

RUDDIGORE

VOCAL SCORE.

R U D D I G O R E ;

OR,

THE WITCH'S CURSE.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

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M1503
29.11.1801

M12

RUDDIGORE; or, THE WITCH'S CURSE!

Dramatis Personae.

MORTALS.

ROBIN OAKAPPLE (*A Young Farmer*)
RICHARD DAUNTLESS (*His Foster-Brother—A Man-o'-wars-man*)
SIR DESPARD MURGATROYD (*Of Ruddigore—A Wicked Baronet*)
OLD ADAM GOODHEART (*Robin's Faithful Servant*)
ROSE MAYBUD (*A Village Maiden*)
MAD MARGARET
DAME HANNAH (*Rose's Aunt*)
ZORAH } (*Professional Bridesmaids*)
RUTH }

GHOSTS.

SIR RUPERT MURGATROYD (*The First Baronet*)
SIR JASPER MURGATROYD (*The Third Baronet*)
SIR LIONEL MURGATROYD (*The Sixth Baronet*)
SIR CONRAD MURGATROYD (*The Twelfth Baronet*)
SIR DESMOND MURGATROYD (*The Sixteenth Baronet*)
SIR GILBERT MURGATROYD (*The Eighteenth Baronet*)
SIR MERVYN MURGATROYD (*The Twentieth Baronet*)
AND
SIR RODERIC MURGATROYD (*The Twenty-first Baronet*)
CHORUS OF OFFICERS, ANCESTORS, AND PROFESSIONAL BRIDESMAIDS.

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

ACT II.—Picture Gallery in Ruddigore Castle.

TIME.—Early in the Present Century.

R U D D I G O R E ;

OR, THE WITCH'S CURSE.

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OVERTURE.

Andante moderato.

PIANO

pp *mf* *mf* *f*

p

Ped. *

ff *p*

* Ped.

* Ped. *

Allegretto.

pp *p*

Ped. *

f

The musical score is written for piano and grand staff. It begins with a tempo marking of 'Andante moderato' and a key signature of three flats. The first system shows a piano introduction with dynamics ranging from *pp* to *f*. The second system features a piano (*p*) section with a pedal marking. The third system has a fortissimo (*ff*) section followed by a piano (*p*) section. The fourth system continues with piano markings and includes a double bar line. The fifth system is marked 'Allegretto' and starts with *pp* dynamics. The sixth system concludes with a fortissimo (*f*) section.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamics include *dim.* and *p*.

Second system of the piano score. It includes a section marked *Allegro con brio.* with dynamics *ff*, *p*, and *f*. The right hand has a more active melodic line, and the left hand has a steady accompaniment. A key signature change to one flat is indicated.

Third system of the piano score, featuring a *Sves.* (Sostenuto) section. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A key signature change to two flats is indicated.

Fourth system of the piano score, continuing the *Sves.* section. It includes a *Ped.* (Pedal) marking at the end of the system. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Fifth system of the piano score, starting with a *mf* dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A key signature change to three flats is indicated.

Sixth system of the piano score, continuing the melodic and accompaniment lines. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a melodic line in a minor key, marked with a dynamic of *f*. The bass clef part provides a harmonic accompaniment with chords and a melodic line, marked with a dynamic of *p*.

Second system of musical notation, continuing the piece. The treble clef part features a melodic line with eighth and sixteenth notes. The bass clef part continues with a steady accompaniment of chords.

Third system of musical notation. The treble clef part has a melodic line with some grace notes. The bass clef part continues with chords, marked with a dynamic of *f* towards the end of the system.

Fourth system of musical notation. The treble clef part features a melodic line with a long note and a triplet. The bass clef part includes a triplet of eighth notes in the right hand and a steady accompaniment in the left hand, marked with a dynamic of *pp*.

Fifth system of musical notation. The treble clef part has a melodic line with a dynamic of *p* at the start and *f* later. The bass clef part continues with a steady accompaniment of chords.

Sixth system of musical notation. The treble clef part features a melodic line with eighth and sixteenth notes. The bass clef part continues with a steady accompaniment of chords.

This page of musical notation consists of ten systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piece features a variety of dynamics and articulations:

- System 1:** Treble staff has a melodic line with eighth notes and quarter notes. Bass staff provides harmonic support with chords. Dynamics include *f* (forte).
- System 2:** Treble staff continues the melodic line. Bass staff has a more active accompaniment. Dynamics include *ff* (fortissimo) and *mp* (mezzo-piano).
- System 3:** Treble staff features a more complex melodic line with slurs. Bass staff continues with chords. Dynamics include *f*.
- System 4:** Treble staff has a melodic line with some rests. Bass staff has a steady accompaniment. Dynamics include *f*.
- System 5:** Treble staff has a melodic line with a slur. Bass staff has a steady accompaniment. Dynamics include *f*.
- System 6:** Treble staff features a melodic line with triplets (marked '3') and a 'Sca.' (scandalo) marking. Bass staff has a steady accompaniment. Dynamics include *p* (piano) and *f*.
- System 7:** Treble staff has a melodic line with triplets. Bass staff has a steady accompaniment. Dynamics include *f*.
- System 8:** Treble staff has a melodic line with a slur. Bass staff has a steady accompaniment. Dynamics include *ff*.
- System 9:** Treble staff has a melodic line with a slur. Bass staff has a steady accompaniment. Dynamics include *ff*.

Allegro moderato.

p *f*

Ped. * Ped. *

f *dim.* *p*

p *mf*

p *p*

Ped. * Ped. *

f *p*

Ped. * Ped. *

rall.
Ped. * Ped. * Ped. *

Ped. *

pp *pp* *Allegro con brio.*
Ped. *

p

f *p*

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the left hand.

Second system of the piano score. The right hand continues with a melodic line. The left hand accompaniment is marked with *p* (piano).

Third system of the piano score. The right hand has a melodic line. The left hand accompaniment is marked with *f* (forte).

Fourth system of the piano score. The right hand features a melodic line with eighth notes. The left hand accompaniment consists of chords and single notes.

Fifth system of the piano score. The right hand has a melodic line. The left hand accompaniment is marked with *p* (piano). The lyrics "cre - scen do." are written above the left hand.

Sixth system of the piano score. The right hand has a melodic line. The left hand accompaniment is marked with *pp* (pianissimo). A "Ped." (pedal) marking is present at the bottom left.

Musical score for piano, consisting of ten systems of two staves each. The notation includes various dynamics (f, mf, ff, p, cres., f), articulation (accents), and phrasing slurs. The key signature has two flats and the time signature is 4/4. The piece concludes with a double bar line and a repeat sign.

ACT I.

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

Allegretto moderato.

PIANO.

The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score begins with a piano (*p*) dynamic. The first system shows the piano introduction with chords and moving lines in both hands. The second system continues the accompaniment, featuring a piano (*p*) dynamic. The third system shows a more complex texture with overlapping lines. The fourth system includes a crescendo (*cres.*) and a pedaling instruction (*Ped.*). The fifth system features a forte (*f*) dynamic. The sixth system concludes with a piano (*p*) dynamic and a final cadence.

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 !

wine, 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.

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

CHORUS. SOPRANOS & CONTRALTOS.

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

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. The right hand starts with a treble clef and a 3/4 time signature. It features a series of chords and melodic lines, including a prominent eighth-note pattern. The left hand starts with a bass clef and a 4/4 time signature, playing a steady accompaniment of chords. Dynamics markings include a forte *f* at the beginning and a piano *p* later in the piece.

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,

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.

(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

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.

ROBIN.

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.

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!)

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!

ROSE.

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

ROBIN.

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

Now tell me pray, and

Now tell me pray, and

Feel. *

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!) *ROSE, a tempo.* Poor lit-tle man! *ROBIN.* 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).

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 key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "bring. Sing it— shout it— Tell a - bout it—" and "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" and "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" and "sea! Safe and sound re - turn eth he, All vic - to - rious from the".

SOLO. RICHARD.

1. I shipped, d'ye see, in a
 'apt'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-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 thir-ty-two! It come un-com-mon near, But we
 fight a French-fal-lal—it's like hit-tin' of a gal,—It's a luh-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'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 sf

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!

SOLO. RICHARD.

f

Attaca Hornpipe.

No. 6½.

HORNPIPE.

PIANO.

2nd time melody *Sve. higher.*

3 times, 1. *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 - com - plished as I, To

2nd and 3rd times.

stir it and stomp it, And blow your owntrum-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

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.

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-larums, 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. *
 (18,311.)

The musical score is written for a duet between Richard and Rose. Richard's part is on a single treble clef staff, while the piano accompaniment is on a grand staff (treble and bass clefs). The tempo is marked 'Allegro moderato'. The piano part begins with a forte dynamic 'f'. The lyrics are: '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-larums, 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'. Performance markings include 'Ped.' (pedal) and '*' (crescendo) at the end of the first system, and 'Ped.' and '*' at the end of the second system. The piece concludes with the number '(18,311.)'.

rit. ROS. E.

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

p *rit.*

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

p *rit.*

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

RICHARD.

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

Ped. * *Ped.* (18,311.) *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. *

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.

Allegretto.

PIANO. *ff*

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegretto' and the dynamic is 'ff'.

p *cres.*

The second system continues the piano introduction. The right hand features more complex chordal textures and eighth-note runs. The left hand maintains the eighth-note accompaniment. Dynamics are marked 'p' and '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 begins with a rest, followed by the lyrics 'If well his suit has sped, Oh, may they soon be'. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. The dynamic is marked 'f'.

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

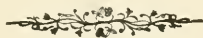
Ped. *

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'wed ! Oh, tell us, tell us, pray, What doth the maid - en'. The piano accompaniment continues with the eighth-note accompaniment and chords. The dynamic is marked 'f'. A 'Ped.' (pedal) instruction and an asterisk are present at the end of the system.

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!

ROBIN. *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!

ROSE. *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 *mf* *mf* *mf*

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

f

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*

rall. *a tempo.* *sf*

f *p* *p*

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

Ped. *

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

Ped. *

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

p * 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.*

(18, 311.) Ped.

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in a 4/4 time signature. The vocal line begins with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

Silent.

The second system of music continues the vocal line and piano accompaniment. The vocal line ends with a fermata. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with the instruction "Silent." written in the right margin.

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

The third system of music shows the vocal line with two alternative lyrics. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line.

po-sies Com-eth here to-ge-ther bow-ers, And he wan-ders through his bow-ers Toy-ing
net-tles Lay a wi-vo-let, half-hid-den, Hop-ing that his glance un-bid-den Yet might

The fourth system of music continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in a 4/4 time signature. The vocal line begins with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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 - . . . sies !

p

No. 12.

CHORUS.

Allegro con brio.

PIANO

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 Prompts this un - af - fected 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 sa-ted, 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 - 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 vil-lage Are peo-ple of low-ly de-gree—de-gree, Though hon-est and ac-tive They're most un-at-trac-tive And

awk-ward as awk-ward can be—can be. They're clum-sy cloth-hoppers With axes and chop-pers, And shep-herds and plough-men And dro-vers and cow-men,

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 . . . 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 *Scal. loco.*

Wel - come, welcome, welcome, welcome we !

f *f*

f *sf*

sf *Allora*

No. 13.

SONG & CHORUS—Sir Despard.

Andante misterioso.

SIR DESPARD.

Oh why am I mood-y and sad? And why am I guil-ti-ly

CHORUS.

p 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

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

Oh my!

Oh my!

- 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—

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.

The first system of music features three staves. The top staff is a vocal line with lyrics: "cult— Ob - serve the un - plea - sant re - sult ! In - deed I am tell - ing the". The middle staff is a vocal line with lyrics: "That's vice— Not nice." The bottom staff is a piano accompaniment with lyrics: "That's vice— Not nice." The piano part includes dynamic markings *fz* and *p*.

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

That's we—

That's we—

The second system of music features three staves. The top staff is a vocal line with lyrics: "truth ! Oh in - no - cent, hap - py, though poor ! If I had been vir - tuous, I'm". The middle staff is a vocal line with lyrics: "That's we—". The bottom staff is a piano accompaniment with lyrics: "That's we—". The piano part includes dynamic markings *f* and *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.

The third system of music features three staves. The top staff is a vocal line with lyrics: "sure— I should be as nice - look - ing as you're ! You are ve - ry nice - look - ing in - deed ! Oh". The middle staff is a vocal line with lyrics: "Like me— May be." The bottom staff is a piano accompaniment with lyrics: "Like me— May be." The piano part includes dynamic markings *f* and *p*.

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

We doc, Just so—

We doc, Just so—

f *dim.* *p*

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

No! no!
No! no!

f *p*

p *f* *p* *f* *p*

f *p* *f* *p*

Ped.

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.
 mu-t 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 - de, fid - dle - de, fid - dle - de, fid - dle - de .

f

. . . dee!

. . . dee!

f

Ped. *

p

1st time. 2nd time.

No. 15.

FINALE—ACT I.

Allegro non troppo.

PIANO

First system of the piano introduction, featuring a treble and bass staff with a 6/8 time signature. The treble staff has a melodic line with eighth notes and rests, while the bass staff provides a rhythmic accompaniment with eighth notes.

Second system of the piano introduction. The treble staff continues the melodic line, and the bass staff has a steady eighth-note accompaniment. Dynamics include *p* and *cresc.* markings.

Third system of the piano introduction. The treble staff features a melodic line with eighth notes and rests, and the bass staff continues the accompaniment. A *dim.* marking is present.

Soprano vocal entry and piano accompaniment. The soprano part begins with the lyrics "Hail the Bride of seven-teen sum-mers:". The piano accompaniment is marked *Pesante* and *f*. A *Ped.* marking is at the end of the system.

Continuation of the soprano vocal entry and piano accompaniment. The soprano part continues with the lyrics "In fait phra-ses Hymn her prais-es; Lift your song on high, all com-ers. She re-joices In your voi-ces." The piano accompaniment continues with a steady eighth-note accompaniment.

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:

cres.

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.

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.

18,3(11.)

ROSE.

When the

Allegretto.

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 la la! Fa la la la

ADAM. Fa la la la la la la! Fa la 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 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 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 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 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,

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,

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

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

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

Spring and sum-mer teem with glee; Spring and sum-mer teem with glee; Spring and sum-mer teem with glee.

sf *ff* *f* *f*

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

then for me! Fa 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 la! Fa 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 sown: 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.

Fa la la la la la la la! Fa la la la la

time for sleep.

RICHARD. *f*

Fa la la la la la la! Fa la la la

ADAM. *f*

Fa la la la la la! Fa la la

tr *f*

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 sam-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 la! Win - ter, af - ter all, is

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

toil— Win - ter, rest—

Fa la 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.** 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— *sf* Fa la la la *sf*
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 la la la *sf* Fa la . . . la la la la la la la la la la a,
sf
 life is love - ly all the year! Fa la la la la la la la la la! Fa la la, . .
sf
 love - ly all the year! . . . Fa la la la la la la la la la la la! Fa
sf
 cheer, Life is love - ly all the year. Fa la la la! Fa

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

L'istesso tempo.

p *tr*

f *p* *tr*

f *p* *tr*

RECIT.
SIR DESPARD.

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

a tempo.

as my el - der bro-ther!

più lento.

pp trem. sempre.

SIR DESPARD.

His right - ful ti - tle

CHORUS. *f*

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

O

O

ROSE (*wildly*).

won - - - - - der ! De - ny the false - hood, Ro - bin, 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

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

He is that Ba-ro-net!

He is that Ba-ro-net!

p

Ha - 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.

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 - ti - ous un -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It begins with a melodic phrase for Robin, followed by a chorus entry. The piano accompaniment is in bass clef, providing harmonic support with chords and a steady bass line.

ROBIN.

CHORUS.

FULL CHORUS.

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

The second system continues the musical piece. It features a vocal line for Robin and a piano accompaniment. The vocal line includes a chorus entry and a full chorus section. The piano accompaniment continues with harmonic support, including a dynamic marking of *f* (forte) towards the end of the system.

ROBIN.

When I'm a bad Bart. I will

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

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

The third system of music features a vocal line for Robin and a piano accompaniment. The vocal line includes a chorus entry and a full chorus section. The piano accompaniment continues with harmonic support, including a dynamic marking of *p* (piano) towards the end of the system.

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.!

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

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!

CHORUS.

Hold,

my conscience made me!

Die, trai-tor!

Die, trai-tor!

*Molto vivace.**f**f^p*

With-hold your wrath!

With-in this breast there

*Allgretto maestoso.**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-cc's

pp

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

*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.

f *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-

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

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

ROSE.

Rich - ard, at him I love . . . be - left, Through thy de -

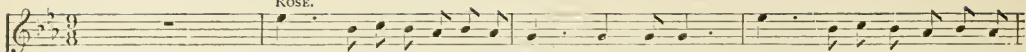
sign, Thou art the on - ly one that's left, So I am

CHORUS. GIRLS.

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

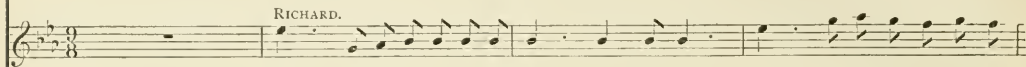
Bride!

ROSE.



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

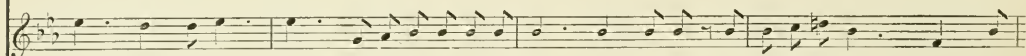
RICHARD.



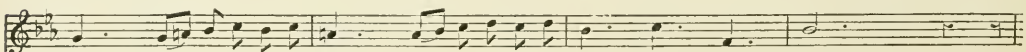
Oh, hap-py the li - ly When kiss'd by the bee ; And, sip-ping tran-quil - ly, Quits

*Allegro con spirito.**f*

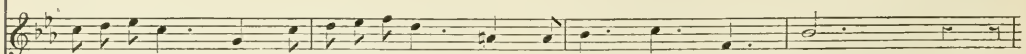
hap - py is he ; And hap-py the fil - ly That neighs in her pride ; But hap-pier than a - ny A



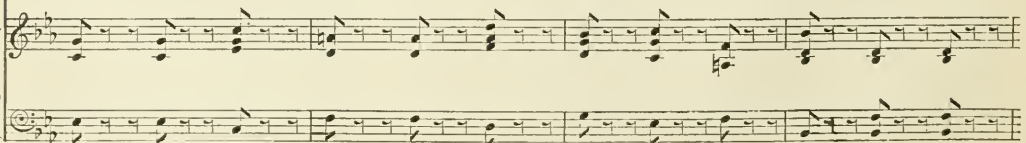
hap - py is he ; And hap-py the fil - ly That neighs in her pride ; But happier than a - ny A



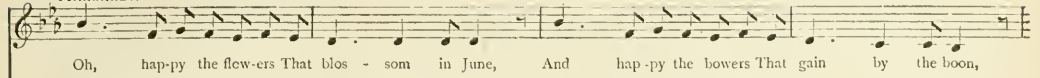
pound to a pen-ny, A lo - ver is, when he Em - bra ces his bride !



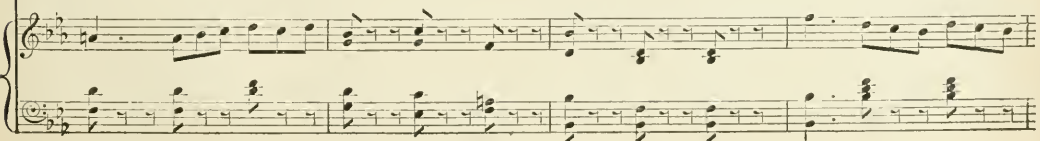
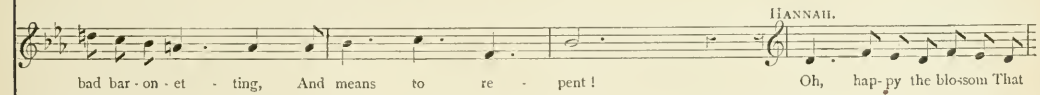
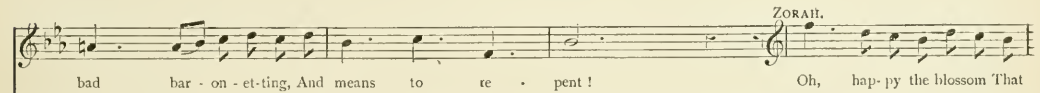
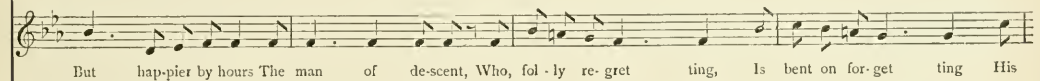
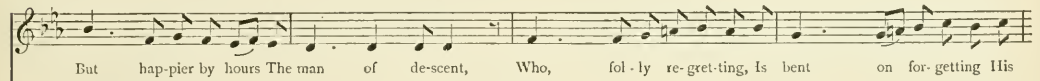
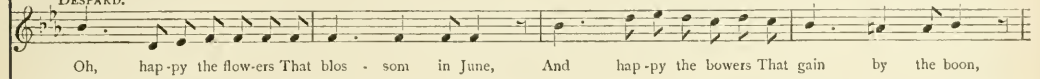
pound to a pen ny, A lo - ver is, when he Em - bra ces his bride !



MARGARET.



DESPARD.



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!

Sra loco. DANCE.

* Ped. * Ped.

The image displays a page of musical notation, numbered 80. It consists of six systems of music, each with a treble and bass staff. The music is written in a minor key, indicated by the key signature (one flat). The notation is dense, featuring complex rhythmic patterns and chordal structures. The right hand (treble staff) often plays a melodic line with eighth and sixteenth notes, while the left hand (bass staff) provides a complex accompaniment with chords and arpeggios. The overall style is characteristic of late 19th or early 20th-century piano music.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece with similar melodic and harmonic textures in both staves.

The third system of musical notation includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte) in both staves.

The fourth system of musical notation continues the melodic and harmonic development.

The fifth system of musical notation includes a *pp* (pianissimo) marking in the upper staff.

The sixth system of musical notation concludes the page. It features a *Ped.* (pedal) marking in the lower staff and a final cadence with a double bar line.

ACT II.



No. 1.

DUET—Robin & Adam.

Andante moderato.

PIANO.

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.

Alllegro gioioso.

PIANO.

The first system of the piano introduction features a treble and bass clef with a 6/8 time signature. The music is in a key with two flats. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. A dynamic marking of *f* (forte) is present at the beginning.

The second system continues the piano introduction. The right hand has a more active melodic line with sixteenth notes and eighth notes. The left hand continues with a steady accompaniment. A dynamic marking of *sf* (sforzando) is used.

The third system concludes the piano introduction. The right hand features a descending melodic line. The left hand has a consistent accompaniment. A dynamic marking of *p* (piano) is used.

RICHARD.

The first system of the vocal duet shows Richard's vocal line in a treble clef and the piano accompaniment in a bass clef. The lyrics are: "Hap - pi - ly cou - pled are we, You see— I am a jol - ly fac' Tar, My star, And".

The second system of the vocal duet continues the lyrics: "you are the fair - est, The rich - est and rar - est Of in - no - cent las - ses you are, By far— . . .".

Of in - no - cent las - ses you are ! Fanned by a fa - vou - ring

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 lie; 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-ser-t-ing Your

free-dom by flit- 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

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

f CHORUS.

f

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 !

Sev.

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

PIANO. *p*

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

p

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

pp

CHORUS.

Grant thou her prayer!

p

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.

RICHARD.

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

ROSE. RICHARD. ROSE. BOTH. 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,

Sza.

Trim lit-tle, prim lit-tle craft!

Sza. *lovo.*

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

Grave maestoso.

PIANO.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 6/8 time. It begins with a piano (*p*) dynamic and features a mix of eighth and sixteenth notes. A fortissimo (*ff*) dynamic marking appears towards the end of the system. The second system continues with a *dim.* (diminuendo) marking. The third system concludes with a fermata over the final chord.

TENORS.

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

BASSES.

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

The vocal parts are arranged in two systems. The first system shows the Tenors' and Basses' parts. The Tenors' part is on a single staff with a soprano clef, and the Basses' part is on a single staff with a bass clef. The lyrics are: "Pain - ted em - blems of . . . a race, . . . All ac -" for Tenors and "Pain - ted em - blems of . . . a race, . . . All ac" for Basses. The second system continues the lyrics: "- curst in days . . . of yore, . . . Each from . . his ac -" for Tenors and "- curst in days . . . of yore, . . . Each from his ac" for Basses. The piano accompaniment continues below the vocal staves, starting with a piano (*p*) dynamic.

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

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

more !

more !

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 *trom.*

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!

No. 5.

SONG—Sir Roderic & Chorus.

Sva.
Allieg. e energico.

PIANO. *f*

Ped.

SIR RODERIC.

When the night wind howls in the

chin-ney cowl, 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

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Sva.' and 'Allieg. e energico.' with a forte dynamic 'f'. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth notes. The vocal part, for Sir Roderic, enters in the second system with the lyrics 'When the night wind howls in the chin-ney cowl, 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'. The piano accompaniment continues throughout, providing a steady, rhythmic foundation for the vocal line. The score is divided into four systems, each with a vocal line and a piano accompaniment.

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* *sf*

Detailed description: This system contains three vocal staves and two piano staves. The vocal lines are in a soprano, alto, and tenor/bass range. The piano accompaniment features a complex texture with many sixteenth-note chords in the right hand and a more rhythmic bass line in the left hand. Dynamics include *cres.*, *f*, and *sf*.

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 two piano staves. The piano accompaniment is characterized by dense, rhythmic chordal patterns, likely using a tremolo or similar effect. Dynamics include *sf* and *p*.

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

Detailed description: This system continues the second verse. It features three vocal staves and two piano staves. The piano accompaniment maintains the dense, rhythmic texture from the previous system. Dynamics include *f* and *sf*.

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

Detailed description: This system concludes the second verse. It features three vocal staves and two piano staves. The piano accompaniment continues with the same dense, rhythmic texture. Dynamics include *f* and *sf*.

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! The

CHORUS. *ff*

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. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand. Dynamics include *cres.*, *f*, and *sf*.

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 piano accompaniment. The piano accompaniment is characterized by a dense, rhythmic texture of chords. Dynamics include *sf* and *p*.

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 piano accompaniment. The piano accompaniment maintains the dense, rhythmic texture from the previous system. Dynamics include *voce.*

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

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "kiss, per - haps, on her lan - tern chaps, and a gris - ly grim, 'good". The middle staff is the piano accompaniment, featuring a dense texture of chords and arpeggios. The bottom staff is the bass line, providing harmonic support with simple chords and a steady rhythm.

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

The second system continues the musical score. The vocal line has the lyrics: "night!" Till the wel - come knell of the mid - night bell rings". The piano accompaniment maintains its complex, rhythmic pattern. The bass line continues with a consistent harmonic foundation.

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

The third system of the score. The vocal line lyrics are: "forth its jol - li - est tune, And ushers in our next high". The piano accompaniment includes a dynamic marking of *p* (piano) towards the end of the system. The bass line features a prominent chord change.

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

The fourth system begins with the vocal line lyrics: "ho - li - day— the dead of the night's high noon!". This is followed by the instruction "CHORUS. *ff*" and the vocal line exclaims "Ha! ha!". The piano accompaniment continues with its characteristic texture. The bass line has a dynamic marking of *ff* (fortissimo) for the chorus.

Ha! ha!

The fifth system shows the piano accompaniment continuing. The vocal line is silent, with the lyrics "Ha! ha!" written below the staff. The piano accompaniment features a series of chords and arpeggios. The bass line has a dynamic marking of *ff* (fortissimo).

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

Ha! ha! high noon, .

Ha! ha! high noon, .

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with chords. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes.

the dead of the night's high noon, .

the dead of the night's high noon, .

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

f

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with chords. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes. The word 'eres.' is written above the vocal line, and 'f' is written below the piano accompaniment.

noon!

noon! Ha! ha! ha! ha!

noon! Ha! ha! ha! ha!

ff

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment with chords. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes. The dynamic marking 'ff' is written below the piano accompaniment.

No. 6.

CHORUS.

CHORUS. TENORS. *f* *p*

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* *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

ff *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!

He par - dons us, He par - dons us, He par - dons us - Hur - rah!

a tempo. *f* *tr*

Fed.

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

p 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-tues plea A long farc-well—

sf sf p

Ped. *

più lento.

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

Ped. *

Allegro comodo.

Come desperate deeds of der-ring do

Ped. * *f*

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-res who live in the shi-res, Where pet - ty dis - tin-ctions are
 3. Ye sup - ple M. P.'s, who go down on your knees, Your pre-cious i - den - ti - ty

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 nu - se-ums, With views to a ba - ro - net's ti - tle— Ye
 sink-ing, And vote black or white as your lead-ers 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 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-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 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!

No. 8.

DUET—Margaret & Sir Despard.

Andante quasi Allegro.

PIANO.

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,

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—

delec.

SIR DESPARD.

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

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

live - li - hood we're gain-ing.

MARGARET.

SIR DESPARD.

In fact we rule A Na - tion - al School, The

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

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

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 - dulse a lit - tle

par - don - a - ble swagger, 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, *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, *pp*

sf *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 - ton - ished 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! 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, 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, mat-ter,

- pin-ion does-n't mat-ter, Her o pin-ion does-n't 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 Who could talk to me as we are talking

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

you I am con - fer - ring). My ex - is - tence would have made a rather 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, 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

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.)
Allégo.

PIANO. *ff*

Agitato.

pp

CODA. trem.

pp

cres. *ff*

No. 10.

SONG—Hannah (with Sir Roderic).

Andante Allegretto.

HANNAH.

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

Andante Allegretto.

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-ries 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-deavour, 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! 3. Said tree! Sing hey,

p

day! 2cy, 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* *pp*

riten. *p*

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-se 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-ye!

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 wcek,

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,

f *p*

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 scepe 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!

f

*and tem.**All the PRINCIPALS with CHORUS.*

Prompted by a keen de - si - re to e - voke, All the bles - sed calm of mat - ri - mon - ys yoke,

Prompted by a keen de - si - re to e - voke, All the bles - sed calm of mat - ri - mon - ys 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 - 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, 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 la - - - - - sing

of la - - - - - sing

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

stoke For hap - py the li ly, the li - ly wher

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 !

bis bride !

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