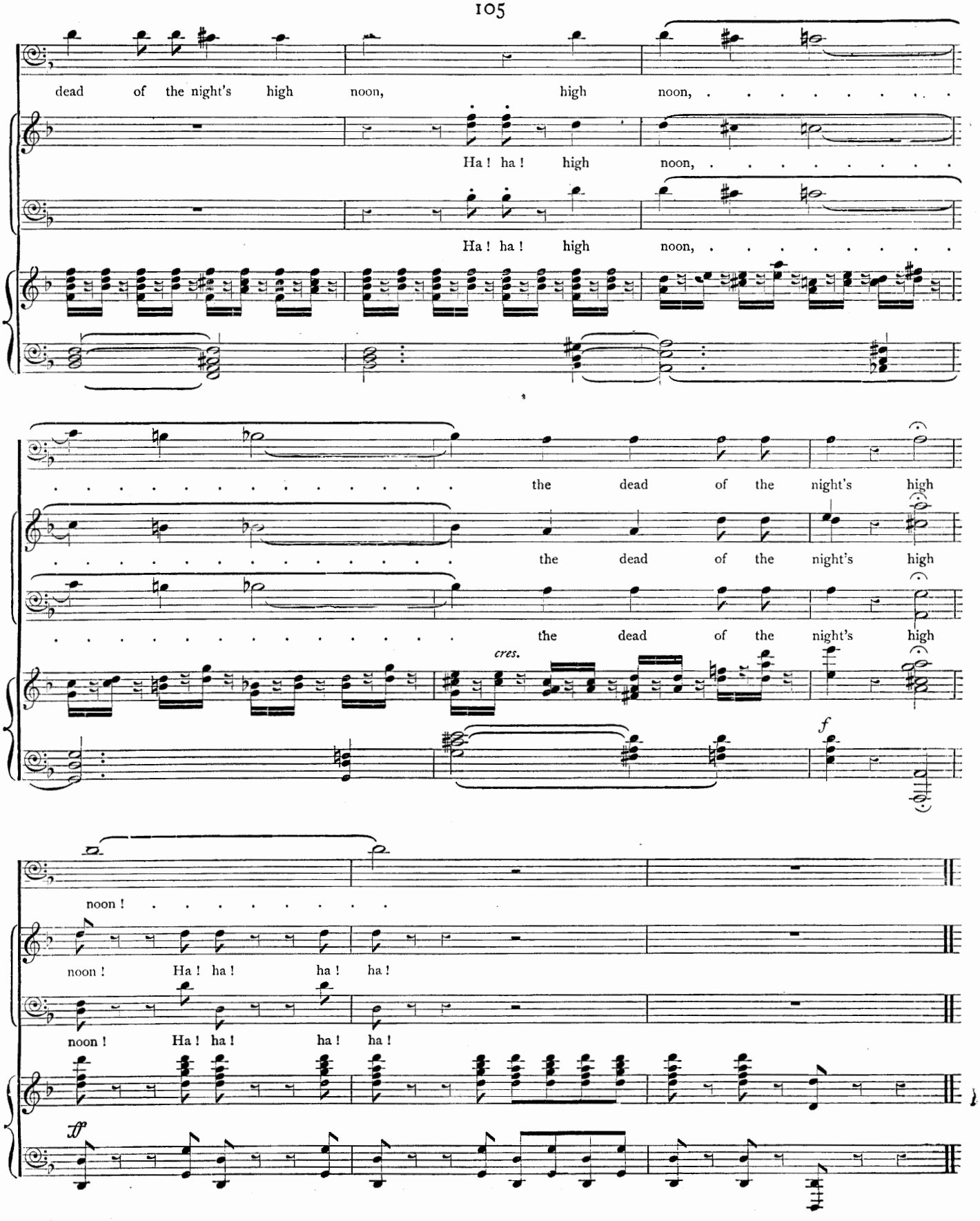

black dogs bay at the moon, Then is the spec - tre's
p
ho - li - day— . . then is the ghost's high noon ! For
Chorus. ff
Ha ! ha !
Ha ! ha !
then is the ghost's high noon, high noon, ...
Ha ! ha ! high noon, ...
Ha ! ha ! high noon, ...


then is the ghosts' high
then is the ghosts' high
then is the ghosts' high
cres.
f
sfz
2nd VERSE.
noon !
noon !
noon !
As the sob of the breeze sweeps
sf
p
over the trees and the mists lie low on the fen, From
grey tomb-stones are gathered the bones that once were wo - men and

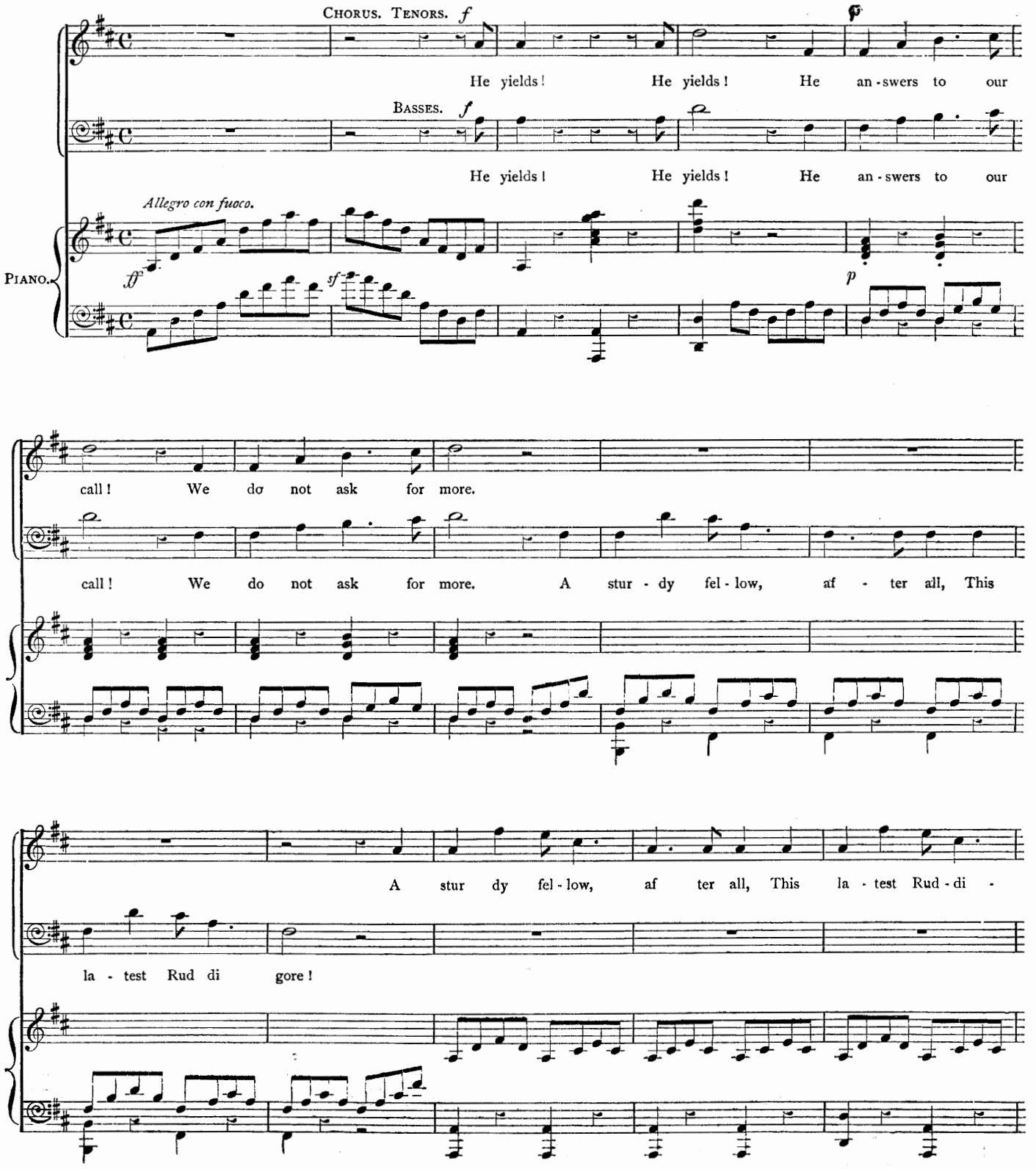

men, And a - way they go, with a mop and a mow, to the
re - vel that ends too soon, For cock - crow li - mits our
p
ho - li - day— the dead of the night's high noon! The
CHORUS. ff
Ha! ha!
ff
Ha! ha!
dead of the night's high noon, high noon, ...
Ha! ha! High noon, ...
Ha! ha! High noon, ...

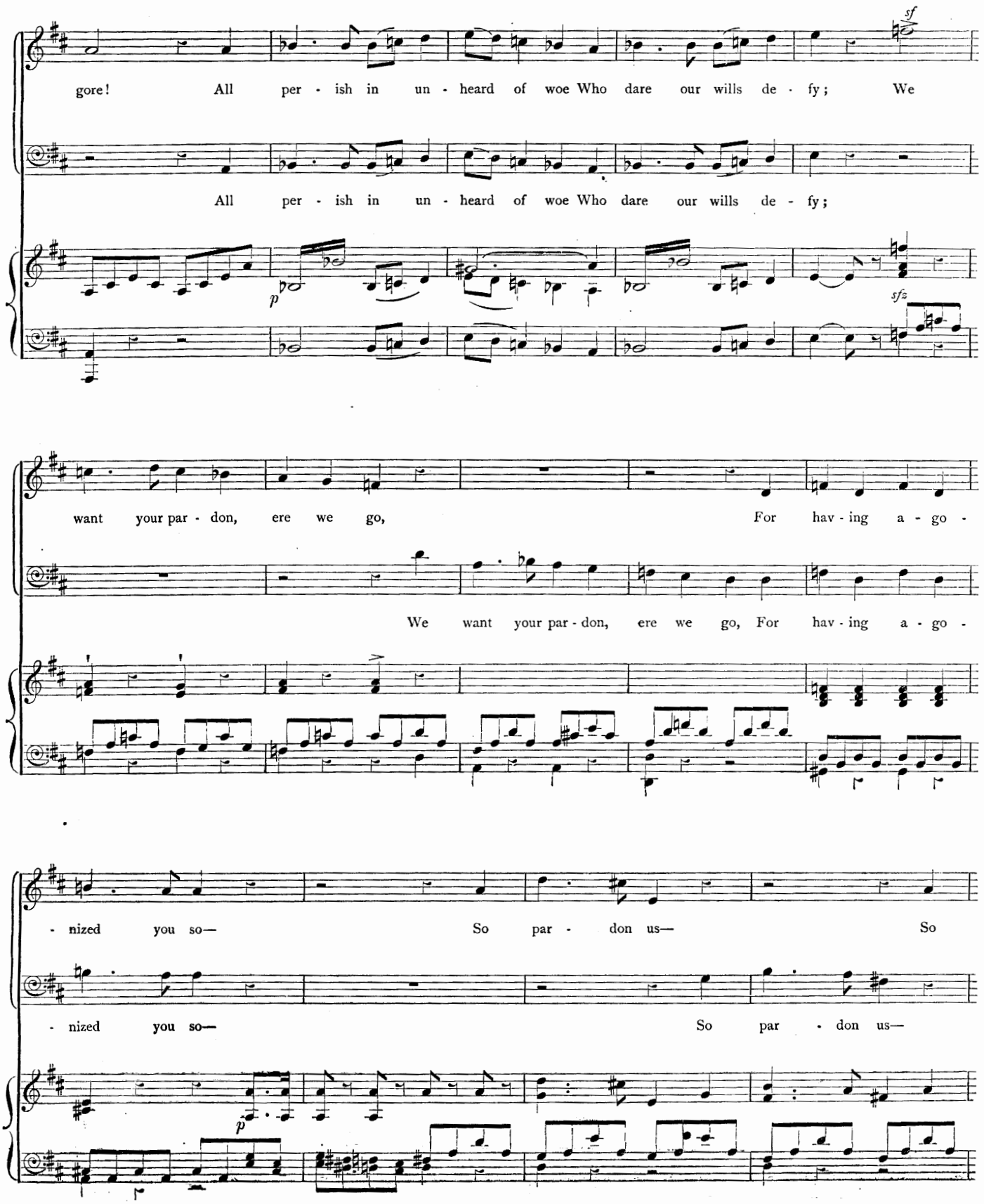

the dead of night's high
the dead of night's high
the dead of night's high
cres.
f
sf
3rd VERSE.
noon !
And . . then each ghost with his
noon !
noon !
sf
p
la - dye - toast to their church - yard beds take flight, With a
voce.

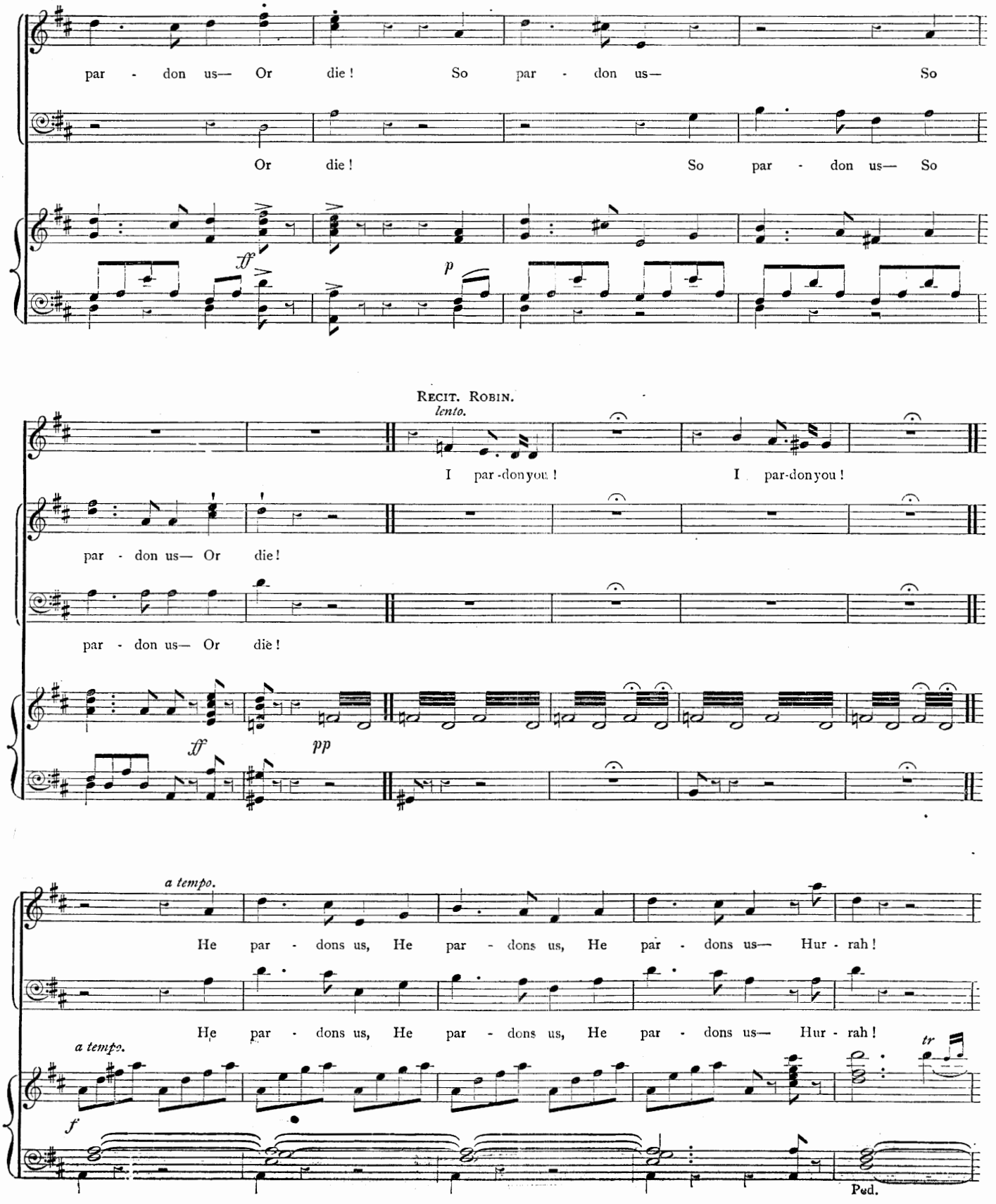

kiss, per - haps, on her lan - tern chaps, and a gris - ly grim, "good
night!" Till the wel - come knell of the mid - night bell rings
forth its jol - li - est tune, And ush - ers in our next high
p
ho - li - day— the dead of the night's high noon! The
CHORUS. ff
Ha! ha!
ff
Ha! ha!

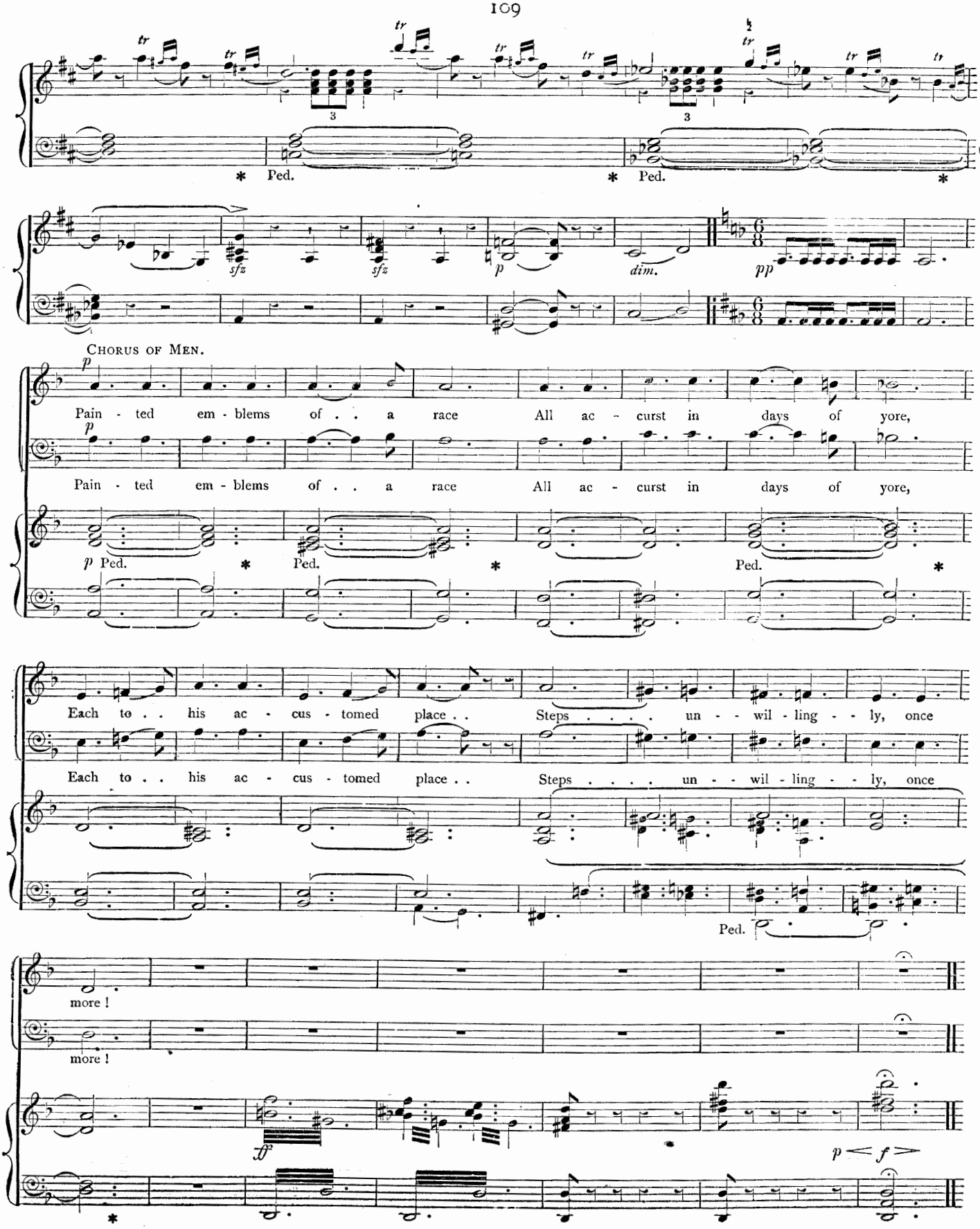

dead of the night's high noon, high noon, ...
Ha! ha! high noon, ...
Ha! ha! high noon, ...
. . . . . the dead of the night's high
. . . . . the dead of the night's high
. . . . . the dead of the night's high
cres.
f
noon! . . . . . .
noon! Ha! ha! ha! ha!
noon! Ha! ha! ha! ha!
ff

No. 6. CHORUS.

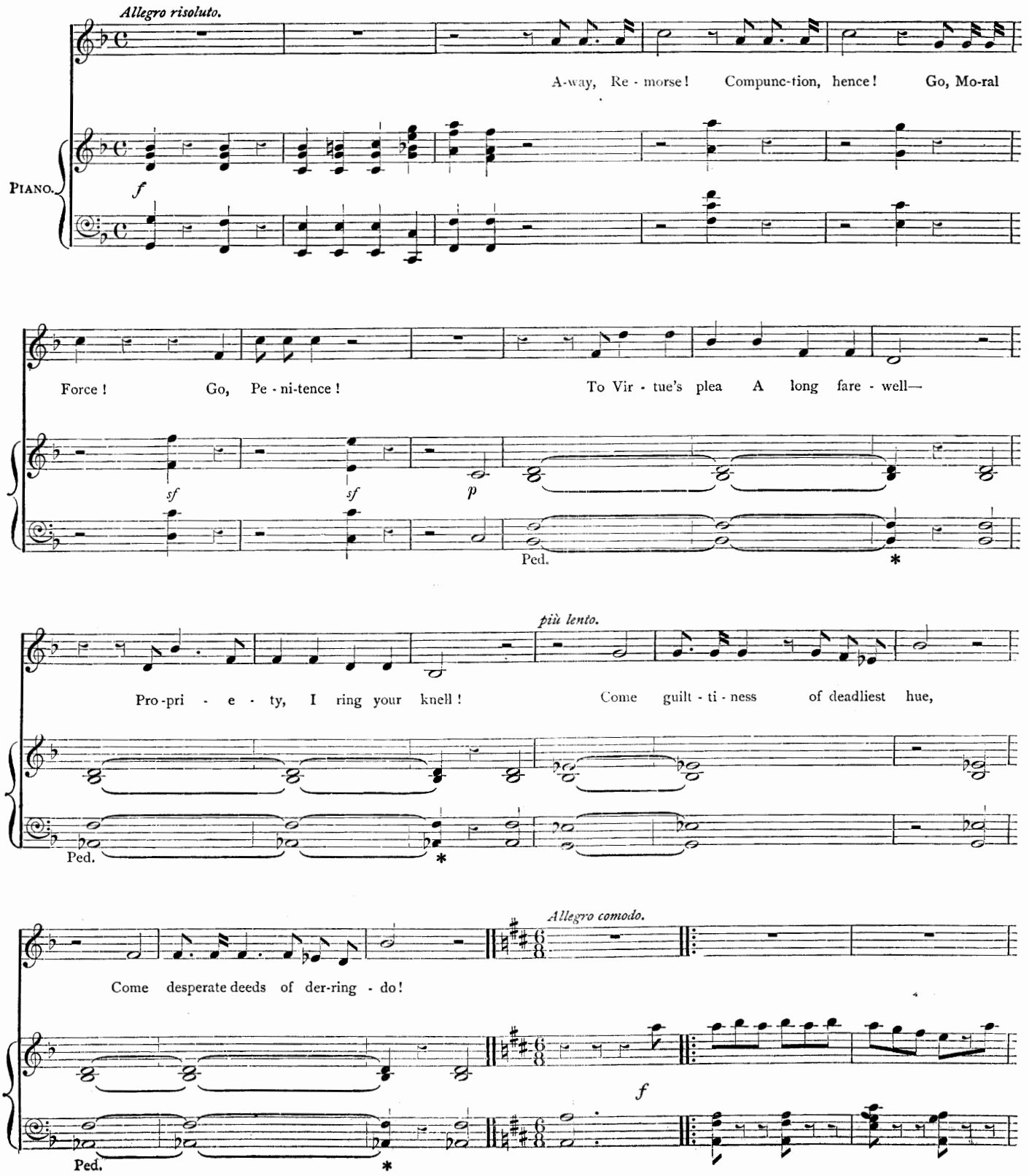

Chorus. Tenors. f
He yields! He yields! He an-swers to our
Basses. f
He yields! He yields! He an-swers to our
Allegro con fuoco.
ff
sf
p
Piano.
call! We do not ask for more.
call! We do not ask for more. A stur-dy fel-low, af-ter all, This
A stur dy fel-low, af ter all, This la-test Rud-di-
la-test Rud di gore!

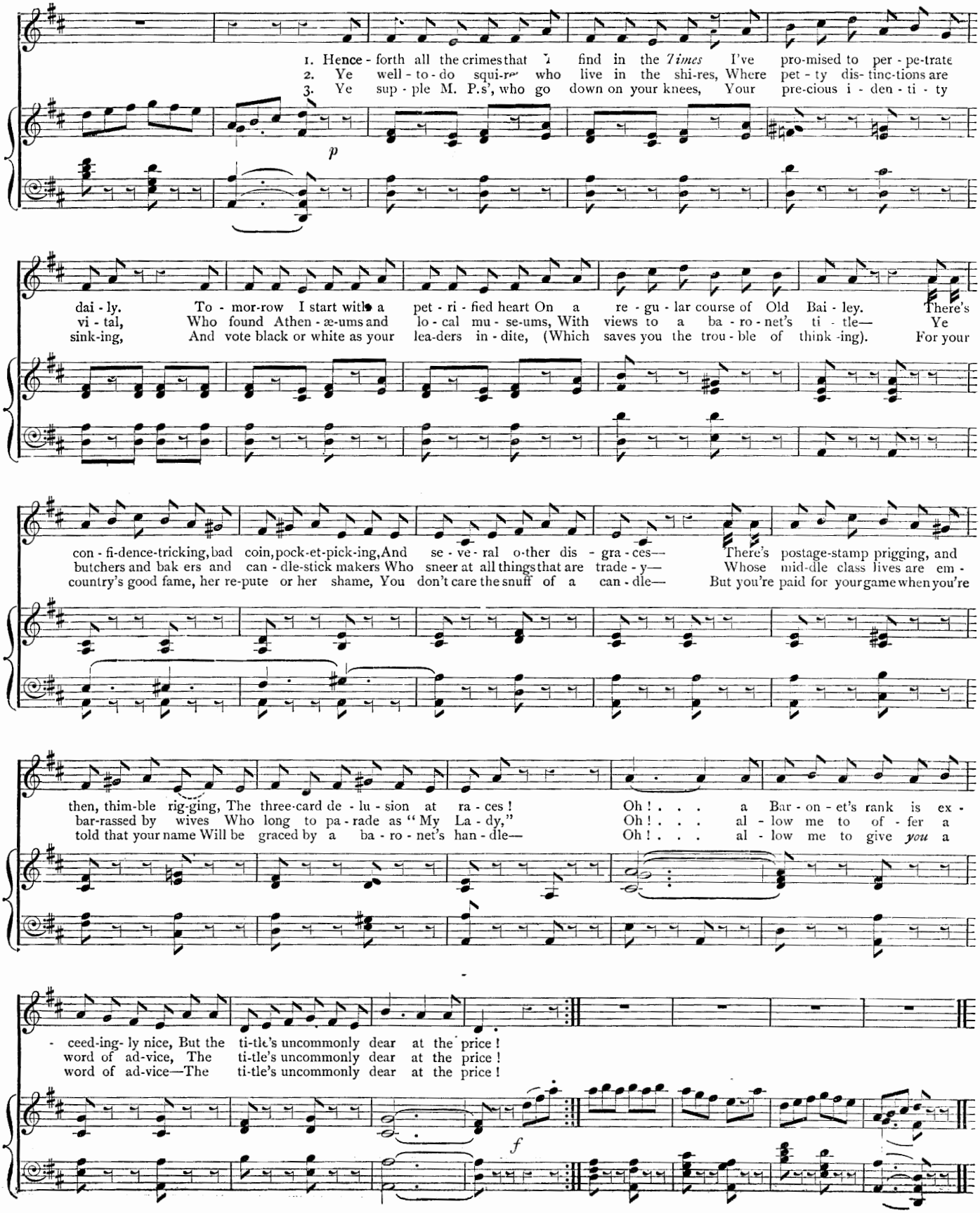

gore! All per - ish in un - heard of woe Who dare our wills de - fy; We
All per - ish in un - heard of woe Who dare our wills de - fy;
sf
p
sfz
want your par - don, ere we go, For hav - ing a - go -
We want your par - don, ere we go, For hav - ing a - go -
- nized you so— So par - don us— So
- nized you so— So par - don us—
p


par - don us— Or die! So par - don us— So
Or die! So par - don us— So
ff
p
RECIT. ROBIN.
lento.
I par-don you! I par-don you!
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!
He par - dons us, He par - dons us, He par - dons us— Hur - rah!
a tempo.
tr
f
Ped.

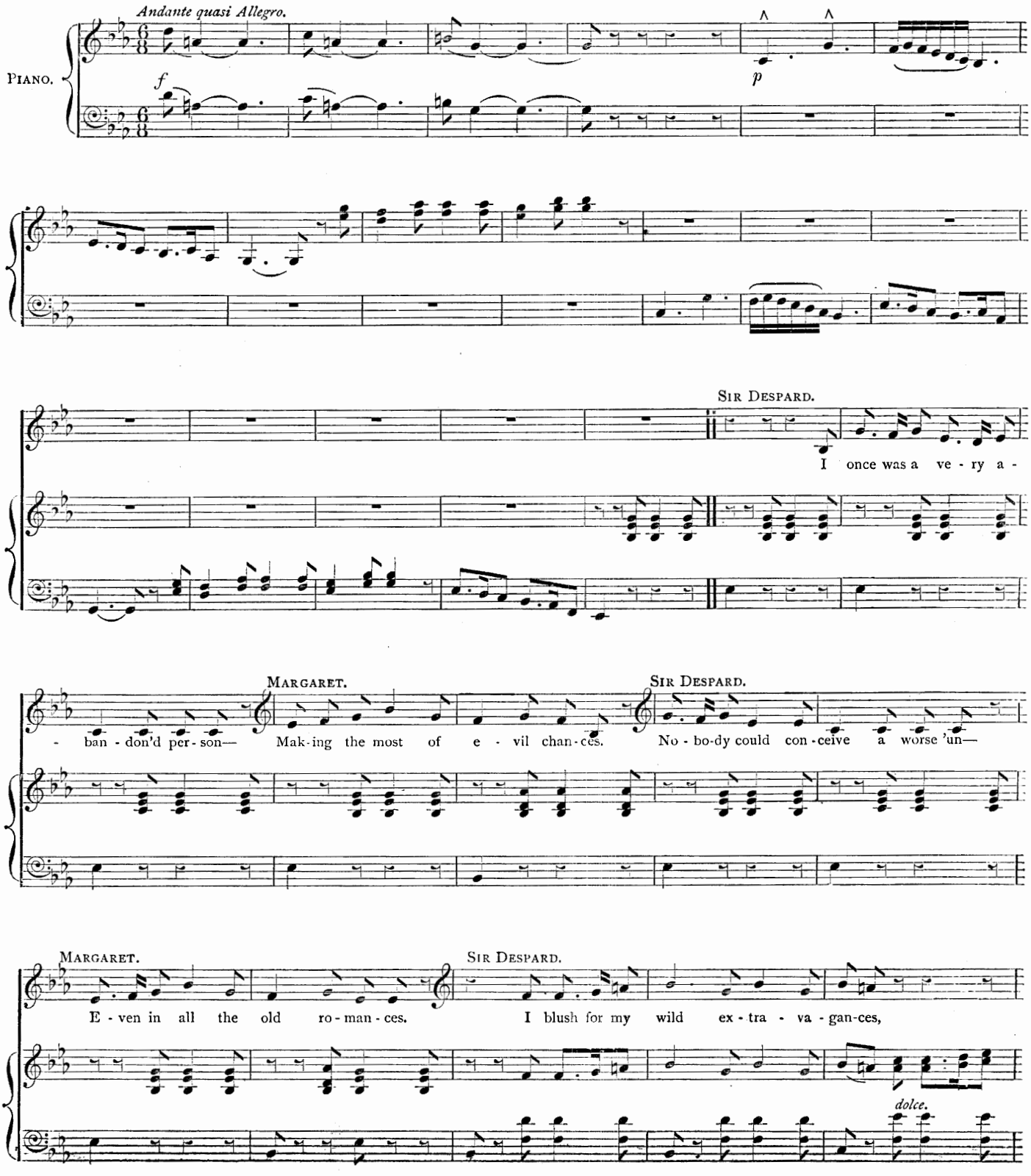

Ped.
Ped.
sfz
sfz
p
dim.
pp
Chorus of Men.
Pain - ted em - blems of . . a race All ac - curst in days of yore,
Pain - ted em - blems of . . a race All ac - curst in days of yore,
Ped.
Ped.
Ped.
Each to . . his ac - cus - tomed place . . Steps . . . . un - - wil - ling - - ly, once
Each to . . his ac - cus - tomed place . . Steps . . . . un - - wil - ling - - ly, once
Ped.
more !
more !
ff
p < f >

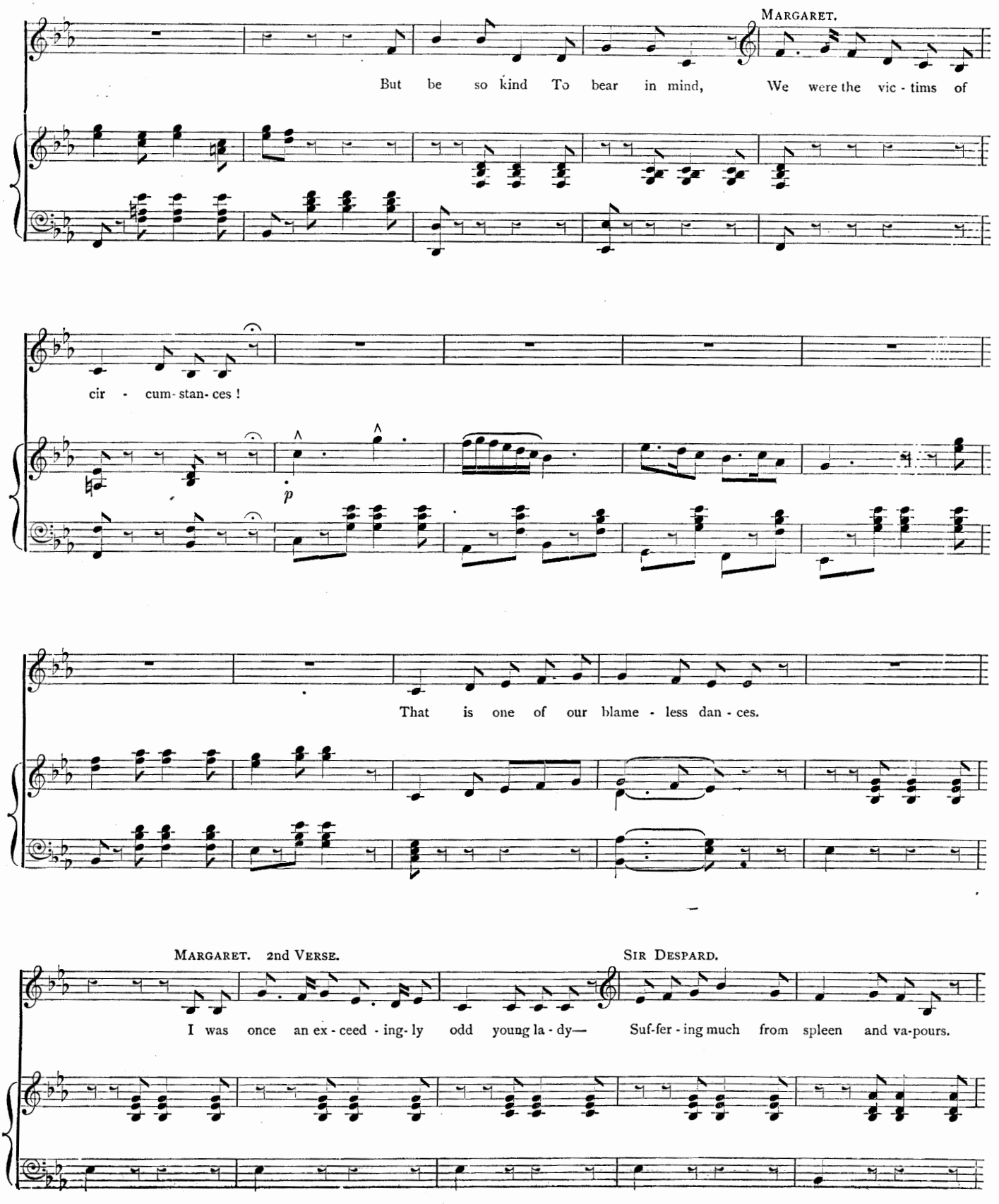
No. 7. RECIT. & SONG—Robin.

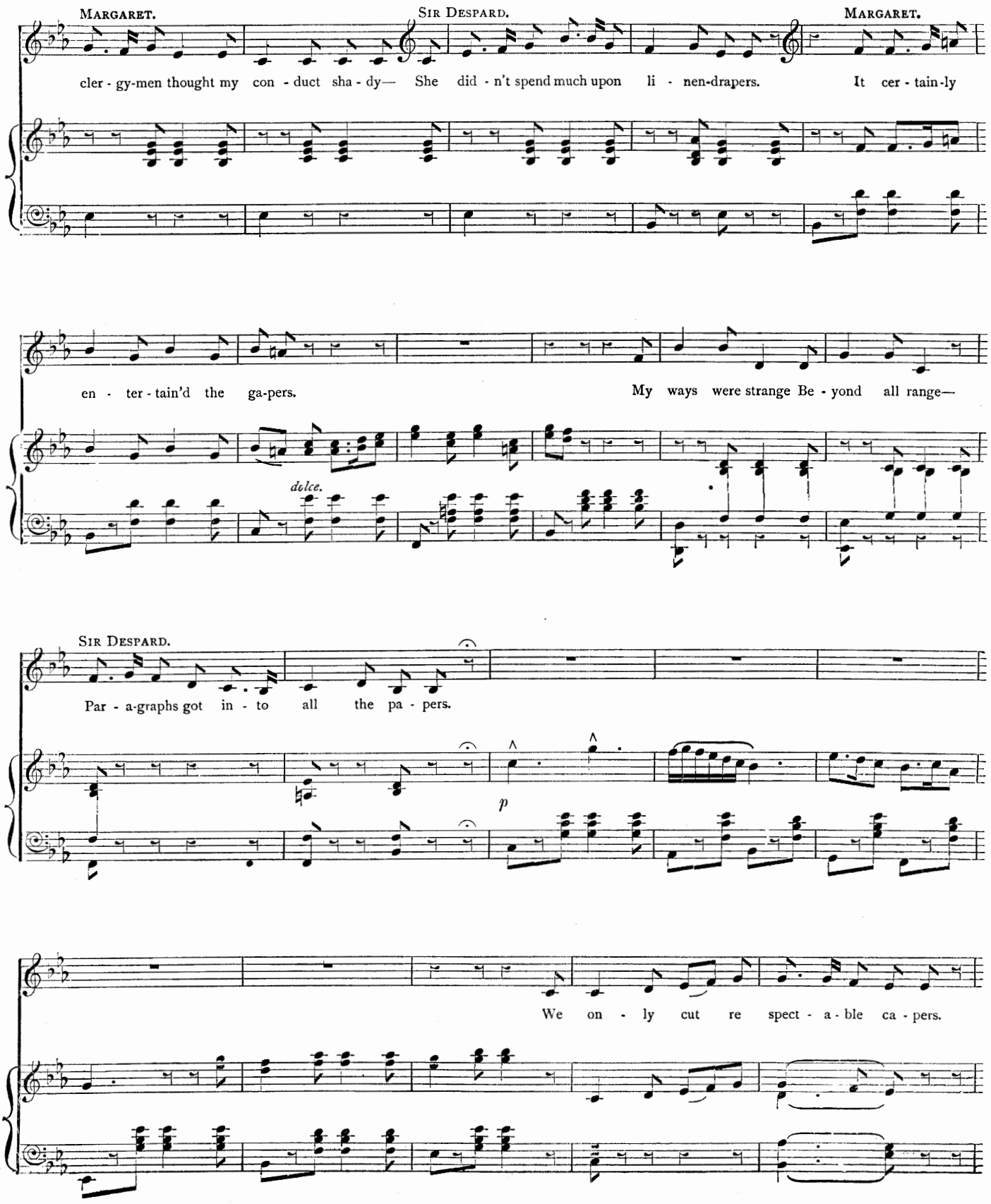


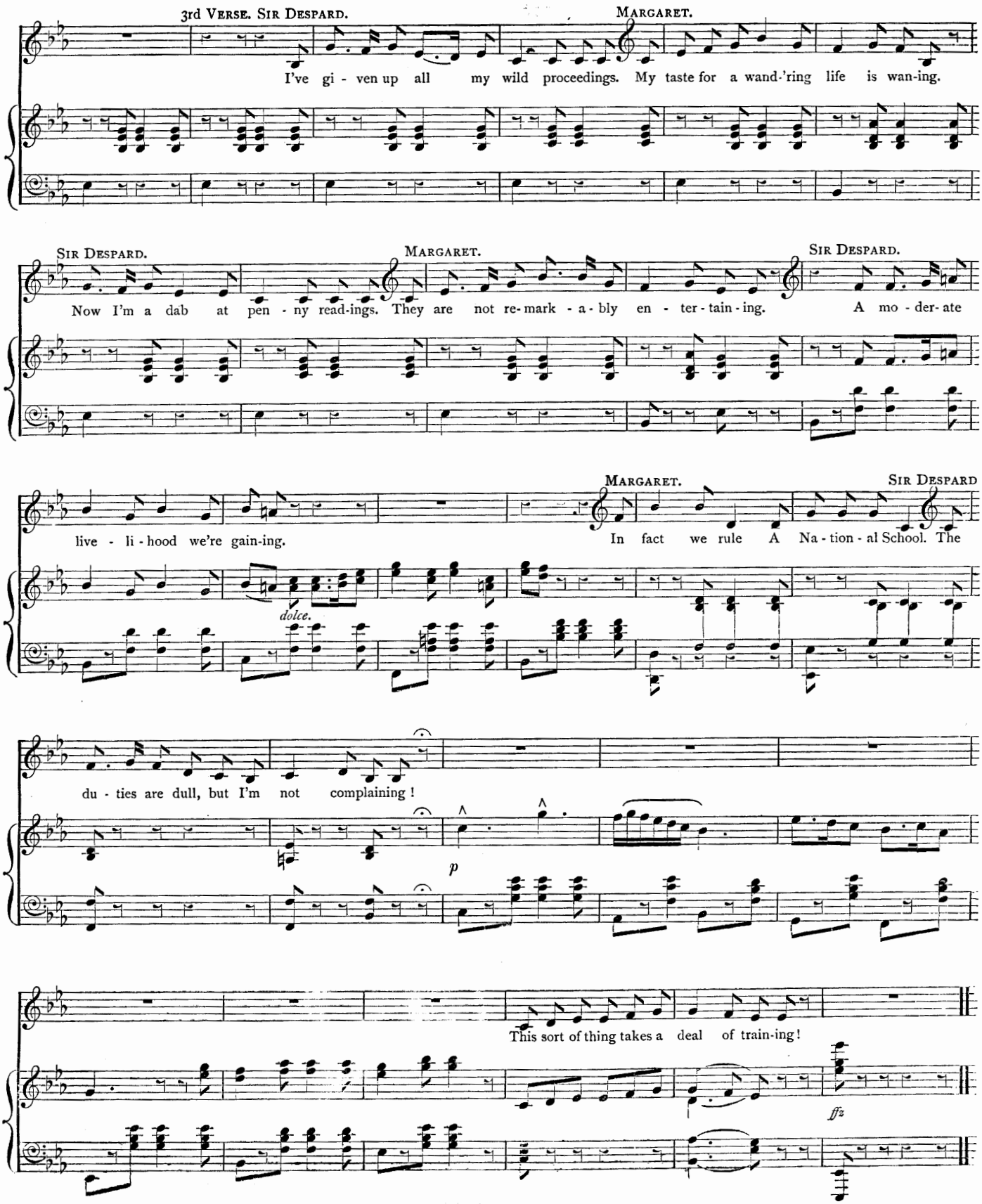

1. Hence - forth all the crimes that I find in the Times I've pro-mised to per - pe-trate
2. Ye well - to - do squi-re who live in the shi-res, Where pet - ty dis- tinc-tions are
3. Ye sup - ple M. P.s', who go down on your knees, Your pre-cious i - den - ti - ty
p
dai - ly. To - mor-row I start with 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 prigging, and
butchers and bak ers and can - dle-stick makers Who sneer at all things that are trade - y— Whose mid-dle class lives are em -
country'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-rassed 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 uncommonly dear at the price!
word of ad-vice, The ti-tle's uncommonly dear at the price!
word of ad-vice—The ti-tle's uncommonly dear at the price!
f

No. 8. DUET—Margaret & Sir Despard.

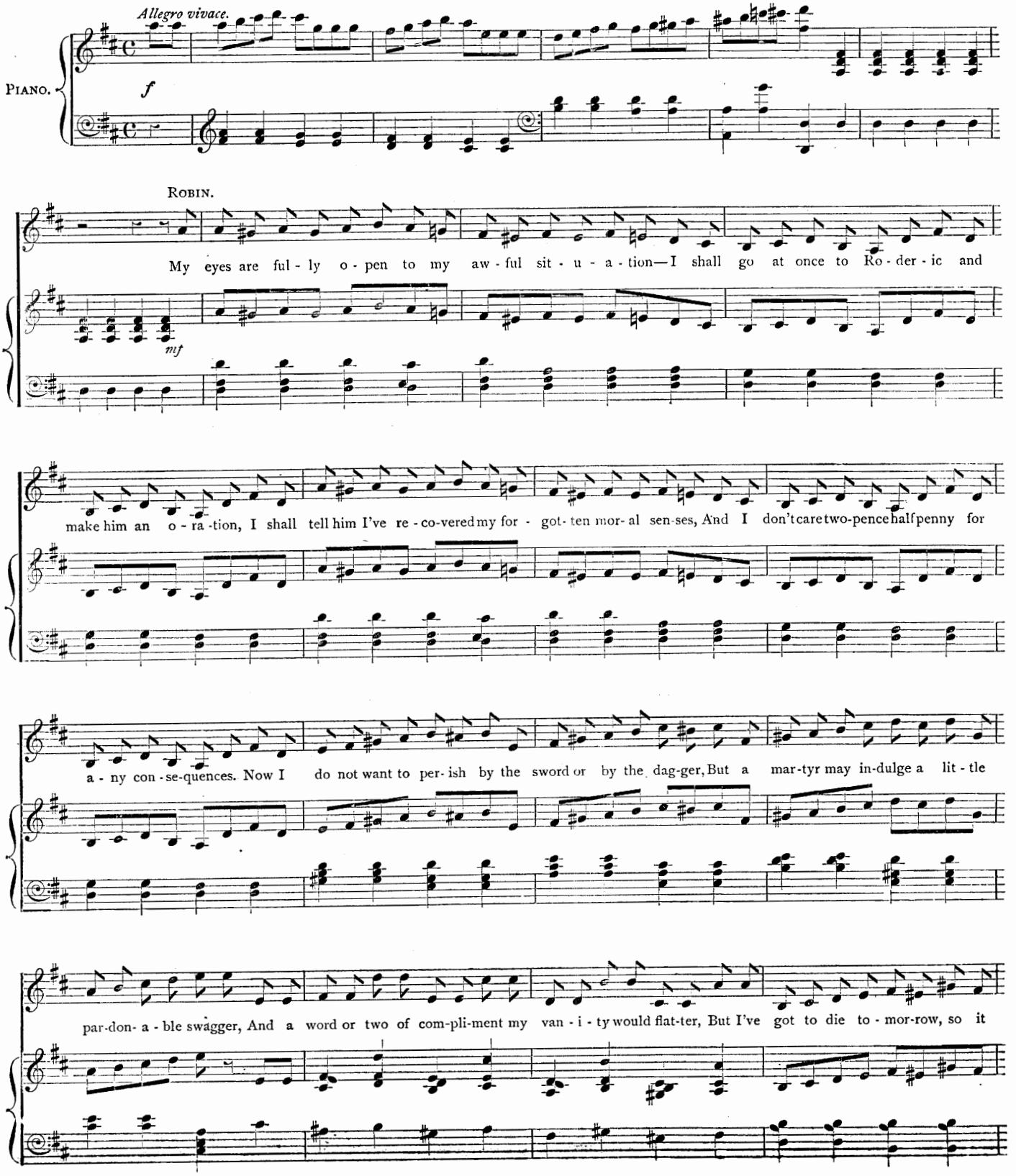


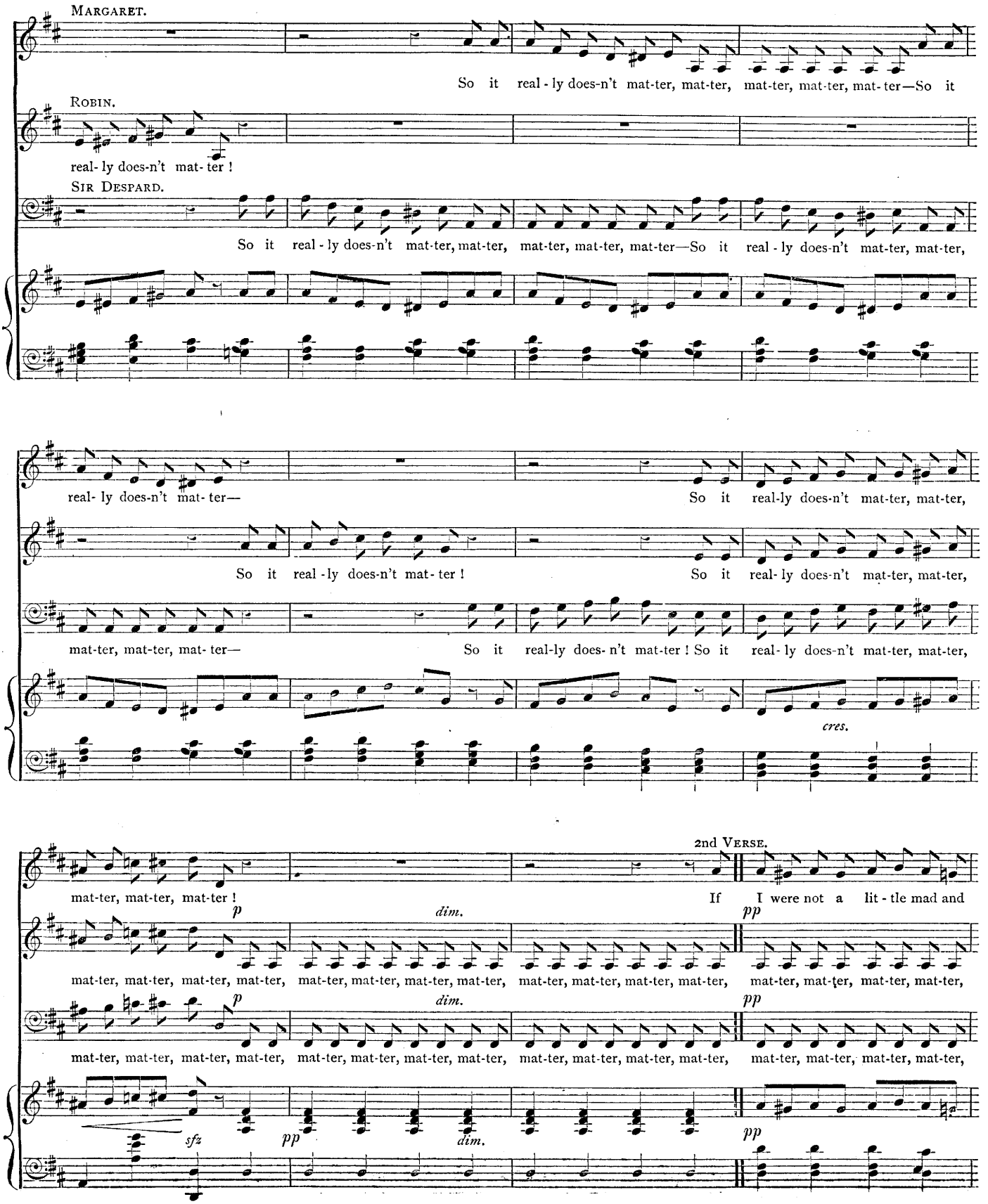

MARGARET.
But be so kind To bear in mind, We were the vic - tims of
cir - cum- stan- ces !
p
That is one of our blame - less dan - ces.
MARGARET. 2nd VERSE.
SIR DESPARD.
I was once an ex - ceed - ing- ly odd young la - dy— Suf-fer - ing much from spleen and va-pours.

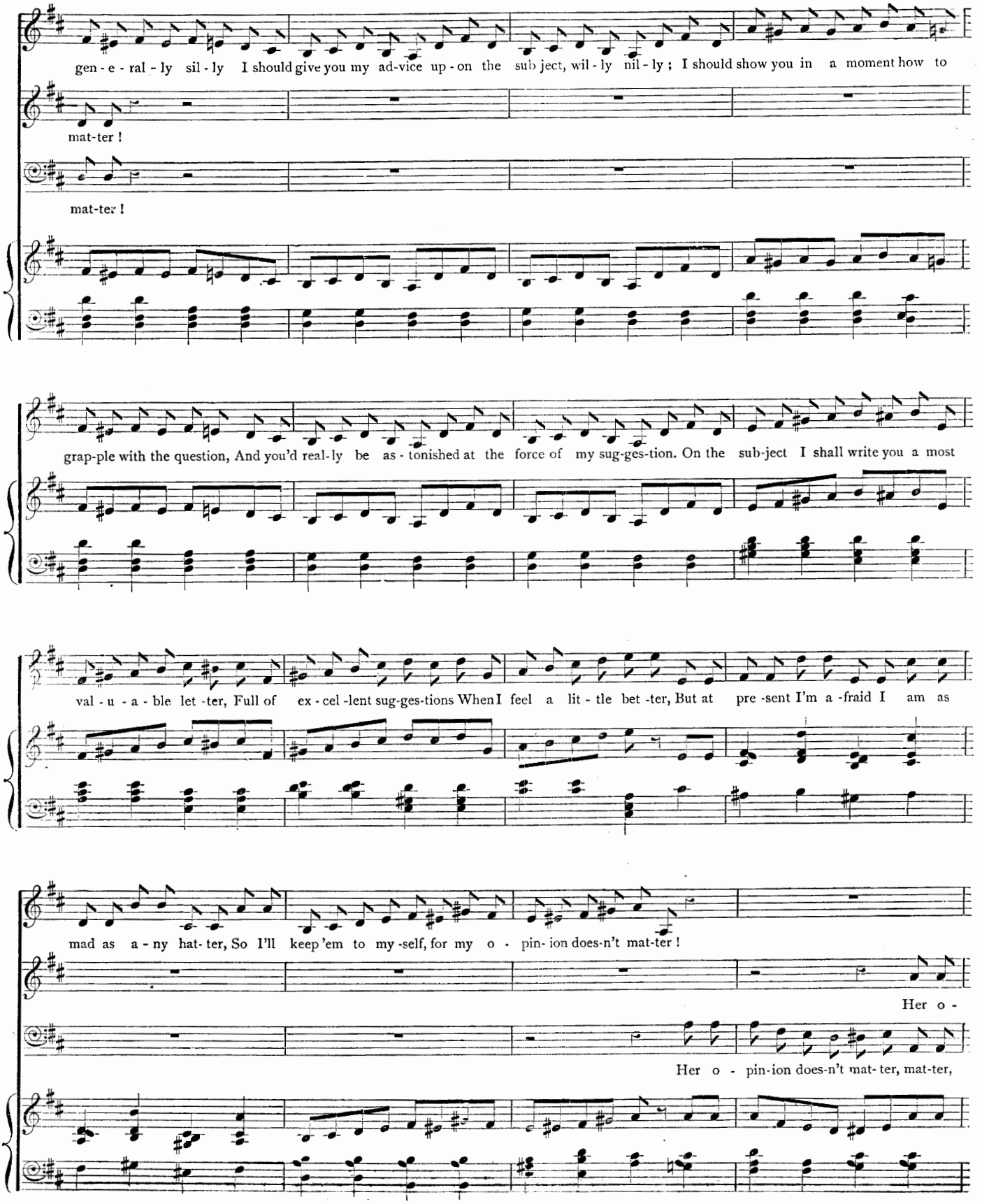

MARGARET.
SIR DESPARD.
MARGARET.
cler - gy-men thought my con - duct sha - dy— She did - n't spend much upon li - nen-drapers. It cer - tain-ly
en - ter - tain'd the ga-pers. My ways were strange Be - yond all range—
dolce.
SIR DESPARD.
Par - a-graphs got in - to all the pa - pers.
p
We on - ly cut re spect - a - ble ca - pers.

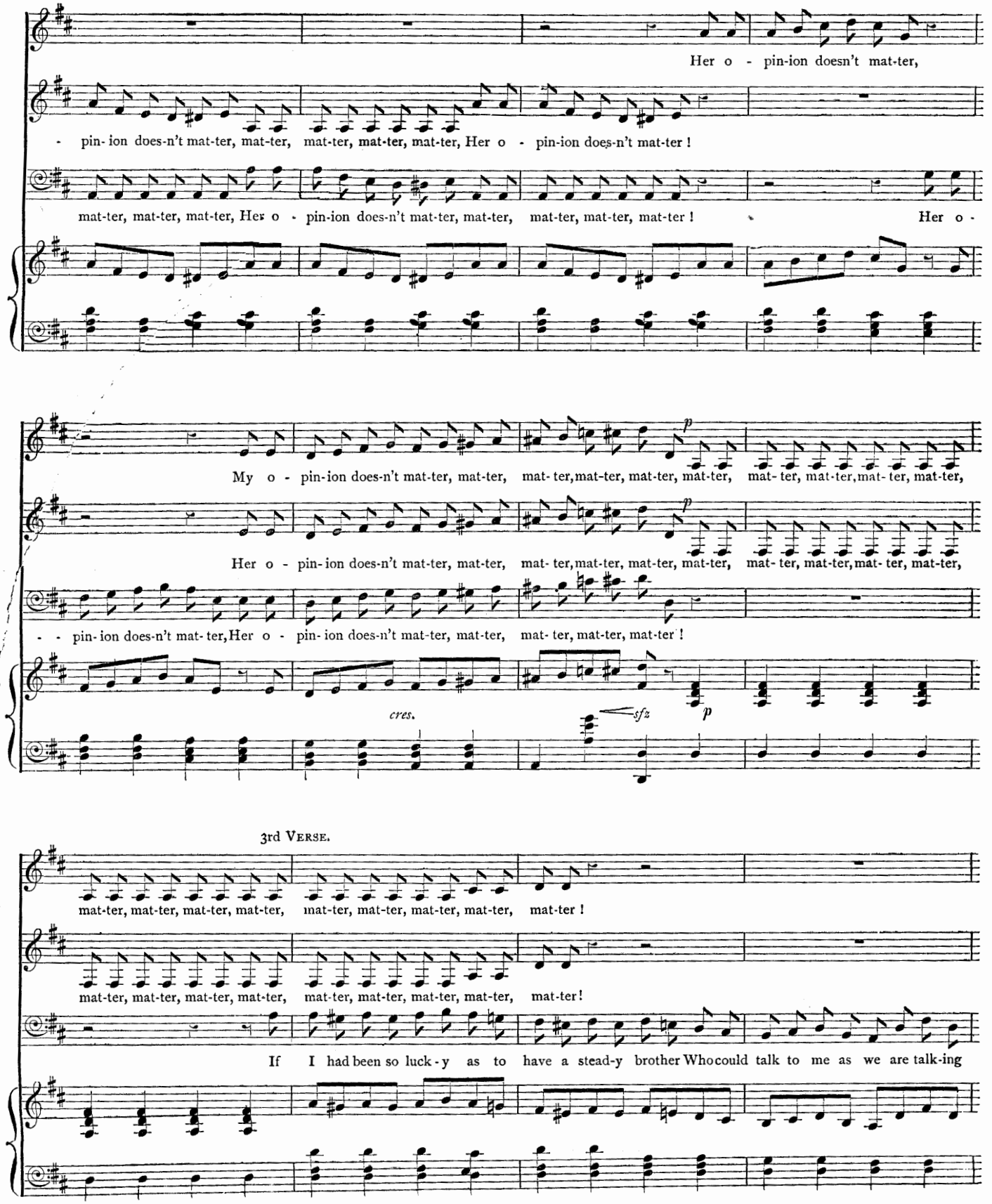

3rd Verse. Sir Despard.
Margaret.
I've gi - ven up all my wild proceedings. My taste for a wand-'ring life is wan-ing.
Sir Despard.
Margaret.
Sir Despard.
Now I'm a dab at pen - ny read-ings. They are not re-mark - a - bly en - ter-tain - ing. A mo - der- ate
Margaret.
Sir Despard
live - li - hood we're 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!
ffz

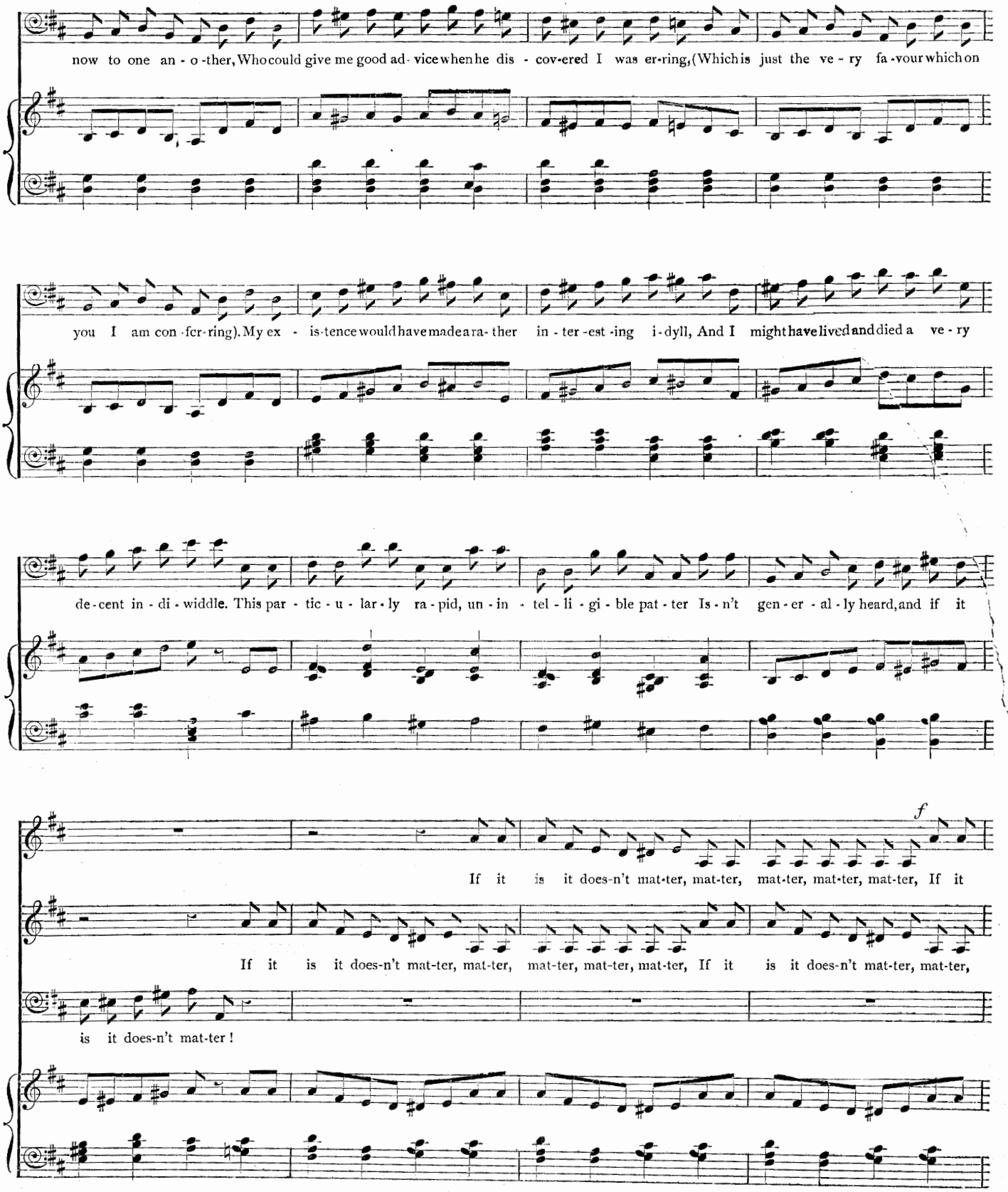
No. 9. TRIO—Margaret, Robin, & Sir Despard.

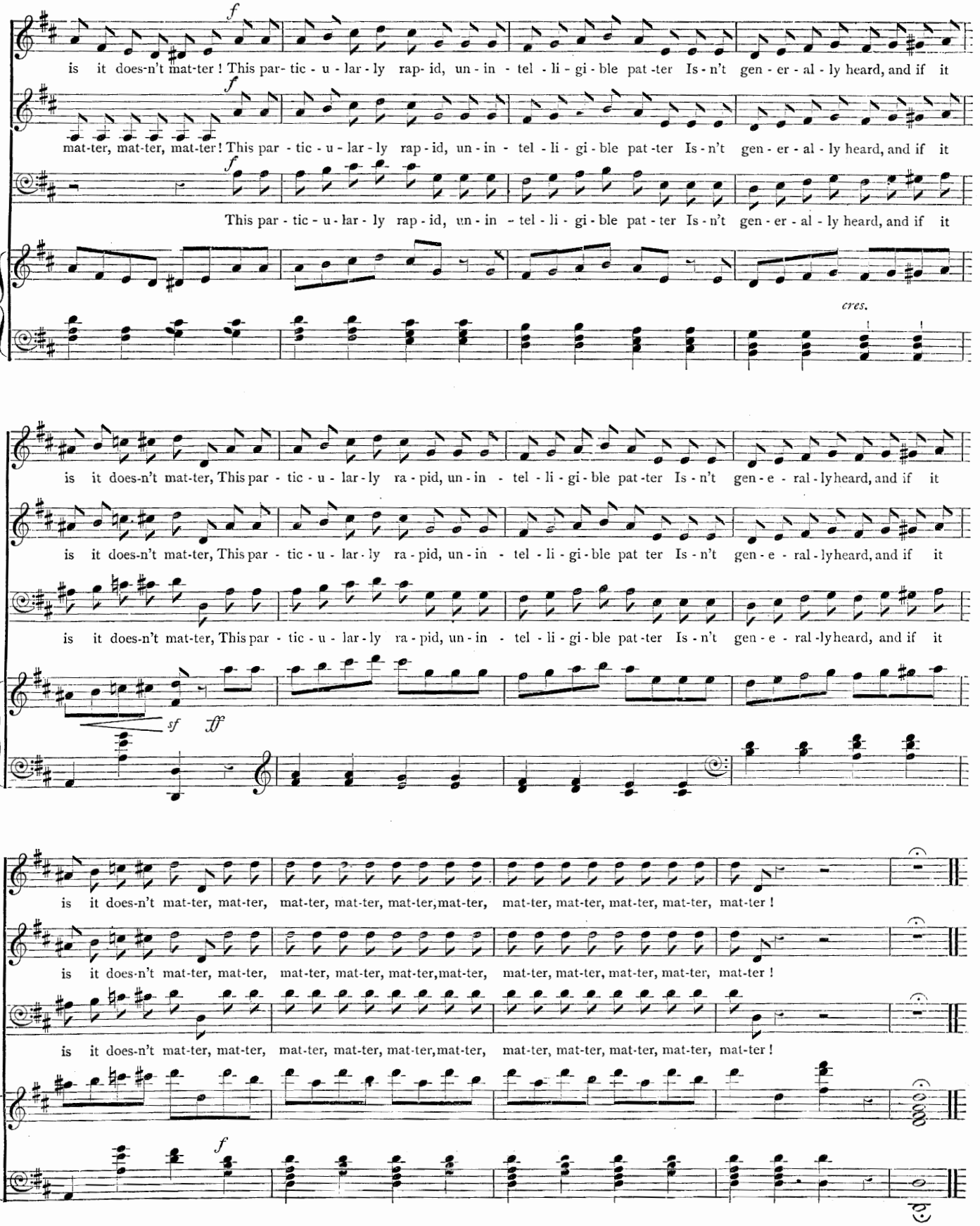



MARGARET.
So it real - ly does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter—So it
ROBIN.
real- ly does-n't mat- ter !
SIR DESPARD.
So it real - ly does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter—So it real - ly does-n't mat-ter, mat-ter,
real- ly does-n't mat- ter—
So it real-ly does-n't mat-ter, 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 !
If I were not a lit - tle mad and
p
dim.
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, 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,
sfz
pp
dim.
pp

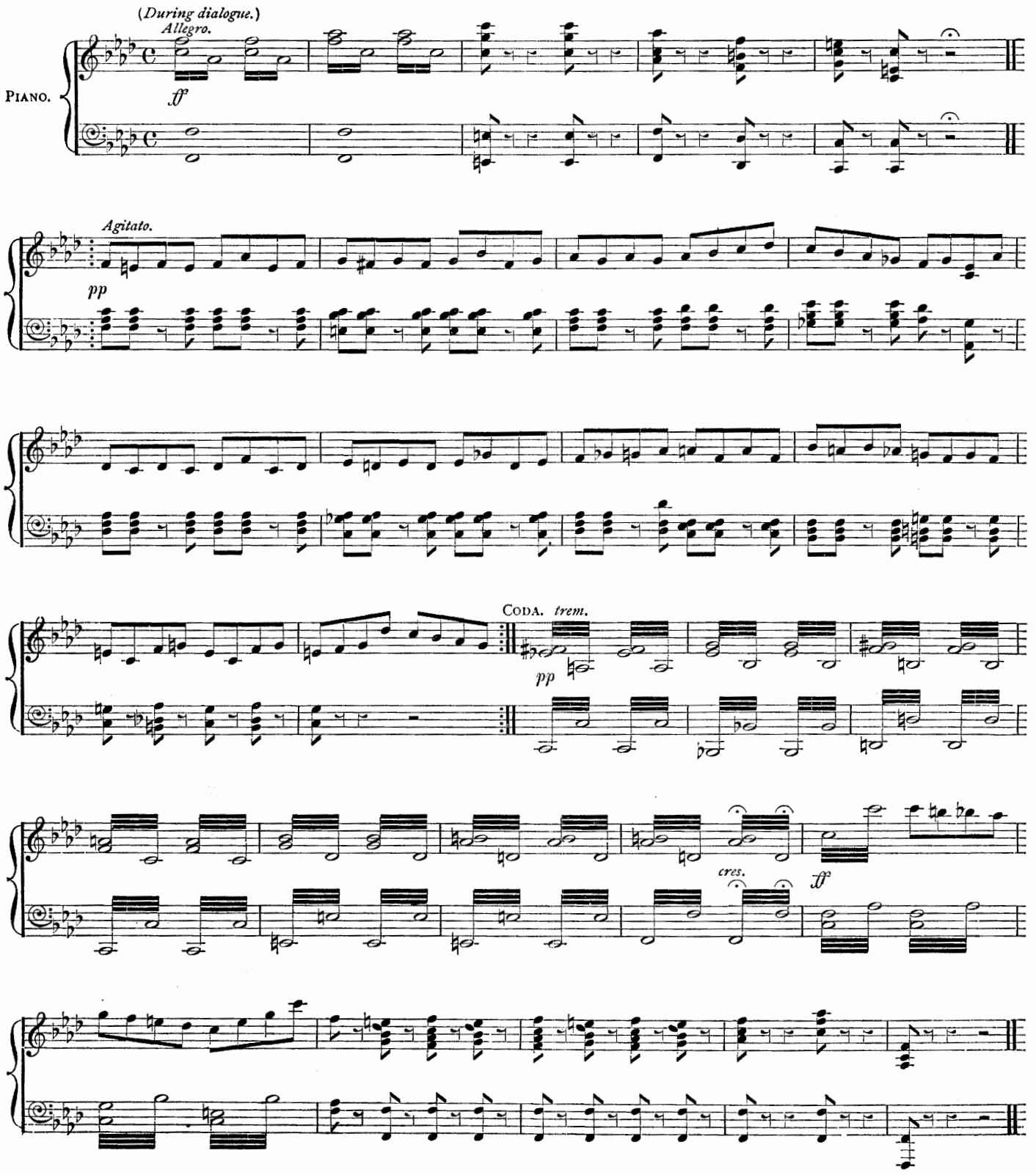

gen - e - ral - ly sil - ly I should give you my ad-vice up - on the sub ject, wil - ly nil - ly ; I should show you in a moment how to
mat-ter !
mat-ter !
grap-ple with the question, And you'd real-ly be as - tonished at the force of my sug-ges-tion. On the sub-ject I shall write you a most
val - u - 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
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 Who could talk to me as we are talk-ing

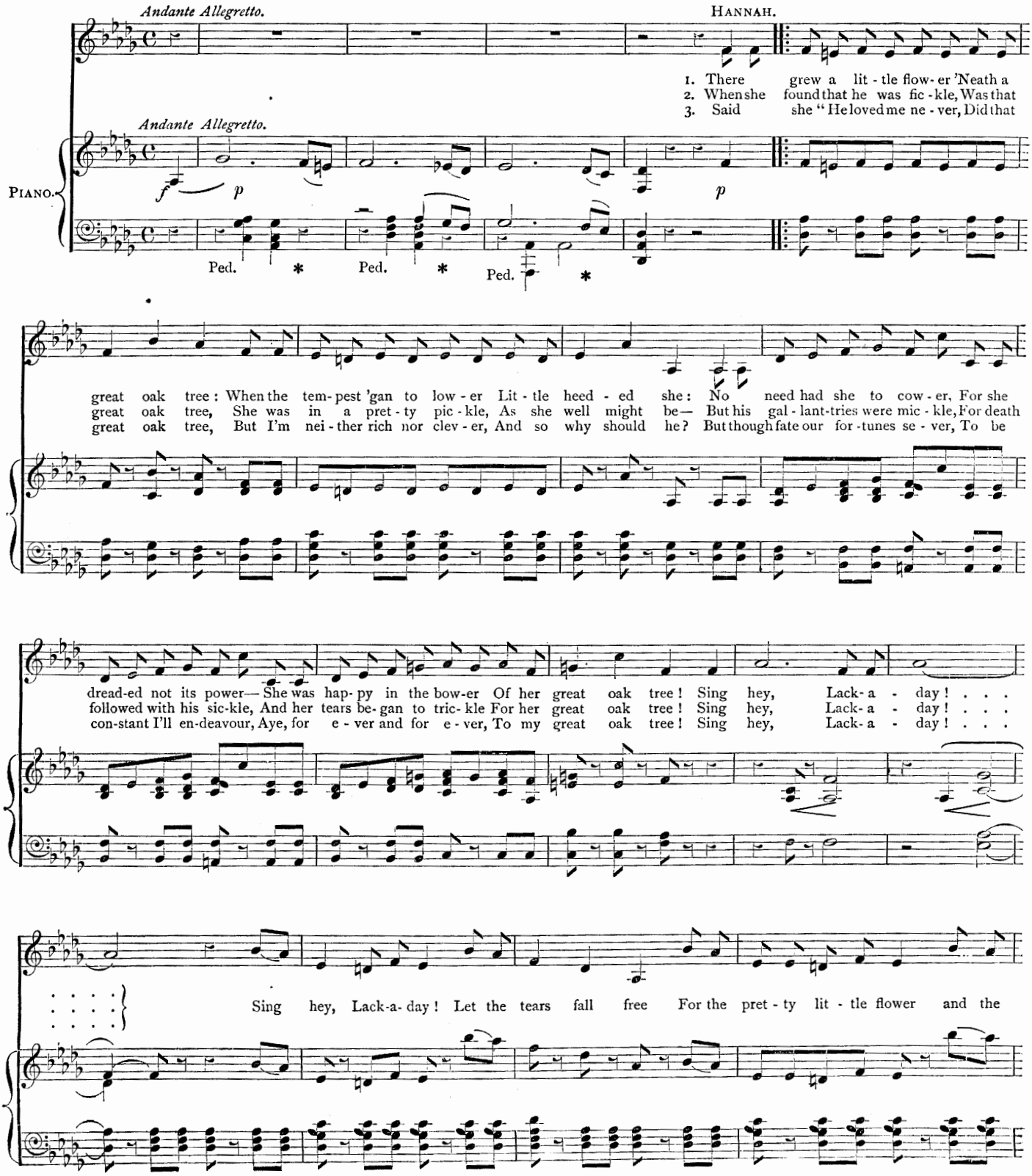

now to one an - o -ther, Who could give me good ad - vice when he dis - cov-ered I was er-ring, (Which is just the ve - ry fa -vour which on
you I am con -fer-ring). My ex - is-tence would have made a ra- ther in - ter -est -ing i -dyll, And I might have lived and died a ve - ry
de - cent in - di - widdle. 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
f
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 !

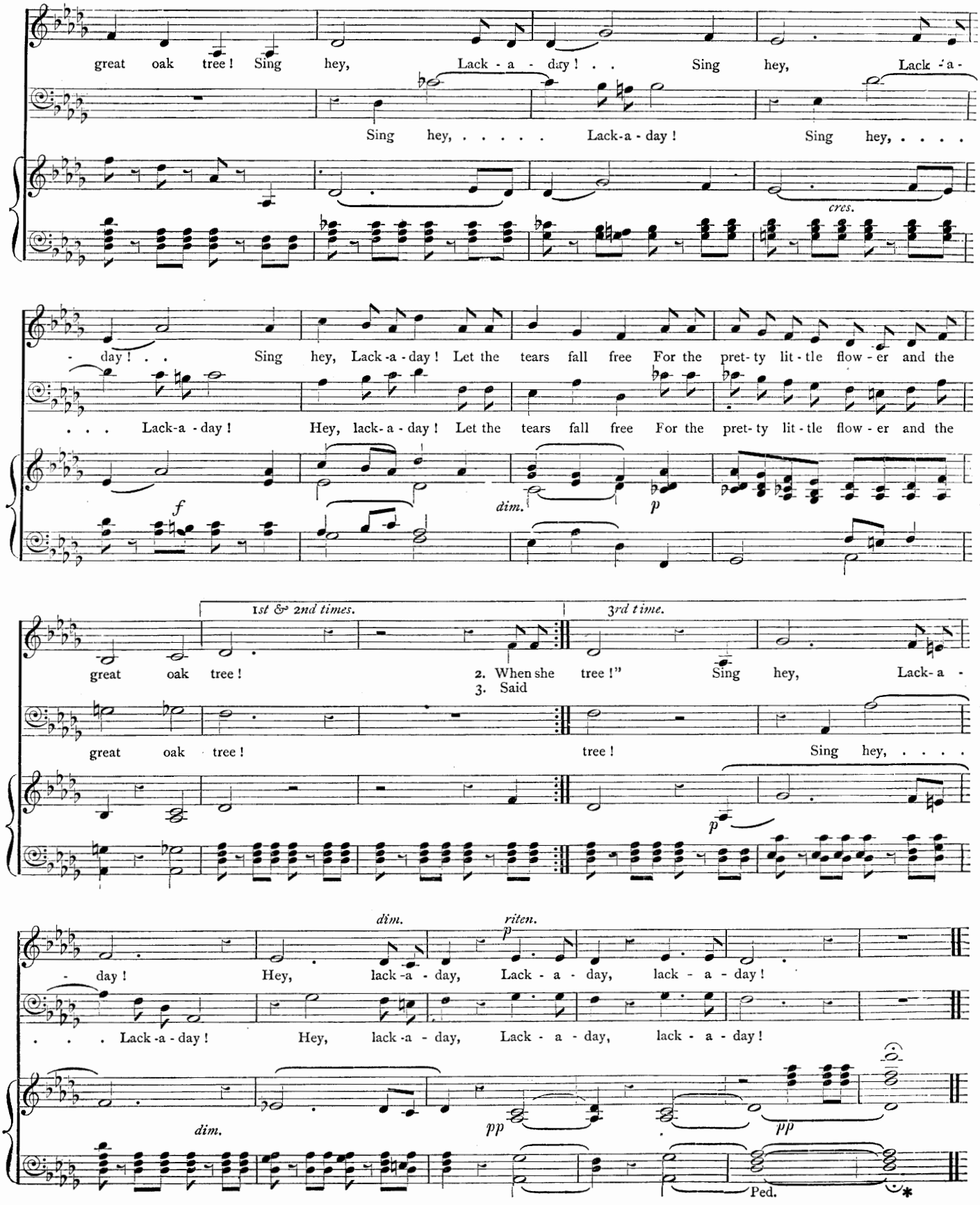

f
is it does-n't mat-ter ! This par- tic - u - lar - ly rap- id, un - in - tel - li - gi - ble pat -ter Is - n't gen - er - al - ly heard, and if it
mat-ter, mat-ter, mat-ter ! This par - tic - u - lar - ly rap - id, un - in - tel - li - gi - ble pat -ter Is - n't gen - er - al - ly heard, and if it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

No. 9a. MELODRAME.

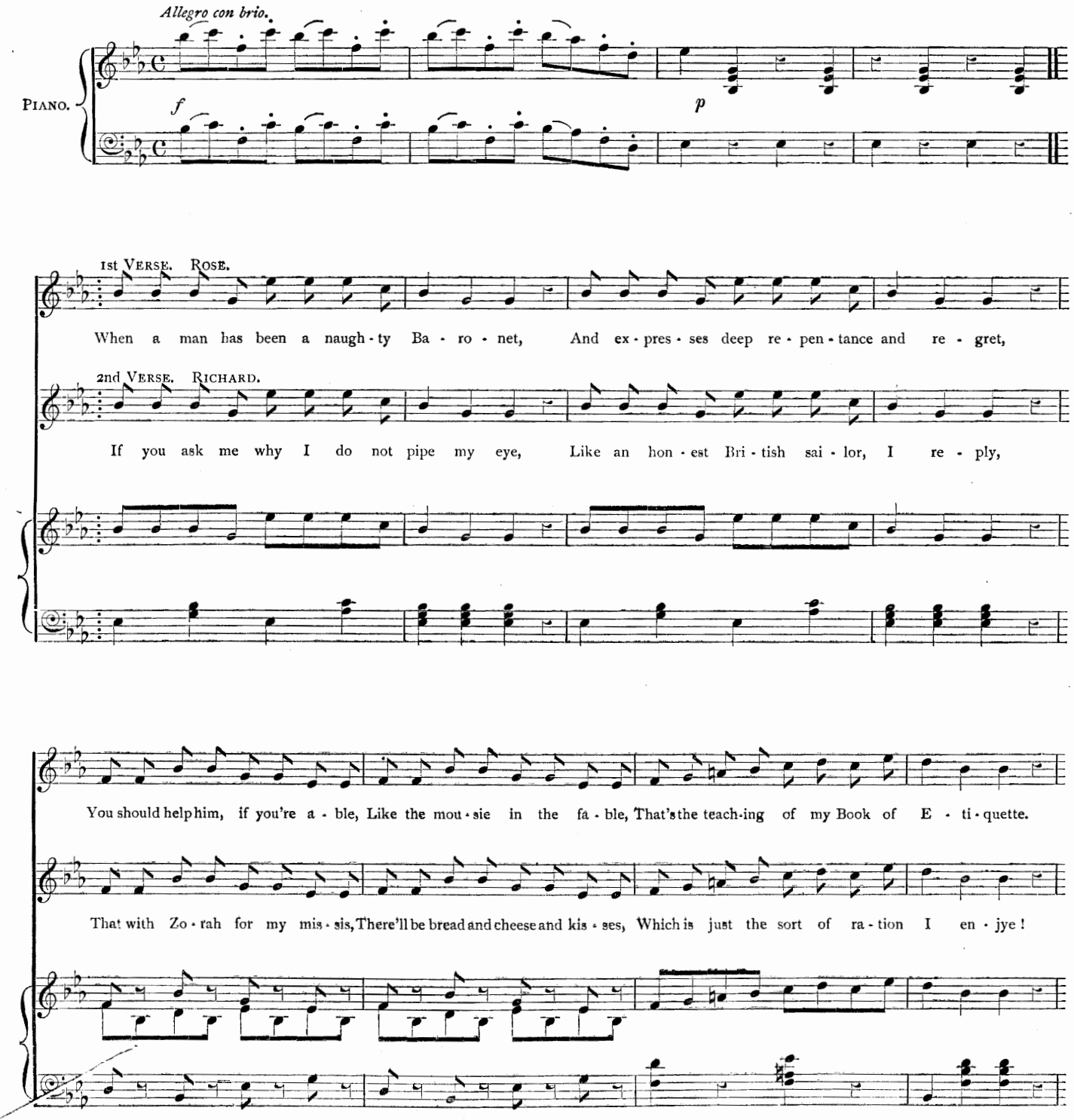


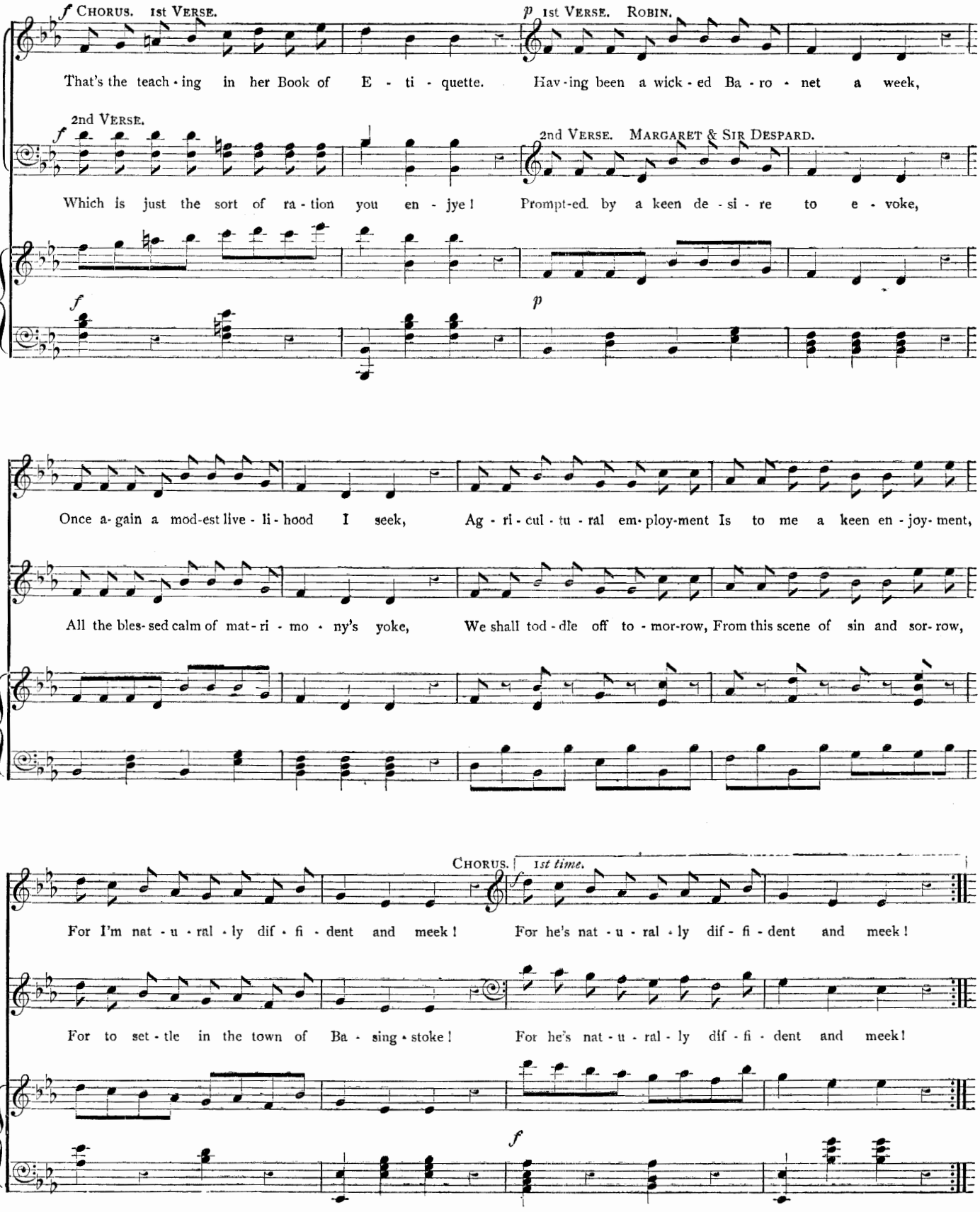
No. 10. SONG—Hannah (with Sir Roderic).

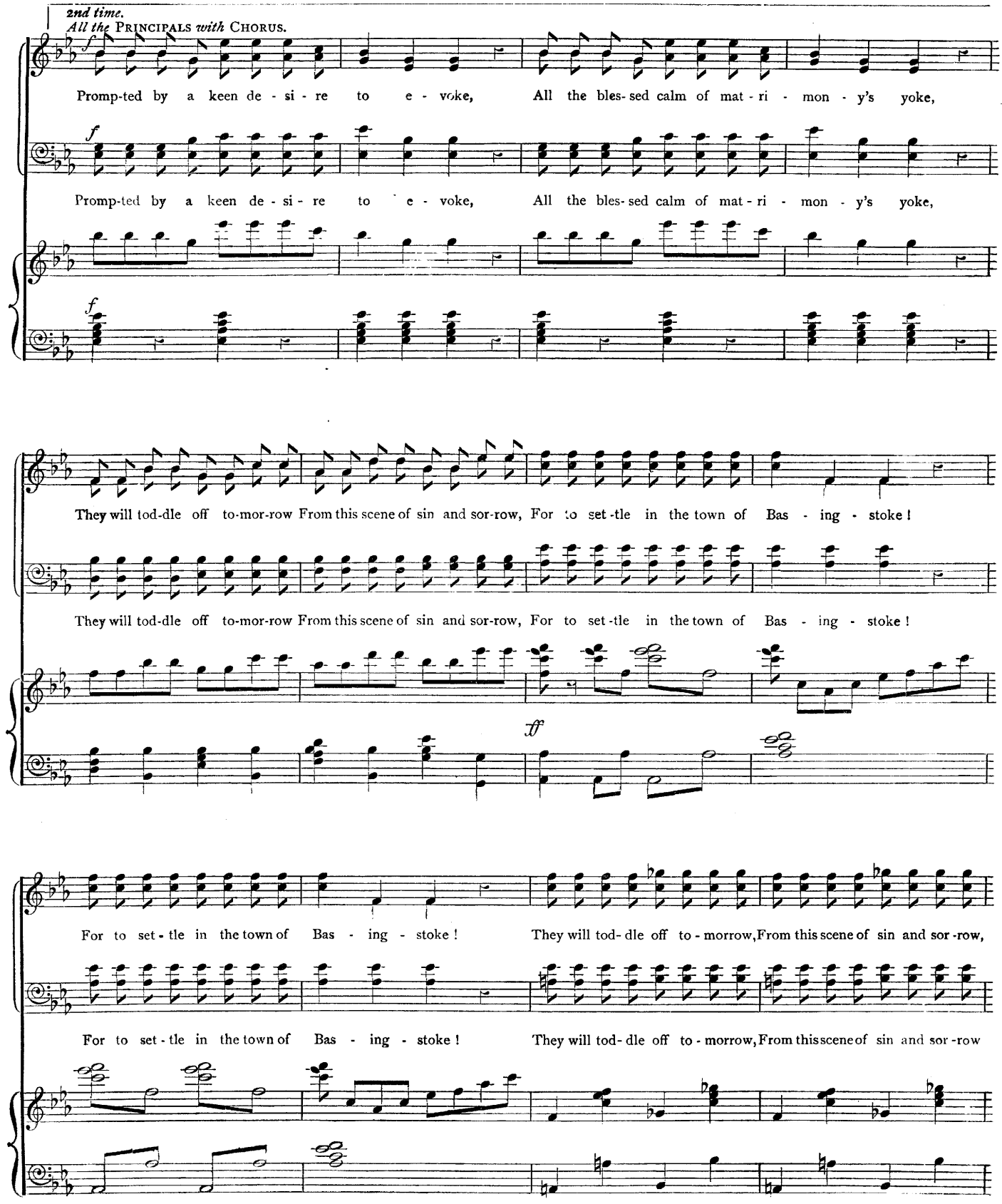


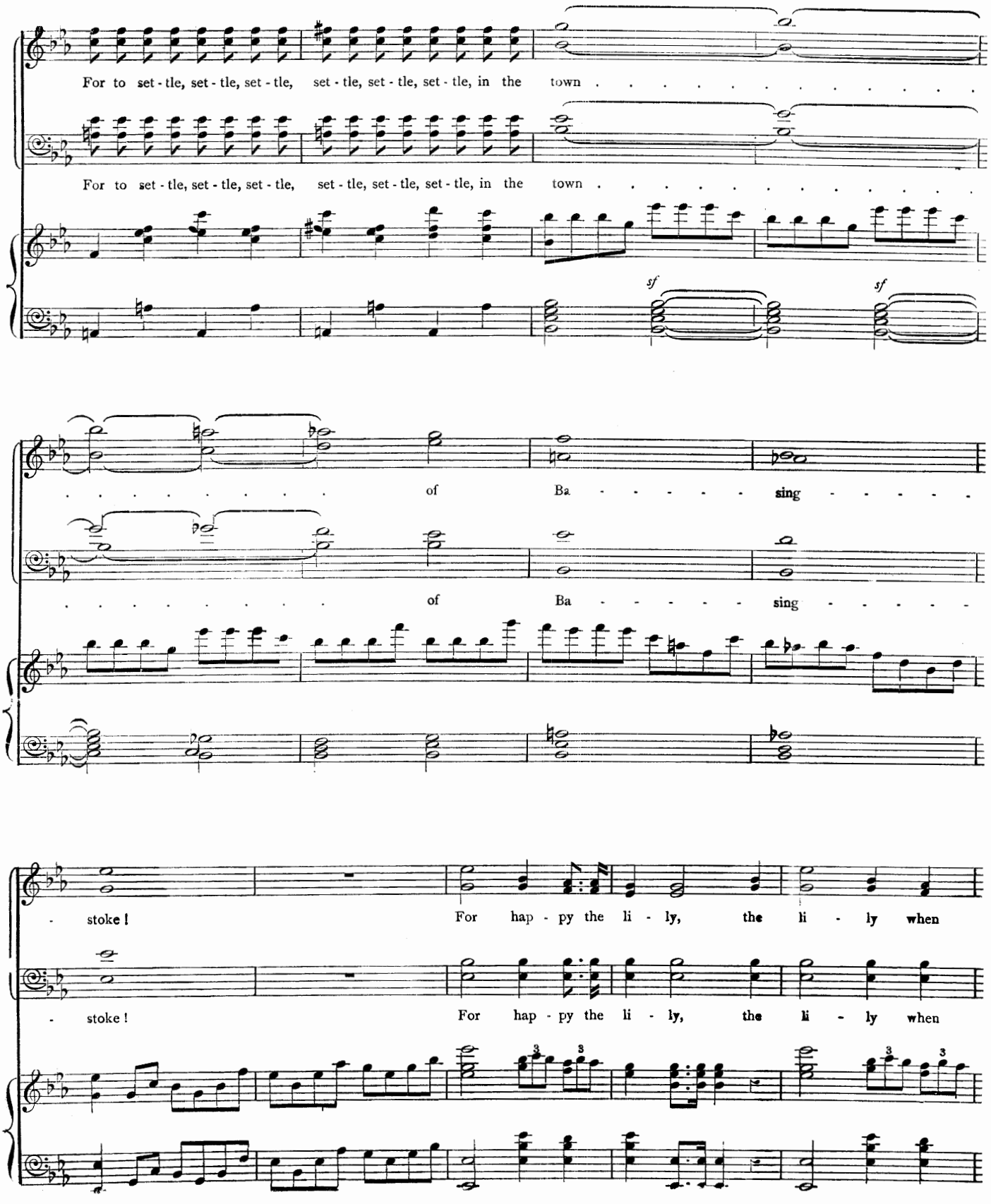

great oak tree! Sing hey, Lack - a - day! . . Sing hey, Lack -a -
Sing hey, ... Lack-a - day! Sing hey, ...
cres.
- day! . . . Sing hey, Lack -a - day! Let the tears fall free For the pret- ty lit - tle flow - er and the
. . . Lack-a - day! Hey, lack- a - day! Let the tears fall free For the pret- ty lit - tle flow - er and the
f
dim.
p
1st & 2nd times.
3rd time.
great oak tree!
2. When she tree!"
3. Said
Sing hey, Lack- a -
great oak tree!
tree!
Sing hey, ...
p
dim.
riten.
p
- 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.
*

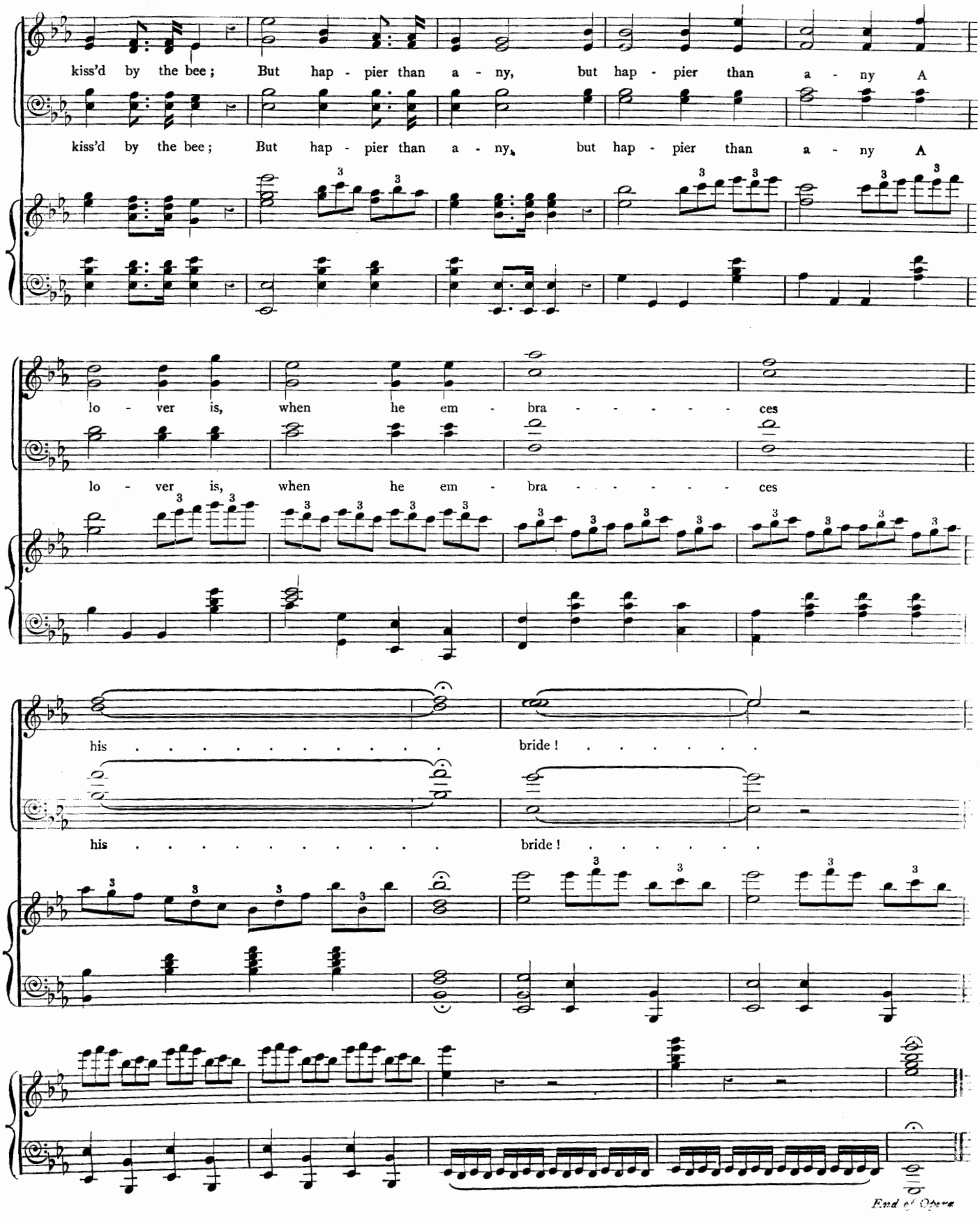
No. 11. FINALE—ACT II.




f CHORUS. 1st VERSE.
That's the teach - ing in her Book of E - ti - quette.
p 1st VERSE. ROBIN.
Hav - ing been a wick - ed Ba - ro - net a week,
2nd VERSE.
Which is just the sort of ra - tion you en - jye!
2nd VERSE. MARGARET & SIR DESPARD.
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.
Promp-ted by a keen de - si - re to e - voke, All the bles-sed calm of mat - ri - mon - y's yoke,
Promp-ted by a keen de - si - re to e - voke, All the bles-sed calm of mat - ri - mon - y's yoke,
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!
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


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


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
lo - ver is, when he em - bra - - - - - - ces
lo - ver is, when he em - bra - - - - - - ces
his . . . . . bride ! . . . . . .
his . . . . . bride ! . . . . . .
End of Opera