

VOCAL SCORE RUDDIGORE;

OR,
THE WITCH'S CURSE.

BY
W. S. GILBERT.
AND
ARTHUR SULLIVAN.

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

ARRANGEMENT FOR PIANOFORTE

BY
GEORGE LOWELL TRACY,
(OF BOSTON, U.S.A.)

Vocal Score complete	...	...	5s.	od.
Ditto bound	...	...	7s.	6d.
Pianoforte Score complete	...	...	3s.	od.
Libretto	...	...	1s.	cd.

Arthur Sullivan

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

IMPORTED WITH CONSENT OF
WM. A. POND & CO.,
OWNERS OF THE AMERICAN
COPYRIGHT.

USED
SHELF
1887
8957

LONDON: CHAPPELL & CO., 50, NEW BOND STREET, W
New York: WILLIAM A. POND & CO., 25, Union Square.

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



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

RUDDIGORE; or, THE WITCH'S CURSE!

Dramatis Personae.

MORTALS.

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

GHOSTS.

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

CHORUS OF OFFICERS, ANCESTORS, AND PROFESSIONAL BRIDESMAIDS.

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

ACT II.—Picture Gallery in Ruddigore Castle.

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

TIME.—Early in the Present Century.

CONTENTS.



	PAGE
OVERTURE	v

Act I.

No.		
1.	CHORUS OF BRIDESMAIDS (<i>Solo Soprano, Zorah</i>)	3
2.	SONG (<i>Hannah, and Chorus</i>)	9
3.	SONG (<i>Rose</i>).....	13
4.	DUET (<i>Rose and Robin</i>).....	16
5-6.	CHORUS OF BRIDESMAIDS AND SONG (<i>Richard</i>).....	19
6½.	HORNPIPE.....	22
7.	SONG (<i>Robin</i>)	23
8.	DUET (<i>Rose and Richard</i>).....	25
9.	ENTRANCE OF BRIDESMAIDS	28
10.	TRIO (<i>Rose, Richard, and Robin</i>)	30
11.	RECIT. AND ARIA (<i>Margaret</i>)	34
12.	CHORUS.....	38
13.	SONG AND CHORUS (<i>Sir Despard</i>).....	43
14.	DUET (<i>Richard and Sir Despard</i>)	47
15.	FINALE	50

Act II.

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

OVERTURE.

Andante maestoso.

PIANO.

pp *mf* *mf* *ff*

p Ped. *

ff *p* Ped.

Ped. *

Allegretto.

pp *p* Ped. *

f

dim. p

ff *p* *p* *f* *Allegro con brio.*

Sves.

Sves. *Sves.* *Ped.*

mf

First system of a musical score. The right hand (treble clef) features a melodic line with slurs and ties. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* and *p*.

Second system of the musical score, continuing the melodic and harmonic development from the first system.

Third system of the musical score, showing further melodic and harmonic progression.

Fourth system of the musical score, featuring a *pp* dynamic marking and triplet figures in the right hand.

Fifth system of the musical score, with a *p* dynamic marking in the left hand and a *f* dynamic marking in the right hand.

Sixth system of the musical score, concluding the page with melodic and harmonic elements.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the bass staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a more active accompaniment with chords and moving lines. Dynamic markings include *ff* (fortissimo) and *mp* (mezzo-piano).

Third system of musical notation. The treble staff shows a melodic line with some slurs. The bass staff continues with a steady accompaniment of chords.

Fourth system of musical notation. The treble staff features a melodic line with slurs and ties. The bass staff provides a harmonic accompaniment with chords.

Fifth system of musical notation. The treble staff includes triplets and a section marked *Sva.* (Sustained). The bass staff has a dynamic marking of *p* (piano) and ends with *f* (forte).

Sixth system of musical notation. The treble staff continues the melodic line. The bass staff features a dense accompaniment of chords. A dynamic marking of *ff* (fortissimo) is present. The system concludes with a double bar line and a key signature change to three sharps.

Allegro moderato.

The musical score is divided into six systems, each with a treble and bass staff. The first system begins with a treble staff containing a melodic line and a bass staff with a chordal accompaniment. Dynamics include *p* and *f*. Pedal markings are present in the bass staff. The second system continues the melodic and harmonic development, featuring a *dim.* marking. The third system shows a change in texture with a more active bass line. The fourth system features a *p* dynamic and a complex rhythmic pattern in the bass. The fifth system includes a *fz* (forzando) marking and a *p* dynamic. The sixth system concludes with a *p* dynamic and a final chord.

p *f* *Ped.* * *Ped.* *

f *dim.* *p*

p *mf*

p *p* *Ped.* * *Ped.* *

fz *p* *Ped.* * *Ped.* *

rall.
Ped. * Ped. * Ped. *

Ped. *

Allegro con brio.
pp *pp*
Ped. *

p

f *p*

First system of musical notation, consisting 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 flats. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking of *f* is present in the lower staff.

Second system of musical notation, consisting 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 flats. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking of *p* is present in the lower staff.

Third system of musical notation, consisting 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 flats. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking of *f* is present in the lower staff.

Fourth system of musical notation, consisting 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 flats. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Fifth system of musical notation, consisting 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 flats. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking of *p* is present in the lower staff. The lyrics "cre - - - - - scen - - - - - do. ff" are written above the lower staff.

Sixth system of musical notation, consisting 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 flats. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A dynamic marking of *pp* is present in the lower staff.

Ped.

First system of musical notation, consisting 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 flats. The upper staff contains a melodic line with various intervals and accidentals. The lower staff contains a bass line with chords and single notes. A dynamic marking *cres.* is present above the lower staff.

Second system of musical notation, consisting 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 flats. The upper staff contains a melodic line with various intervals and accidentals. The lower staff contains a bass line with chords and single notes. Dynamic markings *f*, *mf*, and *ff* are present above the lower staff.

Third system of musical notation, consisting 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 flats. The upper staff contains a melodic line with various intervals and accidentals. The lower staff contains a bass line with chords and single notes.

Fourth system of musical notation, consisting 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 flats. The upper staff contains a melodic line with various intervals and accidentals. The lower staff contains a bass line with chords and single notes. Dynamic markings *p* and *cres.* are present above the lower staff.

Fifth system of musical notation, consisting 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 flats. The upper staff contains a melodic line with various intervals and accidentals. The lower staff contains a bass line with chords and single notes.

Sixth system of musical notation, consisting 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 flats. The upper staff contains a melodic line with various intervals and accidentals. The lower staff contains a bass line with chords and single notes. A dynamic marking *ff* is present above the lower staff.

ACT I.

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

Allegretto moderato.

PIANO.

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score begins with a forte (*ff*) dynamic and a tempo marking of *Allegretto moderato*. The first system features a melodic line in the right hand with eighth-note patterns and a supporting bass line. The second system introduces a piano (*p*) dynamic in the right hand. The third system continues the melodic development. The fourth system includes a crescendo (*cres.*) and a pedaling instruction (*Ped.*). The fifth system features a forte (*f*) dynamic. The sixth system concludes with a piano (*p*) dynamic and a fermata over the final notes. A small asterisk (*) is placed below the first measure of the final system.

CHORUS OF WOMEN. SOPRANOS.

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

CONTRALTOS.

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

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

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

mar - ry you to - day?

mar - ry you to - day?

p

SOLO. ZORAH.

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

p

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

p

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

p

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

CHORUS.
Rose, all
Rose, all

f

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

Ped.

ZORAH.
Hour by hour and day by day Months have pass'd a -
mar - ry you to - day?
mar - ry you to - day?

p

Ped. *

way.

CHORUS.

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

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the word "way." The piano accompaniment starts with a forte (*f*) dynamic. The chorus begins with the lyrics "Fair is Rose as bright May - day; Soft is Rose as warm west -" and is repeated on the second line.

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

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

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics "wind, Sweet is Rose as new - mown hay— Rose is queen of maid - en - kind!" are repeated on two lines.

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

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

The third system of the musical score shows the vocal line and piano accompaniment. The lyrics "Rose, all glow - ing With vir - gin blush - es, say— Is a - ny - bo - dy" are repeated on two lines.

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

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

p

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in a soprano and alto register, both with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking of *p* (piano) is placed above the piano part.

Rose, Soft is Rose, Rose is the

Rose, Soft is Rose, Rose is the

Detailed description: This system contains the second two systems of the musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues with the same accompaniment pattern as the first system, with some melodic movement in the right hand. The lyrics are repeated in the second system.

queen of . . . maid - en - kind !

queen of . . . maid en - kind !

Detailed description: This system contains the final two systems of the musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part concludes with a final chord in the right hand and a sustained bass line in the left hand. The lyrics are repeated in the second system.

No. 2.

SONG—Hannah & Chorus.

Andante allegretto. HANNAH.

Sir

PIANO. *p* *f* *p*

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

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

p

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

CHORUS. SOPRANOS & CONTRALTOS.

p

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

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

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

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

RECIT.

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

CHORUS.

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

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

com - ing Mur - ga - troyd!

No. 3.

SONG—Rose.

Tempo di Valse Moderato.

PIANO.

The piano introduction is in 3/4 time, marked *Tempo di Valse Moderato*. It consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef and a key signature of one sharp (F#). The music features a waltz-like melody with a strong bass line. Dynamics include *f* (forte) and *p* (piano).

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

The vocal line is in 3/4 time, one sharp key signature. The piano accompaniment is in 3/4 time, one sharp key signature, with a steady bass line.

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

The vocal line continues in 3/4 time, one sharp key signature. The piano accompaniment continues with a steady bass line.

(Referring to book.)

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

The vocal line continues in 3/4 time, one sharp key signature. The piano accompaniment continues with a steady bass line.

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

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

p *p dolce.*

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

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

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

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

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

1st time. 2nd time.

No. 4.

DUET—Rose & Robin.

ROBIN.

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

Allegretto grazioso.

PIANO.

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

ROSE.

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

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

ROSE.

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

ROBIN.

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

Now tell me pray, and

Ped. *

3rd Verse.

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

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

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

If I were the maid, I should

ROSE.

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

ROBIN.

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

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

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

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

Ped. *

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

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

rit. *p*

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

Allegretto con spirito.

PIANO.

BRIDESMAIDS. SOPRANOS.

From the
CONTRALTOS.

From the

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

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

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

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

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

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

The first system of the musical score consists of 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 bass clef. The lyrics are: "bring. Sing it— shout it— Tell a - bout it—" for the first staff and "bring. Sing it— shout it— Tell a . . . bout it—" for the second staff.

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

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

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Shout it! Safe and sound re - turn - eth he, All vic - to - rious from the" for both the first and second vocal staves.

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

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

The third system of the musical score concludes the vocal and piano parts. The lyrics are: "sea! Safe and sound, All vic - to - rious from the" for the first staff and "sea! Safe and sound re - turn - eth he, All vic - to - rious from the" for the second staff.

SOLO. RICHARD.

sea !

sea !

tr *tr* *tr* *f* *sfz* *p*

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

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

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

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

CHORUS OF BRIDESMAIDS.

f sf

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

f

SOLO. RICHARD.

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

Attaca Hornpipe.

No. 6½.

HORNSPIPE.

PIANO.

2nd time melody 8ve. higher.

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

No. 7.

SONG—Robin.

ROBIN.

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

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

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

2nd and 3rd times.

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

Maggiore.

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

pp

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

RICHARD.

If you

f

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

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

f

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

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

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

No. 8.

DUET—Rose & Richard.

RICHARD.

Allegro moderato.

f

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

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

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

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

Ped. *

cres.

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

(18,311.)

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

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

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

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

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

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

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

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

Ped. | *

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

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

Ped. | * Ped. | * Ped. | * Ped. | *

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

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

p *dim.*

Ped. | Ped. |

My own, my love !

My own, my love !

pp

* Ped. | *

No. 9.

ENTRANCE OF BRIDESMAIDS.

Allegretto.

PIANO. *ff*

p *cres.*

BRIDESMAIDS.

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

f

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

Ped. *

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

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

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



No. 10.

TRIO—Rose, Richard, & Robin.

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

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

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

Allegro Vivace.
mf

PIANO.

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

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

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

p

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

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

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

ROBIN.

My heart says,

cres. *f p*

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

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

This heart of mine, This heart of mine!

ROSE.

Ten min - utes since my heart said "white" -

cres. *f p*

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

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

cre - scu - do.

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

In sail - ing o'er life's o - cean wide No doubt the heart should be your

In sail - ing o'er life's o - cean wide . . . No doubt the heart should be your

sfz

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

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

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

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

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

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

sf

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

No. 11.

RECIT. & ARIA—Margaret.

PIANO.

p *f* *f*

rall. *a tempo.* *sf*

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

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

Ped. *3* *

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

Ped. *3* *p* *

(18,311.)

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

p

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

trem.
p

Ped. * Ped.

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

cres. *dim.*

* Ped.

Allegro vivace.

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

Allegro vivace.

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

(18,311.) Ped.

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

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

Silent.

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

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

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

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

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

1st time. 2nd time.

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

No. 12.

CHORUS.

Allegro con brio.

PIANO. *f*

SOPRANOS.

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

sfz *mf*

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

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

MEN.

When

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

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

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

The

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

dim. *p*

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

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

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

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

MEN.

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

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

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

p marcato.

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

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

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

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

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

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

of . . . fer we!

slaves are we!

wel come!

wel come!

p

Sva. loco.

Wel - come, welcome, welcome, welcome we!

f

sf

No. 13.

SONG & CHORUS—Sir Despard.

Andante misterioso. SIR DESPARD.

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

CHORUS.
Can't guess!
p
Can't guess!

Andante misterioso.
f *p*

PIANO.

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

Con-fess! Oh yes—
Con-fess! Oh yes—

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

Ah, why? Fie, fie!
Ah, why? Fie, fie!

pp

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

Oh my !

Oh my !

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

p

Like you— It do. How true !

Like you— It do. How true !

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

A trice—

A trice—

p

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

That's vice— Not nice.

That's vice— Not nice.

f *p* *sfs*

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

That's we—

That's we—

f *p*

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

Like me— May be.

Like me— May be.

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

We *doe*, Just so—

We *doe*, Just so—

f *dim.* *p*

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

No! no!

No! no!

f *p*

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

f *p* *f*

Ped. *

No. 14.

DUET—Richard & Sir Despard.

Allegro vivace.

PIANO. *f*

RICHARD, 1st VERSE.

You un - der-stand?

RICHARD, 2nd VERSE.

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

SIR DESPARD, 1st VERSE.

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

SIR DESPARD, 2nd VERSE.

The Bride - groom comes—

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

p

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

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

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

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

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

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

f

... dee!

... dee!

f

Ped. *

p

1st time. 2nd time.

No. 15.

FINALE—ACT I.

Allegro non troppo.

PIANO.

p *cre* *scen*

do.

SOPRANOS.

f Hail the Bride of seven - teen sum - mers :

Pesante.

ff

Ped. *

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

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

Ped. * Ped. *

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

B
brides some day!

MEN. *f*

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

mf

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

cre - -

f

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

f

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

f

scen do.

Ped. *

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

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

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

all be brides some day !

bride grooms some fine day !

ff

Ped.

(18,311.)

ROSE.

Allegretto.

When the

p

*

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

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

f CHORUS. SOPRANOS.

Spring is green— Sum-mer's rose—

. . . in mer-ry May! Fa la la la la la la la! Fa la la la la

HANNAH.

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

RICHARD.

Fa la la la la la! Fa la la

ADAM.

Fa la la la la! Fa la la

f

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

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

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

CHORUS. TENORS.
Au - tumn's

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

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

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

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

gold, Win-ter's grey,

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

p CHORUS.

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

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

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

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

pp

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

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

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

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

cres.

sf *fff* *f* *f* *f*

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

HANNAH. *2nd versé.*

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

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

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

CHORUS.
f SOPRANOS.
Spring is hope— Sum - mer's joy—
Fa la la la la la la la! Fa la la la la
time for sleep. RICHARD. f Fa la la la la la la la! Fa la la la la
ADAM. f Fa la la la la! Fa la la la
Fa la la la la! Fa la la la

la la la! Spring and sum - mer ne - ver cloy, Fa la la la la la la la!
la la la! Spring and sum - mer ne - ver cloy, Fa . . la la la la la la la!
la la! Spring and sum - mer ne - ver cloy, Fa la la la la . . . la la la la!
CHORUS. TENORS.
Au - tumn,
la la! Spring and sum - mer ne - ver cloy, Fa la la la la la la la!

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

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

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

toil— Win-ter, rest—

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

CHORUS.

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

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

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

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

pp

Au - tumn, aye, and win - ter too— *sf* Fa la la la *sf*

Au - tumn, aye, and win - ter too— *cres.* Ev - 'ry sea - son has its cheer,

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

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

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

life is love - ly all the year! *f* Fa la la la la la la la la! Fa la la, . .

love - ly all the year! . . . *f* Fa la la la la la la la la la! Fa

cheer, Life is love - ly all the year Fa la la! Fa

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

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

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

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

This section contains a vocal score with four vocal staves and a piano accompaniment. The lyrics are: "la la la la la la! Fa la la la la la la la la la!". The music is in a key with one sharp (F#) and a common time signature. Dynamics include *sf* (sforzando) and *f* (forte). The piano part features chords and melodic lines that support the vocalists.

L'istesso tempo.

p *tr*

This system shows the piano accompaniment for the first system of the vocal score. It includes a treble and bass clef staff. The tempo marking is *L'istesso tempo.* (at the same tempo). Dynamics include *p* (piano) and *tr* (trill).

f *p* *tr*

This system shows the piano accompaniment for the second system. Dynamics include *f* (forte), *p* (piano), and *tr* (trill).

sf *p* *tr*

This system shows the piano accompaniment for the third system. Dynamics include *sf* (sforzando), *p* (piano), and *tr* (trill).

RECIT.
SIR DESPARD.

a tempo.

a tempo.

più lento.

pp trem. sempre.

SIR DESPARD.

His right - ful ti - tle

CHORUS. *f*

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

ROSE (*wildly*).

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

won - - - - - der !

ROBIN.

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

CHORUS.

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

Ah, base one! Ah, base one!

f

Segue.

ROBIN.

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

Andante moderato.

p

CHORUS, SOPRANO. ROBIN.

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

ALTO.

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

TENOR.

He is that Ba-ro-net!

BASS.

He is that Ba-ro-net!

p

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

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

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

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

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

Vivace.
- - ny!

- - ny!

f *p*

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

ROBIN. CHORUS.

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

ROBIN. CHORUS. FULL CHORUS.

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

A -

ROBIN.

When I'm a bad Bart. I will

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

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

p

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

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

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

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

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

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

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

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

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

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

f

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

p *f*

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

part!

part!

ff

SOLO. ZORAH.

RICHARD.

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

I! Hold, my conscience made me!

CHORUS. *f*
Die, trai - tor!

f
Die, trai - tor!

Molto vivace.
f *fp*

With - hold your wrath!

Allegretto ma stoso.
With - in this breast there

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

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

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

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

CHORUS.

Acclaim him who, when his true heart

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

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

ROSE.

Farewell!

Thou hadst my heart— 'Twas quick-ly

Andante.

p

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

pp

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

p

Fare - well!

Take me—

I am thy

Allegretto. CHORUS.

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

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

DESPARD. ROSE.

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

DESPARD.

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

MARGARET. RECIT.

f *a tempo.*

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

DESPARD.

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

CHORUS. GIRLS.

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

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

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

ROSE.

Rich - ard, or him I love be - reft, Through thy de -

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

CHORUS. GIRLS.

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

Bride!

ROSE.

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

RICHARD.

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

Allegro con spirito.

f

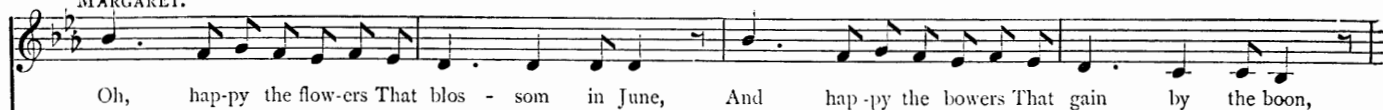
hap - py is he ; And hap-py the fil - ly That neighs in her pride ; But hap-pier than a - ny A

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

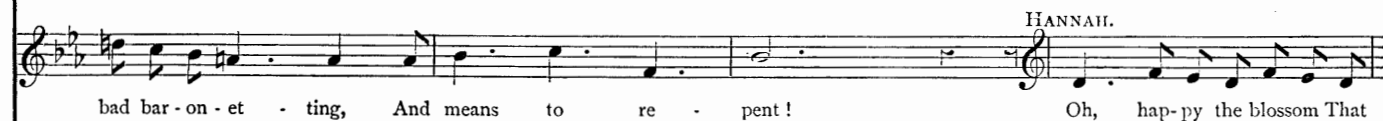
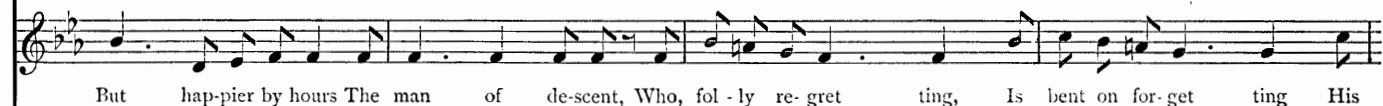
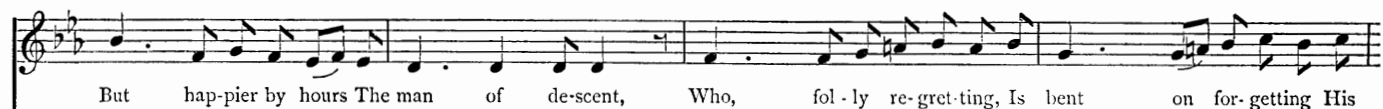
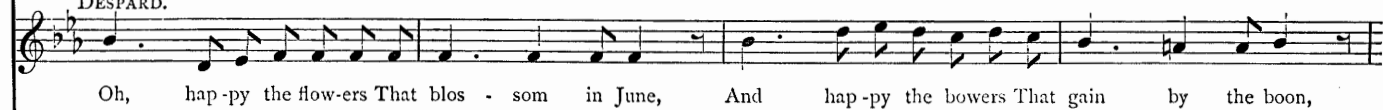
pound to a pen-ny, A lo - ver is, when he Em - bra ces his bride !

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

MARGARET.



DESPARD.



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

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

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

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

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

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

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

best of good fare!

best of good fare!

f *p*

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

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

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

p cre - scen - do.

CHORUS.

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

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

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

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

f sfz

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

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

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

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

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

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

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

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

bride! ... Em - bra ... ces

bride! ... Em - bra ... ces

bride! ... Em - bra ... ces

bride! ... Em - bra ... ces

Ped. * Ped.

his bride! ...

his bride! ...

his bride! ...

his bride! ...

Sya loco.

DANCE.

* Ped. * (18,3#1.)

First system of musical notation, consisting 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 flats (B-flat and E-flat). The music features a complex texture with many beamed notes and rests.

Second system of musical notation, continuing the piece with similar complex textures and rhythmic patterns in both staves.

Third system of musical notation, showing a continuation of the musical themes with various note values and rests.

Fourth system of musical notation, featuring a mix of eighth and sixteenth notes in the upper staff and chords in the lower staff.

Fifth system of musical notation, including dynamic markings such as accents (>) and accents with breath marks (>) above notes in both staves.

Sixth system of musical notation, concluding the page with a final cadence in both staves.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The music is in a minor key and features a complex, flowing melody in the right hand and a rhythmic accompaniment in the left hand.

Second system of musical notation, continuing the piece with similar melodic and harmonic development.

Third system of musical notation, featuring a dynamic marking of *f* (forte) and a hairpin crescendo symbol.

Fourth system of musical notation, showing further melodic and harmonic progression.

Fifth system of musical notation, including a dynamic marking of *pp* (pianissimo) and a hairpin decrescendo symbol.

Sixth system of musical notation, concluding the piece. It includes a *Ped.* (pedal) marking and a final cadence. A small asterisk is placed above the final chord in the bass line.

ACT II.



No. 1.

Andante moderato.

DUET—Robin & Adam.

PIANO.

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

ff *p* *Ped.*

p *Ped.* *Ped.*

dim. *pp*

ff *p* *ff* *p*

ffz *p* *ffz*

ROBIN.

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

p

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

ADAM.

And I, who was once his

mf >

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

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

p

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

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

p *rall.*

No. 2.

DUET & CHORUS—Rose & Richard.

Allegro gioioso.

PIANO.

The first system of the piano introduction features a treble and bass clef with a 6/8 time signature. The treble clef part begins with a series of eighth notes, while the bass clef part provides a steady accompaniment of eighth notes. A forte (*f*) dynamic marking is present at the start.

The second system continues the piano introduction. The treble clef part has a more active melody with some grace notes. The bass clef part continues with a consistent accompaniment. A fortissimo (*sf*) dynamic marking is used.

The third system concludes the piano introduction. The treble clef part features a melodic line with grace notes. The bass clef part provides accompaniment. A piano (*p*) dynamic marking is used.

RICHARD.

The first system of the vocal line for Richard. The melody is in a treble clef with a 6/8 time signature. The lyrics are: "Hap - pi - ly cou - pled are we, You see— I am a - jol - ly Jack Tar, My star, And".

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

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

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

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

Ped. *

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

p

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

CHORUS.

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

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

ROSE.

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

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

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

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

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

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

Ped.

ev-e-ry wo-man you meet! Ah— Though I

*

p

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

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

f CHORUS.

sfz

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

Ah!

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

Ah!

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

Sva.

Ped. *

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

Andante. ROSE.

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

PIANO *p*

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

p

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

pp

CHORUS.

Grant thou her prayer!

p

ROBIN.

Take her— I yield!

CHORUS.

Oh rap - - - - - ture! A -

Allegro vivace.

f

*

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

RICHARD.

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

ROSE.

RICHARD.

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

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

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

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

ROSE & RICHARD.

Ah! Ah!

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

Sva.

Trim lit-tle, prim lit-tle craft!

Sva. *loco.*

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

Grave maestoso.

PIANO.

p *ff*

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

dim.

The second system continues the piano introduction. The right hand features more complex rhythmic patterns, including triplets and sixteenth notes. The left hand continues with a steady eighth-note accompaniment. The dynamic marking is *dim.* (diminuendo).

The third system concludes the piano introduction. The right hand has a more active melodic line, and the left hand continues with the eighth-note accompaniment. The system ends with a double bar line.

TENORS.

BASSES.

p

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

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

The first system of the vocal part includes staves for Tenors and Basses. The lyrics are: "Pain - ted em - blems of . . . a race, . . . All ac -". The piano accompaniment is marked *p* and features a rhythmic pattern of eighth notes in both hands.

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

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

The second system of the vocal part includes staves for Tenors and Basses. The lyrics are: "- curst in days . . . of yore, . . . Each from . . . his ac -". The piano accompaniment continues with the same rhythmic pattern as in the first system.

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

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

more!

more!

TENORS.

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

BASSES.

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

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

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

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

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

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

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

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

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

Set on thee his gris - ly hand ! .

Set on thee his gris ly hand ! .

RECIT. SIR RODERIC. RECIT. ROBIN.

Be ware! be-ware! be - ware! Gaunt vi - sion, who art thou . . . That

p trem.

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

a tempo.

SIR RODERIC.

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

ROBIN. SIR RODERIC.

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

CHORUS.

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

f

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

No. 5.

SONG—Sir Roderic & Chorus.

Sca.
Allegro energico.

PIANO. *ff*

Ped.

SIR RODERIC.

When the night wind howls in the

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

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

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

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

p

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

CHORUS. *ff*

Ha! ha!

Ha! ha!

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

Ha! ha! high noon,

Ha! ha! high noon,

then is the ghosts' high

then is the ghosts' high

then is the ghosts' high

cres. *f* *sfz*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line consists of three staves, each with the lyrics "then is the ghosts' high". The piano accompaniment is written for the right and left hands. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line. Dynamic markings include *cres.*, *f*, and *sfz*.

2nd VERSE.

noon ! As the sob of the breeze sweeps

noon !

noon !

sf *p*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line consists of three staves, each with the lyrics "noon !". The piano accompaniment is written for the right and left hands. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line. Dynamic markings include *sf* and *p*.

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

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line consists of two staves with the lyrics "over the trees and the mists lie low on the fen, From". The piano accompaniment is written for the right and left hands. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line.

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

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line consists of two staves with the lyrics "grey tomb-stones are gathered the bones that once were wo - men and". The piano accompaniment is written for the right and left hands. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line.

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

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

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

Ha! ha!

Ha! ha!

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

Ha! ha! High noon,

Ha! ha! High noon,

the dead of night's high

the dead of night's high

the dead of night's high

cres.

f sf

3rd VERSE.

noon! And . . then each ghost with his

noon!

noon!

sf p

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

voce.

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

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

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

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

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

The first system of the musical score features a vocal line and piano accompaniment. The vocal line consists of two staves: the upper staff has lyrics "dead of the night's high noon, high noon," and the lower staff has "Ha! ha! high noon,". The piano accompaniment includes a right-hand part with a complex rhythmic pattern of eighth and sixteenth notes, and a left-hand part with sustained chords and a few moving lines.

. the dead of the night's high
the dead of the night's high
the dead of the night's high
cres. the dead of the night's high
f

The second system continues the musical score. The vocal line has lyrics ". the dead of the night's high" on the upper staff and "the dead of the night's high" on the lower staff. The piano accompaniment features a right-hand part with a rhythmic pattern and a left-hand part with sustained chords. A dynamic marking of *cres.* (crescendo) is placed above the piano part, and a *f* (forte) marking is placed below it.

noon !
noon ! Ha ! ha ! ha ! ha !
noon ! Ha ! ha ! ha ! ha !
ff

The third system concludes the musical score. The vocal line has lyrics "noon !" on the upper staff and "noon ! Ha ! ha ! ha ! ha !" on the lower staff. The piano accompaniment features a right-hand part with a rhythmic pattern and a left-hand part with sustained chords. A dynamic marking of *ff* (fortissimo) is placed below the piano part.

No. 6.

CHORUS.

CHORUS. TENORS. *f* *p*

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

BASSES. *f*

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

Allegro con fuoco.

PIANO. *f* *sf* *p*

call! We do not ask for more.

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

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

la - test Rud - di - gore!

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

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

p *sfz*

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

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

- nized you so— So par - - don us— So

- nized you so— So par - - don us—

p

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

ff *p*

RECIT. ROBIN.
lento.

I par-don you! I par-don you!

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

ff *pp*

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

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

f

Ped.

tr. 3 Ped. 3 Ped.

sfz sfz p dim. pp

CHORUS OF MEN.

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

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

more!
 more!
f *p < f*

No. 7.

RECIT. & SONG—Robin.

Allegro risoluto.

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

PIANO. *f*

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

sf *sf* *p*

Ped. *

piu lento.

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

Ped. *

Allegro comodo.

Come desperate deeds of der-ring - do!

f

Ped. *

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

p

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

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

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

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

f

No. 8.

DUET—Margaret & Sir Despard.

Andante quasi Allegro.

PIANO.

f

p

SIR DESPARD.

I once was a ve - ry a -

MARGARET.

SIR DESPARD.

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

MARGARET.

SIR DESPARD.

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

dolce.

MARGARET.

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

cir-cum-stan-ces!

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

MARGARET. 2nd VERSE.

SIR DESPARD.

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

MARGARET. SIR DESPARD. MARGARET.

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

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

dolce.

SIR DESPARD.

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

p

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

3rd VERSE. SIR DESPARD.

MARGARET.

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

SIR DESPARD.

MARGARET.

SIR DESPARD.

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

MARGARET.

SIR DESPARD

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

dolce.

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

p

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

ff

No. 9.

TRIO—Margaret, Robin, & Sir Despard.

Allegro vivace.

PIANO. *f*

ROBIN.

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

mf

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

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

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

MARGARET.

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

ROBIN.

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

SIR DESPARD.

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

real-ly does-n't mat-ter—

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

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

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

mat-ter, mat-ter, mat-ter—

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

cres.

2nd VERSE.

mat-ter, mat-ter, mat-ter!

p *dim.* *pp* If I were not a lit-tle mad and

mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,

p *dim.* *pp*

mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,

sfz *pp* *dim.* *pp*

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

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

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

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

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

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

3rd VERSE.

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

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

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

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

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

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

is it does - n't mat - ter!

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

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

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

f *f* *f* *cres.*

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

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

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

sf *ff*

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

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

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

f

No. 9a.

MELODRAME.

(During dialogue.)
Allegro.

PIANO. *ff*

Agitato.

pp

CODA. trem.

pp

cres. *ff*

No. 10.

SONG—Hannah (with Sir Roderic).

Andante Allegretto. HANNAH.

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

PIANO. *Andante Allegretto.*

f *p* *p*

Ped. * Ped. * Ped. *

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

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

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

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

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

cres.

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

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

f *dim.* *p*

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

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

3. Said tree! Sing hey,

great oak tree! tree! Sing hey,

p

dim. *riten.* *p*

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

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

dim. *pp* *pp*

Ped. *

No. 11.

FINALE—ACT II.

Allegro con brio.

PIANO.

1st VERSE. ROSE.

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

2nd VERSE. RICHARD.

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

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

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

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

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

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

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

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

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

CHORUS. *1st time.*

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

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

*2nd time.**All the PRINCIPALS with CHORUS.*

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

f

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

f

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

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

ff

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

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

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

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

f *f*

of Ba - - - - - sing

of Ba - - - - - sing

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

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

3 3 3 3

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

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

lo - ver is, when he em bra - ces

lo - ver is, when he em bra - ces

his bride!

his bride!

THE
MARTYR OF ANTIOCH.

Sacred Musical Drama,

THE WORDS SELECTED AND ARRANGED FROM MILMAN'S POEM.

MUSIC BY

ARTHUR SULLIVAN.

Price 5s. Bound 7s. 6d.

TRIAL BY JURY.

A

Dramatic Cantata.

WRITTEN BY

W. S. GILBERT.

MUSIC BY

ARTHUR SULLIVAN.

Vocal Score, 3s. nett.

Pianoforte Solo, 2s. 6d. nett.

CHAPPELL & CO., 50, NEW BOND STREET, W.,
And 15, POULTRY, E.C.