

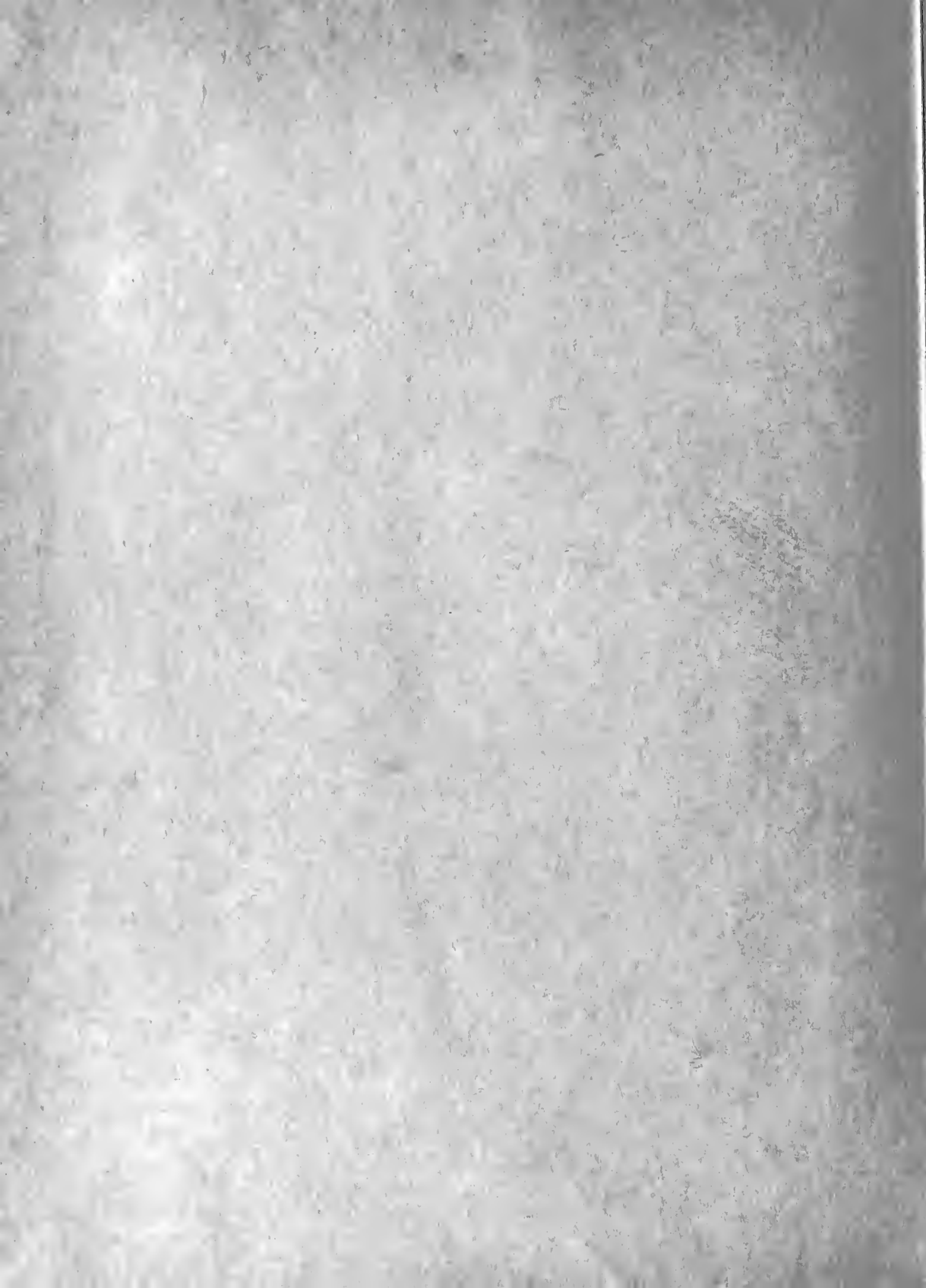
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Or, THE WITCH'S CURSE.

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RUTH }

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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.

CONTENTS.

	PAGE
OVERTURE	1

Act 1

No.		9
1	CHORUS OF BRIDESMAIDS (<i>Solo Soprano, Zorah</i>) " Fair is Rose "	9
2	SONG (<i>Hannah, and Chorus</i>) " Sir Rupert Murgatroyd his leisure "	15
3	SONG (<i>Rose</i>) " If somebody there chanced to be "	19
4	DUET (<i>Rose and Robin</i>) " I know a youth "	22
5-6	CHORUS OF BRIDESMAIDS AND SONG (<i>Richard</i>) " From the briny sea "	26
6A	HORNPIPE	30
7	SONG (<i>Robin</i>) " My boy, you may take it from me "	30
8	DUET (<i>Rose and Richard</i>) " The battle's roar is over "	33
9	ENTRANCE OF BRIDESMAIDS " If well his suit has sped "	36
10	TRIO (<i>Rose, Richard and Robin</i>) " In sailing o'er life's ocean wide "	38
11	RECIT. AND ARIA (<i>Margaret</i>) " Cheerily carols the lark "	44
12	CHORUS " Welcome, gentry "	48
13	SONG AND CHORUS (<i>Sir Despard</i>) " Oh, why am I moody and sad ? "	54
14	DUET (<i>Richard and Sir Despard</i>) " You understand ? I think I do "	59
15	FINALE " Hail the bride "	62

Act 11

1	DUET (<i>Sir Ruthven and Adam</i>) " I once was as meek "	94
2	DUET AND CHORUS (<i>Rose and Richard</i>) " Happily coupled are we "	97
3	SONG (<i>Rose, with Chorus of Bridesmaids</i>) " In bygone days "	103
4	CHORUS OF ANCESTORS (<i>with Solos, Sir Ruthven and Sir Roderic</i>) " Painted emblems "	106
5	SONG (<i>Sir Roderic and Chorus</i>) " When the night wind howls "	111
6	CHORUS " He yields "	118
7	DUET (<i>Margaret and Despard</i>) " I once was a very "	122
8	TRIO (<i>Margaret, Sir Ruthven and Despard</i>) " My eyes are fully open "	126
9	MELODRAME	134
10	SONG (<i>Hannah, with Sir Roderic</i>) " There grew a little flower "	135
11	FINALE " Oh, happy the lily when kissed by the bee "	137

RUDDIGORE

OR

THE WITCH'S CURSE

Music by

ARTHUR SULLIVAN

Words by

W. S. GILBERT

Grave

OVERTURE

Allegro energico

Piano

Musical score for the first system of the Overture. It features a piano accompaniment in 6/8 time, marked "Grave" and "Allegro energico". The left hand plays a steady eighth-note pattern, while the right hand has a more complex melody. Dynamics include "f" and "pp".

Musical score for the second system of the Overture. It continues the piano accompaniment with a dynamic marking of "ff" and a "p" marking. The right hand has a melodic line with a dotted line above it, and the left hand has a bass line with a "p" marking.

Musical score for the third system of the Overture. It features a piano accompaniment with a dynamic marking of "ff". The right hand has a melodic line with a dotted line above it, and the left hand has a bass line with a "p" marking.

Musical score for the fourth system of the Overture. It features a piano accompaniment with a dynamic marking of "ff". The right hand has a melodic line with a dotted line above it, and the left hand has a bass line with a "p" marking.

Musical score for the fifth system of the Overture. It features a piano accompaniment with a dynamic marking of "ff". The right hand has a melodic line with a dotted line above it, and the left hand has a bass line with a "p" marking.

First system of a piano score. The right hand features a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes.

Second system of a piano score. It includes a first ending bracket labeled '1' and the dynamic marking *ffrinforz.*

Third system of a piano score. It features a second ending bracket labeled '2', the tempo marking *Tempo I*, and dynamic markings *ff* and *p*.

Fourth system of a piano score, showing a melodic line in the right hand and a bass line in the left hand.

Fifth system of a piano score. It includes the tempo marking *Allegretto grazioso* and dynamic markings *p*.

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

Second system of musical notation. The treble staff shows a melodic phrase with a slur over several notes. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with some chromatic movement. The bass staff maintains the accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with a double bar line. The bass staff has a more active accompaniment with eighth notes.

Fifth system of musical notation, including dynamic markings. The treble staff has a melodic line with a slur and a repeat sign. The bass staff has a rhythmic accompaniment. Dynamic markings include *mf*, *p*, and *mf*. The system ends with a repeat sign and first/second endings.

Allegro

The first system of music features a piano (right) and bass (left) staff. The piano part begins with a melodic line in G major, marked *accelerando* and *mf*. The bass part provides a rhythmic accompaniment. A key signature change to D major occurs in the second measure of the system. Dynamics include *mf* and *f*.

The second system continues the piece with the piano part playing a steady eighth-note melody and the bass part providing a consistent accompaniment of chords and single notes.

The third system shows further melodic development in the piano part, with the bass part continuing its accompaniment. The key signature remains D major.

The fourth system features a more complex and active piano melody, while the bass part continues to support the overall texture.

The fifth system is characterized by a prominent piano melody consisting of sixteenth-note patterns. The bass part continues with a steady accompaniment.

The sixth system concludes the page with a melodic line in the piano part and a supporting bass line. The dynamics are marked *mf*.

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, featuring a treble and bass staff. The treble staff has a melodic line with a slur. The bass staff has a more complex accompaniment with some chords and a dynamic marking of *f*.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a slur. The bass staff has a more complex accompaniment with some chords and a dynamic marking of *mf*.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a slur. The bass staff has a more complex accompaniment with some chords and a dynamic marking of *mf*.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a slur. The bass staff has a more complex accompaniment with some chords and a dynamic marking of *mf*.

First system of a musical score. The treble clef staff contains a melodic line with eighth and sixteenth notes, including some accidentals. The bass clef staff contains a bass line with chords and some rests.

Second system of a musical score. The treble clef staff continues the melodic line. The bass clef staff features a steady accompaniment of chords.

Third system of a musical score. The treble clef staff has a melodic line with some slurs. The bass clef staff has a rhythmic accompaniment of chords, with dynamic markings *f* (forte) appearing in the first two measures.

Fourth system of a musical score. The treble clef staff continues with a melodic line. The bass clef staff has a consistent accompaniment of chords.

Fifth system of a musical score. The treble clef staff has a melodic line with some slurs. The bass clef staff has a consistent accompaniment of chords.

Sixth system of a musical score. The treble clef staff has a melodic line with some slurs. The bass clef staff has a consistent accompaniment of chords, with dynamic markings *mf* (mezzo-forte) and *f* (forte) appearing in the first and fifth measures respectively.

First system of a piano score in D major. The right hand features a continuous eighth-note melody, while the left hand provides a steady accompaniment of chords.

Second system of the piano score. The right hand continues with eighth-note patterns. The left hand has some rests. A dynamic marking of *f marcato* is present in the middle of the system.

Third system of the piano score. The right hand has some rests, and the left hand features a melodic line with a slur over several notes.

Fourth system of the piano score. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment.

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

Sixth system of the piano score. The right hand has a melodic line with a triplet of eighth notes marked with a '3' above it. The left hand has a steady accompaniment.

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 accompaniment 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 accompaniment consists of chords and single notes.

Third system of musical notation. The right hand features a trill (tr) in the second measure, followed by eighth notes. The left hand has a melodic line with accents and eighth notes.

Fourth system of musical notation. The right hand has a fast, flowing melodic line with many sixteenth notes. The left hand accompaniment is a steady pattern of chords. The dynamic marking *ff* (fortissimo) is present.

Fifth system of musical notation. The right hand continues with a fast melodic line. The left hand accompaniment remains a steady chordal pattern.

Sixth system of musical notation. The right hand has a fast melodic line. The left hand accompaniment consists of chords. The system concludes with a double bar line and a repeat sign.

Act I

No. 1

CHORUS OF BRIDESMAIDS—(Solo Soprano, Zorah)

Allegretto moderato

Piano

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?

p

SOLO. ZORAH

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

p

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

p

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?

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.

lake — 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^o 3

SONG—(Rose)

Tempo di Valse moderato

Piano

Piano introduction for 'Rose'. The music is in 3/4 time, marked 'Tempo di Valse moderato'. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piece begins with a forte (f) dynamic and ends with a piano (p) dynamic.

ROSE

First vocal entry for 'ROSE'. The melody is in the treble clef, and the piano accompaniment is in the grand staff. 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,

ROSE

Second vocal entry for 'ROSE'. The melody is in the treble clef, and the piano accompaniment is in the grand staff. 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.

ROSE

Third vocal entry for 'ROSE'. The melody is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are:

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

ROSE

joint- You may not point- you must not point- It's man - ners out of
 hint"- You may not hint, you must not hint- It says you must-nt

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 eon - 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 eon - tra - ry to e - ti - quette.
 see - Yes, yes! "Don't speak un - til you're spo - ken to!"

ROSE

1 2

N^o 4

DUET—(Rose and Robin)

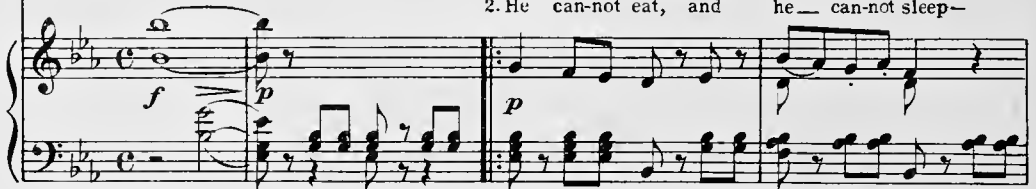
Allegretto grazioso

Robin



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

Piano



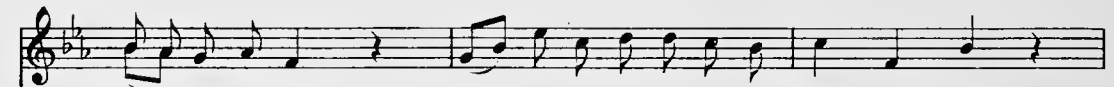
ROBIN



(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



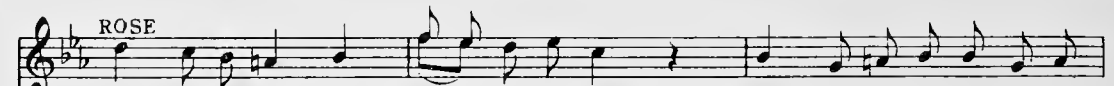
ROBIN



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*

rall. *a tempo*

ROSE

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

ROBIN

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

ped. *

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

ROSE

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

ROBIN

ROSE

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

ROSE

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 in treble clef with lyrics: "Sing it— shout it— Tell a - bout it— Shout". The middle staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

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

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "it! Safe and sound re-turn-eth he, All vic - to - rious from the sea! Safe and". The middle staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

CHO. and sound, All vic - to - rious from the sea!
 sound re - turn-eth he, 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 in treble clef with lyrics: "and sound, All vic - to - rious from the sea!". The middle staff is a vocal line in treble clef with lyrics: "sound re - turn-eth he, All vic - to - rious from the sea!". The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

RICHARD
 r. I

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a trill (tr) and the name "RICHARD". The middle staff is a vocal line in treble clef with a trill (tr) and the name "r. I". The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

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

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-swears 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 gve higher

Piano

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* *3rd time f* chance. If you wish in the world to ad -

f 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^o 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 -

RICH.

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

Tea * *Tea* * *Tea* * *Tea* *

cresc.

RICH.

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

rit.

ROSE

p rit.

ROSE

life-love can en-gen-der, O my lovel 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 —

Tea * *Tea* * *Tea* * *Tea* *

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

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

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

Tea *

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

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

Tea * *Tea* * *Tea* * *Tea* *

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

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

p *dim.*

ped. *ped.*

ROSE
My own, my love!

RICH.
My own, my love!

pp

ped. *

NO 9

ENTRANCE OF BRIDESMAIDS

Allegretto

Piano

ff

p *cresc.*

BRIDESMAIDS

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

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

And *

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

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

BRIMds. 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 - lowy beach Tum - bles the

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

Allegro vivace

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

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 - ther'd for his po - -

MARG.

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

N^o 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 dynamic marking changes to *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-gee-de-gee, 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

Hedg-ers 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 wel— 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 wel - - - wel - - - comel

MEN
slaves are wel - - - 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^o.13

SONG—(Sir Despard) and CHORUS

Andante misterioso

Sir Despard

Oh why am I mood-y and sad? *p* And

Chorus

Can't guess! *p*

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!

ff

The first system of music includes three staves. The top staff is for Sir DES., the middle for the CHO., and the bottom for piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The Sir DES. part has lyrics: "work-ings of con-science, of course, And hus - ki - ness stands for re - morse, *mf* At". The CHO. part has lyrics: "Fie, fie! Oh my! *mf* Oh my!". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand, with a *ff* dynamic marking near the end.

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

CHO.

The second system of music includes three staves. The top staff is for Sir DES., the middle for the CHO., and the bottom for piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The Sir DES. part has lyrics: "least it does so in my case! When in crime one is ful - ly em -". The CHO. part is silent. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand, with a *p* dynamic marking at the beginning and end.

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

CHO. Like you- *p* It do.

Like you- It do.

The third system of music includes three staves. The top staff is for Sir DES., the middle for the CHO., and the bottom for piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The Sir DES. part has lyrics: "ployed- *p* Your ex - pres - sion gets warped and des troyed: It's a". The CHO. part has lyrics: "Like you- *p* It do." and "Like you- It do." in the lower part of the staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand, with a *p* dynamic marking at the beginning and end.

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*

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

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

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

CHO. We doe,
We doe,

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*

ff. *

No 14

DUET—(Richard and Sir Despard)

Allegro vivace

Piano

The piano introduction consists of two staves. The right hand features a melody of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8.

This block continues the piano introduction with two staves. The right hand melody continues with eighth notes, and the left hand accompaniment remains consistent. A repeat sign is present at the end of the section.

RICHARD, 1st Verse

Richard's first verse is a single staff of music. The lyrics are: "You un - der-stand?"

RICHARD, 2nd Verse

Richard's second verse is a single staff of music. The lyrics are: "Like-wise the Bride—The maid-ens are ve - ry E - lat - ed and mer-ry; They

Sir DESPARD, 1st Verse

Sir Despard's first verse is a single staff of music. The lyrics are: "I think I do, With vi - gour un-shak-en This step shall be ta - ken, It's

Sir DESPARD, 2nd Verse

Sir Despard's second verse is a single staff of music. The lyrics are: "The Bride-groom comes —"

The piano accompaniment for the vocal verses consists of two staves. It provides a rhythmic and harmonic support for the vocal lines, featuring eighth notes in both hands.

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

Sir DES. each verse
Sir DES. 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

The first system of the piano introduction, featuring a treble and bass clef. The treble clef has a melody with eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment with eighth notes. The key signature has two flats (B-flat and E-flat).

p *cres* *cen* *do*

The second system of the piano introduction. The treble clef continues the melodic line, and the bass clef has a more active accompaniment. The dynamic marking changes from *ff* to *p*. The word "V. do" is written above the final notes of the treble staff.

The third system of the piano introduction, continuing the melodic and rhythmic patterns from the previous systems.

(A) *f* GIRLS

pesante *ff*

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

The first system of the vocal entry for the GIRLS. It includes a vocal line and a piano accompaniment. The piano part is marked *pesante* and *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.

The second system of the vocal entry for the GIRLS. It includes a vocal line and a piano accompaniment. 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

Fid. * *Fid.* *

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

mf

MEN

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

mf *f*

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! Fa la la la la

HANNAH Fa la la la la la la la! Fa la la la la

RICHARD Fa la la la la la! Fa la la

ADAM Fa la la la la la! Fa la la

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.

CHO.
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.

f *ff* *sf*

CHO. *f* *ff* *sf*

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

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

ADAM *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 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

CHO.

la 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

CHO.

— la la la la la la la! *f* Fa 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! *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!

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.

a tempo

Più lento

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

a tempo

pp trem. sempre

Sir DES.

Hls

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

He is that Ba-ro-net!

He is that Ba-ro-net!

He is that Ba-ro-net!

He is that Ea-ro-net!

CON. *p*

TEN. *p*

BASS *p*

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 -

p

ROBIN *Vivace* When I'm a bad Bart. I will tell ta-ra-did-dles!

CHO. - ny! He'll

- ny! He'll

Vivace

f *p*

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 - dies When he's a bad Bart., A bad Bart.! When

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

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

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

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

ve - ry false fid - dies, on ve - ry false fid - dies 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
*Allegretto
maestoso*

RICH.

Withhold your wrath!

With -

RICH.

- 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!

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

BRIdms. 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 mf is present at the beginning.

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 mf is present at the beginning.

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. A dynamic marking of mf is present at the beginning.

Fourth system of the piano score. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A dynamic marking of mf is present at the beginning.

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 mf is present at the beginning.

Sixth system of the piano score. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A dynamic marking of mf is present at the beginning.

First system of musical notation, featuring a treble and bass clef staff. 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 some rests, 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.

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 features a melodic line with a trill and a fermata. The bass staff has a rhythmic accompaniment.

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. The system ends with a double bar line and a final cadence.

Red.

*

8

Act II.

No 1

DUET-(Sir Ruthven and Adam)

Andante moderato

Piano

ff *dim.* *p*

ff *p*

p *ff* *ff*

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-ploy'd— ha! ha! How dread-ful when an in-no-cent heart Be-

p

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, while the left hand provides a rhythmic accompaniment of eighth notes. The music is in a key with two flats and a 6/8 time signature. A dynamic marking of *f* (forte) is present at the beginning.

The second system continues the piano introduction. The right hand features a more complex melodic line with some grace notes and slurs. The left hand continues with a steady accompaniment. A dynamic marking of *sf* (sforzando) is used in the right hand.

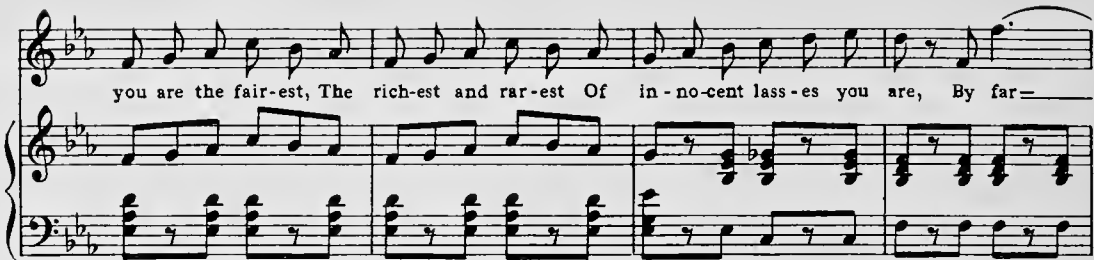
The third system of the piano introduction shows the right hand playing a series of eighth notes with slurs and accents. The left hand accompaniment remains consistent. A dynamic marking of *p* (piano) is visible in the right hand.


The fourth system concludes the piano introduction. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic base. A dynamic marking of *p* (piano) is present.

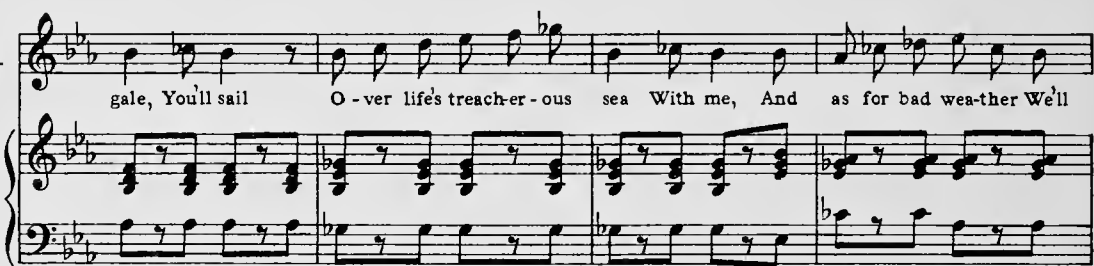
RICHARD

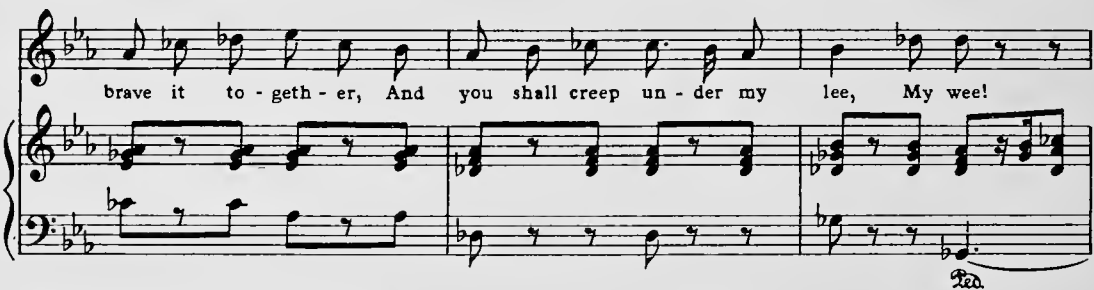
Hap-pi - ly cou-pled are we, You see— I am a jol - ly Jack Tar, My star, And

The bottom section of the page shows the vocal line for Richard and its piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment consists of two staves. The music is in the same key and time signature as the piano introduction.

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 weel!

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

RICH.

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

RICH.

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

CHORUS

For she

CHO.

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

ROSE

My

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

p

ROSE

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

ROSE

all of my wishes You'll throw to the fishes As though they were never to be; Poor me!

ROSE

As though they were never to be, And I shall be left all a -

ROSE

lone To moan, And weep at your cruel deceit, Complete; While you'll be asserting 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

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 bygone 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 heat 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!

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

ROSE & RICH.

Ah!

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 mollo* *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 -

The musical score is written for piano and a four-part choir. The piano part begins with a 'Grave maestoso' tempo and features a variety of dynamics, including piano (*p*), piano mollo (*p mollo*), fortissimo (*ff*), and diminuendo (*dim.*). The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The choir part is divided into Tenors and Basses, with lyrics in English. The lyrics are: 'Pain - ted em - blems of — a race, — All ac - curst in days — of yore, — Each from — his ac -'. The score includes a variety of musical notations, including notes, rests, and dynamic markings.

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

The first system consists of two staves. The top staff is a vocal line in G major, 4/4 time, with lyrics: "cus - tomed place — Steps in - to the world once — more!". The bottom staff is a piano accompaniment with chords and a bass line.

The second system shows the piano accompaniment for the second system, continuing the harmonic support for the vocal line.

The third system shows the piano accompaniment for the third system, marked with a piano (*p*) dynamic. It features a melodic line in the right hand and a bass line in the left hand.

The fourth system shows the piano accompaniment for the fourth system, also marked with a piano (*p*) dynamic. The right hand has a melodic line, and the left hand has a bass line.

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

BASSES

The second vocal system includes parts for Tenors and Basses. The lyrics are: "Baronet of Ruddgore, Last of our ac - cur - sed line, Down up - on the oaken floor -". The Tenors part is on a higher staff, and the Basses part is on a lower staff.

The piano accompaniment for the second vocal system, featuring a rhythmic bass line and chords in the right hand.

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, crecp-er,


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

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

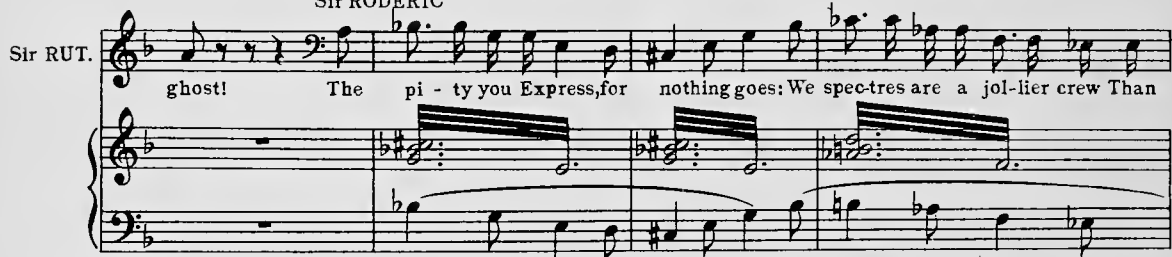
Sir RODERIC

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

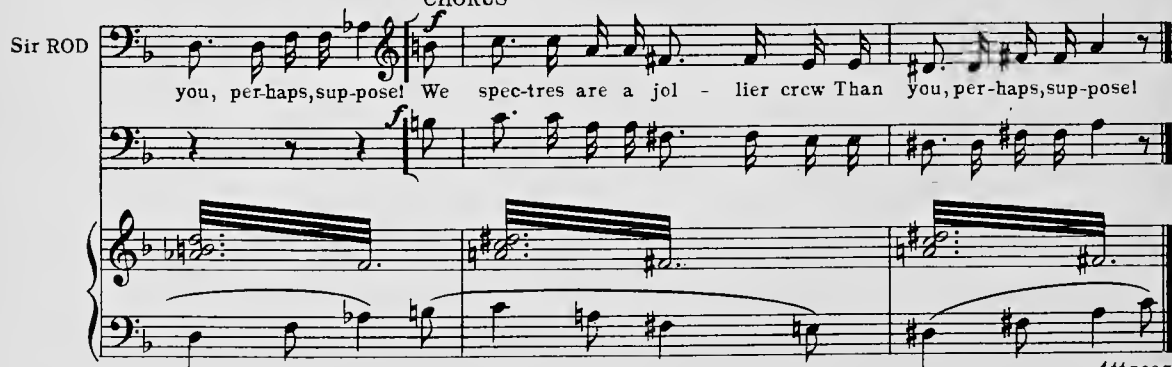
Sir RUTHVEN

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

Sir RODERIC

Sir RUT.  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!

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 crows, 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 -

p

Sir ROD.

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

CHORUS *ff*

Ha! ha!

ff

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 Soloist (Sir ROD.) in bass clef, with lyrics "then is the ghost's high". The middle staff is for the Chorus (CHO.) in treble and bass clefs, also with lyrics "then is the ghost's high". The bottom staff is the piano accompaniment, featuring a complex rhythmic pattern of sixteenth notes in the right hand and sustained chords in the left hand. Dynamics markings include *f* and *sfz*.

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 Soloist (Sir ROD.) in bass clef, with lyrics "noon!" and "As the sob of the breeze sweeps". The middle staff is for the Chorus (CHO.) in treble and bass clefs, with lyrics "noon!". The bottom staff is the piano accompaniment, featuring a complex rhythmic pattern of sixteenth notes in the right hand and sustained chords in the left hand. Dynamics markings include *sf* and *p*. The section is labeled "2nd Verse".

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 Soloist (Sir ROD.) in bass clef, with lyrics "o-ver the trees and the mists lie low on the fen, From". The middle and bottom staves are the piano accompaniment, featuring a complex rhythmic pattern of sixteenth notes in the right hand and sustained chords in the left hand.

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 Soloist (Sir ROD.) in bass clef, with lyrics "grey tomb-stones are gathered the bones that once were women and". The middle and bottom staves are the piano accompaniment, featuring a complex rhythmic pattern of sixteenth notes in the right hand and sustained chords in the left hand.

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



f sf

3rd Verse

Sir ROD.  noon! And then each ghost with his

CHO.  noon!



sf p

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 grlm "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.
 Hal hal *ff*

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

CHO. *Hal hal high noon,*

This system contains the first three staves of music. 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 a grand staff (treble and bass clefs) for piano accompaniment, featuring a complex rhythmic pattern of eighth and sixteenth notes.

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

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

cresc.

This system contains the second three staves of music. The top staff is for Sir ROD. in bass clef, with lyrics "the dead of the night's high". The middle staff is for the CHO. in treble clef, with lyrics "the dead of the night's high". The bottom staff is a grand staff for piano accompaniment, with a *cresc.* marking above the treble clef. The piano part continues with a similar rhythmic pattern to the first system.

Sir ROD. *noon!*

CHO. *noon! Hal hal hal hal!*

ff

This system contains the final three staves of music. The top staff is for Sir ROD. in bass clef, with lyrics "noon!". The middle staff is for the CHO. in treble clef, with lyrics "noon! Hal hal hal hal!". The bottom staff is a grand staff for piano accompaniment, with a *ff* marking below the bass clef. The piano part features a more active bass line with eighth notes.

Nº 6

CHORUS

Allegro con fuoco

Chorus

TENORS *f* *mf*

BASSES *f* *mf*

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

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-don you! I par-don you! *a tempo*

CHO. par - don us - Or die! He

par - don us - Or die!

ff *pp* *f*

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

tr

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *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

p
 Sid. * Sid. * Sid. *

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

p
 Sid.

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

MARG. cir - cum-stan-ces!

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

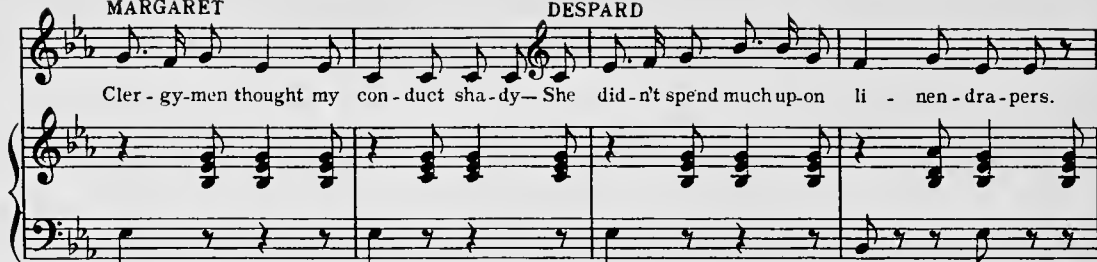
2nd verse

MARG. DESPARD

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.

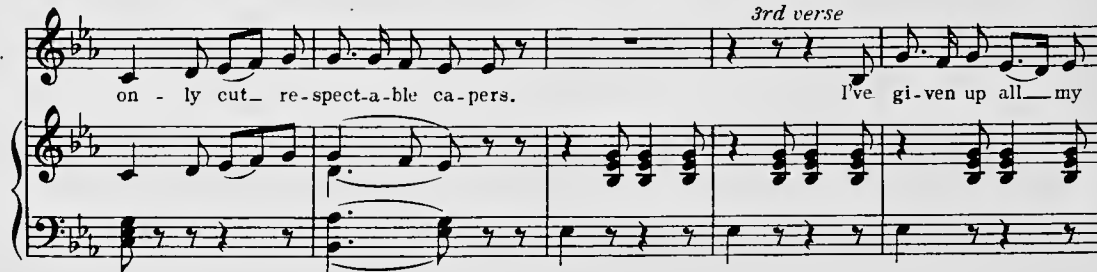
DES.



We

DES.

3rd verse



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

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

DESPARD

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

DESPARD

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

DESPARD

dolce

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

DESPARD

p

DES. This sort of thing takes a deal of training!

ffz

No 8

TRIO—(Margaret, Sir Ruthven, and Despard)

Allegro vivace

Sir Ruthven

Piano

The first system shows the beginning of the piece. Sir Ruthven's part is a single staff with a whole rest. The piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. It begins with a forte (*f*) dynamic, playing a series of eighth notes. The left hand starts with a bass clef and plays a steady eighth-note accompaniment. The dynamic changes to mezzo-forte (*mf*) towards the end of the system.

The second system features Sir Ruthven's vocal line. The lyrics are: "My eyes are fully open to my awful situation— I shall". The piano accompaniment continues with a piano (*p*) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment of chords and eighth notes.

The third system continues Sir Ruthven's vocal line. The lyrics are: "go at once to Roderic and make him an oration, I shall tell him I've recovered my for-". The piano accompaniment remains consistent with the previous system.

The fourth system concludes Sir Ruthven's vocal line. The lyrics are: "- got ten moral senses, And I don't care two-pence half-penny for any consequences. Now I". The piano accompaniment continues with the same rhythmic and harmonic pattern.

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 features a vocal line for Sir RUT. in a treble clef with a key signature of two sharps (F# and C#). 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". Below the vocal line is a piano accompaniment consisting of a right-hand part in a treble clef and a left-hand part in a bass clef, both in the same key signature.

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 continues the vocal line for Sir RUT. with the lyrics "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 piano accompaniment continues with similar rhythmic patterns.

MARGARET So it

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

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

The third system introduces a new character, MARGARET, with the lyrics "So it". Below her line, Sir RUT. continues with "got to die to-mor-row, so it real-ly does-n't mat-ter!". A new character, DESPARD, enters with the lyrics "So it real-ly does-n't mat-ter, mat-ter,". The piano accompaniment continues throughout.

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 features MARGARET singing "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. has a short vocal line "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.

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

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

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

cresc.

MARG. mat-ter, mat-ter, mat-ter! 2nd verse

Sir RUT. *p* *dim.* If

DES. *p* *dim.*

sfz *pp* *dim.*

MARG. I were not a lit-tle mad and gen-er-al-ly sil-ly I should give you my ad-vice up-on the

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

DES. *pp* mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!

pp

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 -*

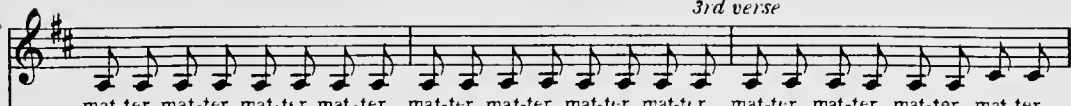
MARG. *My o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,*

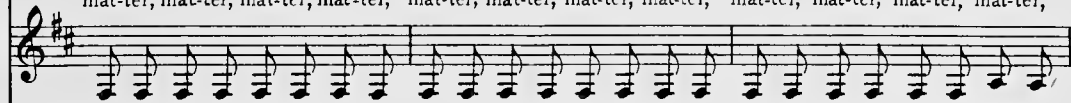
Sir RUT. *Her o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,*

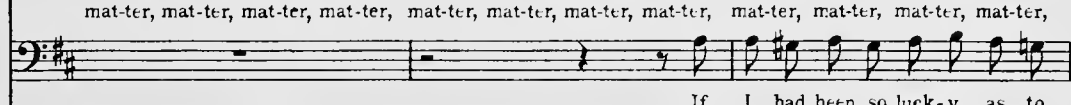
DES. *- pin-ion does-n't mat-ter, Her o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!*

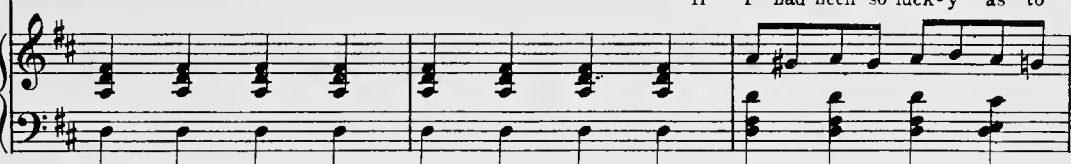
cresc. *sfz* *p*

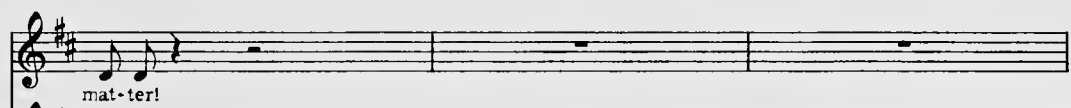
3rd verse

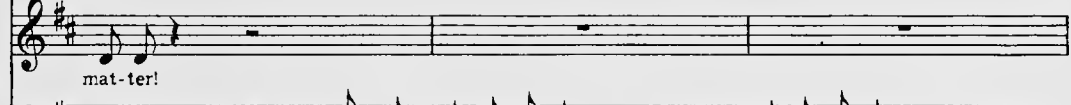
MARG.  mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,

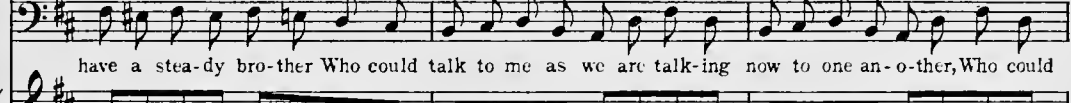
Sir RUT.  mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,


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

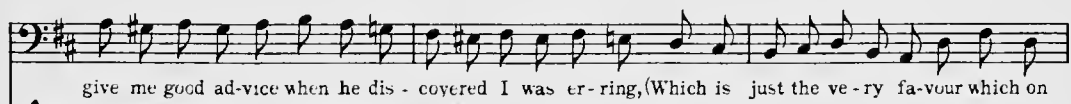



MARG.  mat-ter!

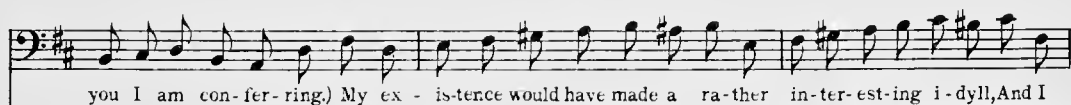
Sir RUT.  mat-ter!

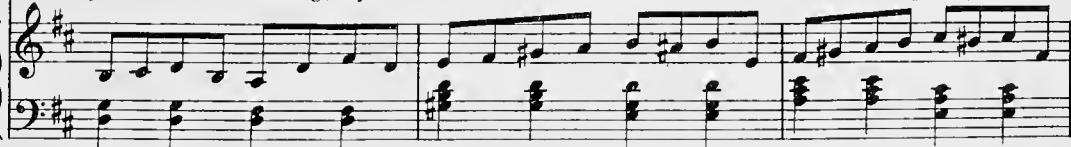
DES.  have a stea-dy bro-ther Who could talk to me as we are talk-ing now to one an-o-ther, Who could



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-is-tence 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

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!

If it

MARGARET


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

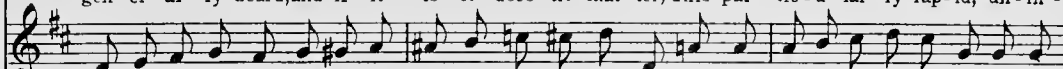
MARG. is it does-n't mat-ter! This par-tic-u-lar-ly rap-id, un-in - tel-li-gi-ble pat-ter Is-n't

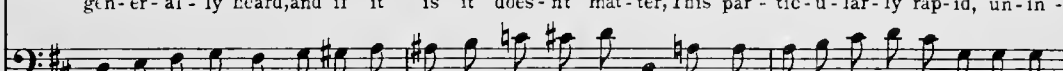
Sir RUT. mat-ter, mat-ter, mat-ter! This par-tic-u-lar-ly rap-id, un-in - tel-li-gi-ble pat-ter Is-n't

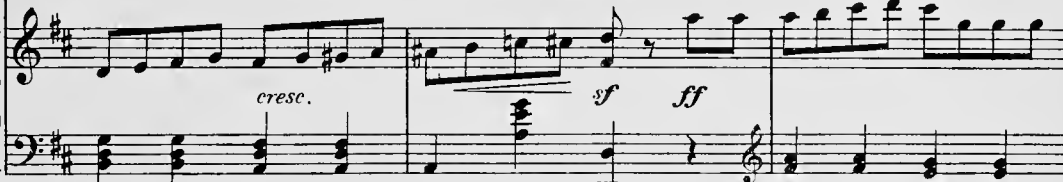
DESPARD *f*

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-

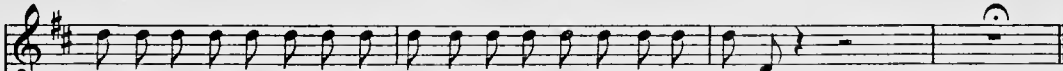

cresc. *f* *ff*

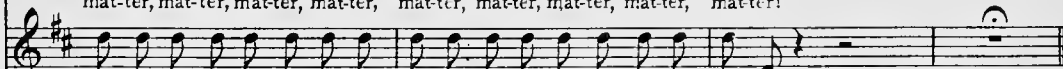
MARG.  -tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it is it does-n't mat-ter, mat-ter,

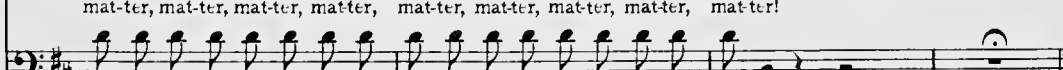
Sir RUT.  -tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it is it does-n't mat-ter, mat-ter,


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!



Nº 9

MELODRAME

Piano

Allegro

ff

(During dialogue)

Agitato

pp

CODA

pp *trem.*

cresc.

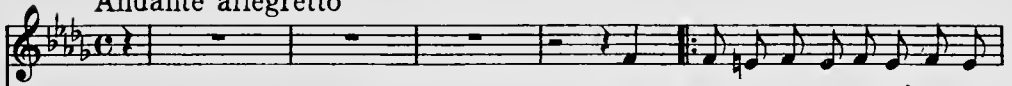
ff

No 10

SONG.—Hannah (with Sir Roderic)

Andante allegretto

Hannah

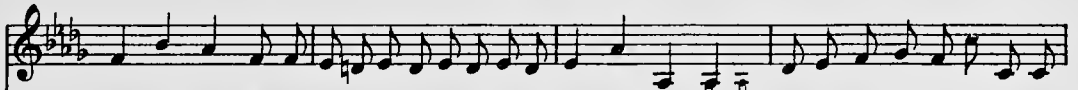


1. There grew a lit-tle flower'Neath a
found that he was fic-kle, Was that
she "He loved me nev-er, Did that

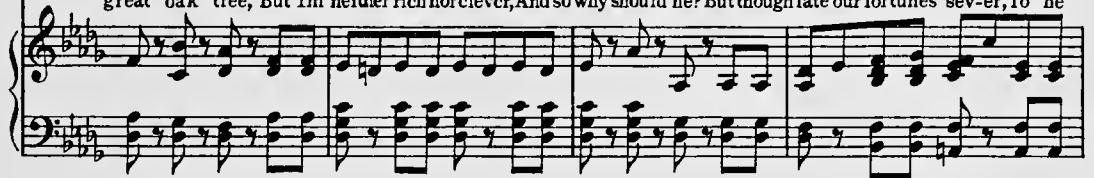
Piano



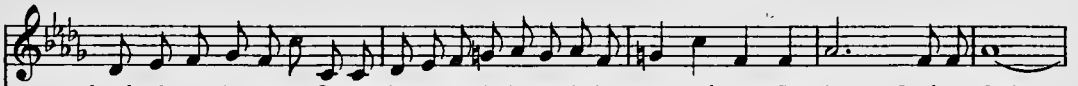
HANN.



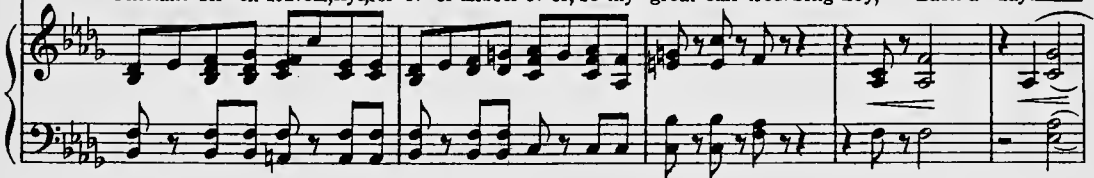
great oak tree: When the tempest'gan to lower Little heed-ed she No need had she to cow-er For she
great oak tree, She was in a pret-ty pickle, As she well might be— But his gal-lant-ries were mickle, For death
great oak tree, But I'm nei-ther rich nor clever, And so why should he? But though fate our fortunes sev-er, To he



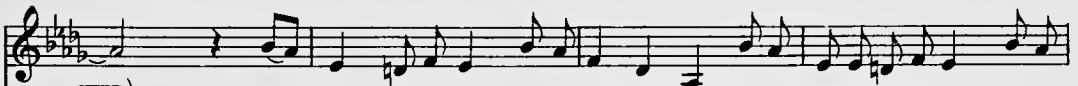
HANN.



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 ROD. *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 Sing hey, Lack-a -*

Sir ROD. *great oak tree! 2. When she tree! 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^o 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. The bottom staff is a grand staff for piano accompaniment, with treble and bass clefs. The music is in a minor key with a 3/4 time signature. The lyrics are: "And hap-py the fil-ly That neighs in her pride; But hap-pier than a - ny A".

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. The bottom staff is a grand staff for piano accompaniment, with treble and bass clefs. The music is in a minor key with a 3/4 time signature. The lyrics are: "pound to a pen-ny, A lov - er is, when he Em - bra - ces his".

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 melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A dynamic marking of '>' (accent) is placed above the first measure of the bass staff.

The second system continues the piece with similar notation. The upper staff shows a melodic progression with some chromaticism. The lower staff continues the accompaniment. An accent (>) is marked above the first measure of the bass staff.

The third system features a more active melodic line in the upper staff, with a triplet of eighth notes. The bass staff accompaniment remains consistent with the previous systems.

The fourth system shows a melodic line in the upper staff with a triplet of eighth notes. The bass staff accompaniment consists of chords and single notes.

The fifth system concludes the piece with a melodic line in the upper staff and a final accompaniment in the bass staff.

First system of musical notation, featuring a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a flat sign. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* is present in the third measure.

Second system of musical notation, continuing the piece. The treble staff shows a more active melodic line with sixteenth-note runs. The bass staff continues with a steady accompaniment. Accents are placed over notes in both staves.

Third system of musical notation. The treble staff features a prominent sixteenth-note melodic pattern. The bass staff maintains a consistent accompaniment with chords and moving lines.

Fourth system of musical notation. The treble staff has a melodic line with a dotted note and a fermata. The bass staff includes a dynamic marking of *ff* and concludes with a sustained chord in the final measure.

Fifth system of musical notation, the final system on the page. It features a melodic line in the treble staff and a bass staff with sustained chords and a final cadence. The system concludes with a double bar line and a fermata.

END OF OPERA

Chappell

THE GONDOLIERS

OR THE KING OF BARATARIA

WRITTEN BY
W. S. GILBERT



COMPOSED BY
ARTHUR SULLIVAN

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LIBRETTO

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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.
A REGULAR ROYAL QUEEN. (Quartet.) Octavo.

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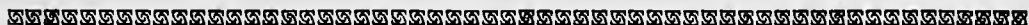
IOLANTHE

OR THE PEER AND THE PERI

WRITTEN BY
W. S. GILBERT



COMPOSED BY
ARTHUR SULLIVAN



VOCAL SCORE
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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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LANCERS (Solo or Duet)	Arranged by CHARLES D'ALBERT
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POLKA	Arranged by CHARLES D'ALBERT



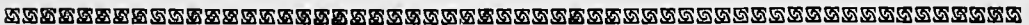
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OR
THE TOWN OF TITIPU

WRITTEN BY
W. S. GILBERT



COMPOSED BY
ARTHUR SULLIVAN

VOCAL SCORE
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PIANOFORTE SOLO
LIBRETTO



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)
THREE LITTLE MAIDS FROM SCHOOL. (Trio.)
THREE LITTLE MAIDS FROM SCHOOL. (Trio, Octavo.)



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POLKA	---	---	---	---	---	---	Arranged by P. BUCALOSS!



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WILLOW, TIT-WILLOW.
“A” IS HAPPY, “B” IS NOT.
THE FLOWERS THAT BLOOM IN THE SPRING.

“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.

“PIRATES OF PENZANCE”

I AM A PIRATE KING.
CLIMBING OVER ROCKY MOUNTAINS.
WHEN FRED'RIC WAS A TINY LAD.
POOR WAND'RING ONE.
THE POLICEMAN'S SONG.
AH, LEAVE ME NOT TO PINE ALONE.

“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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AH! LEAVE ME NOT TO PINE ALONE (Duet)
CLIMBING OVER ROCKY MOUNTAINS (Chorus). Octavo



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