

TRUSSARDI







VOCAL SCORE.

# R U D D I G O R E ;

OR,

THE WITCH'S CURSE.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

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# RUDDIGORE; or, THE WITCH'S CURSE!

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## Dramatis Personae.

### MORTALS.

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

### GHOSTS.

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

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

ACT II.—Picture Gallery in Ruddigore Castle.

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TIME.—Early in the Present Century.

# R U D D I G O R E ;

## OR, THE WITCH'S CURSE.

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## OVERTURE.

*Andante moscato.*

PIANO

*pp* *mf* *mf* *f*

*p*

Ped. \*

*f* *p*

\* Ped.

\* Ped.

*Allegretto.*

*pp* *p*

Ped. \*

*f*

The musical score is written for piano in a 6/8 time signature with a key signature of three flats. It consists of six systems of music. The first system is marked 'Andante moscato' and includes dynamics from *pp* to *f*. The second system has a *p* dynamic and a 'Ped.' marking with an asterisk. The third system has *f* and *p* dynamics and a 'Ped.' marking. The fourth system has a 'Ped.' marking with an asterisk. The fifth system is marked 'Allegretto' and includes *pp* and *p* dynamics, with a 'Ped.' marking and an asterisk. The sixth system ends with a *f* dynamic.

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

Second system of the piano score. It includes a key signature change to two flats and a time signature change to 12/8. Dynamics include *ff*, *p*, and *f*. The tempo marking *Allegro con brio.* is present.

Third system of the piano score, featuring a *Sves.* (Sostenuto) marking. The right hand has a steady eighth-note pattern, and the left hand has a rhythmic accompaniment.

Fourth system of the piano score, also marked *Sves.*. It includes a *Ped.* (Pedal) marking at the end of the system.

Fifth system of the piano score, marked *mf*. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment.

Sixth system of the piano score, continuing the melodic and harmonic development.

First system of a musical score. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment of chords. Dynamics include *f* and *p*.

Second system of a musical score. The right hand continues the melodic line with slurs. The left hand accompaniment consists of chords. Dynamics include *f*.

Third system of a musical score. The right hand has a melodic line with slurs. The left hand accompaniment includes chords and triplets. Dynamics include *f*.

Fourth system of a musical score. The right hand features a melodic line with slurs and a triplet. The left hand accompaniment includes chords and triplets. Dynamics include *pp*.

Fifth system of a musical score. The right hand has a melodic line with slurs. The left hand accompaniment includes chords. Dynamics include *p* and *f*.

Sixth system of a musical score. The right hand continues the melodic line with slurs. The left hand accompaniment consists of chords.

This page of musical notation consists of eight systems, each with a treble and bass staff. The music is written in a key signature of two flats and a 3/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked throughout: *p* (piano), *mp* (mezzo-piano), *f* (forte), and *sf* (sforzando). The piece concludes with a double bar line and a final chord.

*Allegro moderato.*

*p* *f*

Ped. \*

*f* *dim.* *p*

*p* *mf*

*p* *p*

Ped. \* Ped. \*

*f* *p*

Ped. \* Ped. \*

*rall.*  
Ped. \* Ped. \* Ped. \*

Ped. \*

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

*p*

*f* *p*

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

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A dynamic marking of *p* (piano) is indicated at the beginning of the system.

Third system of the piano score. The right hand has a melodic line with some rests, and the left hand has a harmonic accompaniment. A dynamic marking of *f* (forte) is present in the left hand.

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

Fifth system of the piano score. The right hand has a melodic line with eighth notes. The left hand has a harmonic accompaniment. Dynamic markings include *p* (piano), *cre* (crescendo), *cen* (crescendo), and *do.* (diminuendo). A hairpin symbol is used for the *do.* marking.

Sixth system of the piano score. The right hand has a melodic line with eighth notes. The left hand has a harmonic accompaniment with a long pedal point. A dynamic marking of *pp* (pianissimo) is present in the left hand. The word "Ped." is written below the left hand staff.

This page contains a musical score for piano and violin. The score is written in G major and 3/4 time. It consists of ten systems of music, each with a violin staff on top and a piano staff on the bottom. The piano part features a variety of textures, including chords, arpeggios, and a prominent sixteenth-note accompaniment in the final system. The violin part includes melodic lines with slurs and dynamic markings. The score concludes with a double bar line and repeat signs in both staves.

Dynamic markings: *f*, *mf*, *ff*, *p*, *cres.*, *f*

Tempo marking: *rit.*

Page number: 18, 311.



# ACT I.

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

*Alliegretto moderato.*

PIANO.

The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score begins with a piano (*p*) dynamic. The first system shows the initial accompaniment with a melodic line in the right hand and a bass line in the left hand. The second system continues the accompaniment, featuring a piano (*p*) dynamic marking. The third system shows a more complex texture with overlapping chords and a melodic line. The fourth system includes a crescendo (*cres.*) and a pedaling instruction (*Ped.*). The fifth system continues the accompaniment with a piano (*p*) dynamic marking. The sixth system concludes the piece with a piano (*p*) dynamic marking.

## CHORUS OF WOMEN. SOPRANOS.

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

## CONTRALTOS.

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

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

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

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

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

mar - ry you to - day?

mar - ry you to - day?

*p*

SOLO. ZORAH.

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

*p*

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

*p*

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

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

CHORUS.  
Rose, all  
Rose, all

*f*

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

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

*f*

Ped.

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

mar - ry you to - day?

mar - ry you to - day?

*p*

Ped. \*

way.

CHORUS.

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

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

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

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

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

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

go ing To mar ry you to day? Fair is

go ing To mar ry you to day? Fair is

*p*

Rose, Soft is Rose, Rose . . . . . is the

Rose, Soft is Rose, Rose . . . . . is the

queen of . . . maid en kind!

queen of . . . maid en kind!

## No. 2.

## SONG—Hannah &amp; Chorus.

*Andante allegretto.* HANNAH.

PIANO.

Sir

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

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

CHORUS. SOPRANOS & CONTRALTOS.

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

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

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

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

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



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

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

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

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

## RECIT.

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

## CHORUS.

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

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

com - ing Mur - ga - troyd!

## No. 3.

## SONG—Rose.

*Tempo di Valse Moderato.*

PIANO.

The piano introduction consists of two staves. The right hand is in treble clef with a 3/4 time signature, and the left hand is in bass clef with a 4/4 time signature. The music is marked 'PIANO' and includes dynamic markings 'f' and 'p'. The melody is a waltz-like tune with a moderate tempo.

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

The first system shows the vocal line and piano accompaniment for the first two lines of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "1. If some - bo - dy there chanced to be Who loved me in a man - ner true, 2. If a - ny well-bred youth I knew, Po - lite and gen - tle, neat and trim,"

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

The second system shows the vocal line and piano accompaniment for the next two lines of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "My heart would point him out to me, And I would point him out to you. Then I would hint as much to you, And you could hint as much to him."

*(Referring to book.)*

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

The third system shows the vocal line and piano accompaniment for the final lines of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "(Referring to book.) But here . . . it says of those who point, Their man - ners must be out of But here . . . it says, in plain - est print, "It's most un - la - dy - like to"

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

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

*p* *p dolce.*

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

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

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

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

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

1st time. 2nd time.

*p* *f*

## No. 4.

## DUET—Rose &amp; 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.*

sight for to see!) Si-lent is he, for he's mo-l-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!

ROBIN, *a tempo.**rail.**a tempo.*

**ROSE.**

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

**ROBIN.**

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

Now tell me pray, and

Now tell me pray, and

Feel. \*

3rd Verse.

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

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

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

If I were the maid, I should

**ROSE.**

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

ROBIN.

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

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

*rall.* *a tempo.*

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

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

*Ped.* \*

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

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

*rit.* *p*



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

*Allegretto con spirito.*

PIANO.

BRIDESMAIDS, SOFRANOS.

From the  
CONTRALTOS.

From the

*f*

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

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

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

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

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

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

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "bring. Sing it— shout it— Tell a - bout it—". The second staff is another vocal line with lyrics: "bring. Sing it— shout it— Tell a . . . bout it—". The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support with chords and single notes.

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

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

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Shout it! Safe and sound re - turn - eth he, All vic - to - rious from the". The second staff is another vocal line with lyrics: "Shout it! Safe and sound re - turn - eth he, All vic to - rious from the". The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support with chords and single notes.

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

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

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "sea! Safe . . . . . and sound, All vic - to - rious from the". The second staff is another vocal line with lyrics: "sea! Safe and sound re - turn eth he, All vic - to - rious from the". The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support with chords and single notes.

## SOLO. RICHARD.

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

sea!

sea!

*tr* *tr* *tr* *f* *sfc* *p*

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

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

proved to be a Frigate, and she up with her ports, And fires with thir-ty-two! It come un-com-mon near, But we  
fight a French-fal-lal—it's like hit-tin' of a gal,—It's a 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 check, (Which is what them fur-ri-ners do), And they blessed their lucky stars We were

## CHORUS OF BRIDESMAIDS

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

*f*

SOLO. RICHARD.

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

*f*

Attaca Hornpipe.

## No. 6½.

## HORNPIPE.

PIANO

*2nd time melody See, higher.*

*3 times, 1. f., II. pp., III.  $\text{ff}$ .*

## 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 - per - d and ad - dled, A dif - fi - dent na - ture's the  
 bright in - tel - lec - tu - al brain— In all Lon - don ci - ty There's no one so wit - ty—I've thought so a - gain and a -  
 pas - sion and fer - vour and grace— From O - vid and Ho - race To Swin - burne and Mor - ris, They all of them take a back

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

2nd and 3rd times.

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

*Maggiore.*

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

*pp*

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

RICHARD.

If you

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

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

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 &amp; Richard.

RICHARD,  
*Allegro moderato.*  
 The bat-tle's roar is o-ver, O my love! Em - brace thy ten-der lo-ver, O my love! From tem-pest's wel-ter, From war's a-larms, O give me shel-ter With-in those arms, O give me shel-ter With-in those arms! Thy smile al-lur-ing, All heart-ache cur-ing, Gives peace en-dur-ing, O my

PIANO  
*f*  
 Ped. \*  
*cres.*  
 Ped. \* Ped. \* Ped. \*  
 (18,311.)

*rit.* ROS. E.

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

*rit.*  
*p*

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

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

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

RICHARD.

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

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



ut . . 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. *\** Ped. *\**

## No. 9.

## ENTRANCE OF BRIDESMAIDS.

*Allegretto.*

**PIANO.** *ff*

The score consists of three systems. The first system is a piano introduction in 3/4 time, marked *Allegretto* and *ff*. The second system continues the piano introduction, marked *p* and *cres.*. The third system is the vocal entry, with the vocal line and piano accompaniment. The vocal line is in a soprano register and includes the lyrics: "If well his suit has sped, Oh, may they soon be wed! Oh, tell us, tell us, pray, What doth the maid - en". The piano accompaniment is marked *f* and includes a *Ped.* (pedal) instruction and a star symbol at the end.

*p* *cres.*

BRIDESMAIDS.

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

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

*f* *Ped.* \*

(18,311.)

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, &amp; Robin.

ROSE.

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

RICHARD.

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

ROBIN.

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

*Allegro Vivace.*

PIANO.

*mf*

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

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

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

*p*

RICHARD.

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

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

says to me quite plain, This heart of mine. This heart of mine! *ROBIN.* *mf* heart says,

"You've a prosperous 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! *ROBIN.* Ten min - utes since my heart said "white" -

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

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

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* *f* *f* *f*

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

*f*

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

## No. 11.

## RECIT. &amp; ARIA—Margaret.

PIANO.

*p* *f* *sf*

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

*f* *p*

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

*Ped.* \*

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

*Ped.* \*



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

*p*

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

*trem.*  
*p*

Ped. \* Ped.

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

*cres.* *dim.*

\* Ped.

*Allegro vivace.*

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

*Allegro vivace.*

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

Ped.

(18,311.)

Journey He be - lie - ves in - the way? My - s - tery! Don't fail!  
 No - man - the - re - fore - the - re - fore - my - s - tery! That's all!

No - man - the - re - fore - the - re - fore - my - s - tery! That's all!  
 Silent.

In a gar - den full of  
 In a nest of weeds and

pe - nas I met in the gar - den of - fens. And he was - set to light us - bow - ers Toy - ing  
 in - the - re - fore - the - re - fore - my - s - tery! Hop - ing that he - gars - in - his - den Yet might

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

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

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

*p* *cres.* *dim.*

Ped. \* Ped. \*

1st time. 2nd time.

sies He would ga-ther aught but ro-ses! 2. In a sies On-ly ro-ses—on-ly ro-ses 1

*p*

## No. 12.

## CHORUS.

*Allegro con brio.*

PIANO.

SOPRANOS.

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

*sfz* *mf*

Men of sta - tion, Ad - mi - ra - tion Prompt this un - af - fected greet - ing. Heart - y greet - ing,

heart - y greet - ing of - fer we!

MEN.

When

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

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

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

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

*dim.* *p*

sons of the til-lage Who dwell in this vil-lage Are peo-ple of low-ly de-gree—de-gree, Though hon-est and ac-tive They're most un-at-trac-tive And

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

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

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

MEN.

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

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

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

*p marcato.*

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

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

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

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

fect - ed . . . greet - ing, Heart - y greet - ing, Heart - y greet - ing  
 slaves, for the mo - ment, are we, . . . Your slaves, . . . for the mo - ment, your

of . . . fer we! wel - come!  
 slaves are we! wel - come!

*p* *Scal. loco.*

Wel - come, welcome, welcome, welcome we!

*f*

*sf*

*Alto.*



## No. 13.

## SONG &amp; 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!  
Can't guess!

PIANO

*f* *p*

3 3

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

Con-fess! Oh yes—

Con-fess! Oh yes—

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

Ah, why? Fie, fie!

Ah, why? Fie, fie!

*pp*

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

- ployed— Your ex - pres - sion gets warped and destroyed : It's a pen - al - ty none can a - void ; I  
*p*  
 Like you— It do. How true!  
 Like you— It do. How true!

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

cult— Ob - serve the un - plea - sant re - sult ! In - deed I am tell - ing the  
 That's vice— Not nice.  
 That's vice— Not nice.

The piano accompaniment consists of a right-hand melody with various ornaments and a left-hand bass line. Dynamics include *fz* and *p*.

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

The piano accompaniment continues with a right-hand melody and a left-hand bass line. Dynamics include *fz* and *p*.

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

The piano accompaniment continues with a right-hand melody and a left-hand bass line. Dynamics include *fz* and *p*.

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

We *doe,* Just so—

We *doe,* Just so—

*dim.* *p*

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

No! no!

No! no!

*p*

*p* *p* *p* *p*

*Ped.* \*

## No. 14.

## DUET—Richard &amp; 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.

Hail the Bride of seven-teen sum-mers:

*Pesante.*

*f*

*Ped.* \*

In fait 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. \*

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

Ped.

**B**  
brides some day!

MEN. *f*

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

*mf*

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

*cre.*

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

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

*scen do.*

*f*

Ped.

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

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

Ped. \* Ped. \* Ped. \* Ped. \*

all . . . . . be brides some day !

bride . . . . . grooms some fine day !

*w*

Ped.

(18,311.)

*Allegretto.* ROSE.

When the

*p* *p*

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

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

*f* CHORUS. SOPRANOS.

Spring is green— . . . . . Sum-mer's rose— . . . . .

. . . in mer-ry May!

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

HANNAH.

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

RICHARD.

Fa la la la la la! Fa la la

ADAM.

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

CHORUS, TENORS.

Au - tumn's

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

The first system consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The music is in G major and 4/4 time. The lyrics are: "la la la! It is sad when sum - mer goes, Fa la . . . . la la la la! Fa la!"

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

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

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

gold, . . . . Win - ter's grey, . . . .

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

The second system consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The music continues in G major and 4/4 time. The lyrics are: "Fa la la la la la la la! Win - ter still is far a -", "Fa la la la la la la la! Fa la la la la la! Win - ter still is - far a -", "Fa la la la la la la la! Fa la la . . . la! Win - ter still is far a -", "gold, . . . . Win - ter's grey, . . . .", and "Fa la la la la la! Fa la la la la la! Win - ter still is far a -".

*p* CHORUS.

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

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

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

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

*pp*

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

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

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

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

*cres.*

*sf* *ff* *f* *f*

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

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

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

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

HANNAH. 2nd verse

*p*

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 ia 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 -

ROSE.

Fa la la la la la la la!

time for sleep.

RICHARD. *f*

Fa la la la la la!

ADAM. *f*

Fa la la la la!

*tr*

*f*

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

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

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

CHORUS. TENORS.

Au - tumn,

la la! Spring and 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 la! Win-ter, af-ter all, is

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

toil— . . . . . Win-ter, rest— . . . . .

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

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

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

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

*L'istesso tempo.*

*p* *tr*

*f* *p* *tr*

*f* *p* *tr*

RECIT.  
SIR DESPARD.

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

*a tempo.*

as my el - der bro - ther !

*più lento.*

*pp trem. sempre.*

SIR DESPARD.

His right - ful ti - tle

The first system of the score shows the vocal line for Sir Despard. The lyrics are "His right - ful ti - tle". The piano accompaniment consists of chords and moving lines in both hands.

CHORUS. *f*

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

O

O

The second system of the score is the Chorus, marked *f*. The lyrics are "I hav - long en - joyed : I claim him as Sir Ruth - ven Mur - ga - troyd !". There are two "O" lyrics below the vocal line. The piano accompaniment is more active, with a *f* dynamic marking.

ROSE (*wildly*).

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

won - - - - - der !

The third system of the score is for Rose, marked *wildly*. The lyrics are "won - - - - - der ! De - ny the false - hood, Ro - bin, as you" and "won - - - - - der !". The piano accompaniment features a *p* dynamic marking.

ROBIN.

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

The fourth system of the score is for Robin. The lyrics are "should ! It is a plot ! I would, if con - sci - en - tious - ly I". The piano accompaniment includes a *p* dynamic marking and a *sf* (sforzando) marking.

CHORUS.

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

Ah, base one! Ah, base one!

*Segue.*

ROBIN.

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

*Andante moderato.*

*p*

CHORUS, SOPRANO.

ROBIN.

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

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

He is that Ba-ro-net!

He is that Ba-ro-net!

He is that Ba-ro-net!

*p*

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

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

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

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

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

*Vivace.*  
 - - ny !

- - ny !

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

ROBIN.

CHORUS.

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

ROBIN.

CHORUS.

FULL CHORUS.

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

A -

ROBIN.

When I'm a bad Bart. I will

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

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

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

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

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

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

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

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

When he's a bad Bart. he will

When he's a bad Bart. he will

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

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



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

*f*

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

*p* *f*

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

part ! . . . . .

part ! . . . . .

*ff*

SOLO. ZORAH.

RICHARD.

Who is the wretch who hath be - tray'd thee?

Let him stand forth!

'Twas

I!

Hold,

my conscience made me!

CHORUS.

Die, trai - tor!

Die, trai - tor!

*Molto vivace.**f**f<sup>p</sup>**Allretto maestoso.*

With-hold your wrath!

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

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

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

*p*

*p*

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

*f* CHORUS, GIRLS.

*rit.*

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

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

ROSE.

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

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

CHORUS. GIRLS.

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

Bride!

ROSE.

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

RICHARD.

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

*Allegro con spirito.**f*

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

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

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

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



MARGARET.

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

DESARD.

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

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

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

bad bar-on-et-ting, And means to re-pent! Oh, hap-py the blossom That

bad bar-on-et-ting, And means to re-pent! Oh, hap-py the blossom That

Oh, hap-py the blossom That

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

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

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

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

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

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

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

best of good fare !

best of good fare !

*f* *p*

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

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

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

*p* cre - scen - do.

CHORUS.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Ped. \* Ped.

. . . his bride! . . . . .

. . . his bride! . . . . .

. . . his bride! . . . . .

. . . his bride! . . . . .

*Sra loco.* DANCE.

\* Ped. \* Ped.

The image displays a page of musical notation, page 80, consisting of six systems of two staves each. The music is written in a 3/4 time signature. The upper staff of each system contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff contains a dense accompaniment of chords and rhythmic patterns, often featuring triplets and sixteenth-note runs. The notation includes dynamic markings such as *mf* and *mfz*, and articulation marks like accents and slurs. The overall style is characteristic of late 19th or early 20th-century piano music.

First system of musical notation, featuring a treble and bass clef with a 3/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving bass lines.

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

Third system of musical notation, showing further progression of the musical themes.

Fourth system of musical notation, maintaining the rhythmic and melodic patterns.

Fifth system of musical notation, with dynamic markings such as *mf* and *f* appearing in the bass staff.

Sixth system of musical notation, concluding the page. The bass staff includes a *Ped.* (pedal) marking and a fermata over the final notes. The treble staff ends with a final melodic flourish.

## ACT II.



## No. 1.

## DUET—Robin &amp; Adam.

*Andante moderato.*

PIANO.

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

*ff* *Ped.* *p*

*Ped.* *p* *Ped.*

*dim.* *pp*

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



*ff* *p* *ff*

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 employ-ed—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 &amp; CHORUS—Rose &amp; Richard.

*Allergo gioioso.*

PIANO.

The first system of the piano introduction features a treble and bass clef with a 6/8 time signature. The music is marked with a forte 'f' dynamic. The right hand plays a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piano introduction. The right hand has a more active melodic line with some grace notes. The left hand continues with a steady accompaniment. A forte 'f' dynamic is also present here.

The third system concludes the piano introduction. The right hand features a descending melodic line. The left hand accompaniment remains consistent. A piano 'p' dynamic is indicated at the end of the system.

RICHARD.

Hap - pi - ly cou - pled are we, You see— I am a jol - ly fac' Tar, My star, And

Richard's vocal entry begins with the lyrics "Hap - pi - ly cou - pled are we, You see— I am a jol - ly fac' Tar, My star, And". The melody is simple and rhythmic, fitting the lighthearted mood of the piece.

you are the fair - est, The rich - est and rar - est Of in - no - cent las - ses you are, By far— . . .

The vocal line continues with the lyrics "you are the fair - est, The rich - est and rar - est Of in - no - cent las - ses you are, By far— . . .". The piano accompaniment continues to support the vocal line with a steady accompaniment.

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

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

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

Ped. \*

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

*p*

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

CHORUS.

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

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

ROSE.

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

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

all of my wish - es You'll throw to the fish - es As though they were ne - ver to 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 - ci - de - ceit, Com - plete; While you'll be as - sert - ing Your

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

Ped.

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

\*

*p*

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

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

*f* CHORUS.

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

Ah ! . . . . .

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

Ah ! . . . . .

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

*Sev.*

Fed. \*



## 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 -

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

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

CHORUS.

Grant thou her prayer!

ROBIN.

Take her— I yield!

CHORUS.

Oh rap - - - ture! A -

*Allegro vivace.*

*f*

\*

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

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

RICHARD.

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

ROSE.

RICHARD.

ROSE. RICHARD. ROSE. BOTH. CHORUS.

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

craft, Such a neat lit-tle, sweet lit-tle craft— Such a baight 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, Sea.

Trim lit-tle, prim lit-tle craft!

*Sea.* *lo.e.*

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

*Grave maestoso.*

PIANO.

*p*

*f*

*dim.*

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 6/8 time and begins with a piano (*p*) dynamic. It features a mix of eighth and sixteenth notes, with some chords. A fortissimo (*f*) dynamic is reached in the second measure, followed by a gradual decrescendo (*dim.*) towards the end of the system.

TENORS.

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

BASSES.

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

The vocal staves for Tenors and Basses are shown. The Tenors' part is in a higher register than the Basses'. Both parts have the same lyrics: "Pain - ted em - blems of . . . a race, . . . All ac -". The music is in 6/8 time and features a mix of eighth and sixteenth notes. The piano accompaniment continues below the vocal staves.

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

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

The second system of the vocal staves continues the lyrics: "- curst in days . . . of yore, . . . Each from . . . his ac -" for Tenors and "- curst in days . . . of yore, . . . Each from his ac" for Basses. The piano accompaniment continues below the vocal staves.

cus - tom - ed place . . . Steps in to the world once . . .

cus - tom - ed place . . . Steps in to the world once . . .

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "cus - tom - ed place . . . Steps in to the world once . . .".

more !

more !

The second system continues the vocal and piano parts. The vocal lines are mostly rests, with the word "more !" written below. The piano accompaniment continues with a similar rhythmic pattern.

The third system shows the piano accompaniment continuing. It features a mix of eighth and sixteenth notes, with some rests. The dynamics are marked with a piano (*p*) and a fortissimo (*ff*).

TENORS.

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

BASSES.

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

The fourth system introduces two vocal parts: Tenors and Basses. The Tenors' part is in treble clef, and the Basses' part is in bass clef. Both parts have the same lyrics: "Bar - o - net of Ruddigore, Last of our ac - cur - sed line, Down up - on the oaken floor -". The piano accompaniment continues below.

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

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

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 2/4 time, with a key signature of one flat (B-flat). It begins with a 6/8 time signature change. The lyrics are: "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,

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "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!

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "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.      KEY CH. 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!

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



## No. 5.

## SONG—Sir Roderic &amp; Chorus.

*Ser.*  
*Allegro energico.*

PIANO

*p*

Ped.

SIR RODERIC.

When the night wind howls in the

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

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

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

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Allegro energico' and 'Ser.' (Serenade). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal line for Sir Roderic enters in the second system, with lyrics: 'When the night wind howls in the chin-ney crows, and the bat in the moon-light flies, And ink-y clouds, like fu-neral shrouds, sail o-ver the mid-night skies— When the foot-pads quail at the night-bird's wail, and'. The piano accompaniment continues throughout, providing a dramatic and atmospheric background for the song.

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.* *fz*

## 2nd VERSE.

noon ! As the sob of the breeze sweeps  
 noon !  
 noon !

*fz*

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

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

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

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

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

CHORUS. *ff*

Ha! ha!

Ha! ha!

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

Ha! ha! High noon,

Ha! ha! High noon,

the dead of night's high

the dead of night's high

the dead of night's high

*mp.*

*f* *sf*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics 'the dead of night's high' appearing on each line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand. Dynamic markings include *mp.* (mezzo-piano) and *f sf* (forte sforzando).

3rd VERSE.

noon! And . . . then each ghost with his

noon!

noon!

*sf* *p*

Detailed description: This system is the beginning of the third verse. It features three vocal staves and a piano accompaniment. The lyrics are 'noon! And . . . then each ghost with his' on the first line, and 'noon!' on the second and third lines. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and block chords in the left hand. Dynamic markings include *sf* (sforzando) and *p* (piano).

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

*voce.*

Detailed description: This system continues the third verse. It features three vocal staves and a piano accompaniment. The lyrics are 'la - dye - toast to their church yard beds take flight, With a' on the first line. The piano accompaniment continues with the same eighth-note accompaniment and block chords. A *voce.* (voice) marking is present in the piano part.

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "kiss, per - haps, on her lan - tein chaps, and a gris - ly grim, 'good". The piano accompaniment features a complex, rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes, while the left hand provides a steady bass line with occasional rests.

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

The second system continues the musical score. The vocal line has the lyrics: "night!" Till the wel - come knell of the mid - night bell rings". The piano accompaniment maintains its intricate rhythmic texture, with the right hand playing a series of chords and single notes, and the left hand providing harmonic support.

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

The third system of the score shows the vocal line with the lyrics: "forth its jol - li - est tune, And ushers in our next high". The piano accompaniment continues with its characteristic rhythmic complexity. A dynamic marking of *p* (piano) is placed above the piano part towards the end of the system.

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

The fourth system concludes the page. The vocal line has the lyrics: "ho - li - day— the dead of the night's high noon! CHORUS. *ff* Ha! ha!". The piano accompaniment features a powerful, rhythmic accompaniment for the chorus, with a dynamic marking of *ff* (fortissimo). The piano part includes a large bracketed section at the bottom, indicating a specific performance instruction or a continuation of a pattern.

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

Ha! ha! high noon,

Ha! ha! high noon,

The first system of the musical score. It consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "dead of the night's high noon, high noon," followed by "Ha! ha! high noon," and "Ha! ha! high noon,".

the dead of the night's high noon,

the dead of the night's high noon,

the dead of the night's high noon,

*eres.*

The second system of the musical score. It consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "the dead of the night's high noon," repeated three times. There is a dynamic marking *eres.* above the piano part.

noon!

noon! Ha! ha! ha! ha!

noon! Ha! ha! ha! ha!

The third system of the musical score. It consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "noon!" followed by "noon! Ha! ha! ha! ha!" repeated twice. There is a dynamic marking *ff* at the beginning of 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. *ff* *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-donyou! I par-donyou!

par - don us - Or die!

par - don us - Or die!

*ff* *pp*

*a tempo.*

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

*a tempo.*

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

*f*

Fed.

Trills and triplets in the right hand over a steady bass line. Pedal marks are present at the end of each measure.

Dynamic markings: *sf*, *sf*, *p*, *dim.*, *pp*. Time signature change to 6/8.

CHORUS OF MEN.

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

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

Accompaniment with dynamic marking *p* and pedal marks.

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

Accompaniment with a *Ped.* marking.

more!

more!

Accompaniment with dynamic markings *p* and *f*, and a final asterisk.

## No. 7.

## RECIT. &amp; SONG—Robin.

*Allegro risoluto.*

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

PIANO

Force! Go, Pe-ni-tence! To Vir-tues plea A long fare-well-

*sf* *p* Ped. \*

*più lento.*

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

Ped. \*

*Allegro comodo.*

Come desperate deeds of der-ring do

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

dai - ly. To - mor - row I start with a pet - ri - fied heart On a re - gu - lar course of Old Bai - ley. There's  
 vi - tal, Who found Athen - ae - 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 you lead - ers in - dite, (Which saves you the trou - ble of think - ing). For your

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

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

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

## No. 8.

## DUET—Margaret &amp; Sir Despard.

*Andante quasi Allegro.*

PIANO.

SIR DESPARD.

I once was a ve - ry a -

MARGARET.

SIR DESPARD.

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

MARGARET.

SIR DESPARD.

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

*dolce.*

MARGARET.

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

cir-cum-stan-ces!

*p*

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

MARGARET. 2ND VERSE.

SIR DESPARD.

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

MARGARET.

SIR DESPARD.

MARGARET.

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

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

*delec.*

SIR DESPARD.

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

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



## 3rd VERSE. SIR DESPARD.

MARGARET.

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

SIR DESPARD.

MARGARET.

SIR DESPARD.

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

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

MARGARET.

SIR DESPARD.

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

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

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

## No. 9

## TRIO—Margaret, Robin, &amp; Sir Despard.

*Allegro vivace.*

PIANO.

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

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

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

par - don - a - ble 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



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

mat - ter!

mat - ter!

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

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

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

Her o -

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

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

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

## 3rd VERSE.

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

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

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

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

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

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

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

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

*cres.*

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

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

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

*f* *ff*

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

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

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

*f*

## No. 9a.

## MELODRAME.

(During dialogue.)  
*Allégo.*

PIANO. *f*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked '(During dialogue.)' and '*Allégo.*'. The piano part is marked 'PIANO.' and '*f*'. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

*Agitato.*

*pp*

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is common time. The music is marked '*Agitato.*' and '*pp*'. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is common time. The music continues with a melodic line in the upper staff and a harmonic accompaniment in the lower staff.

CODA. *trem.*

*pp*

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is common time. The music is marked 'CODA. *trem.*' and '*pp*'. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

*res.* *f*

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is common time. The music is marked '*res.*' and '*f*'. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The sixth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is common time. The music concludes with a melodic line in the upper staff and a harmonic accompaniment in the lower staff.



## 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 sic-kle, Was that
3. Said she "He loved me ne-ver, Did that

*Andante Allegretto.*

PIANO

*f* *p* *p*

Ped. \* Ped. \* Ped. \*

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

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

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

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

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

*crés.*

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

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

*f* *dim.* *p*

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

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

great oak tree! 3. Said tree! Sing hey, . . . . .

*p*

day! 2. cy, lack - a - day, Lack - a day, lack - a - day!

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

*dim.* *riten.* *p* *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-presses 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-ster 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-joy!

*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,

2ND VERSE. 2ND VERSE. MARGARET & SIR DESPARD.

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

*f* *p*

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

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

CHORUS. 1st time.

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

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

*f*

*Andante.*  
All the PRINCIPALS with CHORUS.

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

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics. The bottom two staves are piano accompaniment in G major, featuring a steady eighth-note accompaniment in the right hand and chords in the left hand.

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

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

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics. The bottom two staves are piano accompaniment in G major, featuring a steady eighth-note accompaniment in the right hand and chords in the left hand.

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

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

The third system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics. The bottom two staves are piano accompaniment in G major, featuring a steady eighth-note accompaniment in the right hand and chords in the left hand.

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

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

*sf* *sf*

of ba - sing

of ba - sing

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

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

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

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

lo - ver is, when he em bra - ces

lo - ver is, when he em bra ces

his . . . . . bride !

his . . . . . bride !

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<b>Polka.</b> Solo ... ..	Do. do.

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