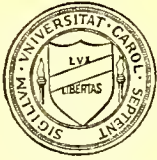




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# RUDDIGORE

Or, THE WITCH'S CURSE.

BY

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AND

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# RUDDIGORE; or, THE WITCH'S CURSE!

---

## Dramatis Personæ.

### MORTALS.

SIR RUTHVEN MURGATROYD (*Disguised as Robin Oakapple, a Young Farmer*)

RICHARD DAUNTLESS (*His Foster-Brother—A Man-o'-wars-man*)

SIR DESPARD MURGATROYD (*Of Ruddigore—A Wicked Baronet*)

OLD ADAM GOODHEART (*Robin's Faithful Servant*)

ROSE MAYBUD (*A Village Maiden*)

MAD MARGARET

DAME HANNAH (*Rose's Aunt*)

ZORAH } (*Professional Bridesmaids*)  
RUTH }

### GHOSTS

SIR RUPERT MURGATROYD (*The First Baronet*)

SIR JASPER MURGATROYD (*The Third Baronet*)

SIR LIONEL MURGATROYD (*The Sixth Baronet*)

SIR CONRAD MURGATROYD (*The Twelfth Baronet*)

SIR DESMOND MURGATROYD (*The Sixteenth Baronet*)

SIR GILBERT MURGATROYD (*The Eighteenth Baronet*)

SIR MERVYN MURGATROYD (*The Twentieth Baronet*)

AND

SIR RODERIC MURGATROYD (*The Twenty-first Baronet*)

CHORUS OF OFFICERS, ANCESTORS, VILLAGERS, AND PROFESSIONAL BRIDESMAIDS

---

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

Act II.—Picture Gallery in Ruddigore Castle.

373095

# R U D D I G O R E ;

## OR, THE WITCH'S CURSE.

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# RUDDIGORE

OR

## THE WITCH'S CURSE

Words by  
W. S. GILBERT

Music by  
ARTHUR SULLIVAN

Grave

OVERTURE

Allegro energico

Piano

The first system consists of two staves. The treble staff contains a series of chords, primarily triads and dyads, moving in a stepwise fashion. The bass staff contains a melodic line with eighth and sixteenth notes, interspersed with chords. The key signature has one flat (B-flat).

The second system continues the musical piece. It features a first ending bracket labeled '1' at the end of the system. The treble staff has a melodic line with eighth notes. The bass staff has a rhythmic accompaniment. The instruction *ffrinforz.* (fortissimo rinforzando) is written in the right margin.

The third system includes a second ending bracket labeled '2'. The tempo marking *Tempo I* is placed above the treble staff. The dynamic marking *ff* (fortissimo) is in the left margin, and *p* (piano) is in the right margin. The treble staff has a melodic line with eighth notes, and the bass staff has a rhythmic accompaniment.

The fourth system shows a more melodic passage. The treble staff has a single melodic line with eighth and sixteenth notes. The bass staff has a simple bass line with eighth notes. The key signature has one flat.

The fifth system is marked *Allegretto grazioso*. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamic marking *p* (piano) is written in the left margin. The key signature has one flat.

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 music is in 3/4 time and features a complex texture with many beamed eighth and sixteenth notes, creating a rhythmic and melodic pattern.

Second system of musical notation, continuing the piece. It features a prominent melodic line in the treble clef with a long slur over several measures, and a bass line with steady eighth-note accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic ideas. The treble clef has a more active line with frequent beaming, while the bass clef provides a consistent rhythmic foundation.

Fourth system of musical notation, featuring a change in texture. The treble clef has a more sustained, chordal quality with some slurs, while the bass clef continues with a rhythmic accompaniment.

Fifth system of musical notation, the final system on the page. It includes dynamic markings: *mf* (mezzo-forte) in the first measure, *p* (piano) in the second, and *mf* in the third. The system concludes with a double bar line and a repeat sign, with first and second endings indicated by numbers 1 and 2 above the staff.

Allegro

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegro'. The first measure of the upper staff is marked 'accelerando'. The first measure of the lower staff is marked 'mf'. The second measure of the upper staff is marked 'f'. The second measure of the lower staff is marked 'mf'. The system ends with a double bar line.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system ends with a double bar line.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system ends with a double bar line.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system ends with a double bar line.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system ends with a double bar line.

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The first measure of the lower staff is marked 'mf'. The system ends with a double bar line.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a more active melodic line with some slurs. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff has a melodic line with a slur and a fermata. The bass staff features a prominent chordal accompaniment with a fermata and a dynamic marking of *f*.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff has a chordal accompaniment with a fermata and a dynamic marking of *mf*.

Fifth system of musical notation. The treble staff has a melodic line with a slur. The bass staff continues with a chordal accompaniment. A dynamic marking of *mf* is present.

Sixth system of musical notation. The treble staff has a melodic line with a slur. The bass staff continues with a chordal accompaniment.

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 moving bass lines.

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

Third system of the piano score, featuring a dynamic marking of *f* (forte) in both hands.

Fourth system of the piano score, showing a continuation of the melodic and harmonic patterns.

Fifth system of the piano score, with the right hand playing a more active melodic role.

Sixth system of the piano score, concluding with dynamic markings of *mf* (mezzo-forte) and *f* (forte).

First system of a piano score. The right hand features a continuous sixteenth-note melody. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of a piano score. The right hand continues with a sixteenth-note melody. The left hand has a more active role with chords and moving lines. A dynamic marking *f marcato* is present in the middle of the system.

Third system of a piano score. The right hand has a melody with some rests. The left hand features prominent chords with long, curved slurs over them, indicating sustained or pedaled notes.

Fourth system of a piano score. The right hand has a melody with frequent rests. The left hand provides a steady accompaniment with chords and single notes.

Fifth system of a piano score. The right hand has a melody with frequent rests. The left hand provides a steady accompaniment with chords and single notes.

Sixth system of a piano score. The right hand has a melody with frequent rests. The left hand provides a steady accompaniment with chords and single notes. A triplet of eighth notes is marked with a '3' above it.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a bass line with chords and single notes.

Second system of musical notation. The right hand continues with eighth and sixteenth notes, including a triplet of eighth notes in the fourth measure. The left hand consists of chords and single notes.

Third system of musical notation. The right hand features a trill (tr) in the first measure, followed by a series of eighth notes. The left hand has a bass line with eighth notes and accents. A fermata is placed over the final note of the right hand in the second measure.

Fourth system of musical notation. The right hand has a melodic line with eighth notes and slurs. The left hand features a steady accompaniment of chords. A dynamic marking of *ff* (fortissimo) is present in the first measure.

Fifth system of musical notation. The right hand continues with eighth notes and slurs. The left hand has a consistent accompaniment of chords.

Sixth system of musical notation. The right hand features a series of sixteenth notes, followed by a few eighth notes. The left hand has a bass line with chords. The system concludes with a double bar line and a fermata.

# Act I

## No. 1

### CHORUS OF BRIDESMAIDS— (Solo Soprano, Zorah)

Allegretto moderato

Piano

*ff*

*p*

*cresc.*

*s*

*rit.*

*p*

\*

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

CHO.

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

CHO.

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

CHO. mar - ry you to - day?

## SOLO. ZORAH

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

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

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

ZORAH

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

CHO.

Rose, all glow - ing With vir - gin blush - es, say — Is  
Rose, all glow - ing With vir - gin blush - es, say — Is

CHO.

an - y - bo - dy go - ing To mar - ry you to - day?  
an - y - bo - dy go - ing To mar - ry you to - day?

Ped. \*



## ZORAH

Hour by\_ hour and\_ day by day Months have pass'd a - way.

*p* *f*

## CHO.

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

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

## CHO.

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

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

CHO. Rose, all glowing With vir-gin blush-es, say — Is an-y - bo-dy go - ing To

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

CHO. mar - ry you to - day? Fair is Rose, Soft is

mar - ry you to - day? Fair is Rose, Soft is

CHO. Rose, Rose — is the Queen of — maid - en-kind!

Rose, Rose — is the Queen of — maid - en-kind!

No 2

SONG—(Hannah)and CHORUS

Andante allegretto

Hannah

Sir

HANN.

Rupert Mur-gatroyd His lei - sure and — his rich-es He ruth-less-ly em-ploy'd In per-se-

HANN.

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

CHORUS. SOPRANOS  
& CONTRALTOS

HANN.

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

CHO.

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

CHO.

HANNAH

pi - ty came To Ru - pert Mur - ga - troyd! Once, on the vil - lage green, A pal - sied

HANN.

hag — he roast - ed, And what took place, I ween, shook his \_com - po - sure

HANN.

boasted, For, as the tor - ture grim Seized on each with - ered limb, The

HANN.

writh-ing dame 'Mid fire-and flame Yelled forth this curse on him!

HANN.

"Each lord of Rud-di-gore, De-spite his best en-deav-our, Shall do one crime, or more,

HANN.

Once, ev'ry day, for ev-er! This doom he can't de- fy How- ev- er he may

HANN.

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

HANN.

pro - phe - cy came true: Each heir who held the ti - tle Had, ev - 'ry day, to do Some crime of

HANN.

RECIT.

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

HANN.

CHORUS

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

CHO.

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

CHO.

one - and all, Each com - ing Mur - ga - troyd!

N<sup>o</sup> 3

## SONG—(Rose)

Tempo di Valse moderato

Piano

Piano introduction for 'Rose' in 3/4 time, marked 'Tempo di Valse moderato'. The piece begins with a piano (p) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes.

ROSE

First vocal entry for 'ROSE'. The melody is in 3/4 time. 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 gentle, neat and trim,
   
The piano accompaniment consists of a simple harmonic pattern of chords and eighth notes.

ROSE

Second vocal entry for 'ROSE'. 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.
   
The piano accompaniment continues with the same harmonic pattern.

*(Referring to book)*

ROSE

Third vocal entry for 'ROSE', marked *(Referring to book)*. The lyrics are:
   
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 piano accompaniment remains consistent throughout.

ROSE

joint-  
hint" - 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

ROSE

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*

ROSE

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

ROSE

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



ROSE

But whis - per - ing, I've some - where met, Is con - tra -  
 But here I find it docs - n't do To speak un -

ROSE

-ry to e - ti - quette; Where can it be? Now let me  
 -til you're spo - ken to. Where can it be? Now let me

ROSE

see - Yes, yes! It's con-tra - ry to e - ti - quette.  
 see - Yes, yes! "Don't speak un-til you're spoken to!"

ROSE

1 2

N<sup>o</sup> 4

## DUET—(Rose and Robin)

Allegretto grazioso

Robin

Piano

1. I know a youth who loves a lit-tle maid—  
2. He can-not eat, and he— can-not sleep—

ROBIN

(Hey,— but his face is a sight for to see!) Si - lent is he, for he's  
(Hey,— but his face is a sight for to see!) Dai - ly he goes for to

ROBIN

mod-est and a - fraid— (Hey,— but he's ti - mid as a youth can be!)  
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  
She's ve - ry thin, and she's ve - ry pale, (Hey, but she sick-ens as the

ROSE

days go by!) She can-not tell him all the sad, sad truth-  
 days go by!) Dai - ly she goes for to weep - for to wail -

ROSE

*rall.* (Hey, but I think that lit - tle maid will die!) Poor lit - tle man!  
 (Hey, but I think that lit - tle maid will die!) Poor lit - tle maid!

ROBIN *a tempo*

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

ROSE

Poor lit - tle maid! Poor lit - tle maid!) Now tell me pray, and  
 Poor lit - tle man! Poor lit - tle man!)

ROBIN

Poor lit - tle man!) Now tell me pray, and  
 Poor lit - tle maid!)

ROSE

tell me true, What in the world — should the maid - en do? 3. If

ROBIN

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

ROSE

I were the youth, I should of-fer her my name- (Hey, but her face is a

ROBIN

sight for to see!) If I were the maid, I should fan his hon-est flame-

ROSE

(Hey but he's bash-ful as a youth can be!) If I were the youth I should

ROBIN

speak to her to-day- (Hey, but she sick-ens as the days go by!) If

ROBIN *rall.*  
 I were the maid I would meet the lad half-way— (For I real-ly do be-lieve that ti-mid

ROBIN *a tempo* ROBIN ROSE  
 youth will die!) Poor lit-tle man! Poor lit-tle maid! Poor lit-tle man!

ROSE 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

ROSE *rit.*  
 tell that maid — what she ought to do!  
 ROBIN *rit.*  
 tell that youth — what he ought to do!

NOS 5 & 6 CHORUS OF BRIDESMAIDS AND SONG—(Richard)

*Allegretto con spirito*

Piano

*f* SOPRANOS  
From the bri - ny  
*f* CONTRALTOS

CHO. sea Comes young Rich-ard, all vic - to - rious! Va - lo - rous is he - His a - chieve - ments all are

CHO. glo - rious! Let the wel - kin ring With the news we bring.

CHO. Sing it— shout it— Tell a - bout it— Shout

The first system of the musical score consists of three staves. The top staff is a vocal line for a choir, with lyrics: "Sing it— shout it— Tell a - bout it— Shout". The middle staff is a vocal line, likely for a soloist or another part of the choir, with lyrics: "it! Safe and sound re-turn-eth he, All vic - to - rious from the sea! Safe". The bottom staff is a piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The second system of the musical score consists of three staves. The top staff is a vocal line for a choir, with lyrics: "it! Safe and sound re-turn-eth he, All vic - to - rious from the sea! Safe". The middle staff is a vocal line, likely for a soloist or another part of the choir, with lyrics: "Safe and". The bottom staff is a piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The third system of the musical score consists of three staves. The top staff is a vocal line for a choir, with lyrics: "and sound, All vic - to - rious from the sea!". The middle staff is a vocal line, likely for a soloist or another part of the choir, with lyrics: "sound re - turn-eth he, All vic - to - rious from the sea!". The bottom staff is a piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

RICHARD

The fourth system of the musical score consists of three staves. The top staff is a vocal line for a soloist, with lyrics: "RICHARD". The middle staff is a vocal line, likely for a soloist or another part of the choir, with lyrics: "r. I". The bottom staff is a piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

RICH.

shipp'd, d'ye see, in a Re - ve - nue sloop, And, off Cape Fi - nis -  
 Capt'n he up and he says, says he, That - chap we need not  
 up with our helm, and we scuds be - fore the breeze, As we gives a com - pas - sion - at - ing

*p*

RICH.

- tere, A mer - chant - man we see, A — French - man, go - ing free, So we  
 fear, — We can take her, if we like, She is sar - tin for to strike, For she's  
 cheer; Frog - gee an - swers with a shout As he sees us go a - bout, Which was

RICH.

made for the bold Moun - seer, D'ye see? We made for the bold Moun -  
 on - ly a darned Moun - seer, D'ye see? She's on - ly a darned Moun -  
 grate - ful of the poor Moun - seer, D'ye see? Which was grate - ful of the poor Moun -

RICH.

- seer. But she proved to be a Fri - gate, and she up — with her ports, And —  
 - seer! But to fight a French fal - lal — it's like hit - tin' of a gal, — It's a  
 - seer! And I'll wa - ger in their joy they — kissed each o - ther's cheek, (Which is



RICH.

fires with a thir - ty - two! It come un - com - mon near, But we  
lub - ber - ly thing for to do, For we, with all our faults, Why we're  
what them - fur - ri - ners - do), And they blessed their luck - y stars We were

RICH.

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

RICH.

*f* CHORUS OF BRIDESMAIDS

pa - ra - lysed the Par - ly - voo! Which pa - ra - lysed the Par - ly -  
on - ly a poor Par - ly - voo! While she's on - ly a poor Par - ly -  
pi - ty on a poor Par - ly - voo! Who had pi - ty on a poor Par - ly -

3rd verse

CHO.

SOLO RICHARD

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

*Attaca Hornpipe*

Chappell

## No 6a

## HORNSPIPE

*2nd time melody 8ve higher*

Piano

*3*

*3*

*4 times, I. f, II. pp, III. f, IV. ff*  
*tr*

## No 7

## SONG - (Robin, with Richard)

Allegro molto vivace

Robin

Piano

*ff* *p*

1. My boy, you may take it from  
2. Now take, for ex - am - ple, my  
3. As a po - et, I'm ten - der and

ROBIN

me, That of all the af - flic - tions ac - curst With which a man's sad - dled And  
case: I've a bright in - tel - lec - tu - al brain - In all Lon - don ci - ty There's  
quaint - I've pas - sion and fer - vour and grace - From O - vid and Hor - ace To

ROBIN

ham-pered and ad-dled, A dif-fi-dent na-ture's the worst. Though cle-ver as cle-ver can  
no one so wit-ty—I've thought so a-gain and a-gain. I've a high-ly in-tel-li-gent  
Swin-burne and Mor-ris, They all of them take a back place. Then I sing and I play and I

ROBIN

be— A Crich-ton of ear-ly ro-mance— You must stir it and stump it, And  
face— My fea-tures can-not be de-nied— But, what-ev-er I try, sir, I  
paint: Though none are ac-com-plished as I, To say so were trea-son: You

*2nd & 3rd verses*

ROBIN

blow your own trum-pet, Or trust me, you have-n't a chance.  
fail in—and why, sir? I'm mod-es-ty per-son-i-fied!  
ask me the rea-son? I'm dif-fi-dent, mod-est, and shy!

*Maggiore*

ROBIN

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

ROBIN

-hance, You must stir it and stump it, And blow your own trum - pet, Or,

ROBIN

trust me, you have - n't a chance. *1st & 2nd times* chance. *3rd time f* If you wish in the world to ad -

RICHARD

If you wish in the world to ad -

ROBIN

-vance, Your me - rits you're bound to en - hance, You must stir it and stump it, And

RICH.

-vance, Your me - rits you're bound to en - hance, You must stir it and stump it, And

ROBIN

blow your own trum - pet, Or, trust me, you have - n't a chance!

RICH.

blow your own trum - pet, Or, trust me, you have - n't a chance!

N<sup>o</sup> 8

## DUET—(Rose and Richard)

Allegro moderato

Richard

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

RICH.

love! Em - brace thy ten - der lov - er, O my love! From

RICH.

tem - pest's wel - ter, From war's a - larms, O give me shel - ter With - in — those

RICH.

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

Ped.

\*

RICH.

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

*Tea* \* *Tea* \* *Tea* \* *Tea* \*

*cresc.*

RICH.

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

*rit.*

ROSE

*p rit.*

ROSE

life-love can en-gen-der, O my level A true to sigh-ing, And tears of brine, For

ROSE

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

ROSE  
 thou — and I, — love, Shall live — and die, love, With -

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

ROSE  
 - out — a — sigh, love, With-out a sigh, — My own, my

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

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

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

*Tea* \* *Tea* \* *Tea* \* *Tea* \*

*cresc.* *dim.* *p* *mf*

*Tea* \*

*Tea* \* *Tea* \* *Tea* \* *Tea* \*

ROSE  
die, love, — With-out a sigh, — love,

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

*p* *dim.*

*Red.* *Red.*

ROSE  
My own, my love!

RICH.  
My own, my love!

*pp*

*Red.* \*

Nº 9

ENTRANCE OF BRIDESMAIDS

Allegretto

Piano

*ff* *p* *cresc.*



## BRIDESMAIDS

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

BRIDESMAIDS.

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

*And* \*

BRIDESMAIDS.

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

BRIDESMAIDS.

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

BRIDESMAIDS.

phra - ses Hymn their prais - es, Hail the Bride - groom - hail the Bride?

## No 10

## TRIO—(Rose, Richard, and Robin)

*Allegro vivace*

Rose

Richard

Robin

Piano

*mf*

In sail - ing o'er life's o - cean

In sail - ing o'er life's o - cean

In sail - ing o'er life's o - cean

ROSE

RICH.

ROBIN

wide — Your heart — should be your on - ly guide; With sum - mer - sea and fav - 'ring

wide Your heart should be your on - ly guide; With sum - mer - sea and fav - 'ring

wide — Your heart should be your on - ly guide; With sum - mer - sea and fav - 'ring

ROSE  
wind — Your - self in port — you'll find.

RICH.  
wind — Your - self in port you'll sure - ly find.

ROBIN  
wind — Your - self in port you'll sure - ly find.

RICHARD

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

*p*

RICH.

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

RICH.

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

*cresc.*

## ROBIN

My heart says, "You've a pros-prou lot, With a - cres wide; You mean to set-tle all you've got

*f p*

## ROBIN

Up-on your bride." It don't pre - tend to shapemy acts By word or sign; It mere - ly

## ROBIN

states these sim-ple facts, This heart of mine, This heart of mine!

*cresc.*

## ROSE

Ten min-utes since my heart said "white" - It now says "black." It then said "left" - it now says "right" -

*f p*

ROSE

Hearts of-ten tack. I must o - bey its la-test strain— You tell me so. But should it

ROSE

change its mind a - gain, I'll let you know, I'll let you know. In

RICHARD  
In

ROBIN  
In

*cres* *cen - do* *sfz*

ROSE

sail - ing o'er life's o - cean wide— No doubt— the heart should be your guide, But

RICH.  
sail - ing o'er life's o - cean wide No doubt the heart should be your guide, But

ROBIN  
sail - ing o'er life's o - cean wide— No doubt the heart should be your guide, But

*sfz* *mf*

ROSE  
it is awk-ward when you find — A heart, a heart that does not know its

RICH.  
it is awk-ward when you find — A heart, a heart that does not know its

ROBIN  
it is awk-ward when you find — A heart, a heart that does not know its

ROSE  
mind, A heart, a

RICH.  
mind, A heart that does not know its mind, A

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

ROSE  
heart, a heart that does not know its

RICH.  
heart, a heart that does not know its

ROBIN  
heart, a heart that does not know its

ROSE  
mind! A heart,

RICH.  
mind! A heart,

ROBIN  
mind! A heart,

ROSE  
a heart, that does not know

RICH.  
a heart, that does not know

ROBIN  
a heart, that does not know

ROSE  
its mind!

RICH.  
its mind!

ROBIN  
its mind!

No 11

## RECIT. and ARIA-(Margaret)

Piano

MARGARET

Cheer-i - ly ca - rols the

MARG.

lark O-ver the cot. Mer-ri - ly whis-tles the clerk, Scratching a





MARG. blot. But the lark And the clerk,

MARG. I re - mark, Com - fort me not!

MARG. O - ver the ri - pening peach Buz - zes the bee. Splash on the bil - low - y beach Tumb - les the

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

MARG. why? Who am I? Daft Madge! Cra - zy Meg! Mad Margaret! Poor Peg!

*Allegro vivace*

MARG. *(Chuckling)* He! he! he! Mad. I? Yes, ve-ry! But why? Mys - te-ry!

MARG. Dontcall! No crime— 'Tis on-ly That Im love-lone-ly!

MARG. That's all! 1. To a

MARG. gar - den full of po - sies Corn - eth one to ga - ther flow - ers, And he  
nest of weeds and net - ties, Lay a vi - o - let, half hid - den, Hop - ing

MARG. wan - ders through its bow - ers Toy - ing with the wan - ton ro - ses,  
that his glance un - bid - den Yet might fall up - on her pe - tals,

MARG.

the wan-ton ro - ses, Who, up - ris - ing from their beds, Hold on high their shame-less  
up-on her pe - tals, Though she lived a-lone, a - part, Hopelay nest-ling at her

MARG.

heads With their pret - ty lips a - pout-ing, With their pret - ty lips a - pout-ing, Nev-er  
heart, But, a - las, the cruel a - wak-ing, But, a - las, the cruel a - wak-ing Set her

MARG.

doubt-ing, nev - er doubt-ing That for Cy - the - re - an po - -  
lit - tle heart a - break-ing, For he ga - therd for his po - -

MARG.

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

## Nº 12

## CHORUS

Allegro con brio

Piano

First system of the piano introduction. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. A dynamic marking of *f* is present.

Second system of the piano introduction, continuing the melodic and rhythmic patterns from the first system.

Third system of the piano introduction, leading into the vocal entry. The piano part includes a dynamic marking of *sfz mf*.

GIRLS

Wel - come, gen - try, For - your en - try

GIRLS

Sets our ten - der hearts a - beat - ing, Men of sta - tion, Ad - mi - ra - tion Prompts this un - af -

GIRLS

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

GIRLS

of - fer we!

MEN

When thor-ough-ly tir-ed Of be-ing ad-mir-ed By

MEN

la-dies of gen-tle de-gree-de-gree, With flat-te-ry sa-ted, High-flown and in-fla-ted A -

MEN

- way from the ci - ty we flee— we flee! From charms in-tra-mu-ral To pret-ti-ness ru-ral The

MEN

sud-den tran-si-tion Is sim-ply E-ly-sian, Come, A-ma-ryl-lis, Come, Chlo-e and Phyl-lis, Your

MEN

slaves, for the mo-ment, are wel \_\_\_\_\_ Your slaves, \_\_\_\_\_ for \_\_\_\_\_ the

MEN

mo-ment, your slaves \_\_\_\_\_ are wel

GIRLS

The sons of the tillage Who dwell in this village Are peo-ple of low-ly degree-degree, Though

GIRLS

hon-est and act-ive They're most un-at-tract-ive And awk-ward as awk-ward can be- can be. They're

GIRLS

clum-sy clod-hop-pers With ax-es and choppers, And shep-herds and ploughmen And drovers and cow-men,

GIRLS

Hed-gers and reapers, And carters and keepers, But nev-er a lov-er for me, — But nev-er a

GIRLS

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

MEN

Then come, A-ma-ryl-lis, Come, Chloe and Phyllis,

GIRLS

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

MEN

When thor-ough-ly tir-ed Of be-ing ad-mir-ed By

*p marcato*

GIRLS For your en - try Sets our ten - der

MEN la - dies of gen - tle de - gree - de - gree, With flat - te - ry sa - ted, High - flown and in - fla - ted, A -

GIRLS hearts a - beat - ing. Men of sta - tion,

MEN - way from the ci - ty we flee - we flee! From charms in - tra - mu - ral To pret - ti - ness ru - ral The

GIRLS Ad - mi - ra - tion Prompts this un - af -

MEN sud - den tran - si - tion Is sim - ply E - ly - sian, Come, A - ma - ryl - lis, Come, Chloe and Phyllis, Your

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

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



GIRLS  
of - fer we! wel - - - comel

MEN  
slaves are we! wel - - - comel

GIRLS  
Wel - - - come, wel-come, wel-come, wel-come wel!

MEN  
Wel - - - come, wel-come, wel-come, wel-come wel!

GIRLS

MEN

*Attacca*

N<sup>o</sup>.13

## SONG—(Sir Despard) and CHORUS

Andante misterioso

Sir Despard

Oh why am I mood-y and sad? And

Chorus

Can't guess!

Piano

Andante misterioso

Sir DES.

why am I guil - ti - ly mad? Be - cause I am thor - ough - ly bad! You'll

CHO.

Con - fess! Oh yes -

Con - fess! Oh yes -

Sir DES.

see it at once in my face. Oh why am I hus - ky and hoarse? It's the

CHO.

Ah, why?

Ah, why?

Sir DES. work-ings of con-science, of course, And hus - ki - ness stands for re - morse, *mf* At

CHO. Fie, fie! Oh my! *mf* Oh my!

Fie, fie! Oh my!

*ff*

Sir DES. least it does so in my case! When in crime one is ful - ly em -

CHO.

*p* *p*

Sir DES. ployed- Your ex - pres - sion gets warped and des troyed: It's a

CHO. Like you- It do. *p* Like you- It do.

Like you- It do.

Sir DES. pen - al - ty few can a - void; I once was a nice look - ing youth; But like

CHO. How true!

How true!

Sir DES. stone from a strong cat - a - pult - I rushed at my ter - ri - ble cult - Ob -

CHO. A trice - That's vice -

A trice - That's vice -

Sir DES. - serve the un - pleas - ant re - sult! In - deed I am tell - ing the

CHO. Not nice.

Not nice.

Sir DES. truth! Oh in - no-cent, hap - py though poor! If

CHO. That's we -  
That's we -

*f* *p*

The first system of the musical score consists of three staves. The top staff is for the soloist, Sir DES., with lyrics: "truth! Oh in - no-cent, hap - py though poor! If". The middle staff is for the choir, CHO., with lyrics: "That's we -" and "That's we -". The bottom staff is the piano accompaniment, featuring triplets in the right hand and a steady bass line in the left hand. Dynamics include *f* and *p*.

Sir DES. I had been vir-tu-ous, I'm sure - I should be as nice-look-ing as you're! You are

CHO. Like me - May be.  
Like me - May be.

The second system of the musical score consists of three staves. The top staff is for the soloist, Sir DES., with lyrics: "I had been vir-tu-ous, I'm sure - I should be as nice-look-ing as you're! You are". The middle staff is for the choir, CHO., with lyrics: "Like me - May be." and "Like me - May be.". The bottom staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand.

Sir DES. ve - ry nice-look-ing in - deed! Oh in - no-cents, lis - ten in time - A -

CHO. We doe,  
We doe,

The third system of the musical score consists of three staves. The top staff is for the soloist, Sir DES., with lyrics: "ve - ry nice-look-ing in - deed! Oh in - no-cents, lis - ten in time - A -". The middle staff is for the choir, CHO., with lyrics: "We doe," and "We doe,". The bottom staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand.

Sir DES. *-void an ex - is - tence of crime— Or youll be as ug - ly as I'm— And*

CHO. *Just so— No! no!*

*dim. p ff*

Sir DES. *now, \_\_\_\_\_ if you please, we'll pro - ceed. \_\_\_\_\_*

*p p*

*ff p ff p*

*ff p f 3 3 3*

*Ed. \**

No 14

DUET—(Richard and Sir Despard)

Allegro vivace

Piano

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 ta - ken, It's

Sir DESPARD, 2nd Verse

The Bride-groom comes —

1st Verse  
 RICH. I think so too; I'll read-i-ly bet it You'll ne-ver re-gret it! For du-ty, du-ty

2nd Verse  
 are herchums. But du-ty, du-ty

1st Verse  
 Sir DES. neat-ly plann'd. For du-ty, du-ty

2nd Verse  
 To lash their pride Were al-most a pi-ty, The pret-ty com-mit-tee! But du-ty, du-ty

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

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

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

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



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

Sir DES. — To shirk the task were fid-dle-de, fid-dle-de, fid-dle-de, fid-dle-de, fid-dle-de,

RICH. fid-dlede, fid-dlede - dee!

Sir DES. fid-dlede, fid-dlede - dee!

No 15

FINALE— ACT I

Allegro non troppo

Piano

*ff*

Musical score for the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The music is marked *ff* and includes various chords and melodic lines.

Musical score for piano accompaniment and vocal line. The piano part is marked *p* and includes a *cresc.* (crescendo) marking. The vocal line includes the syllable "do".

Musical score for piano accompaniment and vocal line. The piano part includes a *v* (accents) marking. The vocal line continues with a melodic line.

(A) *f* GIRLS

*pesante* *ff*

Hail the Bride of seven - teen sum - mers: In — fair phra - ses

Musical score for the first vocal entry, marked *f* and *pesante*. The piano accompaniment is marked *ff*. The lyrics are "Hail the Bride of seven - teen sum - mers: In — fair phra - ses".

GIRLS

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

Musical score for the second vocal entry, marked *GIRLS*. The lyrics are "Hymn her prais - es; Lift her song on high, all com - ers, She — re - joi - ces In — your voi - ces."

GIRLS

Smil-ing sum-mer beams up-on\_ her

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

GIRLS

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

GIRLS

brides some day!

**MEN** *f*

**B**

Hail the Bride-groom who\_ ad - van - ces, A - gi - ta - ted, Yet e -

*mf*

MEN

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

*mf* *f*

**B**



GIRLS  
MEN

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

*f* *trus - ty.*

*f* *res - cen - do*

GIRLS  
MEN

Shed-ding ev - ry bless-ing on her: Maid - ens greet - her - Kind - ly treat her -  
Shed-ding ev - ry bless-ing on her: Maid - ens greet - her - Kind - ly treat her -

*ad. \* ad. \* ad. \* ad. \**

GIRLS  
MEN

You may all, may all be brides some day!  
You may all, may all be brides some day!

*ad.*

ROSE

*Allegretto*

When the

ROSE

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

ROSE

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

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!

ADAM

Fa la la la la!

CHORUS. SOPRANOS *f*

Spring is green ————— Sum-mer's rose

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

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

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

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

CHO. CHORUS. TENORS

Au-tumn's

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

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

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

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

CHO.  
gold, Win-ter's grey,

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

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

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

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

*p* CHORUS  
*p*  
*p*  
*p*  
*pp*

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

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

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

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

*cresc.*

*f* *ff* *f*

CHO. *f* *ff* *f*

la la, la la la la la la la! Fa 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 verse*

In the spring-time seed is sown: In the

CHO. *p*

la la la la la la la la la!  
 la la la la la la la!  
 la la la la la la la!  
 la la la la la la la!

HANN.

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



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

HANN. *time\_ for sleep.*

ROSE *f* *Fa la la la la la la la!* *Fa la la la la*

RICHARD *Fa la la la la la la la!* *Fa la la la la*

ADAM *Fa la la la la!* *Fa la la*

CHORUS. SOPRANOS *f* *Spring is hope* *Sum-mer's joy*

ROSE *la la la! Spring and sum-mer nev - er cloy, Fa la la la la la la!* *Fa la!*

HANN. *la la la! Spring and sum-mer nev - er cloy, Fa la la la la!* *Fa la la!*

RICH. *la la la! Spring and sum-mer nev - er cloy, Fa la! Fa la la la la la la!*

ADAM *la la la! Spring and sum-mer nev - er cloy, Fa la! Fa la la la la la la!*

CHO. *CHORUS. TENORS* *Au-tumn,*

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

HANN. *Fa la la la la la la la! Fa la la la la! Win-ter, af - ter, all, is*

RICH. *Fa la la la la la la la! Fa la la la la! Win-ter, af - ter all, is*

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

CHO. *toil Win-ter, rest*

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

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

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

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

**pp**

CHO.

Au - tumn, aye, and win - ter too - Fa la la la

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

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

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

*cresc.*

CHO.

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

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

love - ly all the year Fa la la la la la la la la la! Fa

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

*cresc.*

CHO.

— la la la la la la la! *f* Fa la la la la la la la la la!

— la la la la la! *f* Fa la la 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 la! *f* Fa la la la la la la la la la!

## L'istesso tempo

tr

f

rall.

a tempo

Allegro agitato

RECIT.  
SIR DESPARD

Hold, Bride and Bride-groom, ere you wed each

ff

Sir DES.

o - ther, I claim young Rob-in as my eld - er bro - ther!

a tempo

Più lento

pp trem. sempre

a tempo

Sir DES.

His

Sir DES.

right - ful ti - tle I have long en - joyed: I claim him

Sir DES.

as Sir Ruth-ven Mur - ga - troyd!

ROSE (wildly)

De -

CHO.

O won - - der!

O won - - der!

ROSE

- ny the false-hood, Rob - in, as you should! It is a plot!

ROBIN

I would, if con-sci - en - tious - ly I could, But I can -

ROBIN

- not!

CHO.

Ah, base one! Ah, base one!

Ah, base one! Ah, base one!

*Segue*

ROBIN

*Andante moderato*

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

ROBIN

- plea-sant, I am that Ba-ro-net! But when com-plete-ly ra-ted Bad

SOP. *p* He is that Ba-ro-net!

CON. *p* He is that Ba-ro-net!

CHO.

TEN. *p* He is that Ba-ro-net!

BASS *p* He is that Ba-ro-net!

He is that Ea-ro-net!

ROBIN

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

SOP & CON.  
He'll reck-less-ly de -

CHO.  
TEN.  
He'll reck-less-ly de -

BASS  
He'll reck-less-ly de -

ROBIN

*Vivace*

When I'm a bad Bart, I will tell ta-ra-did-dles!

CHO.

- ny! He'll

- ny! He'll

*Vivace*

TUTTI

ROBIN

TUTTI

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



TUTTI ROBIN TUTTI

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

TUTTI ROBIN TUTTI

be con - sci - en - tious un - til that takes place. Then a - dieu with good grace to my mo - rals sen - ten - tious! To

CHO.

mo - rals sen - ten - tious A - dieu with good grace! A - dieu with good grace to his mo - rals, his mo - rals sen -

mo - rals sen - ten - tious A - dieu with good grace! A - dieu with good grace to his mo - rals, his mo - rals sen -

ROBIN

When I'm a bad Bart. I will tell ta - ra - did - dies! On

CHO.

- ten - tious! When he's a bad Bart. he will tell ta - ra - did - dies! On

- ten - tious! When he's a bad Bart. he will tell ta - ra - did - dies! On

ROBIN  
ve - ry false fid - dles I'll play a bad part! I'll play a bad part on the fals - est of fid - dles, And

CHO.  
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

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

ROBIN  
tell ta - ra - did - dles when I'm a bad Bart.!

CHO.  
tell ta - ra - did - dles when he's a bad Bart.! When he's a bad Bart. he will tell ta - ra - did - dles! On

tell ta - ra - did - dles when he's a bad Bart.! When he's a bad Bart. he will tell ta - ra - did - dles! On

CHO.  
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

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

CHO. tell ta - ra - did - dles When he's a bad Bart., A bad Bart.! When

tell ta - ra - did - dles When he's a bad Bart., When he's a bad Bart. he will tell ta - ra - did - dles, When

CHO. he's a bad Bart. he will tell ta - ra - did - dles, A bad Bart.! On

he's a bad Bart. he will tell ta - ra - did - dles, He'll play a bad part on the fals - est of fid - dles, On

CHO. ve - ry false fid - dles, on ve - ry false fid - dles he'll play a bad

ve - ry false fid - dles, on ve - ry false fid - dles he'll play a bad

CHO. part!

part!

SOLO  
ZORAH

RICHARD

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

*Molto vivace*

RICH.

I!

Hold, my conscience made me!

CHO.

Die, trai - tor!

Die, trai - tor!

*Molto vivace*

I! Hold, my conscience made me!  
Die, trai - tor!  
Die, trai - tor!

*Allegretto  
maestoso*

RICH.

Withhold your wrath!

With -

Withhold your wrath! With -

RICH.

- in - this breast there beats a heart Whose voice can't be gain - said. It bade methy true

- in - this breast there beats a heart Whose voice can't be gain - said. It bade methy true

RICH.

rank impart, And I at once o - beyd. I knew'twould blight thy

RICH.

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

RICH.

hes - i - tate? No! I at once o - beyd!

CHO.

Acclaim him who, when his true heart

CHO.

Bade him young Ro - bin's rank impart, Im - me - diate - ly o - beyd!

## Andante

ROSE

Fare well! Thou hadst my

ROSE

heart - 'Twas quick-ly won! But now we part - Thy face I shun! Fare-

*pp*

ROSE

well! Go, bend the knee At vi - ce's shrine, Of life with me All hope re -

ROSE

- sign. - Fare - well! - fare - well! Fare -

*f* *p*

ROSE

well! Take me - I am thy

## Allegretto

ROSE

Bride!

BRIDESMAIDS

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

Sir DESPARD

Ex-

BRIDS.

day will bring some joy— That can nev-er, nev-er cloy!

Sir DES.

ROSE

Sir DESPARD

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

*p*

Sir DES.

RECIT.  
MARGARET

I to Mar-garet must keep my vow! Have I mis-

MARG. *f a tempo*  
 read you? Oh joy! with new-ly kin-died rap-ture warm'd, I—

MARG. Sir DESPARD  
 kneel be-fore you! I once dis-liked you; Now that I've re-

Sir DES. -formed, How I a-dore you! BRIDESMAIDS  
 Hail the Bride-groom, hail the Bride! When the

BRIMds. nup-tial knot is tied, Ev-'ry day will bring some joy— That can



ROSE  
Rich - ard, of him I

BRIMds.  
nev - er, - nev - er cloy!

ROSE  
love be-reft, Through thy de - sign, Thou art the on - ly one that's

ROSE  
left, So I am thine! BRIDESMAIDS  
Hail the Bride-groom-hail the Bride! Hail the

ROSE  
Oh, hap - py the li - ly When

RICHARD  
Oh, hap - py the li - ly When

BRIMds.  
Bride-groom-hail the Bride!

Allegro con spirito

ROSE  
kiss'd by the bee; And sipping tran-quil-ly, Quite hap - py is he;

RICH.  
kiss'd by the bee; And sipping tran-quil-ly, Quite hap - py is he;

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

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

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

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

MARGARET

ROSE  
bride! Oh, hap-py the flow-ers That blos - som in June,  
Sir DESPARD

RICH.  
bride! Oh, ha - py the flow-ers That blos - som in June,

MARG.  
And hap-py the bow-ers That gain by the boon, But hap-pier by hours The

Sir DES.  
And hap-py the bow-ers That gain by the boon, But hap-pier by hours The

MARG.  
man of des-cent, Who, fol-ly re-gret-ting, Is bent on— for-get-ting His

Sir DES.  
man of des-cent, Who, fol-ly re-gret-ting, Is bent on for-get-ting His

MARG.  
bad bar-on-et-ting, And means to re-pent!

Sir DES.  
bad bar-on-et-ting, And means to re-pent!

ZORAH  
Oh, hap-py the blos-som That blooms on the lea, Like-wise the o-pos-sum That

HANNAH  
Oh, hap-py the blos-som That blooms on the lea, Like-wise the o-pos-sum That

ADAM  
Oh, hap-py the blos-som That blooms on the lea, Like-wise the o-pos-sum That

ZORAH  
sits on a tree, When you come a-cross 'em, They can - not com-pare

HANN.  
sits on a tree, When you come a-cross 'em, They can - not com-pare With

ADAM  
sits on a tree, When you come a-cross 'em, They can - not com-pare

ZORAH  
With those who are treading The dance at a wed-ding, While peo - ple are spreading The

HANN.  
those who are tread - ing The dance at a wed - ding, While people are spread - ing The

ADAM  
With those who are treading The dance at a wed-ding, While peo - ple are spreading The

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

HANN.  
best of good fare!

ADAM  
best of good fare!

ROBIN

ROBIN

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

ROBIN

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

ROBIN

head there's a curse on - Al - lu - ding to mel

*p* cre - scen - do

CHORUS

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

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

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

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

*f sfz*

And happy the filly That neighs in her pride; But happier than a-ny A pound to a pen-ny, A

CHO. And happy the filly That neighs in her pride; But happier than a-ny A pound to a pen-ny, A

And happy the filly That neighs in her pride; But happier than a - ny A pound to a pen - ny, A

And happy the filly 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! — Em-bra - ces his

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

lover 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

CHO.

bride! Em-bra ces

bride! Em-bra ces

bride! Em-bra ces

bride! Em-bra ces

Ped. \* Ped.

CHO.

his bride!

his bride!

his bride!

his bride!

DANCE

\* Ped. \*

First system of a piano score in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth-note chords. A dynamic marking of  $>$  is present above the first measure.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A dynamic marking of  $>$  is present above the first measure.

Third system of the piano score. The right hand features a melodic line with slurs, and the left hand provides a steady accompaniment of eighth-note chords.

Fourth system of the piano score. The right hand continues with a melodic line, and the left hand maintains the accompaniment.

Fifth system of the piano score. The right hand features a melodic line with slurs, and the left hand provides a steady accompaniment of eighth-note chords. A dynamic marking of  $>$  is present above the first measure.

Sixth system of the piano score. The right hand continues with a melodic line, and the left hand maintains the accompaniment.



First system of musical notation, featuring a treble and bass clef staff. The music is in a key with two flats and 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 eighth notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with repeated eighth-note patterns, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with a trill-like figure and a fermata. The bass staff has a rhythmic accompaniment with some dynamic markings like *f* and *sf*.

Fourth system of musical notation. The treble staff has a melodic line with a trill and a fermata. The bass staff continues with a rhythmic accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with a trill and a fermata. The bass staff has a rhythmic accompaniment with dynamic markings like *fz*.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with a trill and a fermata. The bass staff has a rhythmic accompaniment with dynamic markings like *fz* and *f*. The system ends with a double bar line and a fermata.

## Act II.

## No 1

## DUET—(Sir Ruthven and Adam)

Andante moderato

Piano

*ff* *dim.* *p*

*ff* *p*

*p* *cres.* *cres.*

*dim.* *pp*

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

Piano introduction for the first system, featuring treble and bass staves with dynamic markings *ffz* and *p*.

Sir RUTHVEN

Sir RUT. I once was as meek as a new-born lamb, I'm now Sir Mur - ga -

Musical notation for Sir Ruthven's first line, including vocal line and piano accompaniment.

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

Musical notation for Sir Ruthven's second line, including vocal line and piano accompaniment.

ADAM

Sir RUT. - troyd - ha! ha! And I, who was once his val - ley - de - sham, As stew - ard I'm now em -

Musical notation for Sir Ruthven's third line, including vocal line and piano accompaniment.

ADAM - ploy'd - ha! ha! The dick - ens may take him - I'll nev - er for - sake him! As

Musical notation for Adam's line, including vocal line and piano accompaniment.

SIR RUTHVEN

ADAM

How dread-ful when an in-no-cent heart Be-  
 steward I'm now em-ployd- ha! ha! How dread-ful when an in-no-cent heart Be-

Sir RUT.

-comes, per-force, a bad young Bart., And still more hard on old A-dam His

ADAM

-comes, per-force, a bad young Bart., And still more hard on old A-dam His

Sir RUT.

form-er faith-ful val-ley-de-sham, His form-er faith-ful val-ley-de-

ADAM

form-er faith-ful val-ley-de-sham, His form-er faith-ful val-ley-de-

Sir RUT.

-sham, His val-ley-de-sham, His val-ley-de-sham, de-sham!

ADAM

-sham, His val-ley-de-sham, His val-ley-de-sham, His val-ley, his val-ley-de-sham!

rall.

No 2 DUET— (Rose and Richard) and CHORUS OF GIRLS

Allegro giojoso

Piano

The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth notes in a 6/8 time signature, while the left hand provides a rhythmic accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat).

The second system continues the piano introduction. The right hand melody features some grace notes and a dynamic marking of *f* (forte) in the fourth measure. The left hand accompaniment remains consistent.

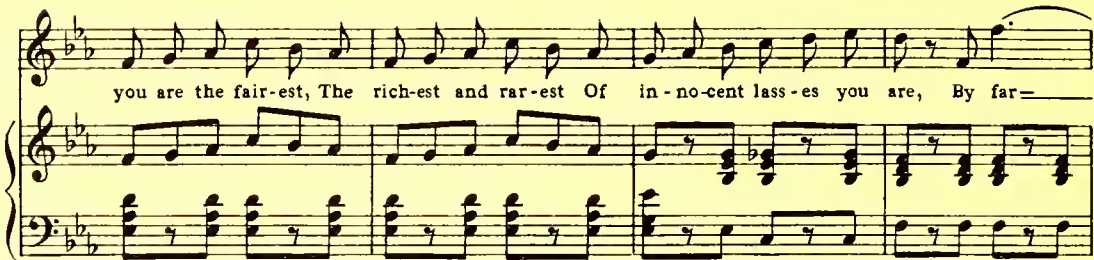
The third system of the piano introduction. The right hand melody includes a dynamic marking of *f* and a *v* (accents) marking. The left hand accompaniment continues with eighth notes.

The fourth system of the piano introduction. The right hand melody features a dynamic marking of *p* (piano) in the third measure. The left hand accompaniment continues with eighth notes.

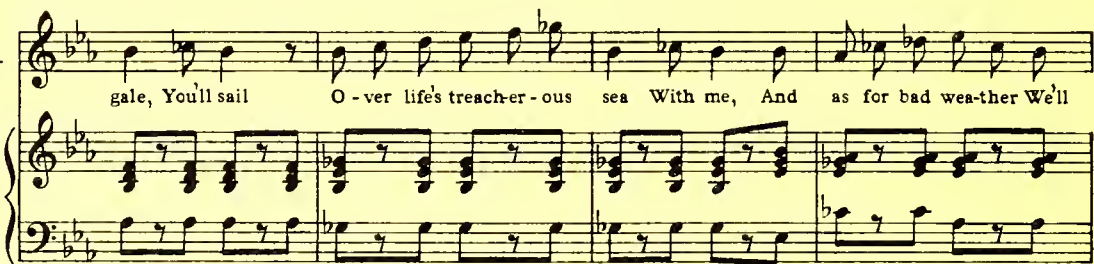
RICHARD

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

The bottom section shows Richard's vocal line on a single staff and the piano accompaniment on two staves. The vocal line consists of eighth notes and rests. The piano accompaniment consists of chords and eighth notes in the right hand, and eighth notes in the left hand.

RICH.  you are the fair-est, The rich-est and rar-est Of in-no-cent lass-es you are, By far—

RICH.  Of in-no-cent lass-es you are! Fanned by a fa-vour-ing

RICH.  gale, You'll sail O-ver life's treach-er-ous sea With me, And as for bad wea-ther We'll

RICH.  brave it to- geth- er, And you shall creep un- der my lee, My wee!

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

RICH.

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

This system features a vocal line for RICH. and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both with a key signature of two flats. The music is in a 4/4 time signature.

RICH.

bright little, tight little, Slight little, light little, Trim little, prim little craft!

CHORUS

For she

This system continues the vocal line for RICH. and includes the start of a chorus. The piano accompaniment continues with the same instrumental texture as the first system.

CHO.

is such a smart little craft— Such a neat little, sweet little craft. Such a

This system features a vocal line for the CHO. and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both with a key signature of two flats. The music is in a 4/4 time signature.

ROSE

My

CHO.

bright little, tight little, Slight little, light little, Trim little, prim little craft!

This system features a vocal line for ROSE and a vocal line for the CHO. The piano accompaniment continues with the same instrumental texture as the previous systems. The ROSE vocal line is in a treble clef with a key signature of two flats. The CHO. vocal line is in a treble clef with a key signature of two flats. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef, both with a key signature of two flats. The music is in a 4/4 time signature.

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

ROSE  
 all of my wish-es You'll throw to the fish-es As though they were nev-er to be; Poor mel—

ROSE  
 As though they were nev-er to be, And I shall be left all a -

ROSE  
 lone To moan, And weep at your cru-el de - ceit, Complete; While you'll be as-ert-ing Your



ROSE

freedom by flirting With ev-e-ry wo-manyou meet, You cheat- Ah,- With

ROSE

ev - e-ry wo - manyou meet! Ah— Though I

ROSE

am such a smart little craft— Such a neat little, sweet little craft. Such a

ROSE

bright little, tight little, Slight little, light little, Trim little, prim little, craft!

CHO.

Thoughtshe

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

CHO.  craft, Such a bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle,

ROSE & RICHARD  Ah!  
CHO. Trim lit-tle, prim lit-tle craft! Such a bright lit-tle, tight lit-tle,

ROSE & RICH.  Ah!  
Slight little, light lit-tle, Trim lit-tle, prim lit-tle craft!  
8  
Red \*

## No 3

## SONG—(Rose, with Chorus of Girls, Sir Ruthven and Richard.)

*Andante*

Rose

In hygone days I had thy love—Thou hadst my heart. But Fate, all human vows a -

Piano

*p*

ROSE

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

ROSE

thee— By joys— that nev-er now can be, — Grant thou my prayer!

*p*

*pp*

CHORUS

Grant thou her prayer!

*p*

*And.*

Sir RUTHVEN *Allegro vivace*

Take her - I yield!

CHO.

Oh rap - ture! A-

*Allegro vivace*

\*

CHO.

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

RICHARD

For she

CHO.

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

RICH.

ROSE

RICHARD

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

RICH. ROSE RICHARD ROSE BOTH CHORUS

bright little-Tight little- Slight little- Light little- Trim little, prim little craft! For she

CHO.

is such a smart little craft, Such a neat little, sweet little craft - Such a bright little, tight little,

ROSE & RICHARD

Ah!

CHO.

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

ROSE & RICH.

Ah!

CHO.

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

No 4 CHORUS OF ANCESTORS, with SOLOS—(Sir Ruthven and Sir Roderic)

Grave maestoso

Piano

*p* *p molto* *ff* *dim.*

CHO. *p* TENORS  
Pain - ted em - blems of a race, All ac -

*p* BASSES

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

CHO. cus - tomed place — Steps in - to the world once — more!

CHO. TENORS  
Baronet of Riddigore, Last of our ac - cur - sed line, Down up - on the oaken floor -  
BASSES

CHO. Down up-on those knees of thine! Cow-ard, pol-troon, sha-ker, squeamer,

CHO. Blockhead, sluggard, dul-lard, dreamer, Shirk-er, shuf-fler, crawl-er, creep-er,

CHO. Snif-fler, snuf-fler, wail-er, weep-er, Earthworm, mag-got, tad-pole, wee-vill!



CHO. Set up-on thy course of e - vil Lest the King\_ of Spec - tre-Land

CHO. Set on thee his gris - ly hand!

RECIT. Sir RODERIC Be-ware! be-ware! be-ware!

RECIT. Sir RUTHVEN Gaunt vision, who art thou\_ That

Sir RUT. thus, with i - cy glare — And stern re - lent - less brow, — Ap - pear - est, who knows

The first system of music shows Sir RUT. singing. The vocal line is in a treble clef with a key signature of one flat (B-flat). The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The lyrics are: "thus, with i - cy glare — And stern re - lent - less brow, — Ap - pear - est, who knows".

Sir RODERIC

Sir RUT. how? I am the spectre of the late Sir Roderic Mur - ga - troyd, Who

The second system of music shows Sir RUT. singing. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The lyrics are: "how? I am the spectre of the late Sir Roderic Mur - ga - troyd, Who".

Sir RUTHVEN

Sir ROD. comes to warn thee that thy fate Thou canst not now a - void. A - las, poor

The third system of music shows Sir ROD. singing. The vocal line is in a bass clef with a key signature of one flat. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The lyrics are: "comes to warn thee that thy fate Thou canst not now a - void. A - las, poor".

Sir RODERIC

Sir RUT. ghost! The pi - ty you Express, for nothing goes: We spec - tres are a jol - lier crew Than

The fourth system of music shows Sir RUT. singing. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The lyrics are: "ghost! The pi - ty you Express, for nothing goes: We spec - tres are a jol - lier crew Than".

CHORUS

Sir ROD. you, per - haps, sup - pose! We spec - tres are a jol - lier crew Than you, per - haps, sup - pose!

The fifth system of music shows Sir ROD. singing. The vocal line is in a bass clef with a key signature of one flat. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The lyrics are: "you, per - haps, sup - pose! We spec - tres are a jol - lier crew Than you, per - haps, sup - pose!".

*Attaca*

## No 5

## SONG—(Sir Roderic) and CHORUS

Allegro energico

Piano

*ff*

8

Red.

Sir RODERIC

When the night wind howls in the

Sir ROD.

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

Sir ROD.

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

Sir ROD.

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

Sir ROD.

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

Sir ROD.

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

CHORUS *ff*

Ha! ha!

Sir ROD.

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

CHO.

Ha! ha! high noon, —

Sir ROD. *then is the ghost's high*

CHO. *then is the ghost's high*

The first system of the musical score consists of three staves. The top staff is for the vocal part of Sir ROD, the middle for the vocal part of the CHO, and the bottom for the piano accompaniment. The lyrics for both vocal parts are "then is the ghost's high". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests, and dynamic markings of *f* and *sfz* are present.

Sir ROD. *noon!* *As the sob of the breeze sweeps*

CHO. *noon!*

*2nd Verse*

The second system of the musical score consists of three staves. The top staff is for the vocal part of Sir ROD, the middle for the vocal part of the CHO, and the bottom for the piano accompaniment. The lyrics for Sir ROD are "noon! As the sob of the breeze sweeps". The lyrics for the CHO are "noon!". Above the Sir ROD staff, the text "*2nd Verse*" is written. The piano accompaniment continues with a similar rhythmic pattern to the first system, with dynamic markings of *sf* and *p*.

Sir ROD. *o-ver the trees and the mists lie low on the fen, From*

The third system of the musical score consists of three staves. The top staff is for the vocal part of Sir ROD, and the bottom two staves are for the piano accompaniment. The lyrics for Sir ROD are "o-ver the trees and the mists lie low on the fen, From". The piano accompaniment continues with the same rhythmic pattern.

Sir ROD. *grey tomb-stones are gathered the bones that once were women and*

The fourth system of the musical score consists of three staves. The top staff is for the vocal part of Sir ROD, and the bottom two staves are for the piano accompaniment. The lyrics for Sir ROD are "grey tomb-stones are gathered the bones that once were women and". The piano accompaniment continues with the same rhythmic pattern.

Sir ROD. *men, And a - way they go, with a mop and a mow, to the*

Sir ROD. *re - vel that ends too soon, For cock crow ll-mits our*

Sir ROD. *ho - li - day - the dead of the night's high - noon! The*

CHO. *ff. Ha! ha!*

Sir ROD. *dead of the night's high noon, high noon,*

CHO. *Ha! ha! High noon,*

Sir ROD.  the dead of the night's high

CHO.  the dead of the night's high



3rd Verse

Sir ROD.  noon! And then each ghost with his

CHO.  noon!



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



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

Sir ROD.  
 night!" Till the wel - come knell of the mid - night hell rings

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

Sir ROD.  
 ho - li - day— the dead of the nights high noon! *ff* The

CHO.  
*ff* Hal hal



Sir ROD. *dead of the night's high noon. high noon.*

CHO. *Hal hal high noon,*

The first system of the score consists of three staves. The top staff is for Sir ROD. in bass clef, with lyrics "dead of the night's high noon. high noon." The middle staff is for the CHO. in treble clef, with lyrics "Hal hal high noon,". The bottom staff is the piano accompaniment, showing a complex rhythmic pattern in the right hand and a more sustained bass line in the left hand.

Sir ROD. *the dead of the night's high*

CHO. *the dead of the night's high*

*cresc.*

The second system continues the musical piece. The top staff for Sir ROD. and the middle staff for the CHO. both have lyrics "the dead of the night's high". The piano accompaniment features a dynamic marking of *cresc.* (crescendo) and a *f* (forte) dynamic at the end of the system.

Sir ROD. *noon!*

CHO. *noon! Hal hal hal hal!*

*ff*

The third system concludes the page. The top staff for Sir ROD. has the lyric "noon!". The middle staff for the CHO. has the lyrics "noon! Hal hal hal hal!". The piano accompaniment starts with a *ff* (fortissimo) dynamic marking and features a rhythmic accompaniment in the right hand and a steady bass line in the left hand.

Nº 6

CHORUS

Allegro con fuoco

TENORS *f* *mf*

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

BASSES *f* *mf*

Piano

Allegro con fuoco

*ff* *f* *p*

CHO. call We do not ask for more.

A stur-dy fel-low, af - ter all, This

CHO. A stur-dy fel-low, af - ter all, This la - test Ruddi -

la - test Ruddi - gore!

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

CHO. 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 -

CHO. - nized you so— So par - don us— So  
- nized you so— So par - don us—

CHO. par - don us— Or diel So par - don us— So  
Or diel So par - don us— So

RECIT. Sir RUTHVEN

*lento*

I par-donyou! I par-donyou!

*a tempo*

CHO.

par - don us - Or die!

He

par - don us - Or die!

*a tempo*

*ff*

*pp*

*f*

CHO.

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

*tr*

*Red.*

\* *Red.*

\* *Red.*

\*

*sfz*

*sfz*

*p*

*dim.*

*pp*

CHORUS of MEN

*p*

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

*p*

*rit.* \* *rit.* \* *rit.* \*

CHO.

Each to his ac - cus - tomed place Steps un - wil - ling -

*rit.*

CHO.

- ly, once more!

*p* *ff* *p sf*

\* \*

## No 7

## DUET—(Margaret and Despard)

Andante quasi allegro

Piano

DESPARD

I once was ve-ry a-

DES. MARGARET

-ban-don'd per-son Mak-ing the most of e-vil chan-ces. DESPARD

No - bo-dy could con-ceive a worse un-

MARGARET

E-ven in all the old ro-man-ces. DESPARD

I blush for my wild ex-tra - va-gan-ces,

*dolce*

MARGARET

DES. But he so kind To bear In mind, We were the vic-tims of

MARG. cir - cum-stan-ces!

MARG. That is one of our biame-less dan-ces. I was

*2nd verse*

DESPARD

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

MARGARET

DESPARD

Cler-gy-men thought my con-duct sha-dy— She did-n't spend much up-on li-nen-dra-pers.

MARGARET

It cer-tain-ly en-ter-tain'd the ga-pers. My

DESPARD

MARG.

ways were strange Be-yond all range— Par-a-graphs got in-to all the pa-pers.

DES.

We

DES.

3rd verse

on-ly cut-re-spect-a-ble ca-pers. I've gi-ven up all-my



DES. MARGARET DESPARD

wild pro-ceed-ings. My taste for a wand-'ring life is wan-ing. Now I'm a dab at

DES. MARGARET DESPARD

pen-ny read-ings. They are not re-mark-a-bly en-ter-tain-ing. A mod-er-ate

DES. MARGARET

live-li-hood we're gain-ing. In fact we rule A

*dolce*

MARG. DESPARD

Na-tion-al School. The du-ties are dull, but I'm not complain-ing!

*p* *^* *^*

DES.

This sort of thing takes a deal of training!

*ff*

## No 8

## TRIO—(Margaret, Sir Ruthven, and Despard)

Allegro vivace

Sir Ruthven

Piano

Sir RUT.

My eyes are ful - ly o - pen to my aw - ful sit - u - a - tion - I shall

Sir RUT.

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 -

Sir RUT.

- got - ten mor - al sen - ses, And I don't care two - pence half - pen - ny for a - ny con - se - quen - ces. Now I

Sir RUT. do not want to per-ish by the sword or by the dag-ger, But a mar-tyr may in-dulge a lit-tle

The first system of the musical score for Sir RUT. consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff with a treble and bass clef. The music is in a 4/4 time signature. The lyrics are: "do not want to per-ish by the sword or by the dag-ger, But a mar-tyr may in-dulge a lit-tle".

Sir RUT. par-don-a-ble swag-ger, And a word or two of com-pli-ment my van-l-ty would flat-ter, But I've

The second system of the musical score for Sir RUT. continues the vocal line and piano accompaniment. The lyrics are: "par-don-a-ble swag-ger, And a word or two of com-pli-ment my van-l-ty would flat-ter, But I've".

Sir RUT. got to die to-mor-row, so it real-ly does-n't mat-ter!

MARGARET So it

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

The third system of the musical score features three vocal lines and piano accompaniment. Sir RUT. sings: "got to die to-mor-row, so it real-ly does-n't mat-ter!". MARGARET enters with the lyrics "So it". DESPARD then sings: "So it real-ly does-n't mat-ter, mat-ter,". The piano accompaniment continues to support the vocalists.

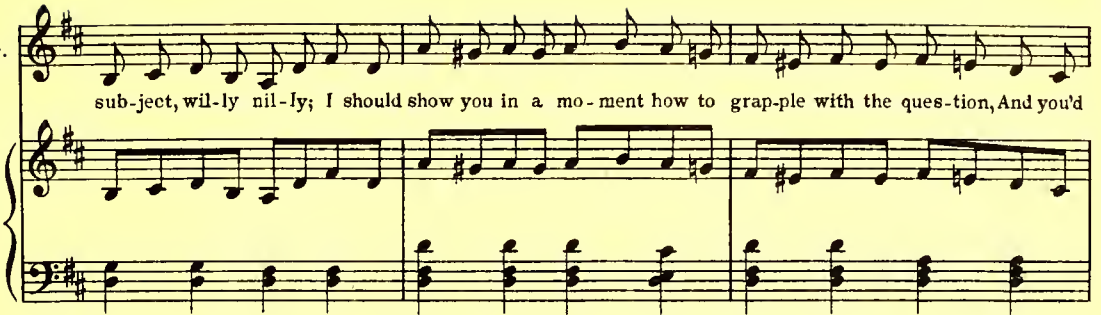
MARG. real-ly does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter— So it real-ly does-n't mat-ter—

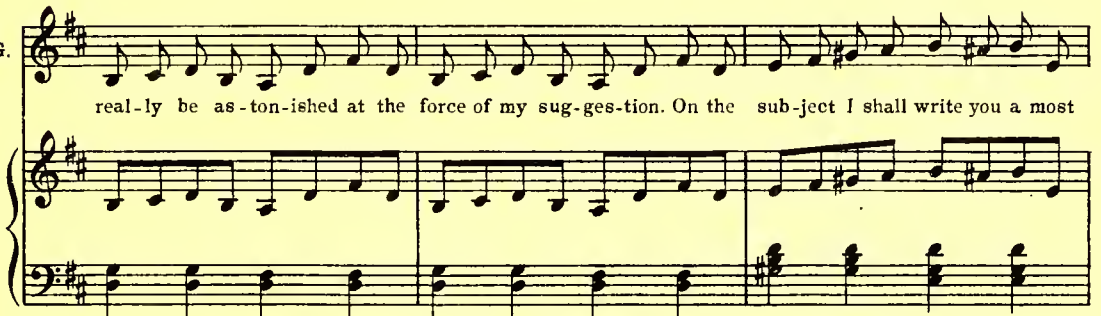
Sir RUT. So it

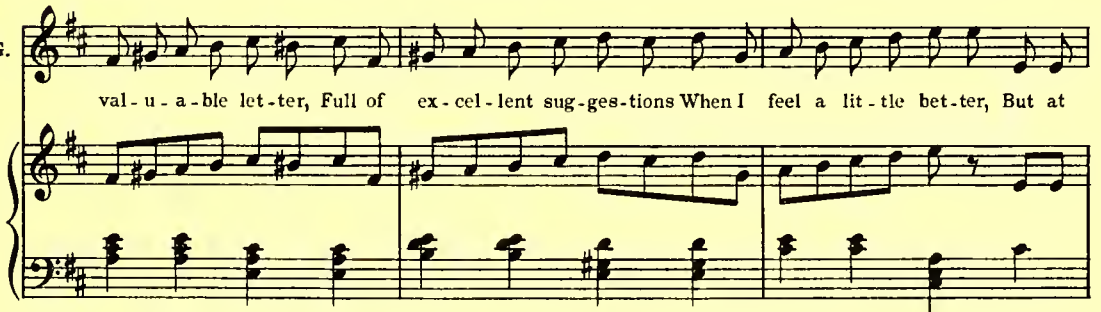
DES. mat-ter, mat-ter, mat-ter— So it real-ly does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter—

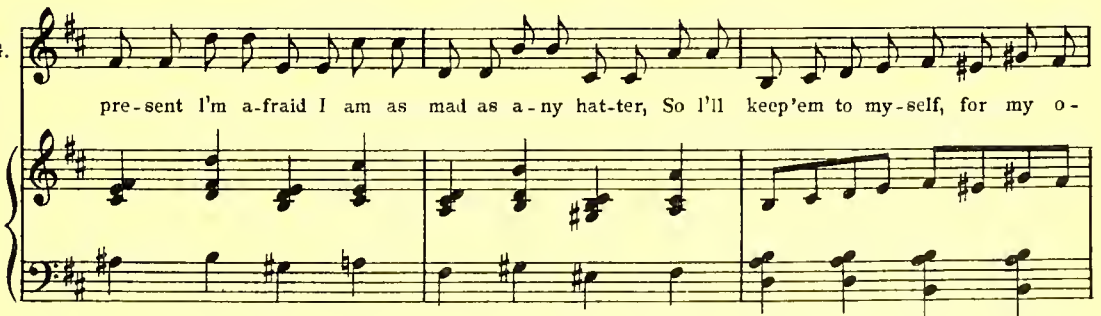
The fourth system of the musical score features three vocal lines and piano accompaniment. MARGARET sings: "real-ly does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter— So it real-ly does-n't mat-ter—". Sir RUT. enters with the lyrics "So it". DESPARD then sings: "mat-ter, mat-ter, mat-ter— So it real-ly does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter—". The piano accompaniment continues to support the vocalists.



MARG.  sub-ject, wil-ly nil-ly; I should show you in a mo-ment how to grap-ple with the ques-tion, And you'd

MARG.  real-ly be as-ton-ished at the force of my sug-ges-tion. On the sub-ject I shall write you a most

MARG.  val-u-a-ble let-ter, Full of ex-cel-lent sug-ges-tions When I feel a lit-tle bet-ter, But at

MARG.  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-

MARG. *- pin-ion does-n't mat-ter!*

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

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

MARG. *My o - pin-ion does-n't mat-ter,*

Sir RUT. *mat-ter, mat-ter, mat-ter, Her o - pin-ion does-n't mat-ter!*

DES. *- pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!* *Her o -*


MARG. *My o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,*

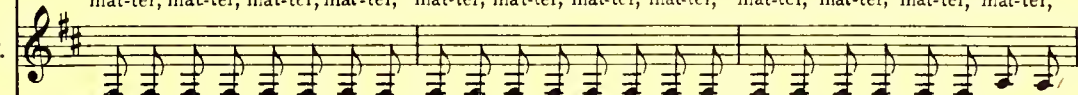
Sir RUT. *Her o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,*

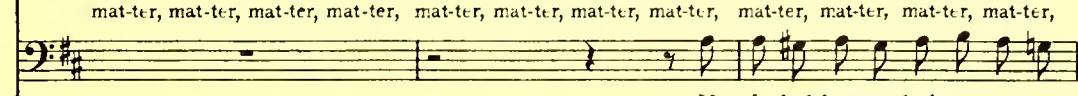
DES. *- pin-ion does-n't mat-ter, Her o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!*


*cresc.* *sfz* *p*

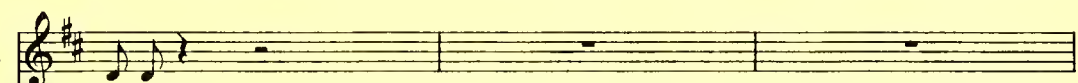
## 3rd verse

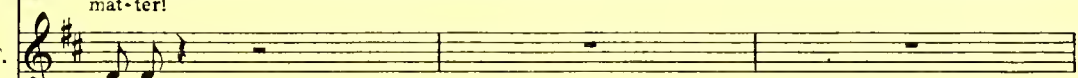
MARG.  mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,


Sir RUT.  mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,

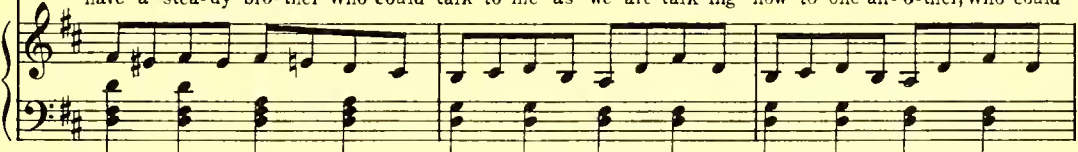
DES.  if I had been so luck-y as to

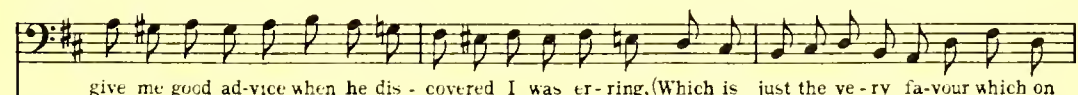



MARG.  mat-ter!

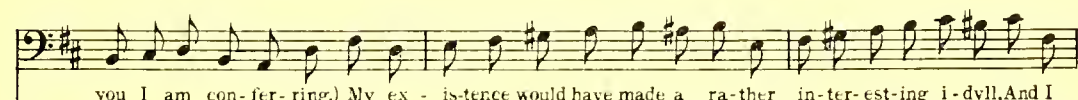
Sir RUT.  mat-ter!


DES.  have a stea-dy bro-ther Who could talk to me as we are talk-ing now to one an-o-ther, Who could



DES.  give me good ad-vice when he dis-covered I was er-ring, (Which is just the ve-ry fa-vour which on



DES.  you I am con-fer-ring.) My ex-istence would have made a ra-ther in-ter-est-ing i-dyll, And I




DES. might have lived and died a ve-ry de-cent in-di-wid-dle. This par - tic-u-lar-ly rap-id, un-in -

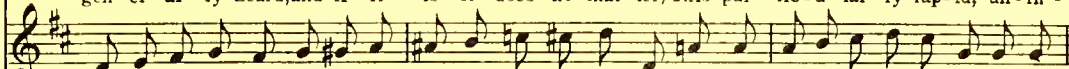
Sir RUTHVEN  
If it  
DES. - tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it is it does-n't mat-ter!

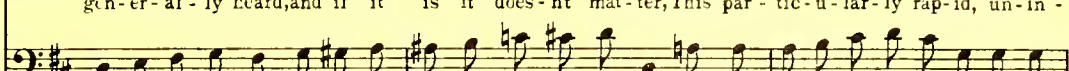
MARGARET  
If it is it does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, If it  
Sir RUT. is it does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, If it is it does-n't mat-ter, mat-ter,


MARG. 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  
Sir RUT. 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  
DESPARD This par - tic-u-lar-ly rap-id, un-in - tel-li-gi-ble pat-ter Is-n't




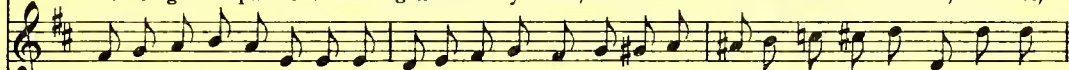
MARG.  gen-er-al-ly heard, and if it is it does-n't mat-ter, This par-tic-u-lar-ly rap-id, un-in-

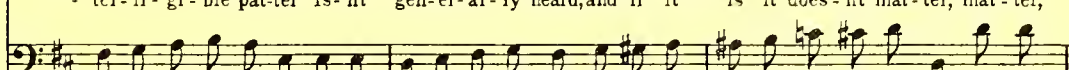
Sir RUT.  gen-er-al-ly heard, and if it is it does-n't mat-ter, This par-tic-u-lar-ly rap-id, un-in-


DES.  gen-er-al-ly heard, and if it is it does-n't mat-ter, This par-tic-u-lar-ly rap-id, un-in-

 *cresc.* *f* *ff*

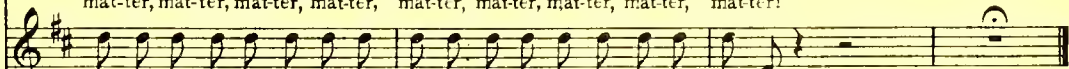
MARG.  -tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it is it does-n't mat-ter, mat-ter,

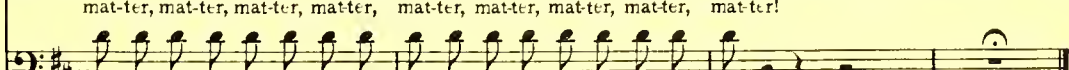
Sir RUT.  -tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it is it does-n't mat-ter, mat-ter,


DES.  -tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it is it does-n't mat-ter, mat-ter,



MARG.  mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!

Sir RUT.  mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!

DES.  mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!



N<sup>o</sup> 9

## MELODRAME

Piano

Allegro

*ff*

The first system of the piano score is marked 'Allegro' and 'ff'. It consists of two staves, treble and bass clef. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

(During dialogue)

Agitato

*pp*

The second system is marked '(During dialogue)', 'Agitato', and 'pp'. It continues the two-staff format. The treble staff has a more active, eighth-note melody, and the bass staff features a dense, rhythmic accompaniment with frequent chords.

The third system continues the two-staff format. The treble staff has a melodic line with some chromaticism, and the bass staff maintains a steady, rhythmic accompaniment.

CODA

*pp* *trem.*

The fourth system is marked 'CODA' and 'pp trem.'. It features a more dramatic and tremulous accompaniment in both staves, with the bass staff showing a clear tremolo effect.

*cresc.*

*ff*

The fifth system is marked 'cresc.' and 'ff'. The music becomes more intense, with a strong melodic line in the treble staff and a powerful, rhythmic accompaniment in the bass staff.

The sixth system concludes the piece. It features a final melodic flourish in the treble staff and a strong, rhythmic accompaniment in the bass staff, ending with a final chord.

## No 10

## SONG.—Hannah (with Sir Roderic)

Andante allegretto

Hannah



1. There grew a lit-tle flower'Neath a  
found that he was fic-kle, Was that  
she "He loved me nev-er, Did that

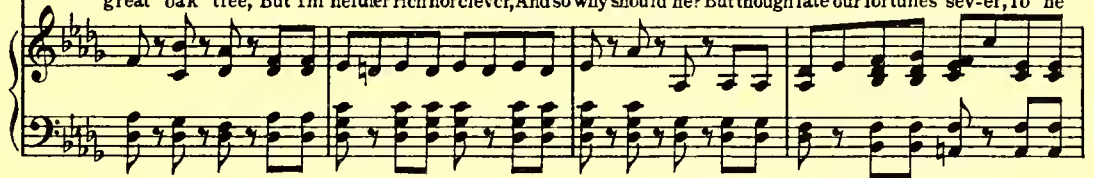
Piano



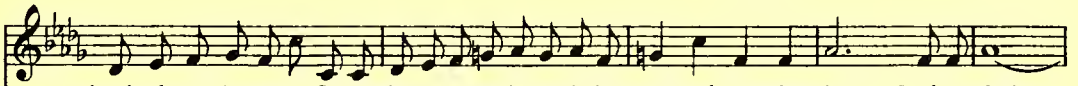
HANN.



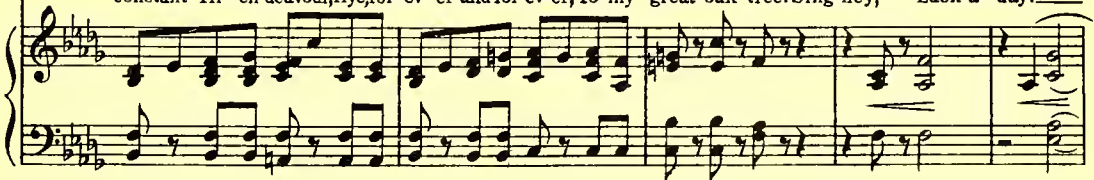
great oak tree: When the tempest'gant to lower Little heed-ed she No need had she to cow-er For she  
great oak tree, She was in a pret-ty pickle, As she well might be— But his gal-lant-ries were mickle, For death  
great oak tree, But I'm neither rich nor clever, And so why should he? But though fate our fortunes sev-er, To he



HANN.



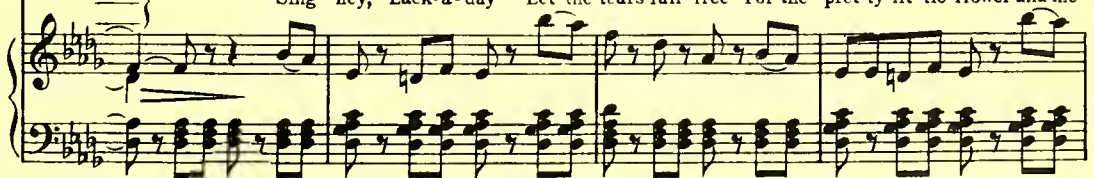
dread-ed not its power—She was happy in the bower Of her great oak tree! Sing hey, Lack-a- day! —  
followed with his sickle, And her tears began to trickle For her great oak tree! Sing hey, Lack-a- day! —  
constant I'll en-deavour, Aye, for ev-er and for ev-er, To my great oak tree! Sing hey, Lack-a- day! —



HANN.



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



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

Sir RODERIC *Sing hey, — Lack-a - day! Sing hey, —*

HANN. *- day! — Sing hey, lack-a-day! Let the tears fall free For the pret-ty lit-tle flower and the*

Sir ROD. *— Lack-a - day! Hey, lack-a-day! Let the tears fall free For the pret-ty lit-tle flower and the*

HANN. *great oak tree! 1 & 2 3*

Sir ROD. *great oak tree! 2. When she tree! Sing hey, Lack-a -*

*3. Said tree! Sing hey, —*

HANN. *- day! Hey, lack - a - day, lack - a - day, lack - a - day!*

Sir ROD. *Lack-a-day! Hey, lack - a - day, lack - a - day, lack - a - day!*

N<sup>o</sup> 11

## FINALE - ACT II

**Allegro con spirito**

Chorus

Oh, hap-py the li-ly When  
Oh, hap-py the li-ly When  
Oh, hap-py the li-ly When  
Oh, hap-py the li-ly When

Piano

**Allegro con spirito**

CHO.

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

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

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

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

The first system of music consists of five staves. The top four staves are vocal parts: a single voice line and a three-part choir (CHO.) line. Each vocal line has lyrics underneath. The bottom two staves are piano accompaniment, with a treble clef on top and a bass clef on the bottom. The music is in a key with two flats (B-flat and E-flat) and a common time signature.

pound to a pen-ny, A lov - er is, when he Em - bra - ces his

CHO. pound to a pen-ny, A lov - er is, when he Em - bra - ces his

pound to a pen - ny, A lov - er is, when he Em - bra - ces his

pound to a pen-ny, A lov - er is, when he Em - bra - ces his

The second system of music consists of five staves. The top four staves are vocal parts: a single voice line and a three-part choir (CHO.) line. Each vocal line has lyrics underneath. The bottom two staves are piano accompaniment, with a treble clef on top and a bass clef on the bottom. The music continues in the same key and time signature as the first system.

CHO.

bride! — Em-bra - ces his bride! — Em-bra - - -

bride! — Em-bra - ces his bride! — Em-bra - - -

bride! — Em-bra - ces his bride! — Em-bra - - -

bride! — Em-bra - ces his bride! — Em-bra - - -

CHO.

- - - ces — his bride! —

- - - ces — his bride! —

- - - ces — his bride! —

- - - ces — his bride! —

## DANCE

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a series of eighth-note chords and single notes, with a dynamic marking of '>' (accent) above the first measure. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piece. The upper staff shows a continuation of the melodic and harmonic patterns, with a dynamic marking of '>' above the first measure. The lower staff maintains the accompaniment with consistent rhythmic patterns.

The third system introduces a change in the upper staff's melody, featuring more complex rhythmic figures and some accidentals. The lower staff continues with the accompaniment, showing some chordal changes.

The fourth system shows a shift in the upper staff's texture, with some notes beamed together and a more active melodic line. The lower staff accompaniment remains consistent in style.

The fifth system concludes the piece with a final melodic flourish in the upper staff and a steady accompaniment in the lower staff.



The first system of musical notation 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). The music begins with a series of eighth notes in the upper staff, followed by a melodic line with a flat. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

The second system continues the musical piece. The upper staff features a melodic line with eighth notes and some rests. The lower staff continues with a steady accompaniment of chords and eighth notes. There are some accents or breath marks above certain notes in both staves.

The third system shows a more active melodic line in the upper staff, characterized by rapid sixteenth-note passages. The lower staff maintains a consistent accompaniment pattern.

The fourth system features a melodic line in the upper staff that includes a trill or a similar rapid ornament. The lower staff has some sustained chords and a final cadence-like structure.

The fifth and final system of the page concludes the piece. The upper staff has a melodic line that ends with a flourish. The lower staff features sustained chords and a final cadence. The system ends with a double bar line and a repeat sign.

END OF OPERA

# THE GONDOLIERS

## OR THE KING OF BARATARIA

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**ARTHUR SULLIVAN**

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LIBRETTO

✠  
**TAKE A PAIR OF SPARKLING EYES.** (In E flat and F.)  
**WHEN A MERRY MAIDEN MARRIES.**  
**KIND SIR, YOU CANNOT HAVE THE HEART.**  
**THERE LIVED A KING.**  
**IN ENTERPRISE OF MARTIAL KIND.**  
**NO POSSIBLE DOUBT WHATEVER.**  
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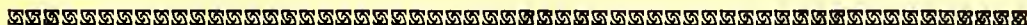
# IOLANTHE

## OR THE PEER AND THE PERI

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LIBRETTO



**THE LORD CHANCELLOR'S SONG.  
SAID I TO MYSELF, SAID I.  
SPURN NOT THE NOBLY BORN.  
THE SENTRY'S SONG.  
OH, FOOLISH FAY.  
WHEN BRITAIN REALLY RULED THE WAVES.  
NONE SHALL PART US. (Duet.)  
IN VAIN TO US YOU PLEAD—DON'T GO. (Duet.)**



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<b>LANCERS</b> (Solo or Duet)	...	...	...	...	...	Arranged by CHARLES D'ALBERT
<b>QUADRILLES</b> (Solo or Duet)	...	...	...	...	...	Arranged by CHARLES D'ALBERT
<b>POLKA</b>	...	...	...	...	...	Arranged by CHARLES D'ALBERT



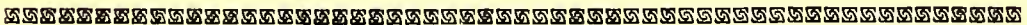
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THE SUN WHOSE RAYS.  
A WANDERING MINSTREL I. (In D and F.)  
WILLOW, TIT-WILLOW.  
HEARTS DO NOT BREAK.  
THE MIKADO'S SONG.  
THEY NEVER WOULD BE MISSED.  
BRIGHTLY DAWNS OUR WEDDING DAY. (Madrigal.)  
BRIGHTLY DAWNS OUR WEDDING DAY. (Quartet, Octavo)  
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POLKA	...	...	...	...	...	...	...	Arranged by P. BUCALOSS!



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"A" IS HAPPY, "B" IS NOT.  
THE FLOWERS THAT BLOOM IN THE SPRING.

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## "YEOMEN OF THE GUARD"

WHEN OUR GALLANT NORMAN FOES.  
I HAVE A SONG TO SING, O!  
WHEN A WOOPER GOES A-WOOING.  
STRANGE ADVENTURE.  
WHAT A TALE OF COCK-AND-BULL.

---

## "H.M.S. PINAFORE"

I AM THE CAPTAIN OF THE PINAFORE.  
I'M CALLED LITTLE BUTTERCUP.  
HE IS AN ENGLISHMAN.  
SING HEY, THE MERRY MAIDEN.  
THINGS ARE SELDOM WHAT THEY SEEM.  
NEVER MIND THE WHY AND WHEREFORE.

---

## "PATIENCE"

WHEN FIRST I PUT THIS UNIFORM ON.  
PRITHEE, PRETTY MAIDEN.  
I CANNOT TELL WHAT THIS LOVE MAY BE.  
SING "HEY TO YOU, GOOD-DAY TO YOU."  
SILVER'D IS THE RAVEN HAIR.  
THE MAGNET AND THE CHURN.

---

## "THE GONDOLIERS"

THE GAVOTTE.  
THE MERRIEST FELLOWS ARE WE.  
THERE LIVED A KING.  
A REGULAR ROYAL QUEEN.  
NO POSSIBLE DOUBT WHATEVER.

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POOR WAND'RING ONE.  
THE POLICEMAN'S SONG.  
AH, LEAVE ME NOT TO PINE ALONE.

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## "THE SORCERER"

THE VICAR'S SONG.  
WELCOME JOY, ADIEU TO SADNESS.  
THE MINUET.  
MY NAME IS JOHN WELLINGTON WELLS.  
FOR LOVE ALONE.  
SHE WILL TEND HIM.

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WHEN BRITAIN REALLY RULED.  
NOTHING VENTURE, NOTHING WIN.

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