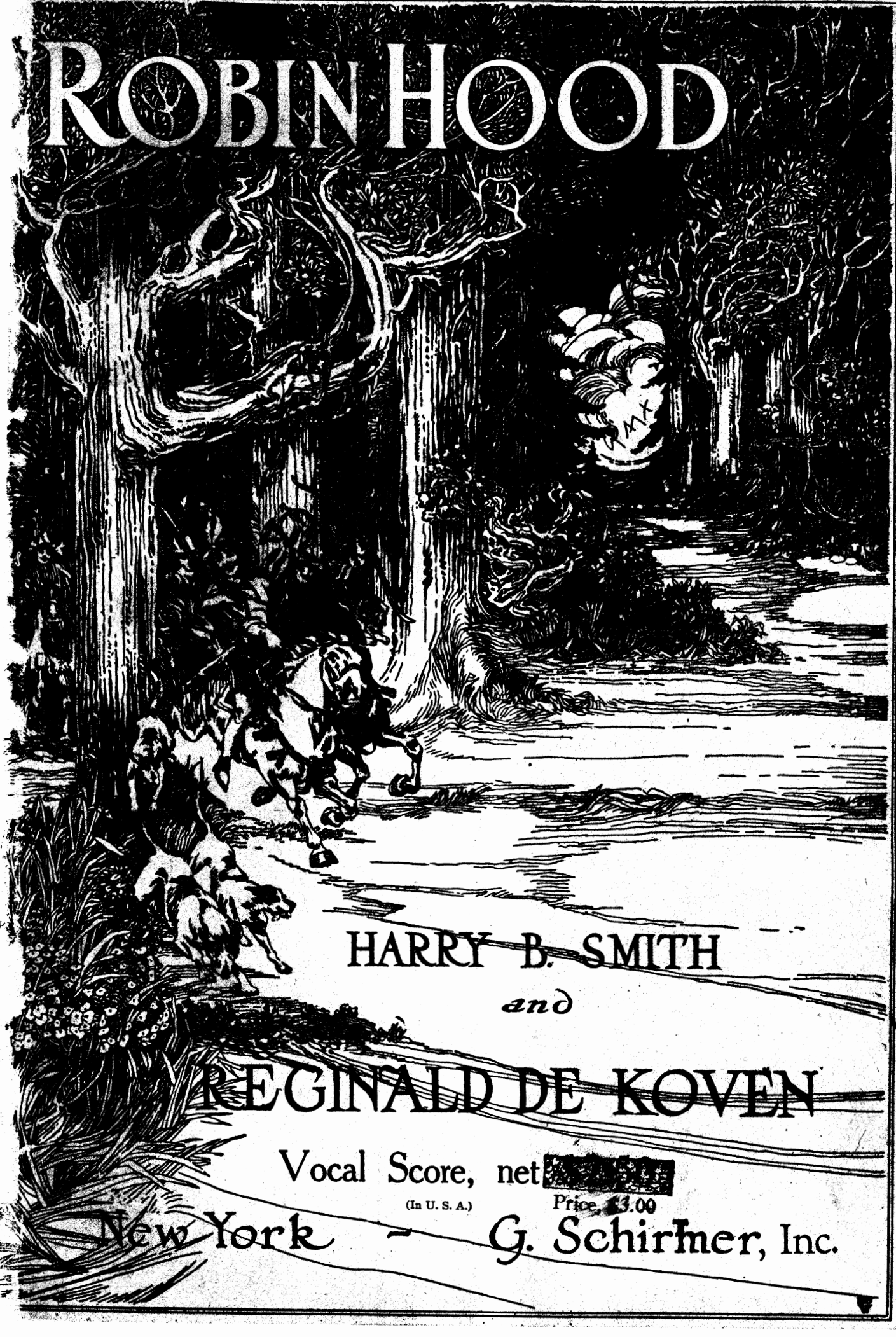


ROBIN HOOD



HARRY B. SMITH

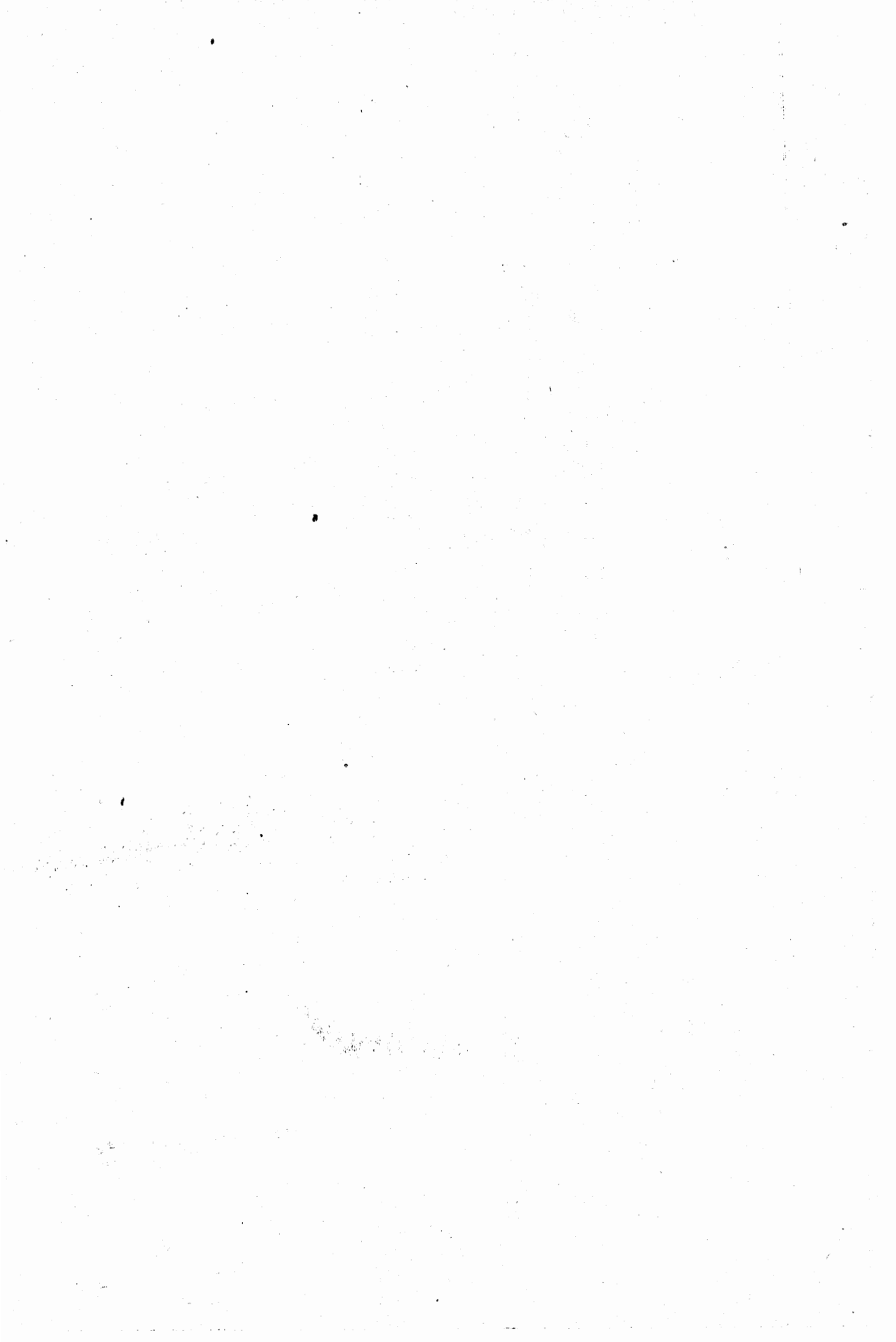
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ROBIN HOOD

A Comic Opera

IN THREE ACTS

Libretto by
HARRY B. SMITH

Music by
REGINALD DE KOVEN



G. SCHIRMER, INC., NEW YORK

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ROBIN HOOD

CHARACTERS REPRESENTED

Robert of Huntington (afterwards Robin Hood)	TENOR	
The Sheriff of Nottingham	BARITONE	
Sir Guy of Gisborne (his ward)	TENOR	
Little John	} Outlaws	BARITONE
Will Scarlet		BASS
Friar Tuck		BASS
Allan a Dale		CONTRALTO
Lady Marian Fitzwalter (a ward of the Crown, afterwards Maid Marian)	SOPRANO	
Dame Durden (a widow)	MEZZO-SOP.	
Annabel (her daughter)	SOPRANO	

Villagers, Milkmaids, Outlaws, King's Foresters,
Archers, Pedlars, etc.

*The Scene is laid in England
at the time of Richard I*

- Act I. A Market-place in Nottingham
Act II. Sherwood Forest
Act III. Courtyard of the Sheriff's Castle

ROBIN HOOD.

Comic Opera in 3 Acts.

Libretto by
Harry B. Smith.

OVERTURE.

Music by
Reginald de Koven.

Moderato.

The first system of musical notation is a piano introduction in G major, 2/4 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

The second system continues the piano introduction. It includes a *rall.* (rallentando) marking and a *mf* (mezzo-forte) dynamic. The music features a mix of chords and moving lines in both hands.

The third system shows a transition to a more active melodic line in the right hand, with a *p* dynamic. The left hand continues with a steady accompaniment.

The fourth system features a *cresc.* (crescendo) marking and a *p* dynamic. The music builds in intensity with more complex chordal textures.

The fifth system continues the *cresc.* (crescendo) and features a *p* dynamic. The melodic lines in both hands become more prominent.

The sixth system concludes the piano introduction with a *p* dynamic. The music ends with a final chord and a few notes in the bass line.

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mf cresc.

ff

Allegro vivace.

f

marc. il Basso

ff

First system of musical notation. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and some eighth-note movement.

Second system of musical notation. The right hand continues with a melodic line, showing some chromatic movement. The left hand accompaniment remains consistent with the first system.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment includes a *cresc.* (crescendo) marking over the final measures.

Fourth system of musical notation. The right hand features a dense, sixteenth-note melodic texture. The left hand accompaniment is marked with *ff* (fortissimo) in the first measure.

Fifth system of musical notation. The right hand continues with a melodic line, and the left hand accompaniment is marked with *con energico* (con energetic).

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment is marked with *molto marc.* (molto marcato) and features a complex rhythmic pattern with many rests.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in the treble and bass staves.

Third system of musical notation, including the dynamic marking *cresc.* in the bass staff, indicating a gradual increase in volume.

Fourth system of musical notation, featuring dynamic markings *ff* and *sfz* in the bass staff, indicating fortissimo and sforzando.

Fifth system of musical notation, showing further development of the melodic and harmonic material.

Sixth system of musical notation, concluding the page with sustained chords and melodic fragments.

cresc.

stentato
rall.

Lento.

Lento.

Andante.

Andante.
p
cresc.

Allegretto.

Allegretto.
rall.
f

p
ff
p

Tempo di Valse. (Lento.)

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a piano (*mf*) dynamic and a *legato* marking. 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.

The second system continues the musical piece. The right hand has a more active melodic line with slurs and ties, while the left hand maintains a steady accompaniment with chords and moving bass lines.

The third system shows the continuation of the melody and accompaniment. The right hand features a series of eighth notes and slurs, and the left hand has a consistent harmonic support.

The fourth system continues the piece. The right hand has a melodic line with some grace notes and slurs, and the left hand provides a steady accompaniment.

The fifth system includes a *rall.* (ritardando) marking in the right hand. The music slows down, with a *ff* (fortissimo) dynamic marking appearing towards the end of the system. The right hand has a melodic line with slurs and ties, and the left hand has a steady accompaniment.

The sixth system begins with an *a tempo* marking, indicating a return to the original tempo. The right hand has a melodic line with slurs and ties, and the left hand provides a steady accompaniment. The system concludes with a final chord.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is common time (C). The music features a melodic line in the treble with some grace notes and a bass line with chords and moving lines. A 'p.' (piano) dynamic marking is present at the beginning. A 'rall.' (rallentando) marking is placed above the bass line towards the end of the system.

Allegro agitato.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is common time (C). The music is more rhythmic and active. A 'p' (piano) dynamic marking is in the bass line. A 'cresc. molto' (crescendo molto) marking is placed above the bass line.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is common time (C). The music continues with rhythmic patterns in both hands.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is common time (C). A 'molto f' (molto forte) dynamic marking is placed above the bass line.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is common time (C). The music features a complex texture with many notes and slurs.

Sixth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is common time (C). A 'ff marc.' (fortissimo marcato) dynamic marking is placed above the bass line.

Allegro vivace.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and some eighth-note movement. A dynamic marking of *f* (forte) is present at the beginning of the lower staff.

The second system continues the musical piece. The upper staff maintains the melodic line with eighth-note patterns and slurs. The lower staff continues the harmonic accompaniment with chords and eighth-note movement. A dynamic marking of *f* is present at the beginning of the lower staff.

The third system of the musical score. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. A dynamic marking of *f* is present at the beginning of the lower staff. The instruction *marc. il Basso* is written below the lower staff.

The fourth system of the musical score. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. A dynamic marking of *ff* (fortissimo) is present at the beginning of the lower staff.

The fifth system of the musical score. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment.

The sixth system of the musical score. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of notes, some with accents (>) and slurs. The bass staff contains a series of chords and notes.

Second system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of notes, some with accents (>) and slurs. The bass staff contains a series of chords and notes.

Third system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of notes, some with accents (>) and slurs. The bass staff contains a series of chords and notes. A *cresc.* marking is present in the bass staff.

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of notes, some with accents (>) and slurs. The bass staff contains a series of chords and notes. A *ff* marking is present in the bass staff.

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of notes, some with accents (>) and slurs. The bass staff contains a series of chords and notes.

Sixth system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of notes, some with accents (>) and slurs. The bass staff contains a series of chords and notes. A *con tutta forza* marking is present in the treble staff, and a *rall.* marking is present in the bass staff. The system concludes with a double bar line and a 2/4 time signature.

Tempo a la marcia.

Largo.

Act I.

Nº1. Introduction and Opening Chorus.

Allegro.

f

ff marc.

4 Village Musicians enter.

Allegretto.

mf

Soprani.

Chorus. (Behind the scenes)

Tenori.

Bassi.

Hol - la! Hol - la! Hol - la!

Some girls enter.

Hol - la!

'Tis the morn-ing of the fair, 'Tis a day of

Girls still off stage.

Yes,
pastime rare, Hail! the glad-some day, The hap - py month of May.—

(Chorus come on)

hail the hap - py day. yes, hail the day!

Girls on Stage

Off Stage. Yes, hail the day!

Hail! the hap - py day, yes, hail the day!

Allegro commodo.

ff
Come to the fair, to the fair, Come, for the

ff
Come to the fair, to the fair, Come, for the

Allegro commodo.

ff *sempre*

fair, pray pre- pare, Come, 'tis a day bright and
 fair, pray pre- pare, — Come, 'tis a day bright and

rare!
 rare!

Hail!
 Hail!

f *giocoso*
 Spring-time comes, smiling over hill and dale,
 May-day bright Brings de-light,
 May-day, so gay,

Happy time, we sing to thee all hail!
 Birds so blithe Caroling on ev'ry side,
 Happy time, we sing to thee all hail!
 Birds so blithe On ev'ry side,

Seem to sing To the Spring, Wel-coming with joy the sweet spring-tide.
 Sing, To the Spring, Wel - com-ing gay the spring-tide.

Più animato.

Come village-girls with ribbons bright their hair so fair a-dorn-ing,

Più animato.

May - day. May - day, Bright will be our

For it is meet we look our best upon this May-day morning: Bright will be our

fair. See! the May - pole gleams in the sun,
 fair. See! the May - pole gleams in the sun,

Soon the mer - - ry mor - ris - dance, the dance will soon now be -
 Soon the live - - liest dance, the dance will now be -

(A pedlar enters: girls surround him.)

gin. Here is a ped-lar, see, he's bringing pretty tri-fles for the fair; This is a chance to buy some
 gin. See, a ped - lar comes, This is a chance to buy some
 gin. See,

rib - bons brave to deck our bon - ny hair,
 a rib - bons brave to ped - - lar ny comes, Come let us see what you may
 rib - bons brave to deck our bon - ny hair,
 a ped - - lar comes, Come let us see what you may

have and honest prices pray de - clare, All hail our fair!
 have and honest prices pray de - clare, All hail our fair!

rall.

18 **Tempo I.**
con spirito
ff
 All hail our fair, all hail our fair, Yes, hail the fair!

All hail our fair, all hail our fair, all hail, all hail our fair,
Tempo I.
marcato molto

A time most rare Beyond com-pare, All hail our fair, all hail our fair, hail!
ff

A time most rare Beyond com-pare, All hail our fair, all hail our fair, hail, hail!
sempre ff

Spring-time comes smiling over hill and dale,
f

Spring-time comes smiling over hill and dale,
f

May - day bright Brings de - light, Hap - py ne, we sing to thee all
f

May - day so gay, Hap - py time, we sing to thee all
f

hail! Birds so blithe car-oling on ev-'ry side,

hail! Bright birds sweet- - - voiced

Seem to bring To the Spring
are sing-ing, joy bring-ing, Yes, sing-ing, Joy bring-ing,

are sing-ing, joy bring-ing, Yes, sing-ing, Joy bring-ing,

Then let us hail O'er hill and dale, To our fair, to our mer-ry—
To our fair, our mer-ry

hail! mer-ry

fair; Let ev'ry voice sing clear and gay On our hol-i-day. All

fair; Let ev'ry voice sing clear and gay On our hol-i-day. All

hail our fair, It is the gay-est bright-est day, Hail to mer-ry May.

hail our fair, It is the gay-est bright-est day, Hail to mer-ry May.

cresc.

They come, Their horns re - sound! We

f They come, Their horns re - sound! We

cresc.

3 outlaws behind scenes.

Allan a Dale.

List to the gay hunters horn

Sound thro' the forest at morn.

Little John.

List to the gay hunters horn

Sound thro' the forest at morn.

Will Scarlet.

List to the gay hunters horn

Sound thro' the forest at morn.

hear!

List to the gay hunter's horn.

They're

hear!

List to the gay hunters horn.

They're

(Outlaws enter)

Allegro vivace. Scarlet.

In Sher-wood for-est the mer-ri-est of lives is our
here!

here!

Allegro vivace.

Allan a Dale.

Little John. Life so free! So do

Scarlet. Life so free! We roam and rove in Sher-wood's grove be - neath the greenwood
out-law's life so free! So do

we Through all the glades and syl - van shades our homes are
tree

we

Chorus So free!

So free! Thro' the glades

found, We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt - ing horns do we

And the shades, *f* a - far and near, horns we

sound. *ff* Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. *ff* Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. *ff* Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. *ff* Ta ra ta ra

sound. *ff* Ta ra ta ra

ff

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra

ra

ff

f

for - est fair, Ev - er are we gay.

for - est fair, Ev - er are we gay.

for - est fair, We are gay.

Nev - er do they wear - y

Ev - er are we gay, Cheer - i - ly, mer - ri - ly

Ev - er are we gay, Cheer - i - ly, mer - ri - ly

live - - long day, Cheer - i - ly, mer - ri - ly

live - long sum - mer day,

Free are they as birds the live - long day, Cheer - i - ly, mer - ri - ly

live - long day, Cheer - i - ly, mer - ri - ly

roaming e'er, Liv - ing like Kings in the for - est fair.

roaming e'er, Liv - ing like Kings in the for - est fair.

roaming e'er, Liv - ing like Kings in the for - est fair.

roam - ing e'er, Liv - ing like Kings in the for - est fair. Nev - er do they wear - y,

roam - ing e'er, Liv - ing like Kings in the for - est fair. Nev - er wear - y,

roam - ing e'er, Liv - ing like Kings in the for - est fair.

Ev - er they are gay, all the live - long day.

Ev - er gay, all the live - long day.

Ev - er gay, all the live - long day.

Ev - er are they gay. all day.

Ev - er gay, all the live - long day.

The first system consists of six staves. The top three staves are vocal lines for different voices, each with the lyrics 'Ev - er they are gay, all the live - long day.' The fourth staff is a vocal line with the lyrics 'Ev - er are they gay. all day.' The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Meno mosso.

Annabel (coming forward)

Surely 'tis an ac - qui - si - tion To this goodly com - pa - nie, —

The second system features a vocal line for Annabel with the lyrics 'Surely 'tis an ac - qui - si - tion To this goodly com - pa - nie, —'. The piano accompaniment consists of two staves. The key signature is one sharp (F#) and the time signature is common time (C).

Meno mosso.

The third system consists of two staves of piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Out-laws of such high po - si - tion Glad-ly at the fair we see. —

The fourth system features a vocal line with the lyrics 'Out-laws of such high po - si - tion Glad-ly at the fair we see. —'. The piano accompaniment consists of two staves. The key signature is one sharp (F#) and the time signature is common time (C).

rall.

The fifth system consists of two staves of piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The word 'rall.' is written above the piano part.

Annabel.

pp Come and join our dance, *f* come dance, *p* come and join our dance, *ff* come dance.

Allan.

pp Come dance, *f* come dance, *p* come dance, *ff* come dance.

Little John.

pp Come dance, *ff* yes come, *p* come dance, *ff* yes come.

Scarlet.

pp Come dance, *ff* yes come, *p* come dance, *ff* yes come.

pp Come dance, *ff* come dance, *p* come dance, *ff* come dance

pp Come dance, *ff* yes come, *p* yes, join our dance.

pp Come dance, *ff* yes come, *p* yes, join our dance.

p *ff*

Allegro vivace.

ff A morris dance must you entrance, Let us dance! let us dance! Fa la fa la

ff A morris dance must you entrance, Let us dance! let us dance! Fa la fa la

ff A morris dance must you entrance, Let us dance! let us dance!

ff A morris dance must you entrance. Let us dance! let us dance!

ff A mor-ris-dance must you entrance, Let us dance! let us dance! Fa la fa la

ff A mor-ris-dance must you entrance, Let us dance! let us dance!

Allegro vivace.

f

Trip a morris-dance hi - la - ri - ous, Light - ly, bright - ly, Trip in measure multi -

Trip a morris-dance hi - la - ri - ous, Light - ly, bright - ly, Trip steps so

Light - ly, bright - ly, Trip steps so

Light - ly, bright - ly, Trip steps so

Trip a morris-dance hi - lar - i - ous Light - ly, bright - ly, Trip in measure multi -

Light - ly, bright - ly, Trip steps so

fa - ri - ous, Fa la la fa, la la Trip a morris-dance hi - lar - i - ous, Light - ly and

va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,

va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,

va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,

fa - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly and

va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,

brightly we celebrate the fair; Dance so hap-pi-ly, so gai-ly dancing, so

bright - ly celebrate the fair; Dancing gai - ly, light - ly,

bright - ly celebrate the fair; Dance so gai - - -

bright - ly celebrate the fair; Dance so hap-pi-ly, so gai-ly dan-cing, so

brightly we celebrate the fair; ev - er dancing gai - ly light-ly

bright - ly celebrate the fair; Dance so gai - - -

mad-ly, yes, dance your pret-ti-est, and dance your lightest and best,

mad-ly, yes, pray dance your ver-y best, yes, dance lightest and best,

ly, yes, pray dance your ver-y best, yes, dance lightest and best,

ly. yes, pray dance your ver-y best, yes, dance lightest and best,

mad-ly, yes, dance your

mad-ly, dance your pret-ti - est, and dance your light-est and best,

ly, yes, pray dance your ver-y best, yes, dance light-est and best,

No court min-u - et is ev - er danced half so glad - ly, Now dance your
 Fa la fa la la la la la la la
 Fa la fa la la la la la la la
 Fa la fa la la la la la la la

No court min-u - et is ev - er danced half so glad - ly, Now dance your
 Fa la fa la la la la la la la

live-li - est, with - out a stop for a rest. Then *ff* Fa la fa la
 la la la la! Dance then, *ff* Fa la fa la
 la la la la! Dance then, *ff* Fa la fa la
 la la la la! Dance then, *ff* Fa la fa la

live-li - est, with - out a stop for a rest. Then *ff* Fa la fa la
 la la la la! Dance then, *ff* Fa la fa la

dance a morris-dance hi - lar-i-ous, Light - ly, Bright - ly, Trip in measures multi -
 dance a morris-dance hi - lar-i-ous, Light - ly, Bright - ly, Dance meas - ures
 dance a morris-dance hi - lar-i-ous, Light - ly, Bright - ly, Dance meas - ures
 dance a morris-dance hi - lar-i-ous, Light - ly, Bright - ly, Dance meas - ures
 dance a morris-dance hi - lar-i-ous, Light - ly, Bright - ly, Trip in measures mul-ti -
 dance a morris-dance hi - lar-i-ous, Light - ly, Bright - ly, Dance meas - ures
 fa - ri - ous, Fa la fa la Dance a mor-ris-dance hi - lar - i - ous,
 va - ri - ous, Fa la fa la dance then so gai - ly,
 va - ri - ous, Fa la fa la dance then so gai - ly,
 va - ri - ous, Fa la fa la dance then so gai - ly,
 fa - ri - ous, Fa la fa la Dance then gay - ly and
 va - ri - ous, Yes, dance, dance so gay

Marcato.

Yes, dance your best, dance with all zest, yes, dance your best, We'll
 dance your best, dance with zest, and don't stop to rest, dance your best,
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa
 Yes, dance your best, dance with all zest, yes, dance your best, We'll
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa

Marcato.

dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures
 fa la fa la la la la la
 la la la la
 la la la la

dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures
 fa la la la la la la
 la la la la

cresc. *sempre*

sempre

ev - er so gay, We'll make hol - i - day with
 la la We will make hol - i - day with
 la We will make hol - i - day with
 la We will make hol - i - day with

quite mul - ti - fa - ri - ous, and in a man - ner hi - la - ri - ous; yes, we will
 la la la la

la We will make hol - i - day with

pleas - ures so va - ri - ous, fa la! Dance a mor - ris - dance hi - lar - i - ous,
 pleas - ures so va - ri - ous, fa la! Dance a mor - ris - dance hi - lar - i - ous,
 pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,
 pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,

dance and be gay, fa la fa la! Dance a mor - ris - dance hi - lar - i - ous,
 pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,

Trip - ping so gai - ly We'll make hol - i - day, dance so light - ly, so

Trip - ping gay We'll make hol - i - day, dance so light - ly, so

Trip - ping gay We'll make hol - i - day, dance so light - ly, so

Trip - ping so gai - ly We'll make hol - i - day, dance so light - ly, so

Trip - ping gay We'll make hol - i - day, dance so light - ly, so

Trip - ping gay We'll make hol - i - day, dance so light - ly, so

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

No 2. Auctioneer's Song.

Annabel, Allan a Dale, Little John, Scarlet, Friar Tuck and Chorus.

Allegro deciso.

Friar Tuck.

Little John and Scarlet, with Outlaws.

Annabel, Allan a Dale and Soprani.

Tenori. Bassi.

Allegro deciso.

PIANO.

Friar Tuck.

mf

As an hon-est auctioneer I'm pre-pared to sell you here Some

goods in an as-sortment that is va-ri-ous, Here's a late la-mented deer

Little John and Scarlet, with Outlaws.

va-ri ous,

va-ri-ous,

f
That was once the king's, I fear, Killing him was certain-ly pre - ca - ri - ous.

ca - ri - ous,
ca - ri - ous,
ca - ri - ous,

f
Here I have for sale Casks of brown Oc - to - ber ale,

cresc.
Brewed to make human i - ty hi - lar - i - ous, Here's a suit of homespun brave
Little John and Scarlet, with Outlaws.

ff
lar - i - ous,
lar - i - ous,
lar - i - ous,

cresc. *ff*

cresc.

Fit for hon-est man or knave, Here's a stock in fact that's mul-ti - fa - rious.

cresc.

ff

fa-ri-ous. Come, make your offers and your prof-ers,
 Little John and Scarlet, with Outlaws.

ff

fa-ri-ous, Who will buy?

ff

fa-ri-ous,

ff

fa-ri-ous,

O - - pen hearts and o - pen cof - fers, Bargain here for ev - 'ry one!

Who will buy?

mf

ff stentato

Go-ing, go-ing, go-ing, gone! Who will bid, what squire or dame?

Who'll bid?

colla voce

With your of-fers pray come on.

Now be-gin!

This system contains the beginning of the piece. It features a vocal line in the upper voice with the lyrics "With your of-fers pray come on." and a piano accompaniment in the lower voice. The tempo is marked "Piu mosso." and the dynamics include "ff" and "f".

Piu mosso.

go-ing, go - ing, go-ing, gone,

go-ing, go - ing, go-ing, gone,

cresc. bid, I bid, I bid the same, I bid, I bid, I bid the same, It's go - ing, go - ing, go - ing, gone, I

ff

I bid the same, I bid the same, It's go - ing, go - ing, go - ing, gone,

Piu mosso.

f *cresc.* *ff*

This system continues the piece with a more pronounced tempo. The vocal lines repeat the phrase "go-ing, go - ing, go-ing, gone,". The piano accompaniment features a "cresc." (crescendo) and "ff" (fortissimo) dynamic. The lyrics "bid, I bid, I bid the same, I bid, I bid, I bid the same, It's go - ing, go - ing, go - ing, gone, I" are written below the vocal lines.

go-ing, go - ing, gone.

go-ing, go - ing, gone.

cresc. bid, I bid, I bid the same, I bid, I bid, I bid the same, It's go - ing, go - ing, gone.

I bid the same, I bid the same, It's go - ing, go - ing, gone.

cresc.

This system concludes the piece. The vocal lines end with "go-ing, go - ing, gone." and "I bid the same, I bid the same, It's go - ing, go - ing, gone." The piano accompaniment continues with a "cresc." (crescendo) dynamic.

No. 3. Milkmaids' Song.

Milkmaids. *Moderato.*

PIANO. *Moderato.*
mf *rall. ad lib.*

Allegro moderato.

When chanticleer crow - ing Says night is a -

Allegro moderato. *mf*

go - - ing And larks their nests are scorn - ing, O! So ear - ly in the morn - ing, O!

go - - ing And larks their nests are scorn - ing, O! So ear - ly in the morn - ing, O!

mf What - so - e'er the weath - er, Tripping o - ver the heath - er So ear - ly in the

What - so - e'er the weath - er, Tripping o - ver the heath - er So ear - ly in the

f *f* *giocoso*

morn - ing Come we milk-maids o'er the lea. Plowboys haste o'er dell and hill

morn - ing Come we milk-maids o'er the lea. Plowboys haste o'er dell and hill

Whistling with a right good will, Pip-ing, Pip-ing, Piping tra la la la

Whistling with a right good will, Pip-ing, Pip-ing, Piping tra la la la

rall. la la Piping la tra la la la la la!

rall. la la Piping la tra la la la la la!

Sopr. Chorus. Singing *p* Tra la

Ten. *p* Tra la la la la la Tra la

Bass. *p* Tra la la la la la Tra la

p

p

Annabel.

Oh an i - deal milkmaid's a

la la la la la la. —
la la la la la la. —

thing of grace, She's a creature of po - ets' fan - cy, With lissome figure and laughing face, Her

hands are jewel'd and oh! so white, And her eyes like diamonds bright, And her step is fai - ry

light. — Her eyes So

Milkmaids. So light, Her eyes So

Is her step, are so bright,

Chorus. So light is her step, Her eyes are so bright, They

They

such a maid must bring de - light, — Eyes so bright, step so light, These

such a maid must bring de - light, — Eyes so bright, step so light, These

bright bring de - light, — Eyes so bright, step so light, These

such a maid must bring de - light, — de - light de - light, — These

must bring de - light, — de - light de - light, — These

must bring de - light, — Eyes so bright, step so light, These

poco rall. **Grazioso.**

qualities must bring de - light. — She's the manner and mien of my la - dy fine, And

qualities must bring de - light. —

poco rall.

traits bring de - light. —

qualities must bring de - light. —

traits bring de - light. —

poco rall.

traits bring de - light. —

Grazioso.

rall. *rall.*

e-ven her cows are i - dyl - lic kine, Such milkmaidens po - ets and painters find, And it's

a tempo

proper to add We are just that kind. With manner and mien of my la - dy fine, And

Milkmaids. With manner and mien of my la - dy fine, And

With manner and mien of my la - dy fine, And

a tempo

e'en her cows are i - - dyl - lic kine, Such milk-maids do po - ets and

e'en her cows are i - - dyl - lic kine, Such milk-maids do po - ets and

e'en her cows are i - - dyl - lic kine, Such milk - - - maids

rall.
 pain-ters find, And it's prop-er to add, we are all just that kind.
rall.
 pain-ters find, And it's prop-er to add, we are all just that kind.
rall.
 pain-ters find, And it's right to add, we're all just that kind.

rall.
f
p

Allan a Dale.
 Nay, the kind of milkmaids that you describe, Are milkmaids seen very

mf

rare-ly; The real milkmaid she is old and fat, Her figure's something to cav-il at, Her

hands are rough and her gown home-spun, She but sings when her work is done. — Of

all her life 'tis the sad-dest tale When a cow kicks o-ver a

brimming pail, Her life's a mer-ry-round, 'tis said, Of ris-ing and work-ing and

rall.

Annabel. *a tempo ff* With the man-ner and mien of my la - dy fine, E'en the

Allan a Dale. *ff* go - ing to bed. With the man-ner and mien of my la - dy fine, E'en the

Milkmaids. *ff* With the man-ner and mien of my la - dy fine, E'en the

Chorus. *ff* With the man-ner and mien of my la - dy fine, E'en the

a tempo ff

cows she milks are i - - dyl - lic kine, Such milk-maids po - ets and

cows she milks are i - - dyl - lic kine, Such milk-maids po - ets and

cows she milks are i - - dyl - lic kine, Such milk-maids do po - ets and

cows she milks are i - - dyl - lic kine, Such milk - - - maids
milk-maids po - ets and

cows she milks are i - - dyl - lic kine, Such milk - - - maids

cows she milks are i - - dyl - lic kine, Such milk - - - maids

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, And it's right to add, we are all just that kind. -

rall.
pain-ters find, right to add, we are all just that kind. -

No 4. Scene.

Entrance of Robin Hood.

Allegro deciso.

Annabel. Come the bowmen in Lin - coln green,

Dame Durden. Come the bowmen in Lin - coln green,

Allan a Dale. Come the bowmen in Lin - coln green,

Robin H. and Archers. We

Milkmaids and Chorus. Come the bowmen in Lin - coln green,

PIANO. They are seen

Fin - er archers were nev - - er seen,

Fin - er archers were nev - - er seen,

Fin - er archers were nev - - er seen,

come un - to Not-tingham fair,

come un - to Not-tingham fair,

Fin - er arch-ers were nev - - er seen,

Clad in green

Vic - tors they, and how gal-lant and gay, Vic - tors ev - er where val - or holds sway.

Vic - - tors gal-lant and gay, Vic - - tors ev - er are they.

Vic - - tors gal-lant and gay, Vic - - tors ev - er are they.

Vic - - tors are we in the fray, Wel -

Vic - tors they, and how gal-lant and gay, Vic - tors ev - er where val - or holds sway.

Vic - - tors in the fray, Vic - - tors brave are they.

They win the day. yes, brave are they.

Vic - - tors are we in the fray, Wel -

Mer - ry sport we ev - er find is there.

Mer - ry sport we ev - er find is there.

Mer - ry sport we ev - er find is there.

come un-to Not-tingham fair, Mer - ry sport we ev - er find is there. The

come un-to Not-tingham fair, Mer - ry sport we ev - er find is there. The

Mer - ry sport we ev - er find is there.

Mer - ry sport we ev - er find is there.

Welcome are you to Not-tingham fair.

Wel - - come ev - er you are.

Robin. Wel - - come ev - er you are. *mf*

In the arch - e - ry con-test is done, And all priz - es we won. **Archers with Chorus.**

arch - e - ry con-test is done, And each prize we won.

Wel - come are you to Not-tingham fair.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

cresc. *ff* *ff* *p*

leaf - y shades of the woodland glades Of Sherwood's greenwood tree. — Where the

mf

red deer springs and the thros - tle sings Is the dear - est spot to me, — Is the

f

dear-est spot to me. — For nev-er a care i' the world comes there, And

colla voce *p*

nev-er you hear a sigh — As you love and laugh, As you quip and quaff, So

poco rall.

gai-ly the days go by. — Then hey! for the mer-ry green-

ff con spirito

wood, say I, And give me a bow of yew, — Let

mine be the life that is free from strife Where friends are staunch and

Annabel. *ff* Then hey! for the merry greenwood, say I, And give me a bow of yew, — Let

Dame D. *ff* Then hey! for the merry greenwood, say I, And give me bows of yew, — Mine

Allan a Dale. *ff* Then hey! for the merry greenwood, say I, And give me bows of yew, — Mine

Robin. *ff* Then hey! for the merry greenwood, say I, And give me a bow of yew, — Mine
true. — Then hey! for the merry greenwood, say I, And give me a bow of yew, — Let
give me a bow of yew, — Let

Outlaws and Chorus. *ff* Then hey! for the mer-ry green-wood, say I, And give me bows of yew, — Mine

Then hey! for the mer- - ri - est greenwood, Give me bows of yew, — Mine

mine be the life that is free from strife, and true. —

is the life that's free from strife, and true. —

is the life that's free from strife, and true. —

mine be the life that is free from strife, Where friends are staunch and true. —

mine be the life that is

is the life that's free from strife, and true. —

is the life that's free from strife, and true. —

Vivace con spirito.

Annabel.

f Sir Cav-a-lier, you're welcome here to this our fair.

Allan.

Robin.

Little John.

Vivace con spirito.

f

Just pardon me, my

My thanks, my dear, a pretty girl you are, I swear.

p

friend, but she is my be-troth'd, I must a-ver.

As all is fair In love or war, You'd

As all is fair In

As all is fair In

bet-ter not make love to her.

f

love or war, I'll make love to whom-e'er I will, On May-day bright When hearts are light I

love or war, I'll make love to whom-e'er I will, On May-day bright When hearts are light I

scoff at him who takes it ill.

As all is fair In love or

scoff at him who takes it ill. As all is fair In love or war, I scoff at him who

As all is fair In love or

rall.

As all is fair In love or war, I scoff at him who
 war, yes, As all is fair In love or war, I scoff at him, at
 takes it ill, As all is fair In love or war, I scoff at him who

rall.
 takes it ill. — All is
 him who takes it ill. — All is
rall.
 takes it ill. — All is
 takes it ill. — All is
meno mosso
rall. *rall.*

Allegro commodo.

fair in love and war, so they say, so they say, With a heigh and a lil-y gay, And a
 fair in love, so they say, so they say, With a heigh and a lil-y gay, And a
 fair in love and war, they say, they say, With a heigh and a lil-y gay, And a
 fair in love, they say, they say, With a heigh and a lil-y gay, And a

man can rightly win an-y maid whom he may, As the prim-rose spreads so
 man can win an-y maid whom he may, As the prim - - rose spreads
 man can rightly win all maids he may, As the prim - - rose spreads
 man can win all maids he may, prim - - rose spreads

sweet - - ly, 'Tis the mer-ry time when birds be-gin to sing,
 so sweet-ly, Yes, yes, it is the May - time,
 so sweet-ly, Fa la la la la la
 sweet - - ly, Fa la la la la la

'Tis the mer-ry time of Spring. Fa la la la fa la la la
 'Tis the mer-ry time when birds be-gin to sing. Fa la
 Fa la la la la la Fa la
 la, Fa la

fa la la la fa la la la fa la la la la. Maid-en
 la la la fa la la la la la. Maid-en
 la la la fa la la la la la. Maid-en
 Fa la fa la la la la. Maid-en

fancies love to stray, so they say, so they say, With a heigh — and a
 fan - cies stray, so they say, so they say, With a heigh — and a
 fancies love to stray, they say, they say, With a heigh — and a
 fan - cies stray, they say, they say, With a heigh — and a

lil - y gay, And the birds will choose their mates In the sweet month of May, As the
 lil - y gay, And the birds choose mates In the sweet month of May, As the
 lil - y gay, And the birds will choose their mates In time of May, As the
 lil - y gay, And the birds choose mates In time of May,

primrose spreads so sweet - ly, Daffodils around are bloom - - - ing, And -

prim - rose spreads sweet - ly, Daffodils around are bloom - - - ing,

prim - rose spreads sweet - ly, Daffodils around are blooming, fa la la la la la,

prim - rose spreads sweet - ly,

vi-o-lets the woods per - fum - - ing, All is fair in love, — As the

Vi-o-lets the woods per - fum - - ing, All's fair, as the

Vi-o-lets the woods per - fuming, fa la la fa la la la fa la la la fa la la la la la. The

Vi-o-lets the woods per - fum - - ing, All is fair in love, as the

rall. primrose spreads so sweet - ly. **Agitato.** How now! What is the row?

prim - rose spreads sweet - ly. How now! What is the row?

rall. prim - rose spreads sweet - ly. **Agitato.** How now! What is the row?

rose spreads so sweet - ly. How now! What is the row? How now! What is the row?

rall. **cresc.**

Annabel. **Lento.**

Ah!

Dame D.

Ah!

Allan.

Ah!

Robin. *rall.*

Ah! Whom have we here? Yes, who are they approaching here?

Little John.

Ah! Whom have we here?—

Chorus. *ff* *rall.*

Ah! Whom have we here?—

Lento.

Allegro. (to Maid Marian)

Who is it pray? Explain!

Who is it pray? Explain!

Pray tell, why is this af - fray? Explain!

Who is it pray? Explain, why is this af -

Who is it pray? Explain!

Explain!

Allegro.

Annabel.

Pray who will ex - - - plain, who will ex - - -

Allan a Dale and Dame D.

Pray who will ex - - - plain, who will ex - - -

Robin.

Pray who will ex - - - plain, who will ex - - -

Little John.

Pray who will ex - - - plain, who will ex - - -

Pray who will ex - - - plain, who will ex - - -

Pray who will ex - - - plain, who will ex - - -

molto f e marcato

Maid Marian.

Let me alone, unhand me sir, now. Yes, please explain to me, for one, I'd

plain. Let her alone, unhand her sir, now.

plain? Pray tell.

plain? Pray tell.

Little John.

plain? Pray tell.

Scarlet.

Yes, explain, yes, explain, pray.

plain. Let her alone, unhand her sir, now.

plain? Pray tell.

plain? Pray tell.

leggero

like to know what I have done; He wants to fight this priestly churl Be-cause I kissed a pretty girl.

Allan.

Robin.

Little John.

Scarlet with Bases.

What

What

What

What

Allan.

girl? Explain.

Robin.

girl? Explain.

Little John.

girl? Explain.

Friar Tuck.

When I can get my breath I'll tell you what be-fell, I saw this lit-tle cox-comb here Make

girl? Explain.

placido

Friar Tuck.

love un - to a pret - ty dear, And he gave her a re - sounding kiss Up -

Maid Marian.

Annabel. I

Allan a Dale. Then down with him!

Robin Hood. Then down with him!

Little John. Then down with him!

Friar Tuck. *rall.* Then down with him!
on the cheek, a - bout like this.

Sopran I.

Sopran II.

Tenori. Then down with him!

Bassi. Then down with him!

rall. *ff*

Maid Marian.

nev - er of - fered such a kiss, 'Twas just a ti - ny one like this.

Allan a Dale. You

Maid Marian.

Annabel.

Allan a Dale.

Come now explain.

seem to think it is a feat To kiss each pretty girl you meet.

Robin Hood.

Come now explain.

Little John and Friar Tuck.

Come now explain.

Sopran I.

Sopran II.

Tenori.

Come now explain.

Bassi.

Come now explain.

rull.

colla voce

Tempo di Marcia.

con spirito

Maid Marian.

came as a Cav-a - lier, and I think you'd take it not a - miss,

Annabel.

Allan a Dale.

We take it much a - miss,

Robin Hood.

Little John and Friar Tuck.

We take it much a - miss,

Sopran I.

Sopran II.

Tenori.

We take it much a - miss,

Bassi with SCARLET.

Tempo di Marcia.

f con spirito

If as a Cav-a - lier I am nev-er loth to steal a kiss.

Ne'er loth to steal a kiss.

Ne'er loth to steal a kiss.

Ne'er loth to steal a kiss.

Ne'er loth to steal a kiss.

Ne'er loth to steal a kiss.

Ne'er loth to steal a kiss.

Ne'er loth to steal a kiss.

cresc.
Nev - er a Cav-a - lier would be gal-lant Knight both brave and true, Who

both brave and true

both brave and true

both brave and true

both brave and true

both brave and true

both brave and true

both brave and true

would not confer a kiss on a girl who wished him to Cava-

quite true.

quite true.

quite true.

quite true.

quite true.

quite true.

quite true.

quite true.

quite true.

sempre

Maid Marian.

liers, I de-clare, must give heed to the call of love, Cava- liers e'er must be In their

Annabel.

Dame Durden and Allan a Dale.

Robin Hood.

To the call of love,

Little John and Friar Tuck.

To the call of love,

Scarlet.

To the call of love,

To the call of love,

manners so gay and free, And if you had been by You would do, I am sure, as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as

Maid Marian.
 I. Cav-a - liers must eer o - bey the call, the call of
Annabel.
 he. Dame Durden and Allan a Dale. of
 he. Robin Hood. of
 he. Little John and Friar Tuck. of
 he. Soprano I. of
 Soprano II. of
 Scarlet. Tenori and Bassi. of
 he. of

love, Cava - liers, I de - clare, love the fair, Cava -

love, Cava - liers, I de - clare, love the fair, Cava -

love, Cava - liers, I de - clare, love the fair, Cava -

love, Cava - liers, I de - clare, love the fair, Cava -

love, Cava - liers, I de - clare, love the fair, we declare tis so, Cava -

love, Cava - liers, we de - clare, love the fair, fair, Cava -

love, Cava - liers, we de - clare, love the fair, we declare tis so, Cava -

liers e'er must be In their manner so gay and free, And if we had been by We'd have

liers e'er must be In their manner so gay and free, And if we had been by We'd have

liers e'er must be In their manner so gay and free, And if we had been by We'd have

liers e'er must be In their manner so gay and free, And if we had been by We'd have

liers e'er must be In their manner so gay and free, And if we had been by We'd have

liers e'er must be In their manner so gay and free, And if we had been by We'd have

liers e'er must be In their manner so gay and free, And if we had been by We'd have

liers e'er must be In their manner so gay and free, And if we had been by We'd have

done just the same as you. For that's the way one should appear as a Cav-a-lier.

done just the same as you. For that's the way one should appear as a Cav-a-lier.

done just the same as you. Thus should one e'er appear as a Cav-a-lier.

done just the same as you. Thus should one e'er appear as a Cav-a-lier.

done just the same as you. Thus should one e'er appear as a Cav-a-lier.

For that's the way one should appear as a Cav-a-lier.

done just the same as you. Thus should one e'er appear as a Cav-a-lier.

done just the same as you. Thus should one e'er appear, 'Tis clear.

No 5. Duet.

Maid Marian. Robin Hood.

Andante con moto.

p
marcata la melodia

L. H.
p.

Maid Marian.

Robin Hood.
con gran espressione

Though it was within this hour we met I've dream'd of

such a face as thine, Dreams I love to think of even yet,

"Twas not mine!

When I held thy lit - tle hand in mine Ah! then to

It was for that dreamland face to pine. Ah no!

wake was for that dreamland face to pine. Will that dream come true?

Not so! Nay, I may not let thy dream come to pass, 'tis not true!

Let me dream anew? Thou dost not love me then, and my dream is not true?

rall.

Allegretto grazioso. *dolce*

Who knows what fate may thee a-wait If thy constancy time and distance

Allegretto grazioso. *mf*

prove? This hand of mine may yet be thine, If fi-del-i-ty is a part of love.

May be mine! True is my love. Long,

Più mosso.

If that is true, I for - get. Come
long a - go, some time I know, In dreamland fair we met.

Più mosso.

not so nigh I pray you, fie! Your - self do not for - get. I
Yes, we have met, I think of it e'en yet, e'en yet.

dolce

heard thy voice long, long a - go So - ten - der - ly we met.
Ah yes! Dream - ing ten - der - ly we met. What

*dolce**simile*

Love ev - er will be our
joy to hear those words, my dear, Love ev - er will be our

Moderato. *p* *rall.* *a tempo*

guide. Pray come not nigh With mournful sigh, Love that I own Is joy a-

guide. Moderato. *p* *rall.* *a tempo*

lone; Love should be glad, Ne'er should be sad, Happy for ever, and such love have I.

Ne'er should be sad, Hap - py e'er, such love have I.

marcata la melodia *rall.*

Tempo di Valse.

Come dream so bright, My heart de-light, Dreaming a - new I find 'tis true,

Come dream so bright, My heart de-light, Dreaming a - new I find 'tis true,

Tempo di Valse.

Fair dost thou seem, Beau-ti-ful dream, At last I see thee, My dream has come true.

Fair dost thou seem, Beau-ti-ful dream, Now I see My dream come true.

rall.

No. 6. Song.

Sir Guy, The Sheriff and Chorus.

Allegro.

The Sheriff.

f *marcato*

1. I am the Sher-iff of Not - tingham, My
 2. The mer - ry Sher-iff of Not - tingham, He

eye is like the ea - gle's, So sly and clev - er in fact I am A
 nev - er stops to ar - gue, If a - ny one should hint he's a sham I

Sir Guy.

He's a won - der - ful wight,
 And re - fus - es all bail,

The Sheriff.

ge - nius quite,
 put him in jail,

I'm con - sidered re - marka - bly bright. If
 As an ar - gument that will not fail. If

Soprano I.

He's so bright
 In the jail

Soprano II.

So bright
 In jail

CHORUS.

Tenori.

So bright
 In jail

Bassi.

Bow low! Bow low!
Bow low! Bow low!

a - ny one fractures the light-est law A glance from me fills all his
a - ny ple-be-ian my greatness mocks, I an-swers by putting him

Bow low!
Bow low!

1-2. Bow lower still! Bow lower still!

mind with awe, Bow low! I would if I were you. You may
in the stocks. Bow low! I would if I were you. You may

1-2. We bow. We bow.

1-2. seek for aye, But you never will desery Such a wond'rous Sheriff as I. Such a

He makes no er-ror, It striketh ter-ror, He's a seething brain
 brain, — Such an eye, — I've a seething brain which can
 He makes no er-ror, It strik-eth ter-ror, He's a seething brain which can
 He's a seething brain

right al-way, right al-way, ne'er a-stray. In
 nev-er go a-stray, I am sure to be right al-way. In
 nev-er go a-stray, He is sure to be right al-way. In
 right al-way, right al-way, ne'er a-stray. In

cresc. - ff
 fact, such Sheriffs as we be-hold You do not see ev-'ry day.
 fact, such Sheriffs as you be-hold You do not see ev-'ry day. I
 fact, such Sher-iffs as we be-hold You do not see ev-'ry day.
cresc. -

In short, in-fal-ible
nev - er yet have made one mistake, I'd like to for va - rie - ty's sake, In short, in-fal-ible

In short, in-fal-ible

This system contains two systems of vocal lines and one system of piano accompaniment. The first system has a vocal line in the treble clef and a bass line in the bass clef. The second system has a vocal line in the treble clef and a bass line in the bass clef. The piano accompaniment is shown in a grand staff with treble and bass clefs.

e'er I am.

e'er I am The Sherif of Notting - ham.

e'er I am.

e'er I am.

This system contains two systems of vocal lines and one system of piano accompaniment. The first system has a vocal line in the treble clef and a bass line in the bass clef. The second system has a vocal line in the treble clef and a bass line in the bass clef. The piano accompaniment is shown in a grand staff with treble and bass clefs.

1st Verse. 2nd Verse.

This system contains one system of piano accompaniment. It is shown in a grand staff with treble and bass clefs. The first two measures are marked '1st Verse.' and the last two measures are marked '2nd Verse.'.

No. 7a. Trio.

The Sheriff, Sir Guy and Maid Marian.

Maid Marian.

Sir Guy.

The Sheriff.

PIANO.

The Sheriff. *mf*

When a peer makes love to a dam-sel fair, makes love to a dam-sel

fair, — Be-fore he begins to make his confession He stands stat-u-esque-ly to

make an impression, Well something like this, or something like that, Or something like this is the

The musical score is written for three voices and piano. The key signature is one sharp (F#) and the time signature is 6/8. The vocal parts for Maid Marian, Sir Guy, and The Sheriff are shown as whole rests in the first system. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The lyrics are provided for The Sheriff's part, starting with 'When a peer makes love to a dam-sel fair, makes love to a dam-sel fair, — Be-fore he begins to make his confession He stands stat-u-esque-ly to make an impression, Well something like this, or something like that, Or something like this is the'. The piano part includes dynamic markings such as *f* and *p*.

prop-er air; Do you think you could do like that, my lad? For these are the arts of the

peer - age; Do you think you could do... like that, my lad? That's ver-y nice, pret-ty

Sir Guy. *rall. ad lib.* **Meno mosso.**
 think, as you say, it is not half bad; I'll follow your sug-gestion, And

The Sheriff.
 well, not bad.

rall. ad lib. **Meno mosso.**

Allegro moderato.
 I will ask the fateful question.

Quite sol

Allegro moderato.

Maid Marian.

Churning, churning, churning all the livelong day,

Earning, earning, earning wherewithal to pay For a gown of sat-in rare, For a

ribbon for my hair; Colin surely will declare That he loves me, loves me,

rall. *a tempo*

loves on-ly me! Fa la la! Fa la la! fa la

rall. *a tempo* *dim.*

Maid Marian.

la la fa la la la fa la la la la fa la la la la la!

Sir Guy

Tho' like a

p *rall.*

Quasi Recit.

Sir Guy.

peer I've stood and acted, The damsel's thoughts seem quite distracted.

The Sheriff.

Quite sol

Quasi Recit.

Tempo I.

She seems dis - tracted.

Oh,

Tempo I.

The Sheriff.

those are the means that the maids employ, The means that the maids employ, Be.

Sir Guy.

Does

The Sheriff.

fore she begins to yield to his pleading She has to pretend that she gives little heeding.

this kind of thing? That's just what they do when they think they're coy;

No, this kind of thing! That's just what they do when they think they're coy; Do not

ff So

mind lit-tle things like that, my boy! That's what they do when they think they're coy.

rall. ad lib.

that is the way— they act when coy.

Re-peat now af-ter me:—

rall. ad lib.

Tempo di Valse.

Moderato.

f What is that?

Sweet - heart, own sweetheart, bonny eyes,

Sweet - heart, my own sweetheart, Lift up thy bon - ny eyes, —

Moderato.

mf

How very

Yes, bid with Love's fond art Now my drooping spir - its rise.

And bid with Love's fond art My drooping spir - its rise.

flat!

I pray you both be-

Down on his peer-less knee, down on my peer - less

Behold a peer who kneels Down on his peer-less knee, down on his peer - less

gone! _____ Have

knee, _____ A fie-ry flame for thee, Ar - dent love for

knee, _____ And who dis - tinct-ly feels A fie-ry flame for thee, Ar - dent love for

leggiero

done! If for love of me you burn, _____
 thee! Shall I help you to
 thee!

leggiero

Well yes, pray, help me to churn, You may
 churn? Let me, pray! Yes, I will churn, Yes, for love of you I burn!
 He'll _____ help you churn, Help you to churn, to churn, Yes, help her, yes

help me in churning, I churning you're learning, My love you'll be earning, yes, help me to
 Learning this churning Her hand I am earning, I'm learning to help her
 helper to churn, 'Tis right that you should help her churn, help her

churn. —

churn. —

churn. — I'll il-lustrate the art, By which to win her heart. Sweet - heart my

sweet, sweetheart,

What are they say - ing?

my own sweetheart, Lift up thy bon - ny eyes, And

own sweet-heart, Lift up thy bon - ny eyes, And

Their wits are stray - ing!

bid with Love's fond art Now my drooping spir - its rise.

bid with Love's fond art My drooping spir - its rise.

Who for love of me is burning!

Behold a peer who kneels Down on his peer-less knee, And who for love doth burn!

Down on his peer-less knee, Burn! burn! burn!

I see a peer who kneels Down on his peer-less knee For love of me,

For love of her I'm churning and burning, Her hand I am earning, For

For love of her You're churning and burning, Her hand you are earning, For

ad lib.

For love of me you churn. Oh! how I wish they'd go!

love of her I churn. Oh no!

love of her you churn. Oh no!

colla voce

Allegro moderato.

Allegro moderato.

p

mf

Churning, churning, churning all the live - long day, Earning, earning, earning wherewith-

Churning, churning, churning all the live - long day,

For a gown of sat-in rare, For a rib-bon for my hair, Sure-ly

al to pay Churn - - ing, she does not care.

All the day. Churn - - ing, Take care!

p

rall. - - - *a tempo*

Col-in will declare That he loves me, loves me, loves on - ly
 Love me, love on-ly me, love on-ly me,
 Love him, yes, love him,

me, Fa la la Fa la la Fa la
 me, Fa la la Fa la la Fa la
 Churning, churning heads are turning, with love burning. He is earning by his churning Ev'ry right to

dim. - - - *p* *rall.*

la la fa la la la fa la la la fa la la la la la!
 la la fa la la la fa la fa la la!
dim. *p* *rall.*
 call. you his, to call you his, fa la la!
dim. *p* *rall.*

No 7b

Annabel.

Dame Durden.

Allan.

Robin H. and Archers.

Milkmaids and Chorus.

PIANO.

Come the bow-men in

Come the bow-men in

Come the bow-men in

Come the bow-men in

Come the bow-men in

mf

Lin - coln green, Fin - er Archers wéve

Lin - coln green, Fin - er Archers wéve

Lin - coln green, Fin - er Archers wéve

We come un - to Not - tingham fair.

We come un - to Not - tingham fair.

Lin - coln green, Fin - er Archers wéve

Lin - coln green, Fin - er Archers wéve

mf

nev - er seen, Vic - tors are they, and gal - lant and gay,
 nev - er seen, Vic - - tors gal - lant and gay,
 nev - er seen, Vic - - tors gal - lant and gay,
 Vic - - tors are we in the fray,
 Vic - tors they, and how gal - lant and gay,
 nev - er seen, Vic - - tors in the fray,
 Clad in green they win the day,
 Victors ev - er where val - or holds sway. Mer - ry
 Vic - tors ev - er are they. Mer - ry
 Vic - tors ev - er are they. Mer - ry
 We come un - to Nottingham fair. Mer - ry
 Vic - tors are we in the fray. We come un - to Nottingham fair. Mer - ry
 Vic - tors ev - er where val - or holds sway.
 Vic - tors brave are they. Mer - ry
 Yes, brave are they. Mer - ry

sport we ev - er find is there.

sport we ev - er find is there.

sport we ev - er find is there.

sport we ev - er find is there. *crest.* The Arch - er - y con - test is

sport we ev - er find is there. The Arch - er - y con - test is

sport we ev - er find is there.

sport we ev - er find is there.

crusc.

Wel - come you to Not - ting - ham fair.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

done, *ff* And all priz - es we've won.

done, *ff* And each prize we won.

Wel - come you to Not - ting - ham fair.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

ff

Nº 8. Finale I.

Moderato.

Marian.
Annabel.

Dame Durden.
Allan.

Robin.

Little John.

Friar Tuck.

Chorus.

PIANO.

With - in there, within there, What

With - in there, within there, What

What ho! What ho! With-in there.

With - in there, within there, What

With - in there, within there, What

With - in there, within there, What

With - in there, within there, What

Moderato.

ho!

ho!

What ho! What ho! With - in there!

ho!

ho!

ho!

ho!

With-

With-

With-

With-

With-

in there, within there, what ho! —
 in there, within there, what ho! —
 For you, Lord Sheriff, we a - wait, to —
 in there, within there, what ho! —
 in there, within there, what ho! —
 in there, with-in there, what ho! —
 in there, with-in there, what ho! —

Yes, pray be heedful, Produce the
 Yes, pray be heedful, Produce the
 fail us would be rash. — So — of our call be heedful, And come, produce the
Scarlet with Little John.
 So — of our call be heedful, And come, produce the
 Yes, pray be heedful, Produce the
 Yes, pray be heedful, Produce the
 Yes, pray be heedful, Produce the

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro -

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro -

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro -

needful, For you, my Lord, we a - wait, Do not fail, no. Pro -

needful. For you, my Lord, we a - wait, Do not fail, do not fail. Pro -

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro -

needful, For you, my Lord, we a - wait, Do not fail, do not fail. Pro -

duce his ti - tle and his estate, And al - so produce the cash. —

duce his ti - tle and his estate, And al - so produce the cash. —

duce my ti - tle and my estate, And al - so produce the cash. — We

duce his ti - tle and his estate, And al - so produce the cash. —

duce his ti - tle and his estate, Likewise produce the cash. —

duce his ti - tle and his estate, And al - so pro - duce the cash. —

duce his ti - tle and his estate, Likewise pro - duce the cash. —

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs knocker, We

deciso *ff*

rap rap rap With a rat a tat a tat, Yes. we rap on the Sheriffs

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs

marcato

knocker.

knocker.

knocker.

Sheriff. (enters)

ff

Come, come! what means this

knocker.

knocker.

knocker.

knocker.

Poco agitato.

Sheriff.

din so loud! Disperse, ye noi-sy crowd! What means this din? Disperse, ye noisy crowd!

Little John.

Scarlet.

Dis-

Dis-

Dis-

Little John.

ad lib.

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go, A business errand brings us here, And
Scarlet.

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go.

We will not go, Dis-perse? Oh no, We will not go.

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go.

colla voce

so for - bear that haughty sneer.

Just harken to our friend's re - cit - al,

pesante

Robin. *Andante.*
De-clare me now the Earl.

Sheriff.

Scarlett. No

Then confer on him his ti - - - tie.

Andante.

Sheriff.

Earl are you, in sooth, — You vain, presump-tuous youth, — You

Robin.

Sir Guy. What, no Earl? What, no Earl?

Sheriff. What, no Earl?

vain, presumptuous youth!

What, no Earl?

marcato

(spoken)

Sheriff: I find that by your father's will you are disinherited!

Robin: Disinherited?

Sheriff: Here are the documents. Before your birth, your father was secretly married to a young peasant girl, who died when the Earl's first child was born. That first-born son was reared by me. Behold him! The rightful heir of Huntington, as these documents fully prove.

Robin: What do I hear?

Lento.
mf misterioso

Sheriff.

This

Allegro pomposo.

statements true, you can - not move it, Here are the doc - u - ments to

Robin.

This is some trick mendacious.

prove it! Not so! it is ve - ra - cious.

Sir Guy.
This is the Earl beyond all doubt - ing.

Little John.
At such an Earl we all are

Robin.
No Earl.

Sir Guy.
Of

Sheriff.
This is no trick mendacious. It is quite true.

Little John.
flout - - ing. He is not the Earl.

Scarlet.
He is not the Earl.

No Earl.

No Earl.

Andante.

course, I am the Earl. _____
 These pa - pers prove it quite; _____ I
 They can't be right.
 They can't be right.

Andante.

rall.
 'Tis not right, No 'tis not right. —
 They prove it quite, And must be right. —
 made them all my - self, _____ And know _____ they're right. —
rall.
 'Tis not right, No 'tis not right. —
rall.
 'Tis not right, No 'tis not right. —
rall.
 'Tis not right, It is not right. —
 'Tis not right, It is not right. —
rall.

Allegro agitato.

Marian. (aside)

If this young churl uncouth Is Hun-tington in truth, I

will suppress the king's command, I will suppress the king's command, I'll

cresc. molto not ac-cept his hand, I'll not ac-cept his hand.

Robin (spoken) Traitor, in the absence of the king, I know your will is law; but,

when the king returns from his crusades, I know that he will see justice done.

ff *rall.* *MENO MOSSO*

Allegro moderato.
Sir Guy.

Sheriff.

Little John.

My friend, now take this good stout bow of yew, This bow of

That good stout bow of yew.

Allegro moderato.

Let's hope he will.

Let's hope he will.

yew, And come to Sherwood, join our jolly, jolly crew.

Come join our

Our jol - ly crew!

Our jol - ly crew!

Our jol - ly crew! _____ In -

jol - ly, jol - ly crew. _____

stead of Earl a king you'll be, A king of sub-jects loyal and free, You'll

Robin. _____

Sir Guy. _____ I will be.

Sheriff. _____ He will be.

He will be.

rall.

reign beneath the green-wood tree. The king of outlaws you shall be. And

rall. *colla voce*

Little John.

a tempo

rall.

where is life as fair and free? An outlaw's life's the life for me! Such mer-ry blades Be-

rall. *a tempo*

Meno mosso.

Con tezza

Robin.

I take you at your word! your

neath the shades Of Sherwood for-est so gay are we.

Meno mosso.

mf

rall.

ff *rall.*

hand! And gladly I will join your gallant band.

Oh where is life so

Sir Guy.

Come away, come away.

We are glad all

Sheriff.

Come away, come away.

We are glad all

Little John.

Come away, come away. Oh where is life so

rall. *ff* *rall.*

Come away, come away. Oh where is life so

rall. *ff* *rall.*

Tempo I.

fair and free? An out-law's life's the life for me.
 this to see, 'Tis plain an out-law he will be.
 this to see, 'Tis plain an out-law he will be. *rall.*
 fair and free? An out-law's life's the life for me. In syl-van shades we're

fair and free? An out-law's life's the life for me.

Tempo I.

rall.

An outlaw's life's the life for me. —
 For me. —
 For me. —
 jol-ly blades, An outlaw's life's the life for me. —

For me. —

rall.

Moderato sostenuto.

Marian.

Annabel.

Yes, faithful be.

Dame. D. and Allan.

Robin and Sir Guy.

Robin.

Farewell, until we meet again, Farewell to thee; Farewell! although a Sheriff and Little John,

Tuck and Scarlet.

Moderato sostenuto.

Farewell, un-til we meet a-gain; Ah yes,

Farewell, un-til we meet a-gain; Ah yes,

Farewell, un-til we meet a-gain,

King I reign, E'er true I'll be.

Farewell, un-til we meet a-gain,

Farewell, un-til we meet a-gain,

Farewell, un-til we meet a-gain,

Chorus.

Farewell, un-til we meet a-gain,

Farewell, un-til we meet a-gain,

farewell to thee. Oh we a - gain shall meet, And ten - der vows re - peat, so
 farewell to thee. Oh we a - gain shall meet, And ten - der vows re - peat, so
 Farewell to thee. Eer fondly faithful may they be; then
 Farewell to thee. Eer fondly faithful may they be; then
 Farewell to thee. Eer fondly faithful may they be; then
 Farewell to thee. Fare - well.
 Farewell to thee. Fare - well.
 Farewell to thee. Fare - well.

Vivace.
 Farewell to thee. Then a - way, Don't de - lay! Yes, a -
 Farewell to thee.
 Farewell to thee. *Robin.* Then a - way, Don't de - lay! Yes, a -
 Farewell to thee.
 Farewell to thee.
 Farewell to thee.
 Farewell to thee. *Vivace.*

Marian.

way to the forest fair, There a King you may be, And a King who has not a

Robin.

way to the forest fair, There a King you may be, And a King who has not a

Dame Durden with Soprani.

You will know not

Scarlet and Tuck with Bassi.

To the forest come.

You will know not

Marian.

care. You will rove in the grove free as air. Come a - way, come away, no de -

Annabel and Allan.

You will rove in the grove free as air. Come a - way.

Robin.

care. You will rove in the grove free as air. Come a - way, come away, no de -

Sir Guy.

You will rove in the grove free as air.

Sheriff and Little John.

You will rove in the grove free as air.

care, In the forest fair.

care,

In the forest fair.

lay! Let us go to the wood so free. Come to the woods,
 So free. Then a - way, come a - way to the
 lay! Let us go to the wood so free. Come to the woods
 So free. Then a - way, come a - way to the
 So free. Then a - way, come a - way to the
 So free. Then a - way, come a - way to the
 So free. Then a - way, come a - way to the

Come a - way, To the woods, Come a -
 woods No de - lay, no de - lay! For the life is so mer-ry
 Come a - way, To the woods, Come a -
 woods No de - lay, no de - lay! For the life is so mer-ry
 forest so green and fair. No de - lay, no de - lay! For the life is so mer-ry
 woods No de - lay, no de - lay! For the life is so mer-ry
 for-est so green and fair. No de - lay, no de - lay! For the life is so mer-ry

way. Come then, come a - way! Fare - well to thee, fare - well to thee, fare - well to thee, fare - well to thee, Annabel.

there, free for aye, Ev - er gay outlaws live, ever free from care! Fare - well to thee, fare - well to thee, fare - well to thee, fare - well to thee.

way. Come then, come a - way! Fare - well to thee, fare - well to thee, fare - well to thee, fare - well to thee.

I'm now an Earl, an Earl, an Earl, an Earl.

there, free for aye, Ev - er gay outlaws live, ever free from care, lads.

there, free for aye, Ev - er gay outlaws live, ever free from care, lads.

there, free for aye, Ev - er gay outlaws live, ever free from care, lads.

well my love to thee, fare - well, fare - well, fare - well,

well my love to thee, fare - well, fare - well, fare - well,

well my love to thee, Farewell to thee, fare - well, We'll meet a -

Earl as all may see, fare - well, fare - well, fare - well,

Come a - way, Come a - way, Come a - way,

Come to the wood Come to the

fare - well, fare - well to thee.
fare - well, fare - well to thee.
gain, fare - well, fare - well to thee.
fare - well, fare - well to thee.
To the for - est fair and free.
wood, The wood so free.

This block contains the vocal and piano accompaniment for the first system of the page. It features four vocal staves and a piano grand staff. The lyrics are: "fare - well, fare - well to thee." (repeated), "gain, fare - well, fare - well to thee.", "To the for - est fair and free.", and "wood, The wood so free." The music is in a major key with a treble clef and a common time signature.

This block shows the piano accompaniment for the second system of the page. It consists of a grand staff with treble and bass clefs. The music features a steady rhythmic pattern with chords and moving lines in both hands.

This block shows the piano accompaniment for the third system of the page. It continues the musical texture from the previous system, ending with a final chord and a fermata. The music is in a major key with a treble clef and a common time signature.

End of Act I.

Act II.

No 9. Opening Chorus.

Allegro moderato.

Allan a Dale.

Little John.

Scarlet.

Tenore I. II.

Ba-si I. II.

PIANO.

Allegro moderato.

fine; — Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine; — Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine; — Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine; — Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

break of morn, Of Rob-in Hood's band the sign. — A - hunt - ing we'll

break of morn, Of Rob-in Hood's band the sign. — A - hunt - ing we'll

break of morn, Of Rob - in Hood's band the sign. — A - hunt - ing we'll

break of morn, Of Rob - in Hood's band the sign. —

p

p

p

p

marcato

Tra ra ra tra ra! — Tra ra ra tra ra! — Oh

go. — Tra ra ra tra ra! — We'll chase for the roe. Tra ra ra tra ra! — Oh

go. — We'll chase for the roe.

go. — Tra ra ra tra ra! — We'll chase for the roe. Tra ra ra tra ra! — Oh

ff

ff

pp

pp

ff

ff

pp

ff

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

Where is band so gay As Rob - in's band in Lin - coln green? Their

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

Where is band so gay As Rob - in's band in Lin - coln green? Their

rall.

life is gay, rol - lick - ing life, I ween...

life is naught but jol - ly, A rol - lick - ing life, I ween...

life is naught but gay, A rol - lick - ing life, I ween...

life is naught but jol - ly, A rol - lick - ing life, I ween...

life is naught but gay, A rol - lick - ing life, I ween...

rall.

1. A tailor there dwelt near old Sherwood edge Who was deft with an old cross.
 2. The tailor grew wroth and ex-ceeding fierce Crying Wife, bring my old cross-

(Humming.)
 Zum, zum, zum,
 (Humming.)
 Zum, zum, zum,

marcato il basso

1. Yes, deft with an old cross - bow. _____
 2. Oh wife, bring my old cross - bow. _____

bow. _____
 bow. _____

Just so. _____ One
 My bow. _____ And he

1. Yes, deft with an old cross - bow. _____
 2. Oh wife, bring my old cross - bow. _____

1. An old _____ cross - bow. _____
 2. My old _____ cross - bow. _____

pp *f*

day as he sat on his win - dow - ledge, Came a - winging a jet - black
 shot then a shaft that was aimed to pierce To the heart of that jet - black

(Humming.)

1. Came fly - ing a jet - black crow. —
 2. To slaugh - ter that jet - black crow. —

1. Came fly - ing a jet - black crow. —
 2. To slaugh - ter that jet - black crow. —

crow, jet - black crow, a jet - - black crow. — He
 crow, jet - black crow, that jet - - black crow. — He

1. Came fly - ing a jet - black crow. — He
 2. To slaugh - ter that jet - black crow. — He

1. A jet - - black crow. — He
 2. That jet - - black crow. — He

perched near by, and to caw be-gan, They heard him a-near and far. —
 killed his fa-vor-ite pig outright, The crow-cried, and flew a - far. —

perched near by, and to caw be-gan, They heard him a-near and far. —
 killed his fa-vor-ite pig out-right, The crow-cried, and flew a - far. —

perched near by, and to caw be-gan, They heard him a-near and far. —
 killed his fa-vor-ite pig out-right, The crow-cried, and flew a - far. —

rall.

Allegro giocoso.

mf

It takes nine tailors to make a man, So a
 So a
 So a

pp La la la la la la la la la la! Yes, so a
pp
f Caw caw caw caw caw caw! Yes, a

Allegro giocoso.

pp

ninth of a man then you are, *ff* It takes nine
 ninth of a man then you are, Tra la la
 Ah yes, that's what you are, It takes nine
 ninth of a man then you are. la la la la
 ninth you are, that's what you are, Caw

rall. *ff* *Dal Segno al Fine.*
 tai-lors to make a man, *crese.* man then you are. —
 tra la la la la la! So a ninth of a man then you are. —
 tai-lors to make a man, A ninth of a man then you are. —
 So a ninth of a man then you are. —
 la la la la! Yes, so a ninth of a man then you are. —
 caw caw caw! So a ninth of a man then you are. —
crese. *rall.* *ff*

No 10. Song of Brown October Ale.

Little John and Chorus.

Allegro ma non troppo.

Little John.

1. And it's

f deciso

declamato

1. will ye quaff with me, my lads, And it's will ye quaff with me? — It
2. will ye love me true, my lass, And it's will ye love me true? — If

f colla voce

is — a draught of nut-brown ale I of - fer un - to ye. — All
not, I'll drink one flag-on more, And so fare - well to you. — If

humming in the tan-kard, lads, It cheers the heart for - lorn, — Oh!
Jean or Moll, or Nan or Doll, Should make your heart to mourn, — Fill

here's a friend to ev - 'ry one, 'Tis stout John Bar - ley -
up the pail with nut - brown ale, And toast John Bar - ley -

Più mosso.

corn. — 1-2. So laugh, lads, and quaff lads, 'Twill make you stout and

hale, — Through all my days I'll sing the praise Of brown Oc - to - ber

Allan.

Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

Little John.

ale. Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah! Thro'

Sopr. I. II.

Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

Ten. I. II.

OUTLAWS. Yes, laugh, — and quaff, lads, 'Twill make you stout and hale, ah!

Bass I. II.

Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

all— my days I'll sing the praise Of brown Oc-to-ber ale. —

p Brown, nut-brown ale. — Of
Brown, nut-brown ale. — Of

brown Oc-to-ber ale. —

1st verse. 2nd verse.

brown Oc-to-ber ale. —

brown Oc-to-ber ale. —

brown Oc-to-ber ale. —

2. And its

brown Oc-to-ber ale. —

1st verse. 2nd verse.

No. 11. Tinkers' Song.

Sir Guy, Sheriff, Tinkers.

Allegro.

Sir Guy.

Sheriff.

Tinkers.

Allegro.

PIANO.

The introduction consists of four staves. The top three staves are for vocal parts: Sir Guy (treble clef), Sheriff (bass clef), and Tinkers (bass clef). The bottom staff is for the piano accompaniment (grand staff). The tempo is marked *Allegro*. The key signature is one sharp (F#). The introduction ends with the lyrics "'Tis

The first verse consists of four vocal staves and one piano accompaniment staff. The lyrics are: "merry, mer-ry, mer-ry, merry journey-men we are, All in the tink-'ring line, Sirs, We". The piano accompaniment is marked *f* and *sempre stacc.*

The second verse consists of four vocal staves and one piano accompaniment staff. The lyrics are: "tramp, tramp, tramp, the roadways near and far, When the weather it be fine, Sirs. And if so be some". The piano accompaniment is marked *f* and *marcato*.

churl- ish lout Should make us sur- ly_ answers, We straightway down his utt'rance out By

churl- ish lout Should make us sur- ly_ answers, We straightway down his utt'rance out By

churl- ish lout Should make us sur- ly_ answers, We straightway down his utt'rance out By

The first system consists of three vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are repeated on each vocal staff. The piano part includes dynamic markings like *ff* and *mf*.

tapping, tapping, tapping on our pans, Sirs! So we rap, rap, rap. And we tap, tap, tap From the dawn to the dark of

tapping, tapping, tapping on our pans, Sirs! So we rap, rap, rap. And we tap, tap, tap From the dawn to the dark of

tapping, tapping, tapping on our pans, Sirs!

The second system continues with three vocal staves and piano accompaniment. The lyrics are repeated on the first two vocal staves. The piano accompaniment includes dynamic markings like *mf* and *p*.

night, Sirs, We are men of mettle, And the can or ket-tle Doesn't live, that we can't right, Sirs.

night, Sirs, We are men of mettle, And the can or ket-tle Doesn't live, that we can't right, Sirs.

We are men of mettle, And the can or ket-tle Doesn't live, that we can't right, Sirs.

The third system consists of three vocal staves and piano accompaniment. The lyrics are repeated on the first two vocal staves. The piano accompaniment includes dynamic markings like *mf* and *p*.

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our hammers ring, — When our

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our hammers ring, — When our

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our hammers ring, — When our

mf sempre staccato e leggiero

trade is brisk We frolic and we frisk As happy and gay as a King. —

trade is brisk We frolic and we frisk As happy and gay as a King. —

trade is brisk We frolic and we frisk As happy and gay as a King. —

pp

No. 12. Sextette, Round and Scene.

Allegro moderato.

Robin Hood.

Oh, see the lambkins

Sir Guy.

Oh, see the lambkins

Sheriff.

Oh, see the lambkins

Little John.

Oh, see the lambkins

Friar Tuck.

Oh, see the lit-tle lambkins play, Oh, see the lambkins

Scarlet.

Oh, see the lambkins

Allegro moderato.

PIANO.

marcato il basso

play!— The
 play!— The birds do pipe on ev - 'ry tree, The
 play!— The
 play!— The birds do pipe on ev - 'ry tree, The
 play!— The birds do pipe on ev - 'ry tree, The
 play!— The
 play!— The

lambkins bleat be - side their dams, They are so full of glee, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes, they are full, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes, they are full, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes,

cresc.
they are full, so ver-y full of joy and glee. The merry lit-tle lambs,

they are full, so ver-y full of joy and glee. The merry little lambs, The lambs they

cresc.
they are full, so ver-y full of joy and glee. Lambs do play be-

they are full, so ver-y full of joy and glee. Lambs do play be-

cresc.
they are full, so ver-y full of joy and glee. Lambs play be-

they are full, so ver-y full of joy and glee. Lambs play be-

cresc.
ff *mf*

bleat beside their dams, So full of glee.

bleat beside their dams, So full of glee. Oh

side their dams, So full of glee. Oh dear,

side their dams, Because they are so full of glee. Oh dear,

side their dams, Because they are so full of glee. Oh

side their dams, Because they are so full of glee.

Oh dear, dear A - minta come with me.

dear, dear young maid, dear A - minta come with me. Oh

dear A - min - ta come with me. Oh dam-, oh

dear young maid, dear A - minta come with me. Oh dam-, oh

dear, dear A - minta come with me, with me. Oh dam-, oh

Oh dear, dear A - minta come with me, yes, come with me.

So fair, Spring is drear, love without thee. Now
dam-sel fair, Spring is drear, Spring is win-try without thee.
dam-sel fair, Spring is win-try without thee.
dam-sel fair, Spring is win-try with-out thee.
dam-sel fair, Spring is win-try with-out thee, yes, without thee.
So fair, Spring is win-try with-out thee, with-out thee.

swear, Oh pay, my
Now swear, ne'er doubt thee, Oh pay, my
Now swear, now swear I may not doubt thee, Oh pay, my
Now swear, swear I may not doubt thee, Oh pay, my
Now swear I may not doubt thee, Oh pay, my
I may not doubt thee, Re-

fair, this love, I can not live without thee! Right

fair, this love, I can not live without thee! Right

fair, this love, I can not live without thee! Right

fair, this love, I can not live without thee! Right

fair, this love, I can not live without thee! The frogs right wanton - ly do sing, right

pay my love, I can not live without thee! Right

wanton - ly do sing,

wanton - ly do sing, The daf - fo - dils do

wanton - ly do sing,

wanton - ly do sing, The daf - fo - dils do

wanton - ly do sing, The daf - fo - dils do bloom and spring,

wan - ton - ly do sing,

If my Amin-ta doth de - ny To hear my love-lorn sigh,
 bloom and spring, If my Amin-ta doth de - ny To hear my love-lorn sigh,
 If my Amin-ta doth de - ny To hear my love-lorn sigh,
 bloom and spring, If my Amin-ta doth de - ny To hear my love-lorn sigh, I'll
 The daf-fo-dils do bloom and spring, The daf - fo - dils do spring, I'll
 The daf-fo-dils do bloom and spring, The daf - fo - dils do spring,

I'll seek my bier, I'll seek my lonely bier to die. — Young
 I'll seek my bier, I'll seek my lonely bier to die. — Young
 I'll seek my bier, I'll seek my lonely bier to die. —
 seek my bier, I'll seek my bier, I'll seek my lonely bier to die. —
 seek my bier, I'll seek my bier, I'll seek my lonely bier to die. —
 I'll seek my bier, I'll seek my lonely bier to die. —

rall.

Strephon loves her too, Strephon is so sly, So black his

Strephon loves her too, And Strephon ev-er is so sly, So black his

Streph - - on loves her, he is sly, So black his

Streph - - on loves her, he is sly, So black his eye, His rogu - ish

Streph - - on, he is so sly, So black his eye, His rogu - ish

Streph - - on, he is so sly, So black his eye, His rogu - ish

ff *rall.*

eye, — So black His roguish eye. —

eye, — So black — His roguish eye. —

eye, — So black — His roguish eye. —

eye, — So black, — so black his eye, His roguish eye. —

eye, — So black, — so black his eye, His roguish eye. —

eye, — So black, — so black his eye, His roguish eye. —

eye, — So black, soblack his eye, His roguish eye. —

rall. *a tempo*

Ha ha ha!

Ha ha ha!

Ha ha ha ha ha ha! Jol-ly well sung,

Ha ha ha! Jol-ly good song,

Ha ha ha!

Ha ha ha ha ha ha!

rall. *a tempo*

It is the jol-li - est time, I think,When

It is the jol-li - est time, I think,When

Ev -'ry one! Jolly good song! jol - ly well sung,

Jol - ly com-pan-ions ev -'ry one! It is the jol-li - est time, I think,When

Jol - ly com-pan-ions ev -'ry one! It is the jol-li - est time, I think,When

Jol - ly com-pan-ions ev -'ry one! It is the jol-li - est time, I think,When

rall. **Allegro moderato.**

honest wights have e - nough to drink.

rall.

honest wights can gai - ly drink.

rall.

E - nough to drink.

rall.

honest wights can gai - ly drink.

rall.

honest wights have e - nough to drink.

rall.

honest wights have e - nough to drink.

Allegro moderato.

rall. *f*

Little John. *f*

When lads have drunk e - now, Song is most meet, I vow!

mf leggiero

Ha ha ha ha ha ha ha!

Fol di rid-dle, fol di rol di rid-dle O!

Fol di rid-dle, fol di rid-dle, fol di rol di rid-dle O!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Di rid-dle lol di

Fol di riddle, fol di rol di rid-dle

Fol di riddle, fol di rol di rid-dle

Timid hearts brav-er are, Bold hearts are bolder far,

rol! Bold hearts are bolder far,

Più animato.

Drink with a -

Drink with a -

Drink with a -

ff marcato

Ho! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

Ho! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

Ho! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

Più animato.

ff marcato

vid-i - ty, Banish tim - id - i - ty,

vid-i - ty, Banish tim - id - i - ty, Drive care a - way, Laugh and be gay.

vid-i - ty, Banish tim - id - i - ty, Drive care a - way, Laugh and be gay.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

Quaff with me, laugh with me, Jol-ly dogs are we, Such jol-ly lads

Quaff with me, laugh with me, Jol-ly dogs are we, Such jol-ly lads

Quaff with me, yes, quaff, Jol-ly dogs are we, Yes, jol-ly

Quaff with me, yes, quaff, Jol-ly dogs are we, Yes, gay

Bright - ly, light - ly, Jol-ly dogs are we, Yes, gay

Bright - ly, light - ly, Jol-ly dogs are we, Gay

Tempo I.

Are we!

Are we! Haha ha ha ha ha!

dogs are we! Haha ha ha ha ha!

Are we! Foolish you are, I think.

Are we! But if o'er much you drink Foolish you are, I think.

Are we! But if o'er much you drink Foolish you are, I think.

Tempo I.

Di rid-dle, lol di
 Fol di rid-dle, lol di rid-dle, Fol di rol di rid-dle rol!

Fol di rid-dle, lol di rid-dle, Fol di rol di rid-dle rol!

Ha ha ha ha ha ha ha!

rol! Ha ha ha ha ha ha ha! Fol di rid-dle,
 Ha ha ha ha ha ha ha! Fol di rid-dle,
 One should know When to stop, Then add no oth- -er drop.
 One should know When to stop, Then add no oth- -er drop. Fol di rid-dle,
 Then add no oth- -er drop.

Più animato.

ff marcato

Ha ha ha! Ho! then for jol - li - ty, Fun and fri -
 lol di rid-dle rid-dle O! Ho! then for jol - li - ty, Fun and fri -
 lol di rid-dle rid-dle O! Ho! then for jol - li - ty, Fun and fri -
 Ha ha ha! Ho! then for jol - li - ty, Fun and fri -
 lol di rid-dle rid-dle O! Ho! then for jol - li - ty, Fun and fri -
 Ha ha ha! Ho! then for jol - li - ty, Fun and fri -

Più animato.

ff marcato

vol - i - ty, Drink with a - vid-i - ty, Banish tim - id - i - ty, Try the ex -
 vol - i - ty, Drink with a - vid-i - ty, Banish tim - id - i - ty, Try the ex -
 vol - i - ty, Drink with a - vid-i - ty, Banish tim - id - i - ty, Try the ex -
 vol - i - ty, Drink with a - vid-i - ty, Banish tim - id - i - ty, Try the ex -
 vol - i - ty, Try the ex -
 vol - i - ty, Try the ex -

per - i - ment; 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and
 per - i - ment; 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and
 per - i - ment; 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and
 per - i - ment; 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and
 per - i - ment; 'Twill bring you mer - riment; Yes, try to merry be and
 per - i - ment; 'Twill bring you mer - riment; Yes, try to merry be and

poco a poco dim. - -
 gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y
 gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y
 gay! Yes, sing with me, and quaff with me, *poco a poco dim. -* And let us all so ver - y, ver - y
 gay! Ha ha ha ha! Ver - y, mer -
 gay! Ha ha *poco a poco dim. -* ha ha! Mer - ry -
 gay! Ha ha ha ha! Mer - ry

poco a poco dim. - -

mer-ry be! *p* Ha ha *pp* ha ha ha ha

mer-ry be! *p* Ha ha *pp* ha ha ha ha

mer-ry be! Ha ha ha ha ha ha

ry! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y

be! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y

be! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me.

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me.

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me.

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me.

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me.

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me.

No 13. Forest Song.

Allegro moderato.

Marian.

PIANO.

Marian.

In green - wood fair All

na - - - ture is at peace and rest;

poco rall. *a tempo*
poco rall. *a tempo*

Each bird that's sing-ing from its nest Givesto me its mes - sage

From one I leve best Yon brightbrooklet gleam - ing, To

rall. *a tempo*
rall. *a tempo*

give me welcome here is seem - ing; Long I have been

dream - ing That your face I soon might see, your face I might

see so dear to me, to me! Yes, I have longed your face to see.

colla voce

Allegretto giocoso.

Ye birds, in a - zure wing - ing,

How I welcome your sweet sing - ing; Ti-dings from my love you're bring-ing.

a - far! And ev-'ry blossom seems to tell me he is true,

And his own voice is echoed by the streams so blue. I seem to hear

my love's voice near, ech - oed; 'Tis so

dim.

near! The breez - es blw - ing, The brook - let flow - ing,

All these voices say he's near, so near! Yes, they tell me he is near, Yes, they tell me he is

Quasi Cadenza ad lib.

near. Ah

f Ye birds, in a - zure wing - ing, How I welcome your sweet sing - ing;

Ti - dings of my love you bring a - far, And ev'ry song you're sing - ing

Is a tender message bring - ing From the one to me the dearest, To my heart the near - est.

I love their sing - ing, Yes, they tell me he is near.

No. 14. Serenade, Duet and Scene.

Allegro moderato.

Robin.

PIANO.

p *leggiero* *sempre stacc.*

mf

1. A Trou-ba-dour sang to his love,
2. All day when the moon was a - sleep,

mf *p*

Who looked from her case - ment on high; So
That Trou - ba - dour sang his sweet lay. To

long as the moon shines a - bove, So long will I
oth - er fair mai - dens who weep, Who pen - sive - ly

be Ev - er faith - ful to thee, Yes, so long as the moons in the
sigh And who soft - ly re - ply They will love him for ev - - er and

sky. The moon must shine for aye, Then hear my roun - de -
 aye. He on - ly vow'd to love When Lu - na shines a -

lay, bove, Hear my roun - - de - lay. Ah! 'T was
 By the moon a - bove. Ah!

legato

thus sang sweet - ly the Trou - - ba - dour To his fair while the

legg.

bright moon was beaming, And the la - - dy told him, in

rall. *a tempo*

col roce *a tempo*

ten - der - est tone, Her heart was for ev - er his - - own.

rall.

2.

e'er his own.

p

Moderato.
Marian. *Recitative.*

So, gallant Rob-in, thou dost bring This ser-e -

Robin.

Moderato.

mf *p*

nade to me to sing.

No ser-e - nade - could ev-er tell - How much I

Più mosso.

love thee, how much I love thee, how much I love thee, how much, how

Più mosso.

Moderato tranquillo.

Marian.
I love thee well! Ah yes, he loves me so

Allan.
I'll have revenge! False is she,

Robin.
well, Ah yes, she loves me well ah! Yes, how

Scarlet.
Pray

Moderato tranquillo.

dear - - - ly! Al - lan's for - got - ten, or near - - - ly.

the fic - kle jade: Yet how I love that maid!

dear - - - ly I love, how well, No ser - e - nade ev - er could

do be calm and un - dis - mayed.

He is hand-some and gay, He has a most win-ning
 Ah! her scorn I will re-pay! She shall not say me
 tell. Give me hope, dear, I pray, Do not say me
 False is she, Then let her

way.
 nay. If she says me nay, Her scorn I'll re-pay,
 nay! Do not say me nay, But give me hope, I
 go. Prythee, love her no more. Be calm, I

cresc.
 Yes, you may hope, for my heart is free, Ah yes, I do love you, will love you for ever. My
cresc.
 Yes, my vengeance she shall see! And shall she then wed him? Ah no! Not so! She
cresc.
 pray you, Give hope to me! Ah say that you love me, will love me c'er, For
cresc.
 pray you, and come a - way, Yes, come a - way, I

ff
 heart is for ev-er your own, Ah yes, I do love you, will
 shall be mine a - lone! Yes, revenged I'll be! Shall she then wed him? Ah!
 my heart is thine a - lone! Yes, she loves me, Ah! say that you love me, will
 pray, Yes, come a - way, a - way, yes,

love you for ev - er, My heart will be al-ways your own.

no! Not so! For she must be mine a - lone

love me e'er, My heart is thine a - lone.

Come a - way, I pray, Yes, come a - way, I pray, come a -

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

Nought shall part us From each oth-er, I will love you for

I will part them From each oth-er, This to me is de-

Nought shall part us From each oth-er, I will love you for

way, Oh come a - way, I

dim. *p*

aye! Ah yes, I love you, will love you for ev - er, My
 spair! Yes, my rage she shall see! Shall they wed? No! Ah no! Not so, For
 aye! Yes she loves - me, yes, yes she loves me, will love for aye, For
 pray! come, yes, come a - way, I

heart is for ev - er your own, My heart is thine,
 she must be mine a - lone, Re - venge is mine,
 my heart is thine a - lone, my heart is thine,
 pray, yes, come a - way, my poor boy, come a - way, I

al Ah yes, my heart is thine, *fine* ev - er *pp* thine.
 Ah yes, vengeance is mine, ev - er mine.
al Ah yes, my heart is thine, *fine* ev - er *pp* thine, ev - er *pp* thine.
 pray you, yes. come a - way.

Tempo di Valse.

Allan.

Robin.

Little John.

Tuck.

Scarlet.

Let us put him
Let us put him
Let us put him
Let us put him
Let us put him

Soprani.

Tenori.

Bassi.

Chorus of Outlaws.

Tempo di Valse.

PIANO.

f deciso

ff
in the stocks, in the stocks, put him in, in the stocks, put him in, in the
in the stocks, in the stocks, put him in, in the stocks, put him in, in the
in the stocks, in the stocks, put him in, in the stocks, put him in, in the
in the stocks, in the stocks, put him in, in the stocks, put him in, in the
in the stocks, in the stocks, put him in, in the stocks, put him in, in the
in the stocks, in the stocks, put him in, in the stocks, put him in, in the
In the stocks, in the stocks, in the
ff In the stocks, in the stocks, in the

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, He's un-

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, we have

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, we have

stocks! For at us he gibes and mocks, Yes, he mocks. We have won

stocks! For at us he gibes and mocks, Yes, he mocks. We have won

stocks! For at us he gibes and mocks, Yes, he mocks. We have won

stocks! For at us he gibes and mocks, yes, he mocks. We have won, He's un-

stocks! yes, he mocks. We have won, We have

done, He is cap-tive, our en-e-my, we win the game. He

won, He's un - done, He is cap-tive, our en-e-my, we win the game. He

won, He's un - done, He is cap-tive, our en-e-my, we win the game. He

He's un - done, He is cap-tive, our en-e-my, we win the game. He

He's un - done, He is cap-tive, our en-e-my, we win the game. He

won, He is cap-tive, our en-e-my, we win the game. He

done, We have won, He is cap-tive, our en-e-my, we win the game. He

is ours! the game is ours. Let us put him in the stocks, in the stocks,
 is ours! Let us put him in the stocks, in the stocks,
 is ours! Let us put him in the stocks, in the stocks,
 is ours! Let us put him in the stocks, in the stocks, put him
 is ours! Let us put him in the stocks, in the stocks, put him
 is ours! in the stocks,
 is ours! Let us put him in the stocks, in the stocks, put him

in the stocks, in the stocks! For at us he gibes and
 in the stocks, in the stocks! For at us he gibes and
 in the stocks, in the stocks! For at us he gibes and
 in, in the stocks, put him in, in the stocks! For at us he gibes and
 in, in the stocks, put him in, in the stocks! For at us he gibes and
 in the stocks, in the stocks! For at us he gibes and
 in, in the stocks put him in, in the stocks! For at us he gibes and

rall.

mocks! To the stocks! We have won He's un - done, he is

mocks! To the stocks! We have won, He's un - done, he is

mocks! To the stocks! We have won, He's un - done, he is

mocks! To the stocks! We have won, He's un - done,

mocks! To the stocks! We have won, He's un - done, he is

mocks! To the stocks! We have won, he's un - done,

rall.

captive, our en - e - my, we've won the game. He is ours.

captive, our en - e - my, we've won the game. Yes, we have

captive, our en - e - my, we've won the game. Yes, we have

the game. Yes, we have

the game. Yes, we have

the game. Yes, we have

the game. Yes, we have

ff *mf*

Allegro vivace.

the game.
 won the game.
 won the game. In Sherwood forest the merriest of lives Is our
 won the game. In Sherwood forest the merriest of lives Is our
 won the game. In Sherwood forest the merriest of lives Is our
 won the game. In Sherwood for-est the merri-est of lives Is our

Allegro vivace.

mf

He will
 fair and free, And now the sheriff fast in gives Him- self shall straightway
 life, so fair and free. He will
 life, so fair and free. He will
 life, so fair and free. He will
 He will
 He will
 fair and free, And now the sheriff fast in gives Him- self shall straightway
 life, so fair and free. He will

be. We'll laugh, ha ha! 'Tis merry, merry sport To see him there, Our

be. Ha ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha ha!

be. We'll laugh, ha ha! 'Tis merry, merry sport To see him there, Our

be. Ha ha ha ha ha ha ha ha ha!

foe is ours! its jol-ly, jol-ly fun To see him take his share. Ha ha ha!

He's is ours! its jol-ly, jol-ly fun To see him there. Ha ha ha!

He's ours! jel - ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

foe is ours! its jol-ly, jol-ly fun To see him take his share. His

He is ours! jol - ly fun To see him there. What's

Ha ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

share! What sport! Ah!

there! What sport! Ah!

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

Pryth-ee Master Sher-iff,
Pryth-ee, Sher-iff,
Pryth-ee, Sher-iff,



come a - way, . come a - way.

come a - way, come a - way.

come a - way, come a - way.

come a - way, come a - way.

come a - way, come a - way.

come a - way, come a - way.

come a - way, Stocks are most be-com-ing to you, We must say.

come a - way, Stocks be - come you, We must say.

come a - way, Stocks be - come you, We must say.



Look at him, look at him, What a fright! Cer-tain-ly he's in a grue-some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue-some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue-some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue-some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue-some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue-some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue-some plight;

Look at him, look at him, What a fright! Cer-tain-ly he's in a grue-some plight;

D. Durden.

Pryth - ee, Sheriff, come a - way, 'Tis gay. So,
 Pryth - ee, Sheriff, come a - way, He is_ours, How gay.
 Pryth - ee, Sheriff, come a - way, He is_ours, How gay.
 Pryth - ee, Sheriff, come a - way, He is_ours, How gay.
 Pryth - ee, Sheriff, come a - way, He is_ours, How gay.
 Prythee, Master Sheriff, pryth-ee come a - way,
 Pryth - ee. Sheriff, pryth-ee come a - way, How gay.
 Pryth - ee. Sheriff, come a - way, He is_ours, How gay.

Andantino.

Dame Durden.

cresc.

faith-less one! you're in a gruesome plight! If you'd acknowl - edged me, If
 you'd acknowl - edged me, Then all with you would have been right.

Sheriff.

(Quasi parlando)

Woman, get thee gone, and let me die a - lone; If Guy would come with the King's men, I'd

p *a poco* *pressando*

Annabel.

Dame Durden.

Robin.

Little John.

Tuck. Scarlet.

Chorus.

Yes,

turn the ta - bles on them then, I'd turn the ta - bles on them then.

rall.

Tempo di Valse.

he is ours, our foe, yes, he is ours now! The Sher - iff's in the stocks, in the

He is ours now! The Sher - iff's in the stocks, in the

He is ours now! The Sher - iff's in the stocks, in the

I am theirs now! in the

He is ours now! The Sher - iff's in the stocks, in the

He is ours now! The Sher - iff's in the stocks, in the

He is ours! in the

He is ours now! The Sher - iff's in the stocks, in the

Tempo di Valse.

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, Yes, at last in the stocks, He is ours, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, Yes, at last in the stocks, He is ours, He is ours now, The Sher - iff's

in the stocks, in the stocks, We have won, He's un - done,

in the stocks, in the stocks, We have won, He's un - done, He's un -

in the stocks, in the stocks, We have won, He's un -

in the stocks, in the stocks, We have won, He's un -

in the stocks, in the stocks, We have won, He's un - done, He's un -

in the stocks, in the stocks, We have won, He's un - done, He's un -

in the stocks, in the stocks, We have won, He's un - done, He's un -

in the stocks, in the stocks, We have won, He's un - done, He's un -

Sir Guy.

ff

Sheriff. Let no man stir, Or straight his life is
(He is released)

Come, let me out, let me out. I'm free!

Yield! so yield!

Yield! so yield!

Marian. Annabel.

p

Allan. Dame D. We're lost!

Sir Guy. All's lost! We're lost!

done! We're brave as lions, for we're two to one! We're

Robin. Little John.

Tuck. Scarlet. All's lost! We're lost!

All's lost! We're lost!

Outlaws. All's lost! We're lost!

All's lost! We're lost!

Archers. We've won! Hur - rah!

We've won! Hur - rah!

Allegro a la Marcia.

brave as li - ons, for we're two to one, This out - law band we surely have un-done, In

Annabel.

Allan. Dame D. Wère lost, all is lost, Wère lost!

Robin. Wère lost, all is lost, Wère lost!

Sir Guy. Wère lost, all is lost, Wère lost!

Little John. our strong hands their capture's on-ly fun, Wère brave as lions, for wère two to one.

Tuck. Scarlet. Wère lost, all is lost, Wère lost!

Outlaws. Wère lost, all is lost, Wère lost!

Poco meno.

Marian. Yes, now all is lost to me, *rall.* They must now his cap-tives

Outlaws. Yes, now all is lost, we see, And his cap-tives now are

Yes, now all is lost, we see, And his cap-tives now are

Archers. They our tri-umph see.

Poco meno. They our tri-umph see.

be. Robin. Yes, all is lost!

Sir Guy. *con spirito* All is lost!

Sheriff. *ff.* Were brave as lions, for were two to one, This

we. They've won.

we. They've won.

Were brave as lions, for were two to one, This

They are lost, they are lost, Were brave as lions, for were two to one, This

Vivace a la Marcia.

All is lost! We must cap - tives

I'll beat them yet! Still we may be

out - law band we sure - ly have un - done, In our stronghands their cap - ture's

out - law band we sure - ly have un - done, In our stronghands their cap - ture's

They've won, We yet may beat

They've won, We yet may beat

out - law band we sure - ly have un - done, In our stronghands their cap - ture's

out - law band we sure - ly have un - done, In our stronghands their cap - ture's

Marian.

be, Annabel. Tho' tis true theyre two to one.

be, Tho' tis true theyre two to one.

free, be free, Tho' tis true theyre two to one.

on - ly fun, We're brave as lions, for we're two to one. *rall.*

on - ly fun, We're brave as lions, for we're two to one, We're brave as lions, for we're

them, all's lost! all's lost!

them, all's lost! all's lost!

on - ly fun, We're brave as lions, for we're two to one.

on - ly fun, We're brave as lions, for we're two to one. *rall.*

Allegro.

two to one. *mf* It seems we have the best of it, Where

They've won.

They've won.

We've won.

We've won.

Allegro.

mf

erst_ we had the worst, Who laughs the last_ laughs

loud - er far Than he_ who laughs the first. Now

Rob - in Hood with us will go, To Not - ting - ham goes he; Sing

Allegro molto.

Robin.

hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the gal-lows - tree! Sing

Little John.

Tuck. Scarlet.

Annabel with Sopr. I.

Allan and Dame D. with Sopr. II.
Outlaws.

Archers.

Allegro molto.

Sing

las! the dole - ful stocks and chains, A - las! the dole - ful
 hey! for the mer - ry, mer - ry stocks and chains, Sing hey! for the mer - ry, mer - ry
 las! the dole - ful stocks and chains, A - las! the dole - ful
 las! the dole - ful stocks and chains, A - las! the dole - ful
 las! the dole - ful stocks and chains, A - las! the dole - ful
 hey! for the mer - ry, mer - ry stocks and chains, Sing hey! for the mer - ry, mer - ry
 hey! the mer - - ry stocks and chains, Sing hey! the mer - - ry

stocks and chains! Oh! the
 stocks and chains! The ver - y mer - ry heigh down der - ry, rol - lick - ing, rol - lick - ing,
 stocks and chains! Oh! the
 stocks and chains! Oh! the
 stocks and chains! Oh! the
 stocks and chains! The ver - y mer - ry heigh down der - ry, rol - lick - ing, rol - lick - ing,
 stocks and chains! The ver - y mer - ry heigh down der - ry, rol - lick - ing, rol - lick - ing,

Andante con moto.

esostenuto

dread - ful gal - lows - tree. You have no pow'r to take my life — As
 Sir Guy. — — — — — We'll have his life!

rol-licking, rollicking gal - lows - tree. We'll have his life!

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

rol-licking, rollicking gal - lows - tree.

rol-licking, rollicking gal - lows - tree.

Andante con moto.

you have shrewdly plann'd, — For Mar - i-an must be my wife, — It
 as we have plann'd! must be his wife?

as we have plann'd! must be his wife?

as we have plann'd! must be his wife?

Tuck. must be his wife?

Scarlet. must be his wife?

9321

Marian. Annabel.

Allan. Dame D. Be-cause it is the King's com - mand.
 You have no pow'r, no pow'r to take his
 is the King's com - mand.
 Sir Guy.
 Little John. We have no pow'r
 Tuck. Scarlet. You have no pow'r!
 You have no pow'r!
 Chorus. You have no pow'r, no pow'r to take his
 You have no pow'r, no pow'r to take his

They have no pow'r to take his life, no pow'r to take his life, For
 life, his life, no pow'r to take his life, For
 To take my life, You have no pow'r, No, no, For
 To take his life, You have no pow'r, No, no, For
 To take his life, his life, No, no, For
 To take his life, his life, No, no, For
 life As we, of course had plann'd, For
 life As we, of course had plann'd, For

Mar - i - an must be, must be his wife, Because it is the King's com -

Mar - - i - an must be his wife, It is the King's com -

Mar - - i - an must be my wife, my wife must be, It is the King's com -

Mar - - i - an must be his wife, his wife must be, It is the King's com -

Mar - - i - an must be his wife, Because it is the King's com -

Mar - - i - an must be his wife, Because it is the King's com -

Mar - - - i - an must be his wife, It is the King's com -

Mar - - - i - an must be his wife, It is the King's com -

Valse lento.

Marian. *rall.* *a tempo*

mand. Annabel. Nothing shall part my love from me,

mand. Allan. *f* *a tempo.* What'er thou

mand. Nothing shall part my love from me, What'er thou

mand. Nothing shall part my love from me,

mand. What'er thou

mand. What'er thou

mand. What'er thou

mand. What'er thou

Valse lento. *rall.* *a tempo*

Ev-er my heart thine own must be,
 art, cap-tive or free, Ev-er my heart thine own must be,
 art, cap-tive or free, Ev-er my heart thine own must be,
 Ev-er my heart thine own must be,
 art, cap-tive or free, Ev-er my heart thine own must be,
 art, cap-tive or free, Ev-er my heart thine own must be,
 Ev-er my heart thine own must be,

Scarlet.

rall. **Allegro agitato.**

I will be faith-ful, my own love, to thee.
 I will be faith-ful, my own love, to thee.
rall. I will be faith-ful, my love, to thee.
 I will be faith-ful, my own love, to thee.
rall. Sheriff. I will be faith-ful, my own love, to thee.
 You're
 I will be faith-ful, my love, to thee.
rall. I will be true, love, to thee.
Allegro agitato.

Marian.

Robin.

molto marcato

How so?

How so?

dread-ful - ly mis - tak - en, Sir, For you are not the one, The

King's command is for the Earl, The Earl of Hun - ting - ton! The

Earl of Hun - ting - ton is Guy, And Guy will bridegroom be, Sing

Sir Guy.

Sing

hey! for the mer - - ry stocks and chains And the rol - lick - ing gal - lows - tree!

Chorus.

Sing

Sing

Ah! nev - er, yes, nev - er
 Allan. Dame D.
 Robin. Ah! nev - er, yes, nev - er
 L. John. Ah! nev - er, yes, nev - er
 Tuck. Ah! nev - er, yes, nev - er
 Scarlet. Ah! nev - er, yes, nev - er

hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry stocks and chains, The
 hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry stocks and chains, The

mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble
 mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble
 mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble
 mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble
 mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble
 mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble

ver - y mer-ry, heigh down der-ry, rol - lick - ing, rol - lick - ing, rol - lick - ing, rol - lick - ing
 ver - y mer-ry, heigh down der-ry, rol - lick - ing, rol - lick - ing, rol - lick - ing, rol - lick - ing

Marian. *Andante.*
gal - lows-tree. Too true, a - las,

Annabel.
gal - lows-tree. Too true, from you,

Allan.
gal - lows-tree. Too true, from you,

Dame D.
gal - lows-tree. Too true, from you,

Robin.
gal - lows-tree. 'Tis true, a - las, too true, and I must part, and I must

Sir Guy.
Ha ha! Ha ha!

Sheriff.
Ha ha! Ha ha!

Little John.
gal - lows-tree. Ah me! from you,

Tuck.
gal - lows-tree. Ah me! from you,

Scarlet.
gal - lows-tree. Ah me! from you,

pp
gal - lows - tree. Ah me! from you,
pp
gal - lows - tree. Ah me! from you,

Andante.
p

Andante maestoso.

And I must part from you. Fear not, my darling, Hope's bright star may still be
 too true, alas, too true.
 too true, alas, too true.
 too true, alas, too true.
 part, yes, part from you.
 Yes, we will part these two.
 Yes, we will part these two.
 too true, alas, too true.
 too true, alas, too true.
 too true, alas, too true.
 too true.
 too true.

Andante maestoso.

f molto largamente

cresc.

shin - - ing; Fear not, my love, though cru-el fate may — part us,

cresc.

ff **Pressante.**

now, — Yes, while Hope's bright star is cheering us by brightly shin - - ing,

Annabel.

Yes, while Hope's bright star is cheering us by brightly shin - - ing,

Allan.

Yes, while Hope's bright star is cheering us by brightly shin - - ing,

Dame D.

Yes, while Hope's bright star is cheer - ing - ly shin - - ing,

Robin.

Yes, while Hope's bright star is cheer - ing us by shin - - ing,

Sir Guy.

Yes, while Hope's bright star is cheer - ing us by shin - - ing,

Sheriff.

Yes, while Hope's bright star is cheer - ing - ly shin - - ing,

Little John.

Yes, while Hope's bright star is cheer - ing - ly shin - - ing,

Tuck.

Yes, while is cheer - ing - ly shin - - ing,

Scarlet.

Yes, while is cheer - ing - ly shin - - ing,
cheering us by brightly shin - - ing,

Chorus.

Yes, while Hope's bright star is cheer - ing - ly shin - - ing,

Yes, while is cheer - ing - ly shin - - ing,

ff **Pressante.**

Marian.
Annabel.

Do not de - spair, But hope and dare.

Allan.

Robin. Do not de - spair, But hope and dare.

Sir Guy. Do not de - spair, But hope and dare.

Sheriff. Do not de - spair, But hope and dare.

L. John.

Dame D. Do not de - spair, But hope and dare.

with Sop. II.

Yes, the Kings com - mand you must o - bey, the Kings com - mand you must o -

Tuck Yes, the Kings com - mand you must o - bey, the Kings com - mand you must o -

Scarlet with Basses.

Più mosso.

Nought shall ev - er part us, I'll be faith - ful ev - er.

Nought shall ev - er part them, But they now must sev - er.

Nought shall ev - er part us, I'll be faith - ful ev - er.

Nought shall ev - er part us, He'll be faith - ful ev - er.

Nought shall ev - er part them, But they now must sev - er.

bey, must now be part - ed, yes, o - bey, And they now must sev - er, yes, o - bey!

bey, must now be part - ed, yes, o - bey, And they now must sev - er, yes, o - bey!

Più mosso.

Yes, we must part, must part, my love, the King's com-
 Yes, they must part, they two must part, the King's com-
 Yes, we must part, must part, my love, the King's com-
 Yes, they must part, must part, my love, the King's com-
 Yes, they must part, they two must part, the King's com-
 They must part, they must part, Yes, they two must part, the King's com-
 They must part, they must part, Yes, they two must part, the King's com-

stentato

rall. *accel.*
 mand, the King's command we must o - bey.
 mand, the King's command they must o - bey.
 mand, the King's command we must o - bey.
 mand, the King's command they must o - bey.
 mand, the King's command they must o - bey.
 mand, the King's com- mand they must o - bey.
 mand, the King's com- mand they must o - bey. Come a - way from the for - est, a - way from the

rall. *accel.*

The King o - bey,
 The King o - bey,
 The King o - bey,
 The King o - bey,
 The King o - bey,
 The King o - bey; Come a - way from the for - est to Not - ting - ham
 wood, The King o - bey; Come a - way from the for - est to Not - ting - ham

now, come a - way.
 now, come a - way.
 now, come a - way.
 now, come a - way.
 now, come a - way.
 town, now, come a - way.
 town, now, come a - way.
pesante
rall.

Act III.

No. 16. Armorer's Song.

Scarlet.

Allegro commodo.

Scarlet.

PIANO.

(working as he sings)

Let ham-mer on an - vil ring, And the

forge-fire bright - ly shine, Let wars rage still While I

work with a will At this peace - ful trade of mine, of mine. At this

ff

peace - ful trade of mine. The

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a forte (*ff*) dynamic and includes the lyrics "peace - ful trade of mine. The". The piano accompaniment consists of chords and moving lines in both hands.

sword is a weap-on to con-quer fields, I hon-or the man who

largamente

p tranquillo

The second system continues the vocal line with the lyrics "sword is a weap-on to con-quer fields, I hon-or the man who". The piano accompaniment is marked *largamente* and *p tranquillo*, indicating a slower and softer tempo.

shakes it, But naught is the lad who the broad-sword wields Com -

cresc.

cresc.

The third system features the vocal line with lyrics "shakes it, But naught is the lad who the broad-sword wields Com -". Both the vocal and piano parts are marked with a *cresc.* (crescendo) dynamic.

pared to the lad who makes it! Let ham-mer on an-vil go

(returns to work)

stentato

ff

The fourth system continues with the vocal line lyrics "pared to the lad who makes it! Let ham-mer on an-vil go". The piano accompaniment is marked *stentato* and *ff*, indicating a return to a strong, driving tempo.

ring, ring, ring! The forge-fire so bright-ly shine.

poco rall.

poco rall.

The fifth system concludes the piece with the vocal line lyrics "ring, ring, ring! The forge-fire so bright-ly shine.". Both parts are marked *poco rall.* (poco rallentando).

Piu mosso.

ff

giocoso

Clang! clang! clang! Then huz - zah for the an - vil, the

forge and the sledge, Huz - zah for the sparks that fly, If

simile

I had a cup I would straight-way pledge The Ar -

-mourer, that is I.

1.

Let I.

2.

No 16a Song. "When a maiden weds"

Annabel

Allegretto grazioso

PIANO

mf

Two *

The piano introduction consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto grazioso' and the dynamic is 'mf'. There are two asterisks under the first two measures of the bass line.

mf

When a maid-en weds on a bright and hap-py morn-ing, She should

p staccato sempre

The first system of the vocal and piano accompaniment. The vocal line begins with a half rest followed by the lyrics. The piano accompaniment features a staccato accompaniment in the left hand, marked 'p staccato sempre'.

cresc. *f* *f*

thrill with joy di - vine; 'Tis not so with me, I'm un-

cresc. *f* *p*

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a crescendo in the left hand, marked 'cresc.', and dynamic markings of 'f' and 'p'.

hap - py as can be, - For my own true love I pine. For

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with a similar accompaniment style.

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9321

we two have been so un-kind - ly part - ed, And an - oth - er I must

leggiro, poco pressando

wed! Be - hold me now a maid - en brok - en-heart - ed, To the

Ped. *

rall. al - tar I am led. *Allegretto giocoso* But come what may, tho'

rall. *mf*

Ped. *

sad - ly we are part - ed, You're the one I love and I shall dream of al-way; What-

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

e'er be-fall, I shall not be faint-heart-ed, I shall dream of you so—

fond and true, For I love you, tho' the world say nay!—

poco rall.

p *colla voce* *mf*

Allegretto grazioso

mf

So

heed, ye maids, this ver - y sol - emn warn - ing That I give to you to—

p staccato sempre *cresc.*

day, Wed your own true love, all oth - er suit - ors scorn - ing, And

f *p*

wed no oth - er way. For life needs love, its

leggiero, poco pressando

sun-shine and its laugh - ter, Sor - row comes as comes the rain; So

Ad. *

live for love, and heed not what comes af - ter, And the sun will shine a - gain.

rall. *rall.* *Ad.*

Allegretto giocoso

But come what may, tho' sad - ly we are part - ed, You're the

mf

one I love and I shall dream of al-way; What - e'er be - fall, I

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

shall not be faint-heart-ed, I shall dream of you so fond and true, For I

poco rall.

p tr

love you, tho' the world say nay!

colla voce pp

No. 17. Song. "The Legend of the Chimes."

Allan and Chorus.

Andante con moto.

Allan.

PIANO.

f marcato *legato*

In olden times St Swithen's chimes Rang

p dolce

blithely ev'ry hour From out the old gray tow'r; 'Neath

pp

CHORUS. From out the old gray tow'r. From the tow'r.

pp From out the old gray tow'r, From the tow'r.

Swith-en's shade A gen-tle maid Dwelt fair as an-y flow'r. She

dolce

dwelt with - in a rose-clad bow'r, And she was fair as a sweet wild flow'r of the

dolce

field. — She heard St Swithen's bells be-times, And learn'd to love the ringing of the

pp

Ah yes! she was fair.

pp

Ah yes! she was fair.

chimes, — Ding dong bell, For wedding-peal or fu - ner - al - knell Your

She loved the chimes.

She loved the chimes.

mf

mes - sage ev - er tell, ye — chimes, — Ring out, — ye —

Yes, tell your mes - sage, ye chimes.

mes - sage, ye chimes.

chimes, ring, ring, ring, Ding dong bell, For

Ding ding dong, ding ding dong, Ding dong bell, For

Dong dong dong, dong dong dong, Ding dong bell, For

wed - ding - peal or a fune - ral - knell Your } mes - sage ev - er tell, ye —

wed - ding - peal or a fune - ral - knell Your }

wed - ding - - - peal or knell Your } mes - sage tell, ye chimes,

wed - ding - peal or a fune - ral - knell Your }

peal or knell, Ring out.

chimes, — Ring out, — ye — chimes, oh

ring out, ye bells. Ding dong ding dong ding dong ding dong

ring out, ye bells, Ding dong

poco a poco dim. al fine

ring of joy, of

poco a poco dim. al fine

ding dong ding dong ding dong ding dong ding dong ding dong

ding dong ding dong ding dong

poco a poco dim. al fine

rall. *P*

joy or woe, ring, ye bells. —

ding dong ding dong ding dong ding dong ding dong ding dong ding dong bells. —

ding dong ding dong ding dong ding dong ding dong bells. —

rall. *pp*

No 18. Duet.

Marian and Robin.

Andante cantabile con moto.

Marian.

Robin.

PIANO.

A time

There will come a time, when thou and

will come, And ne'er shall part, ne'er shall
I, love, shall be one, And nev - er shall part,

part, Now love will be ours.

Love ev-er-more will then be ours.

p *placido*

That happy day

p Fate, oh speed that hap-py day, Dear - est, best of all!

f *cresc.*
 Fate, oh speed that happy day,
 When thou wilt be mine for aye.

So dear, so dear, oh speed the
 So dear to me, oh speed the

ff
 day, that dis-tant, hap-py day thou wilt be mine. My heart is
 day, that dis-tant, hap-py day thou wilt be mine.

poco rall.
 thine, E'er faith-ful to thee.
 Ah! is thine a-lone, love, E'er faith-ful to thee.

Con passione.

Noth - ing in life, my love, shall ev - er part two hearts so true and

Con passione.

tried; Vain - ly will sor - row try to sev - er,
Vain - ly will sor - row try to sev - er,

I'll be al-ways at thy side. Storm-clouds of life shall part us nev - er,
I'll be al-ways at thy side. Storm-clouds of life shall part us nev - er,

Heart to heart we will a - bide, Heart to heart we will a - bide.
Heart to heart we will a - bide, Heart to heart we will a - bide.

mf Ah! speed that day, that day so dis-tant, yet so dear, ah! *dolce*

mf Ah! speed that day, that day so dis - tant, so dear, that day so dear,

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The first vocal line starts with a dynamic marking of *mf* and ends with *dolce*. The lyrics are: "Ah! speed that day, that day so dis-tant, yet so dear, ah!". The piano accompaniment begins with a series of chords in the right hand and a bass line in the left hand.

speed the day, Ev - er dis - tant, yet so dear.

speed that hap - py day, Ev - er dis - tant, yet so dear.

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "speed the day, Ev - er dis - tant, yet so dear." and "speed that hap - py day, Ev - er dis - tant, yet so dear." The piano accompaniment continues with chords and a bass line.

Noth - ing in life, my love, shall ev - er part Two hearts so true and

Noth - ing in life, my love, shall ev - er part Two hearts so true and

The third system of the musical score features two vocal staves and a piano accompaniment. The lyrics are: "Noth - ing in life, my love, shall ev - er part Two hearts so true and" and "Noth - ing in life, my love, shall ev - er part Two hearts so true and". The piano accompaniment continues with chords and a bass line.

tried, I will be ev - er at thy side.

tried, I will be at thy side.

The fourth system of the musical score features two vocal staves and a piano accompaniment. The lyrics are: "tried, I will be ev - er at thy side." and "tried, I will be at thy side." The piano accompaniment continues with chords and a bass line. The system concludes with a double bar line.

Poco rubato.

A time will come, we will not
There will come a time when thou and I ne'er will

Poco rubato.
pressando

part.
part. Ah! faith - ful to thee, what -

dolce

e'er the fu - ture may be bring - - - ing, Love e'er shall

cheer us if clouds of sor - row low'r.

cresc.
Ah! yes,

cresc.

faith - ful to thee, In bright-est sun-shine and in
True to

show'r, Yes, faith - ful ev - er to thee; I'll faith-ful
thee, Yes, faith - ful ev - er to thee; I'll faith-ful

pressando e cresc.

pressando e cresc.

pressando e cresc.

be, for ev - er true, so true, my own, I'll be to
be, for ev - er true, so true, my own, I'll be to

ff rall.

ff rall.

ff rall. colla voce

thee.

thee.

dim.

rall.

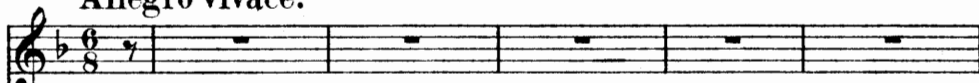
p

No 19. Quintett.

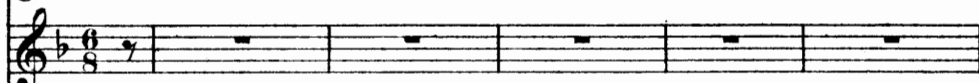
Annabel. Dame Durden. Sir Guy. Sheriff. Friar Tuck.

Allegro vivace.

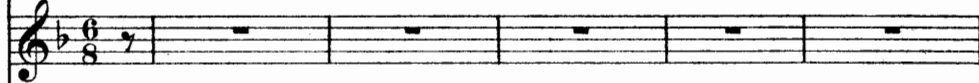
Annabel.



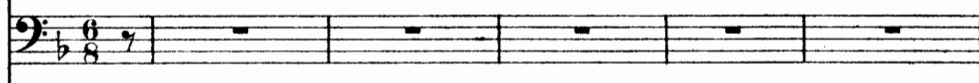
Dame Durden.



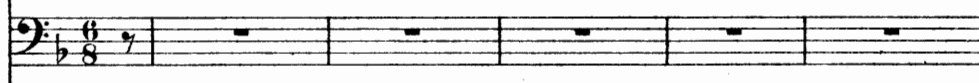
Sir Guy.



Sheriff.



Friar Tuck.

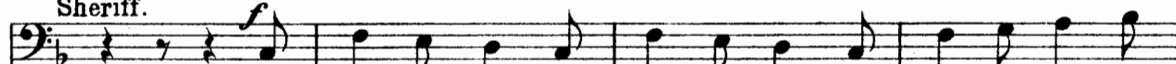


Allegro vivace.

PIANO.

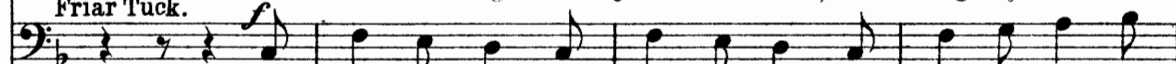


Sheriff.

Gioioso

1. When life seems made of pains and pangs, I sing my too - ral -
 2. When no one laughs at jokes I make, I sing my too - ral -

Friar Tuck.



1. When life seems made of pains and pangs, I sing my too - ral -
 2. When no one laughs at jokes I make, I sing my too - ral -



loo - ral - lay, When bill - col - lec - tors spout ha - rangues, I sing my too - ral -
 loo - ral - lay, And when I have a hard tooth - ache, I sing my too - ral -

loo - ral - lay, When bill - col - lec - tors spout ha - rangues, I sing my too - ral -
 loo - ral - lay, And when I have a hard tooth - ache, I sing my too - ral -



Annabel.

1. What tho' our clothes be
2. I sing un - til my

Dame Durden.

1. What tho' our clothes be
2. I sing un - til my

Sir Guy.

1. No mat-ter what care on us may bear. What tho' our clothes be
2. When dinners are cold and old wives scold, I sing un - til my

Sheriff.

loo - ral, lay. No mat-ter what care on us may bear,
loo - ral, lay. When dinners are cold and old wives scold,

Tuck.

loo - ral, lay. What tho' our clothes be
loo - ral, lay. I sing un - til my

out of style? I'll swallow them and smile the while, Their
throat is sore. I on-ly sing a tri - fle more Than

out of style? Though poerty's ills bring bit - ter pills, I'll swallow them and smile the while, Their
throat is sore. When ter-rible gout doth make me shout, I on-ly sing a tri - fle more Than

out of style? I'll swallow them and smile the while, Their
throat is sore. I on-ly sing a tri - fle more Than

Though poerty's ills bring bit - ter pills, I'll swallow them and smile the while, Their
When ter-rible gout doth make me shout, I on-ly sing a tri - fle more Than

out of style? I'll swallow them and smile the while, Their
throat is sore. I on-ly sing a tri - fle more Than

ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

bit - ter - ness be - guile! la la
 e'er I sang be - fore! la la

f

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1.2. la! life is short, let life be gay, be gay,

Giacoso

sum-mer day, So ev-'ry care pray cast a-way By sing-ing your too - ral -
 sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol
 sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol
 sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol
 So gay, So ev-'ry care pray cast a-way By sing - ing tid-dy fol

lay.— Sing tid-dy fa la, Sing too-ral-loo-ral - lay! Ah! *ff.*
 lay.— Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah! *ff.*
 lay.— Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah! *ff.*
 lay.— Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah! *ff.*
 lay.— Sing fa — la lay! Ah! *ff.*

life is brief, let life be gay, It on - ly lasts for a sum-mer day, So
 life is brief, let life be gay, It on - ly lasts for a sum-mer day, So
 life is brief, let life be gay, It on - ly lasts for a sum-mer day,
 life is brief, let life be gay, It on - ly lasts for a sum-mer day, So
 life is brief, let life be gay, It on - ly lasts for a sum-mer day,

rall. cark-ing care, pray chase a-way, Sing tid-dy fa la la lay. — *f*
rall. cark-ing care, pray chase a-way, Sing tid-dy fa la la lay. — *f*
rall. pray chase a-way, Sing tid-dy fa la la lay. — *f*
rall. cark-ing care, pray chase a-way, la lay. — *f*
rall. Sing tid-dy fa la la lay. — *f*

No. 20. Country Dance.

Allegro vivace.

Soprano I. II.

Tenor. Bass.

Hap - py day! Hap - py day! Let's be

Allegro vivace.

PIANO.

gay! Yes, be gay! Hap - py

Hap - py. day!

Hear the wedding bells a - ringing.

To the bonny birds let us be

day! Bells are ringing Sweet and clear, Let's be

Bells are ringing Sweet and clear, Let's be

sing - ing, Wreaths of ros - es we are bring - ing, Hear the mer - ry bells a - ring - ing

sing - ing, Ros - - - es bring - ing, Bells are ring - ing

sing - ing, Ros - - - es bring - ing, Bells are ring - ing

sweet and clear. We'll greet the bride so fair, fair.

sweet and clear, We'll greet the bride so fair, fair.

Allegro.

Fa la! Fa la! Trip a mer - ry dance hi - lar - i - ous, Light - ly, bright - ly

Light - ly, bright - ly

Allegro.

Trip in measures mul - ti - fa - ri - ous. Fa la la fa la la! Trip a mer - ry dance hi -

Trip steps so va - ri - ous. Fa la la fa la la! Trip a mer - ry dance hi -

Dance so

lar - i - ous, Light - ly and bright - ly we cel - e - brate the fair. Dance so

lar - i - ous, Light - ly, bright - ly cel - e - brate the fair. Dance

hap - pi - ly, so gai - ly and - so mad - ly.

gai - ly light - ly, mad - ly, Dance your

so gai - - - ly. Yes, pray dance your ver - y

pret - ti - est, and dance your light - est and best! No court min - u - et is ev - er

best, yes, dance light - est and best! Fa la fa la

danced half so glad - ly, Now dance your live - li - est, With out a stop for a

fa la fa la fa la fa la fa la!

rest. Then *ff* Fa la fa la! Dance a mer-ry dance hi - lar - i - ous, Light - ly,

Fa la fa la fa la! Dance a mer-ry dance hi - lar - i - ous, Light - ly,

bright - ly, Trip in meas-ures mul-ti - fa - ri - ous! Fa la fa la la

bright - ly, Dance meas - ures va - ri - ous! La fa

Dance in meas-ures mul-ti - fa - ri - ous. This wed - ding - day we must be

la la la la la la

fa la la Dance so light - ly, so gai - ly,

cresc.

cresc. *sempre* gay, Dance then so bright - ly. Yes, dance so mer - ri - ly and ev - er

la la la la

bright - ly, so gai - ly and bright - ly. La la

cresc. *sempre*

dance ver - y cheer - i - ly In meas - ures quite mul - ti - fa - ri - ous, And in a
 la la la la la la la la We will

man - ner hi - lar - i - ous, Yes, we will make hol - i - day. Fa la fa la!
 make hol - i - day, We'll make hol - i - day. Fa la!

Dance a mer - ry dance hi - lar - i - ous, Trip - ping so gai - ly, so mer - ri - ly, so
 gai - ly so
 Dance a mer - ry dance hi - lar - i - ous, Trip - ping gai - ly, mer - ri - ly, so

light - ly, so bright - ly, Be mer - ry and make hol - i - day.
 light - ly, so bright - ly, Be mer - ry and make hol - i - day.

segue Finale.

No 21. Finale III.

Allegro.

Annabel.

Dame Durden.

Sir Guy.

Sheriff.

Friar Tuck.

Chorus.

Soprani.

Tenori. Bassi.

PIANO.

Now let each bonny bridegroom take his bonny bride, The

In

We'll wed in-deed!

door of yon-der church must now be opened wide.

To ope those doors there is no need, In

There is no need, In

To ope those doors there is no need, In

Dame Durden.
that will oth-ers take the lead.

Allan.
You shall not wed these dam-sels, no! Your

Sir Guy.
I'll take the lead.

Friar Tuck.
that will oth-ers take the lead.

that will oth-ers take the lead.

that will oth-ers take the lead.

Annabel. (to Sheriff) (aside)
I will o - bey that fate - ful chime, If

Allan.
plan we yet will o - ver - throw.

Friar Tuck.
If

ff marcato

Allegro moderato.

(The doors of the church are thrown open)

Marian. Annabel. a 2.

rall.

Robin should not come in time, in time! Dame D. Allan. We're saved! they

Sir Guy. We're saved! they

Sheriff. What's this? they

Friar Tuck. *rall.* What's this? they

Robin will be here on time, on time!

Chorus. What's this? they

rall. **Allegro moderato.**

f marcato

cresc. *ff*

come! They're here to save!

come! They're here to save!

cresc. *ff*

come! They're here to save!

cresc. *ff*

come! They're here to save!

Outlaws. Robin Little John } and Tenors.
 Friar Tuck }
 Scarlet } and Basses.

ff

Vic-t'ry, we con-quer at last!

ff

Vic-t'ry, we con-quer at last!

cresc. *ff*

come! They're here to save!

come! They're here to save!

cresc. *sempre* *ff*

Moderato.

Dan-ger is o - ver and past, at last!

Dan-ger is o - ver and past, at last!

Robin.

Sir Guy, Vic-try! we con-quer at last! Love, now we nev - er

Dan-ger is o - ver and past, at last!

Sher. Dan-ger is o - ver and past, at last!

Outlaws. Vic-try! we con-quer at last, at last!

Chorus. Vic-try! we con-quer at last, at last!

Dan-ger is o - ver and past, at last!

Dan-ger is o - ver and past, at last!

Marian.

Robin. Yes, lov-er mine! *cresc.* *f*

more will part, What-e'er be - tide, Safe in my shelt'ring arms thou art My own sweet

Chorus.

cresc. *f*

Marian. Annabel. a 2.

Allan. Dame D.

Robin.

bride.

Sir Guy.

Sheriff. Little John.

Friar T. Scarlet.

Love, now we nev-er more will part, Ah nev-er! what-e'er be - tide, no nev-er!

Love, now we nev-er more will part, What-e'er be - tide,

Love, now we nev-er more will part, What-e'er be - tide,

Love, now we nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Safe in thy shel-tring arms am I, My dear-est, I'll be thy bride.

Safe in thy shel-tring arms thou art, Now my own sweet bride.

Safe in my shel-tring arms thou art, Now my own sweet bride.

Safe in my shel-tring arms thou art, Now my own sweet bride.

Safe-ly they meet, no more to part, The bride-groom and bride.

Safe-ly bride-groom and bride.

Safe-ly bride-groom and bride.

Safe-ly bride-groom and bride.

Allegro agitato.

Sir Guy. Robin. Sheriff. Little John. Scarlet. Friar Tuck.

So you we will not wed,
So you they will not wed.
'Tis wrong! I'll not sub-mit! So you we will not wed.
'Tis wrong! I'll not sub-mit! So you they will not wed.
So you they will not wed.
So you they will not wed.
So you they will not wed,
So you they will not wed,

Allegro agitato.

Andante. molto marcato

But our loves instead. We win the day, we win the day!
'Tis as I said. We win the day, we win the day!
'Tis as I said. Robin. Sir Guy. We win the day, they win the day!
Ah! with rage I burn! Ha!
Ha! Ha!
Ha! with rage he burns! Ha!
ome one else instead.
They will not wed. Ha!
Ha! with rage he burns! Ha!

Andante.

rall.

'Tis well! and the day is ours! A-way!

The day is ours! Let's haste from this place a -

'Tis well! and the day is ours! A-way!

'Tis well! and the day is ours! A-way!

ha! The day is ours! A-way!

ha! The day is ours! A-way!

ha! The day is ours! A-way!

ha! The day is ours! A-way!

ff Piu moto.

We win the day, Now let's a - - way! A - way!

way! We win the day, Now let's a - - way! A - way!

We win the day, Now let's a - - way! A - way!

They win the day, Now let's a - - way! A - way!

We win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

(A Messenger enters.)

Ah! who is this?

Ah! who is this?

Ah! who is this?

'Tis from the

Ah! who is this?

Ha! Who is this?

Ha! Who is this?

What is this? What is this?

King! Sir Sher-iff, read!

The King!

The King!

Read, Sher - iff, read! — 'Tis from the
 Read, Sher - iff, read! — Robin. Sir Guy. The
 Read, Sher - iff, read! — The
 Little John! *ff* The
 See, he doth bring a par-don from the
 The
 Read, Sher - iff, read! — The
 Read, Sher - iff, read! — The

King! 'Tis from the King! A par - don from the
 King! The King! Robin. A par - don from the
 King! The King! A par - don from the
 King! The King! A par - don from the
 King! A par - don from the King! A par - don from the
 King! The King! A par - don from the
 King! The King! A par - don from the
 King! The King! A par - don from the

Lento.

King! A par - don from the King! Now you are
 King! A par - don from the King! a 2. Now you are
 King! A par - don from the King! He par - dons all,
 King! A par - don from the King! Yes, you are
 King! A par - don from the King! Yes, we are
 King! A par - don from the King! Yes, we are
 King! A par - don from the King! Yes, {we they are
 King! A par - don from the King! Yes, {we they are

Lento. *molto marcato*

free! To mar - ry me! Marian. { I
 Annabel. { She
 free! To mar - ry me! They
 She
 At last {she am free, at last {I'm free. We
 free, yes, you are free, we're
 free, We all are free, we're
 free, yes, you are free, we're
 free, yes, {we they are free, we're
 free, yes, {we they are free, we're

Allegro vivace.

came as a cav-a - lier To seek ^{my} her own, ^{my} her on - ly love, Tho' clouds were dark and

Robin meet.

Sir G. came as a cav-a - lier To seek her own, and on - ly love, Tho' clouds were dark and

Sher. meet.

She's found her on - ly love,

Little J. free.

She's found her on - ly love,

free. Scarlet. Tuck.

She's found her on - ly love,

free.

She's found her on - ly love,

free.

She's found her on - ly love,

Allegro vivace.

drear The sky is now so blue a - bove. Fare-well to old Sherwood gay, and to all the

Skies now are blue a - bove. Fare-well to old Sherwood gay, and to all the

drear The sky is now so blue a - bove. Fare-well to old Sherwood gay, and to all the

Fare-well to old Sherwood gay, and to all the

Sheriff. Little John.

Little J.

Skies now are blue a - bove. Fare-well to old Sherwood gay, and to all the

Skies now are blue a - bove.

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

well to old Sherwood gay, and to all the gal-lant out-law crew, Mer-ry is the out-law

well to old Sherwood gay, and to all the out-law crew, Mer-ry is the

well to old Sherwood gay, and to all the gal-lant out-law crew, Mer-ry is the

well to the wood and the out-law crew, Mer-ry is the

well to the wood and the out-law crew, Mer-ry is the

gal-lant out-law crew, Mer-ry is the out-law

well to old Sherwood gay, and to all the out-law crew, Mer-ry is the

and the out-law

well to the wood and out-law crew, Mer-ry is the

life, the life ev-er gay and free. Fare-well to old Sher-wood

life, the life gay and free. Fare-well to old Sher-wood

life ev-er gay and free, gay and free. Fare-well to old Sher-wood

life ev-er gay and free, gay and free. Fare-well to old Sher-wood

life, the life ev-er gay and free. Fare-well to old Sher-wood

life, ev-er gay and free, gay and free. Fare-well to old Sher-wood

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

molto f *pressando*

End of th Opera.

As sung by Miss Florence Wickham

Oh promise me

Words by Clement Scott

R.de Koven. Op.50

Moderato

p *mf* *pesante* *p*

Oh prom-ise me, that some day you and

I Will take our love to-gether to some sky Where

Note. This celebrated song is now generally sung between Nos. 10 and 11 of this score.

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semplice
p poco rall.

we can be a-lone, and faith re - new, And find the hollows where those flowers

cresc.
p poco rall.

p con tenerezza

grew, — Those first sweet vi-o-lets of ear - ly spring, Which

p marc. la melodia

cresc.

come in whispers, thrill us both, and sing Of love unspeak-a-ble that

cresc.

f > rall.

is to be: Oh prom-ise me, oh prom - ise me!

f rall.

pesante

p

Detailed description: This system shows the piano introduction. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a simple melodic line, while the left hand plays chords. The tempo is marked *pesante* and the dynamics start with *p* (piano).

poco rubato
mf

Oh prom-ise me, that you will take my hand, The

Detailed description: This system contains the first line of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "Oh prom-ise me, that you will take my hand, The". The piano accompaniment features chords and a melodic line in the right hand, and a bass line in the left hand. The tempo is *poco rubato* and the dynamics are *mf* (mezzo-forte).

most un-worthy in this lonely land, And let me sit beside you, in your

Detailed description: This system contains the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "most un-worthy in this lonely land, And let me sit beside you, in your". The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand.

cresc.

eyes See - ing the vi - sion of our par - a-dise,

cresc.
p poco rall.

Detailed description: This system contains the third line of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "eyes See - ing the vi - sion of our par - a-dise,". The piano accompaniment features chords and a melodic line in the right hand, and a bass line in the left hand. The tempo is *poco rall.* (rallentando) and the dynamics are *p* (piano). There are *cresc.* (crescendo) markings in both the vocal and piano parts.

ff largamente e con passione

Hear - ing God's message while the or - gan rolls Its might - y mu - sic to our

con forza

ver - y souls, No love less perfect than a life with thee: Oh

con forza

ff

prom - ise me, oh prom - ise me!

a tempo

dim.

rall.

ff

p

rall.

pp

Ad. *