

VOCAL SCORE

RUDDIGORE

Or

THE WITCH'S CURSE

An entirely Original Supernatural Opera

WRITTEN BY

W. S. GILBERT

COMPOSED BY

ARTHUR SULLIVAN

This Vocal Score is based on the one published during Sullivan's lifetime. It does not, therefore, include the revisions made by Geoffrey Toye for Rupert D'Oyly Carte's 1921 production.

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Dramatis Personæ

MORTALS

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

GHOSTS

SIR RUPERT MURGATROYD (*The First Baronet*)
SIR JASPER MURGATROYD (*The Third Baronet*)
SIR LIONEL MURGATROYD (*The Sixth Baronet*)
SIR CONRAD MURGATROYD (*The Twelfth Baronet*)
SIR DESMOND MURGATROYD (*The Sixteenth Baronet*)
SIR GILBERT MURGATROYD (*The Eighteenth Baronet*)
SIR MERVYN MURGATROYD (*The Twentieth Baronet*)

AND

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

CHORUS OF OFFICERS, ANCESTORS AND PROFESSIONAL BRIDESMAIDS

ACT I – The Fishing Village of Rederring, in Cornwall
ACT II – Picture Gallery in Ruddigore Castle

TIME – Early in the Nineteenth Century

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RUDDIGORE

Written by
W.S. Gilbert

Composed by
Arthur Sullivan

Overture

Andante maestoso

Piano

The musical score is written for piano and consists of five systems of music. The tempo is marked 'Andante maestoso'. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The score includes dynamic markings: *pp*, *mf*, *ff*, *p*, and *pp*. The first system (measures 1-5) shows a piano introduction with a crescendo from *pp* to *mf* and then *ff*. The second system (measures 6-10) features a piano (*p*) section with sustained chords in the bass. The third system (measures 11-15) is marked *ff* and features a more active melodic line in the treble. The fourth system (measures 16-20) is marked *p* and continues with sustained chords in the bass. The fifth system (measures 21-25) concludes with a piano (*pp*) section.

6

11

16

21

pp *mf* *mf* *ff*

p

ff

p

pp

26 **Allegretto**

p

30

35

f *dim.*

40

p *ff* *p*

44 **Allegro con brio**

p

49

52

Musical score for measures 52-54. The piece is in a minor key (three flats). The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with chords and moving lines.

55

Musical score for measures 55-58. The right hand has a melodic line with some rests. The left hand features a series of chords, with a dynamic marking of *mf* (mezzo-forte) appearing in measure 56.

59

Musical score for measures 59-62. The right hand has a melodic line with some rests. The left hand features a series of chords, with a dynamic marking of *mf* (mezzo-forte) appearing in measure 56.

63

Musical score for measures 63-66. The right hand has a melodic line with some rests. The left hand features a series of chords, with a dynamic marking of *mf* (mezzo-forte) appearing in measure 56.

67

Musical score for measures 67-70. The right hand has a melodic line with some rests. The left hand features a series of chords, with a dynamic marking of *f* (forte) appearing in measure 68.

71

Musical score for measures 71-74. The right hand has a melodic line with some rests. The left hand features a series of chords, with a dynamic marking of *p* (piano) appearing in measure 71.

75

Musical score for measures 75-77. The piece is in 3/4 time with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords and single notes.

78

Musical score for measures 78-80. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A dynamic marking of *f* (forte) is present in measure 80.

81

Musical score for measures 81-84. The right hand has a melodic line with a slur over measures 81-83. The left hand has a rhythmic accompaniment. A dynamic marking of *pp* (pianissimo) is present in measure 84, along with a triplet of eighth notes.

85

Musical score for measures 85-88. The right hand has a melodic line with a triplet of eighth notes in measure 85. The left hand has a rhythmic accompaniment. Dynamic markings of *p* (piano) and *f* (forte) are present in measures 86 and 87 respectively.

89

Musical score for measures 89-91. The right hand has a melodic line with eighth notes. The left hand has a rhythmic accompaniment of chords.

92

Musical score for measures 92-94. The right hand has a melodic line with eighth notes. The left hand has a rhythmic accompaniment of chords.

95

f *ff*

This system contains measures 95 through 98. The music is in a minor key with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings of *f* and *ff* are present.

99

mp

This system contains measures 99 through 102. The right hand continues with a melodic line, and the left hand has a steady accompaniment. A dynamic marking of *mp* is shown.

103

This system contains measures 103 through 106. The right hand has a more active melodic line with slurs, and the left hand continues with a consistent accompaniment.

107

This system contains measures 107 through 110. The right hand features a melodic line with slurs, and the left hand has a steady accompaniment.

111

p *8va*

This system contains measures 111 through 113. The right hand has a melodic line with triplets and a dynamic marking of *p*. A dashed line labeled *8va* indicates an octave shift. The left hand has a steady accompaniment.

114

f

This system contains measures 114 through 117. The right hand has a melodic line, and the left hand has a steady accompaniment. A dynamic marking of *f* is shown.

117 *Allegro moderato*

121


125

129

133

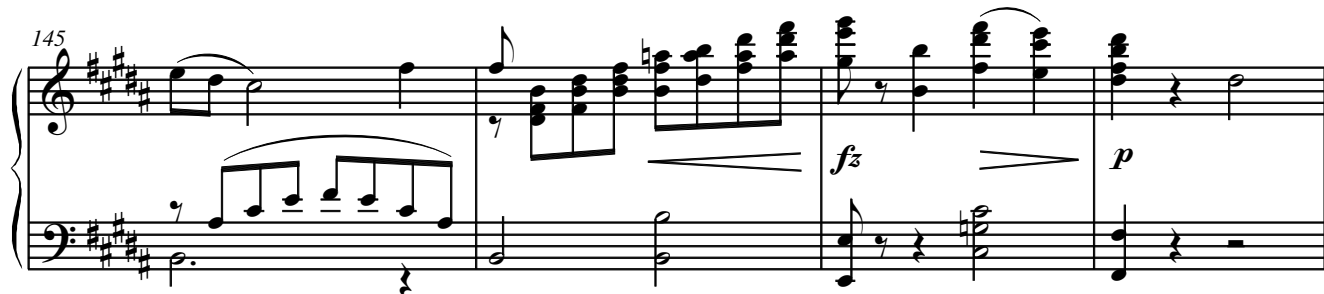
137

141



p

145



fz *p*

149



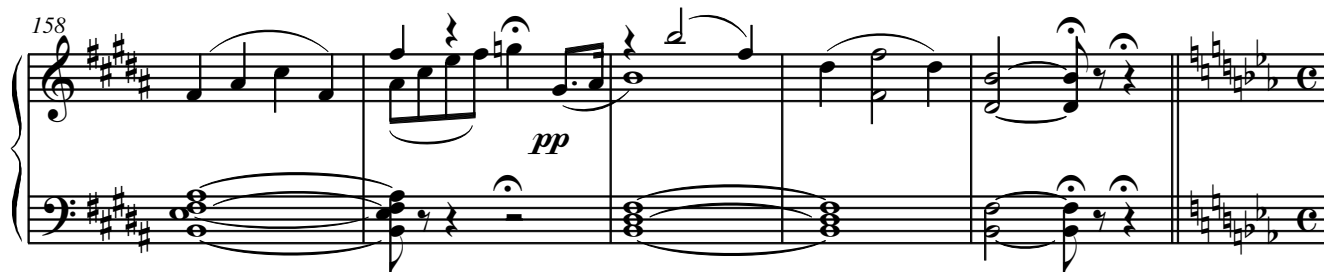
rall.

153



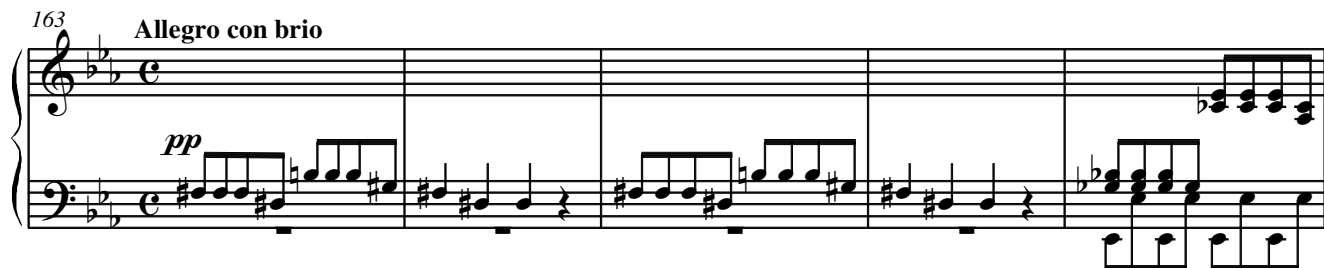
p

158



pp

163 **Allegro con brio**



pp

168

p *f*

This system covers measures 168 to 172. The right hand features a melodic line with eighth-note patterns and some sixteenth-note runs. The left hand provides a harmonic accompaniment with chords and eighth-note patterns. Dynamics range from piano (*p*) to forte (*f*).

173

p

This system covers measures 173 to 177. The right hand continues with a melodic line, while the left hand has a more active eighth-note accompaniment. The dynamic is marked piano (*p*).

178

This system covers measures 178 to 181. The right hand has a melodic line with some rests, and the left hand provides a steady accompaniment with chords and eighth notes.

182

f

This system covers measures 182 to 185. The right hand has a melodic line with eighth-note patterns, and the left hand has a steady accompaniment. The dynamic is marked forte (*f*).

186

p

This system covers measures 186 to 189. The right hand has a melodic line with eighth-note patterns, and the left hand has a steady accompaniment. The dynamic is marked piano (*p*).

190

This system covers measures 190 to 193. The right hand has a melodic line with eighth-note patterns, and the left hand has a steady accompaniment.

194

f

198

202

p *cre - scen - do*

206

ff

210

214

cresc. *f mf*

218

ff

This system contains measures 218 to 221. The right hand features a melodic line with eighth-note patterns and some slurs. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the second measure.

222

This system contains measures 222 to 225. The right hand continues with eighth-note patterns, and the left hand has a steady accompaniment. The key signature changes to one flat in the final measure.

226

p *cresc.*

This system contains measures 226 to 229. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

230

f

This system contains measures 230 to 233. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the first measure.

234

This system contains measures 234 to 237. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment.

238

ff

This system contains measures 238 to 241. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the second measure. The system ends with a double bar line and repeat signs.

ACT I

No. 1: CHORUS OF BRIDESMAIDS

Allegretto Moderato

Piano

ff

Pno.

p

Pno.

Pno.

Pno.

cresc.

12
25

Pno. *f*

30

S
A

CHORUS *f*

Fair — is
Fair — is

Pno. *p*

34

S
A

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

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

Pno.

38

S
A

Rose as new-mown hay — Rose is Queen of mai - den - kind!

Rose as new-mown hay — Rose is Queen of — mai - den - kind!

Pno.

42

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

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

Pno.

46

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

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

Pno.

51

Pno.

55 ZORAH

Zor.
Ev - 'ry - day as the days roll on, Brides-maid's garb we gai - ly don,

Pno.

59

Zor. 

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

Pno. 


63

Zor. 

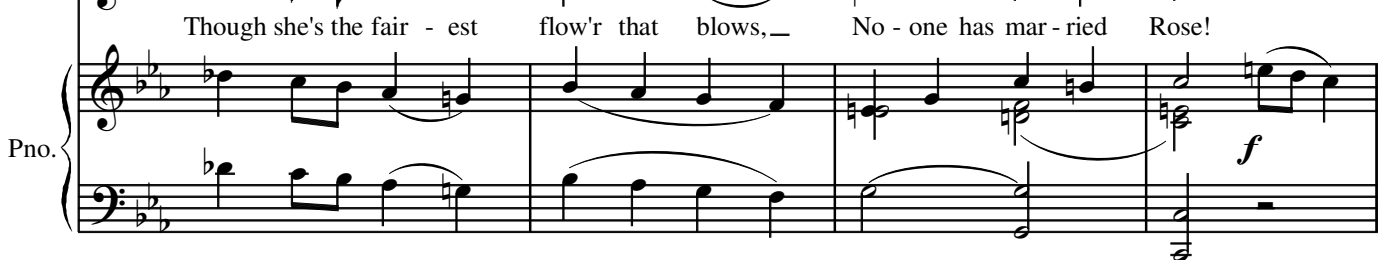
Hour by hour, and day by day, Sev' - ral months have passed a - way,

Pno. 


67

Zor. 

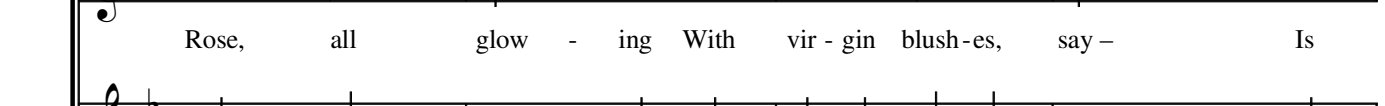
Though she's the fair - est flow'r that blows, - No - one has mar - ried Rose!

Pno. 

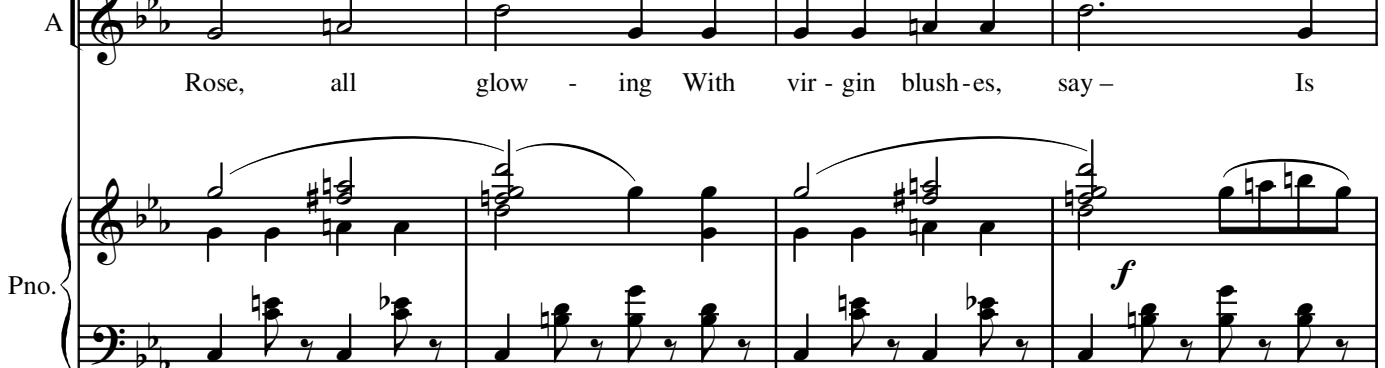
71 CHORUS

S 

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

A 

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

Pno. 

75

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

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

Pno.

79

ZORAH

Zor.
Hour by_ hour and_ day by day, Months have_ passed a - way.

Pno.

p

f

83

CHORUS *f*

S
Fair is Rose as bright May day, Soft is Rose as warm west

A
Fair_ is Rose as bright May day, Soft is Rose as warm west

Pno.

87

S
wind, Sweet is Rose as new-mown hay - Rose is Queen of mai - den -

A
wind, Sweet is Rose as new-mown hay - Rose is Queen of - mai - den -

Pno.

91

S
kind! Rose, all glow-ing With vir - gin blush - es

A
kind! Rose, all glow-ing With vir - gin blush - es

Pno.

95

S
say - Is an - y - bo - dy go - ing To mar - ry

A
say - Is an - y - bo - dy go - ing To mar - ry

Pno.

99

S
you to - day? Fair is Rose,

A
you to - day? Fair is Rose,

Pno.

p

102

S
Soft is Rose, Rose _____ is the

A
Soft is Rose, Rose _____ is the

Pno.

106

S
Queen of _____ maid - en kind!

A
Queen of _____ maid - en kind!

Pno.

No. 2: SONG (Hannah & Chorus)

Andante allegretto

Piano

p *f*

7 HANNAH

Sir Ru - pert Mur - ga - troyd His lei - sure and _____ his

Pno.

12

Han. rich-es He ruth - less-ly em - ploy'd In per - se - cu - - ting witches With

Pno.

17

Han. fear he'd make them quake— He'd duck them in—his lake— He'd break their bones With

Pno.

22

Han. sticks and stones, And burn them at the stake! _____

SA _____

Pno. *p*

CHORUS

This sport he much en-

27

SA joy'd, Did Ru - pert Mur - ga - troyd— No sense of shame Or pi - ty came To

Pno.

32

Han. _____

SA _____


Pno. *p*


HANNAH

Once, on the vil - lage


Ru - pert Mur - ga - troyd!

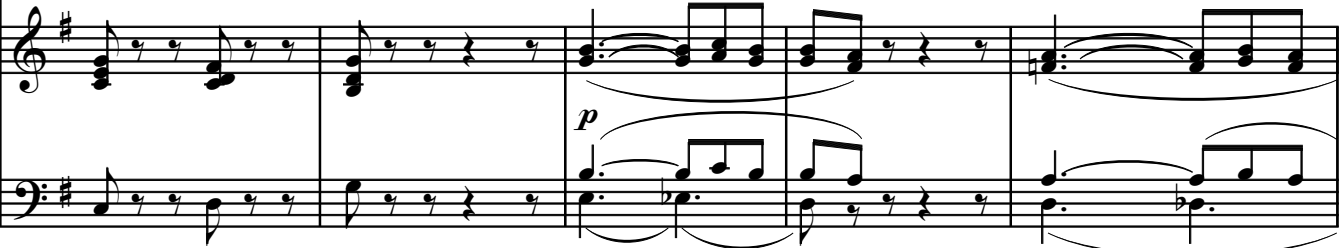
37

Han.  green a pal - sied hag — he roasted, And what took place, I ween, shook his com-


Pno. 

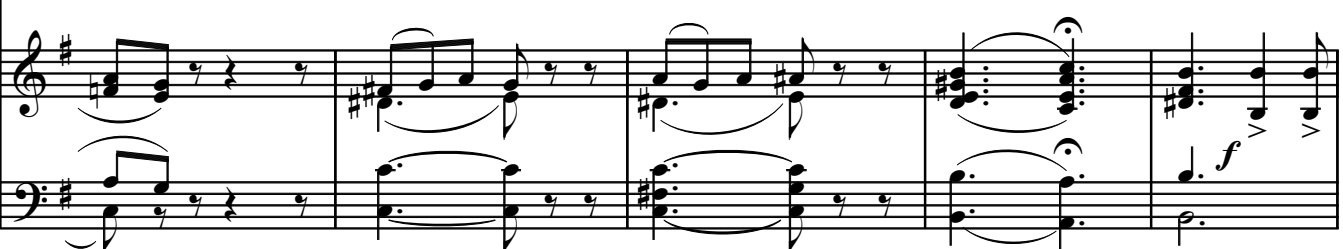
42

Han.  po - - sure boasted, For, as the tor - ture grim — Seized on each with - ered


Pno. 


47

Han.  limb, — The writh - ing dame 'Mid fire and flame Yelled forth this curse on him!


Pno. 

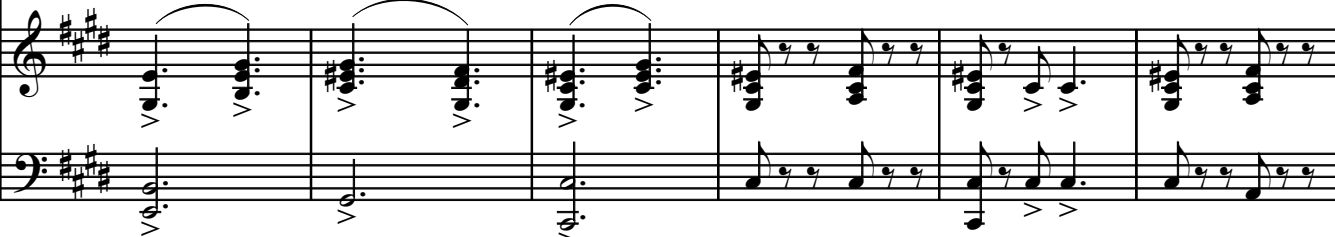
52

Han.  "Each lord of Rud-di-gore, — Des-pite his best en - deavour, Shall do one


Pno. 


58

Han.  crime, or more, Once, ev'ry day, for e-ver! This doom he can't de - fy How - ev-er he may

Pno. 

64

Han.  try, For should he stay His hand, that day In torture he shall die— The

Pno. 

69

Han.  pro - phesy came true: Each heir who held— the ti-tle Had, ev - 'ry day to do Some crime of

Pno.  *p*

75

Han.  im - port vi-tal *Recit.* Un-til, with guilt o'er-plied, "I'll sin no more!" he

Pno.  *f*

80

Han. *cried, And on the day he said that say, In a _____ go-ny he died!*

Pno. *p*

86 CHORUS

SA *And thus, with sin - ning cloyed, Has died each Mur - ga - troyd; And*

Pno. *pp* *p*

91

SA *so _____ shall fall, Both one _____ and all, Each com - ing Mur - ga -*

Pno. *cresc.* *dim.*

95

SA *troyd!*

Pno. *dim.* *pp*

No. 3: SONG (Rose)

Tempo di Valse. Moderato

Piano

Rose

10 ROSE

If some - bo - dy there chanced to be Who loved me in a man - ner

Pno.

Rose

17

true, My heart would point him out to me, And I would

Pno.

Rose

24

point him out to you. But here — it — says of those — who — point, Their

Pno.

24

31

Rose

man - ners must be out of joint - You *may* not point - you *must* not

Pno.

38

Rose

point - It's man - ners out of joint, to point! Ah! _____ Had

Pno.

p

45

Rose

I the love of such as he, Some qui - et spot he'd take_ me to,

Pno.

p dolce

53

Rose

Then he could whis - per it to me, _____ And I could whis - per it to you. _____

Pno.

60

Rose

— But whis - per - ing I've some - where met, Is con - tra - ry to e - ti -

Pno.

68

Rose

quette; Where can it be? Now let me see - Yes, yes!

Pno.

75

Rose

It's contra - ry to e - ti - quette.

Pno.

f

82

Rose

Pno.

p

112

Rose

You may not hint, you must not hint - It

Pno.

117

Rose

says you must-n't hint, in print! Ah! _____ And

Pno.

p

123

Rose

if I loved him through and through - (True love and not a pass - ing

Pno.

p dolce

130

Rose

whim,) Then I could speak of it to you, _____ And you could

Pno.

136

Rose

speak of it to him. _____ But here I find it does - n't

Pno.

142

Rose

do To speak un - til you're spo - ken to. Where can it be?

Pno.

149

Rose

Now let me see - Yes, yes! "Don't speak un - til you're spo-ken

Pno.

155

Rose

to!"

Pno.

No. 4: Duet (Rose & Robin)

Allegretto grazioso ROBIN

Robin I know a youth who loves a lit-tle maid -

Piano *f* *p* *p*

5

Rob. (Hey, but his face is a sight for to see!) Si - lent is he, for he's modest and af - raid -

Pno.

9 ROSE

Ros. I know a maid who loves a gallant youth,

Rob. (Hey, but he's timid as a youth can be!)

Pno.

13

Ros. (Hey, but she sickens as the days go by!) She can-not tell him all the sad, — sad — truth —

Pno.

17

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

Rob. ROBIN *a tempo* Poor lit-tle man!

Pno. *rall.* *a tempo*

21

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

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

Pno.

25

Ros. tell me true, What in the world _____ should the mai - den do?

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

Pno.

29

ROBIN

Rob. He cannot eat, and he _ cannot sleep (Hey, _but his face is a

Pno. *p*

33

Rob. sight for to see!) Dai - ly he goes for to wail, for to weep, (Hey! but he's wretched as a

Pno.

37

ROSE

Ros. She's ve-ry thin, and she's ve-ry pale, (Hey, but shesickens as the

Rob. youth can be!)

Pno.

41

Ros. *rall.*
days go by!) Dai - ly she goes for to weep for to wail (Hey, but I think that lit-tle

Pno. *rall.*

45

Ros. maid will die!) Poor lit - tle man!

Rob. *a tempo*
8 Poor lit-tle maid! Poor lit-tle maid!

Pno. *a tempo*

49

Ros. Poor lit - tle man! Now tell me, pray, and tell me true,

Rob. 8 Now tell me, pray, and tell me true,

Pno.

53

Ros. What in the world _____ should the mai - den do?

Rob. What in the world _____ should the young man do?

Pno.

56

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

Pno.

60

Ros. sight for to see!)

Rob. ROBIN
If I were the maid, I should fan his honest flame - (Hey, but he's bashful as a

Pno.

64 **ROSE**

Ros. If I were the youth, I would speak to her to-day -

Rob. youth can be!)

Pno.

67

Ros. (Hey, but she sick-ens as the days go by!)

Rob. **ROBIN**
If I were the maid I would

Pno.

70 *rall.*

Rob. meet the lad half way - (For I real-ly do be-lieve that ti-mid youth will die!)

Pno. *rall.*

73 *ROSE a tempo*

Ros. Poor lit-tle man! Poor lit-tle man!

Rob. *ROBIN*
8 Poor lit - tle maid! Poor lit - tle maid!

Pno. *a tempo*

77

Ros. I thank you, sir, for your coun - sel true; I'll tell that maid —

Rob. 8 I thank you, miss, for your coun - sel true; I'll tell that youth —

Pno.

81 *rit.*

Ros. — what she ought to do!

Rob. 8 *rit.*
— what he ought to do!

Pno. *rit.* *p*

Nos. 5 & 6: Chorus of Bridesmaids & Song (Richard)

Allegretto con spirito

Piano

Pno.

12 CHORUS *f*

S
From the bri - ny sea Comes young Ri - chard, all vic -

A
From the bri - ny sea Comes young Ri - chard, all - vic -

Pno.

16

S
to - rious! Va - lo-rous is he - His a - chieve - ments all are

A
to - rious! Va - lo-rous is he - His a - chieve - ments all are

Pno.

20

S
glo - rious! Let the wel - kin ring With the news we

A
glo - rious! Let the wel - kin ring With the news we

Pno.

24

S
bring. Sing it - shout it - Tell a -

A
bring. Sing it - shout it - Tell a -

Pno.

28

S
bout it - Shout it! Safe and sound re-turn - eth

A
bout it - Shout it! Safe and sound re-turn - eth

Pno.

32

S
he, All vic - to - rious from the sea! Safe _____ and

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

Pno.

36

S
sound All vic - to - rious from the sea!

A
he, All vic - to - rious from the sea!

Pno.

40

Rich. _____ RICHARD

8 _____ 1. I

Pno.

44

Rich.  shipped, d'ye see, in a Re-ve-nue sloop, And— off Cape Fi - nis - tere, A


Pno.  *p*


48

Rich.  mer-chant-man we see, A— French-man go-ing free, So we made for the bold Moun-seer, D'ye see? We


Pno. 

52

Rich.  made for the bold Moun - seer. But she proved to be a fri-gate, and she up— with her ports, And

Pno. 

56

Rich.  fires with a thir - ty - two! It come un-common near, But we answer'd with a cheer, Which

Pno. 

60

Rich. *8* pa-ra-lysed the Par - ley - voo, D'ye see? Which pa-ra-lysed the Par - ley - voo!

SA CHORUS *f sf*

Pno. *f*

Which

64

Rich. *8* 2. Then our

SA pa-ra-lysed the Par - ley - voo, D'ye see? Which pa-ra-lysed the Par - ley - voo!

Pno.

68

Rich. *8* Capt'n he up, and he says, says he, "That chap we need not fear, We can

Pno. *p*

72
Rich.
8 take her if we like, She is sar-tin for to strike, For she's on - ly a darned Moun-seer, D'ye see? She's

76
Rich.
8 on - ly a darned Moun-seer. But to fight a French fal - lal - It's like hit-tin' of a gal, It's a

Pno.

80
Rich.
8 lub - berly thing for to do; For we, with all our faults, Why, we're stur-dy Bri-tish salts, While she's

Pno.

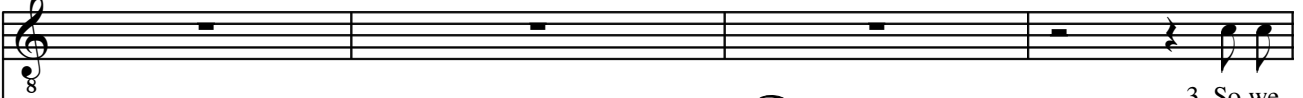
84
Rich.
8 on - ly a Par - ley - voo, D'ye see? While she's on - ly a poor Par - ley - voo!"


SA
CHORUS *f* While she's *sf*

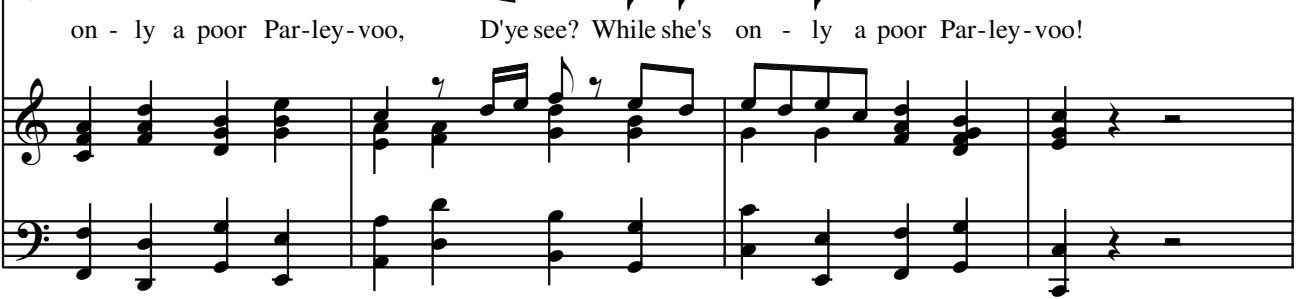
Pno.

42

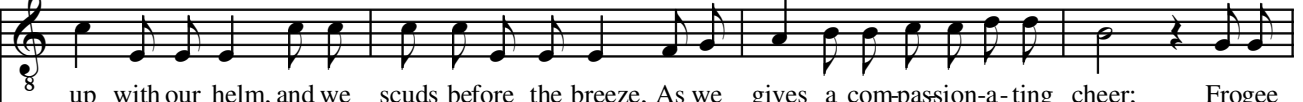
88

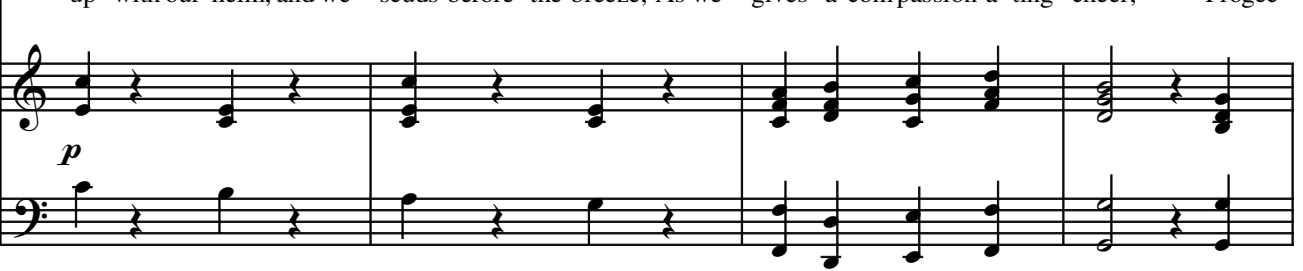
Rich.  3. So we

SA  on - ly a poor Par-ley-voo, D'ye see? While she's on - ly a poor Par-ley-voo!

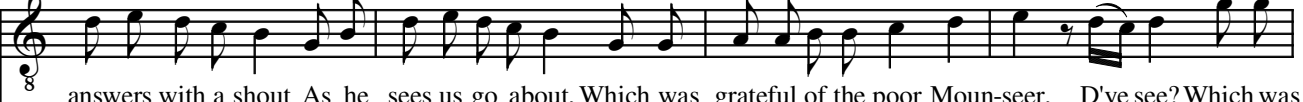
Pno. 

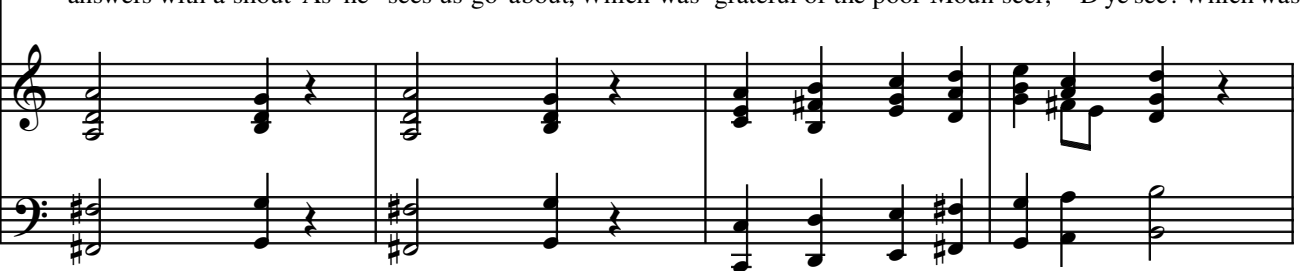
92

Rich.  up with our helm, and we scuds before the breeze, As we gives a compassion-a-ting cheer; Frogee

Pno.  *p*

96

Rich.  answers with a shout As he sees us go about, Which was grateful of the poor Moun-seer, D'ye see? Which was

Pno. 

100

Rich.  grateful of the poor Moun-seer! And I'll wa-ger in their joy they kissed each o-ther's cheek, (Which is

Pno. 

104

Rich.  what them fur - ri - ners — do), And they blessed their lu - cky stars We were





107


Rich.  har - dy Bri - tish tars, Who had pi - ty on a poor Par - ley - voo, D'ye see? Who had

Pno. 

110

Rich.  pi - ty on a poor Par - ley - voo!

SA  CHORUS *f* Who had pi - ty on a poor Par - ley -

Pno. 

113

SA  voo, D'ye see? Who had pi - ty on a poor Par - ley - voo!

Pno. 

No. 6a: Hornpipe

Piano

2nd time melody 8ve higher

Pno.

Pno.

Pno.

3 times, 1. *f*, 2. *pp*, 3. *ff*.

No. 7: SONG (Robin)

[Allegro molto vivace]

ROBIN

Robin

My

Piano
ff

p

5

Rob.

boy, you may take it from me, That of all the af - flic-tions ac - curst With

Pno.

9

Rob.

which a man's sad-dled And hampered and ad-dled, A dif - fi - dent nature's the worst. Though

Pno.

13

Rob.

cle-ver as cle-ver can be - A Crichton of ear-ly ro - mance - You must

Pno.

17

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


Pno.  *p*


21

Rob.  **Maggiore**
If you wish in the world to ad - vance, Your —


Pno.  *pp*


25


Rob.  me-rits you're bound to en - hance, You must stir it and stump it, And blow your own trum-pet, Or,

Pno. 


29

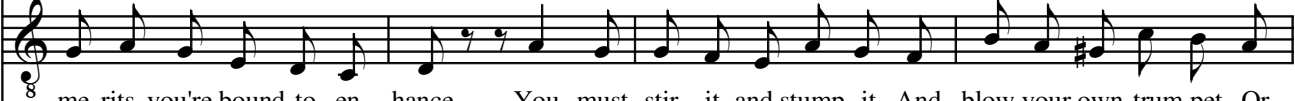
Rob.  trust me, you have - n't a chance! *f* If you wish in the world to ad - vance, Your —


Rich.  **RICHARD** *f* If you wish in the world to ad - vance, Your —

Pno.  *f*

33

Rob.  me-rits you're bound to en - hance, You must stir it and stump it, And blow your own trum-pet, Or,

Rich.  me-rits you're bound to en - hance, You must stir it and stump it, And blow your own trum-pet, Or,

Pno. 


37


Rob.  trust me, you have-n't a chance!

Rich.  trust me, you have-n't a chance!

Pno.  *ff* *p*

42

Rob.  **ROBIN**
Now take, for ex - am - ple, my case: I've a bright in - tel - lec - tu - al

Pno. 

46

Rob.  brain - In all Lon-don ci - ty There's no one so wit-ty - I've thought so a - gain and a -

Pno. 

50

Rob.  gain. I've a high-ly in - tel - li - gent face - My fea-tures can - not be de -

Pno. 

54

Rob.  nied - But, what - ev - er I try, sir, I fail in - and why, sir? I'm mo-des-ty per-so - ni -

Pno. 


58

Rob.  fied! If you wish in the world to ad - vance, Your —

Pno.  *p* *pp*


Maggiore

63


Rob.  me-rits you're bound to en - hance, You must stir it and stump it, And blow your own trum-pet, Or,

Pno. 


67


Rob.  trust me, you have-n't a chance! If you wish in the world to ad - vance, Your —


Rich.  **RICHARD** If you wish in the world to ad - vance, Your —

Pno. 

71


Rob.  me-rits you're bound to en - hance, You must stir it and stump it, And blow your own trum-pet, Or,


Rich.  me-rits you're bound to en - hance, You must stir it and stump it, And blow your own trum-pet, Or,

Pno. 


75


Rob.  trust me, you have-n't a chance!

Rich.  trust me, you have-n't a chance!


Pno.  *ff* *p*


80

Rob.  ROBIN
As a po-et, I'm ten-der and quaint - I've pas-sion and fer-vour and

Pno. 

84

Rob.  grace - From O-vid and Horace To Swin-burne and Mor-ris, They all of them take a back

Pno. 

88

Rob.  place. Then I sing and I play and I paint: Though none are ac-complished as

Pno. 

92

Rob.  I, To say so were treason: You ask me the rea-son? I'm dif-fi-dent, mo-dest, and

Pno. 

96

Rob.  shy! If you


Pno. 


99 **Maggiore**


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

Pno.  *pp*


103


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


Rich.  RICHARD *f* If you

Pno.  *f*

107

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

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

Pno. 

111

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

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

Pno. 

No. 8: DUET (Richard & Rose)

Allegro moderato RICHARD

Richard

Piano

f *p*

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

5

Rich.

Pno.

love! Em - brace thy tender lo-ver, O my love! From tem - pest's wel-ter, From

9

Rich.

Pno.

war's a-larms, O give me shel-ter With - in — those arms! O give me

13

Rich.

Pno.

shel - ter With-in those arms! Thy smile — al - lur - ing, All

17

Rich. heart - - ache cur - ing, Gives peace en - dur - ing, O my

Pno. *cresc.*

21

Rose ROSE

Rich. love! O _____ my love!

Pno. *p rit.*

If heart both true and ten - der, O my

25

Rose love! A life - love can engen - der, O my love! A true to sigh - ing And

Pno.

29

Rose tears of brine, For joy un - dy - ing Shall aye — be mine, For joy un -

Pno.

33

Rose

dy - ing Shall aye be mine, And thou — and I, — love, Shall

Rich.

RICHARD

And thou and I, — love,

Pno.

37

Rose

live — and die, — love, With - out — a — sigh, love -

Rich.

Shall live and die, — love, With - out — a — sigh, love -

Pno.

cresc.

41

Rose

With - out a sigh, — If own, my love!

Rich.

With - out a sigh, — If own, my love!

Pno.

dim. *p* *mf*

45

Rose

And thou and I, love, Shall live and die, love, —

Rich.

8 And thou and I, love, Shall live and die, love, —

Pno.

p

49

Rose

— With - out a sigh, — love,

Rich.

8 — With - out a sigh, — love,

Pno.

dim.

53

Rose

My own, my love!

Rich.

8 My own, my love!

Pno.

pp

No. 9: ENTRANCE OF BRIDESMAIDS

Piano

ff

5

p

10

SA

BRIDESMAIDS

If well his suit has

cresc.

f

15

SA

sped, Oh, may they soon be wed! Oh! tell— us, tell— us,

f

19

SA

pray, What doth_ the maid - en say? In sing - ing are we

Pno.

23

SA

jus - ti-fied, In sing - ing are we jus - ti-fied, "Hail_ the

Pno.

27

SA

bride-groom, hail the bride, Let_ the nup - tial knot be tied: In_ fair

Pno.

31

SA

phra - ses Hymn her prai - ses, Hail the bride-groom, hail the bride?"

Pno.

No. 10: TRIO (Rose, Richard & Robin)

Allegro vivace

Rose
In sail - ing o'er life's o - cean wide — Your heart —

Richard
In sail - ing o'er life's o - cean wide Your heart should

Robin
In sail - ing o'er life's o - cean wide — Your heart should

Piano
mf

5

Rose
— should be your on - ly guide; With sum - mer sea and fav - ring wind, — Yourself in

Rich.
be your on - ly guide; With sum - mer sea and fav - ring wind, Yourself in

Rob.
be your on - ly guide; With sum - mer sea and fav - ring wind, — Yourself in

Pno.

9

Rose

port _____ you'll find.

Rich.

port you'll sure-ly find. My heart says, "To this maid-en strike –

Rob.

port you'll sure-ly find.

p

13

Rich.

She's cap-tured you. She's just the sort of girl you like – You know you do.

Pno.

17

Rich.

If o - ther man her heart should gain, I shall resign." That's what it


Pno.

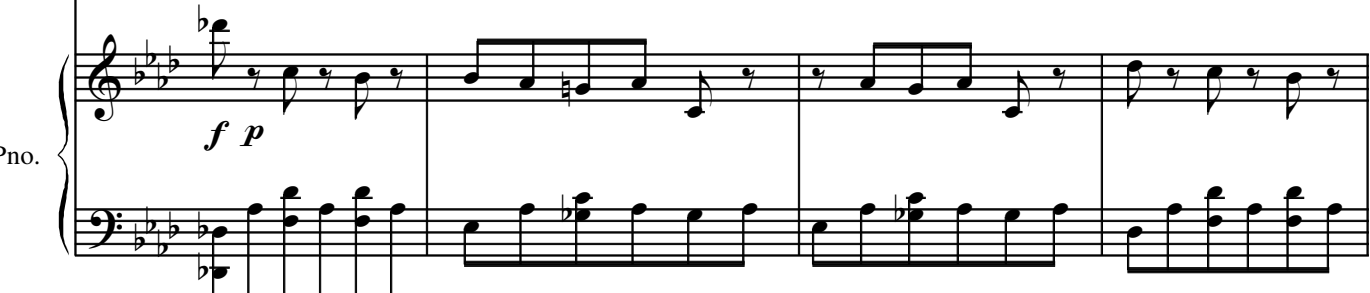
21

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

Pno. 
cresc.

25

Rob. 
My heart says, "You've a prosp'rous lot, With a - cres wide; You mean to

Pno. 
f p

29

Rob. 
set-tle all you've got Up-on your bride." It don't pre - tend to shape my acts

Pno. 

33

Rob. 
By word or sign; It mere - ly states these sim - ple facts, This heart of mine,

Pno. 

ROSE

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

Rob. This heart of mine!

Pno. *cresc.* *f p*

Rose It now says "black". It then said "left"- it now says "right"- Hearts of - ten tack.

Pno.

Rose I must o - bey its la - test strain - You tell me so. But should it

Pno.

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

Pno. *cres* - - *scen* - - *do*

52

Rose
know. In sail - ing o'er life's o - cean wide_____ No doubt_____

Rich. **RICHARD**
8 In sail - ing o'er life's o - cean wide No doubt the

Rob. **ROBIN**
8 In sail - ing o'er life's o - cean wide_____ No doubt the

Pno. *sfz*

55

Rose
_____ the heart should be your guide; But it is awk - ward when you

Rich. **RICHARD**
8 heart should be your guide; But it is awk - ward when you

Rob. **ROBIN**
8 heart should be your guide; But it is awk - ward when you

Pno.

58

Rose
find _____ A heart, a heart that does not know its mind, A

Rich.
8 find A heart, a heart that does not know its mind, A

Rob.
8 find _____ A heart, a heart that does not know its mind, A

Pno.

61

Rose
heart, _____ a _____ heart, _____ a _____

Rich.
8 heart that does not know its mind, A heart, a

Rob.
8 heart that does not know its mind, A heart, a

Pno.
61 *f* *rf* *rf* *rf*

64

Rose

heart that does — not — know its mind!

Rich.

8 heart that does not know its mind!

Rob.

8 heart that does not know its mind!

Pno.

rf

68

Rose

A heart, a heart

Rich.

8 A heart, a heart

Rob.

8 A heart, a heart

Pno.

sf

72

Rose

Rich.

Rob.

Pno.

that does not know its

that does not know its

that does not know its

Detailed description: This block contains the musical score for measures 72, 73, and 74. It features four staves: three vocal staves (Rose, Rich., Rob.) and one piano accompaniment staff (Pno.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The lyrics for all three vocal parts are "that does not know its". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

75

Rose

Rich.

Rob.

Pno.

mind!

mind!

mind!

Detailed description: This block contains the musical score for measures 75, 76, 77, and 78. It features four staves: three vocal staves (Rose, Rich., Rob.) and one piano accompaniment staff (Pno.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The lyrics for all three vocal parts are "mind!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

No. 11: RECIT. & ARIA (Margaret)

Piano

p *f sf*

tr

Detailed description: This system shows the first three measures of the piano introduction. The music is in 6/8 time and B-flat major. The right hand features a melodic line with eighth notes and a trill in the third measure. The left hand provides a harmonic accompaniment with eighth notes. Dynamics range from piano (*p*) to fortissimo (*f sf*).

Pno.

Detailed description: This system covers measures 4 and 5. The right hand has a steady eighth-note accompaniment. The left hand has a single bass note in measure 5. The music is marked *f*.

Pno.

rall. *a tempo.*

Detailed description: This system covers measures 6 and 7. Measure 6 is marked *rall.* and features a complex, flowing melodic line in the right hand. Measure 7 is marked *a tempo.* and features a more rhythmic, eighth-note accompaniment in the right hand.

Pno.

sf *f* *p*

Detailed description: This system covers measures 8 through 11. Measure 8 is marked *sf*. Measure 9 is marked *f*. Measure 10 is marked *p*. Measure 11 features a triplet in the right hand. The left hand continues with a steady accompaniment.

Mar.

MARGARET

Cheer-i - ly ca-rols the

Pno.

p

Detailed description: This system covers measures 12 through 15. The vocal line (Margaret) begins in measure 12 with the lyrics "Cheer-i - ly ca-rols the". The piano accompaniment features a triplet in the right hand and a steady accompaniment in the left hand. The music is marked *p*.

18

Mar. lark O-ver the cot. Mer-ri-ly whistles the clerk, Scratch-ing a

Pno.

23

Mar. blot. But the lark And the

Pno.

27

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


Pno. *p*


32

Mar. O - ver the ri - pen-ing peach Buz-zes the bee.


Pno. *p trem.*


37

Mar.  Splash on the bil - low - y beach Tum - bles the sea. But the


Pno.  *cresc.*


40

Mar.  peach And the beach, They are each Nothing to me! — And

Pno.  *dim.*

44 **Allegro vivace**

Mar.  why? Whoam I? Daft Madge! Cra-zy Meg! Mad

Pno.  *p* *cresc.*

48

Mar.  Mar - gar-et! Poor Peg! (Chuckling) He! he! he! Mad, I? Yes, ve-ry!


Pno.  *sfz* *dim.* *p*

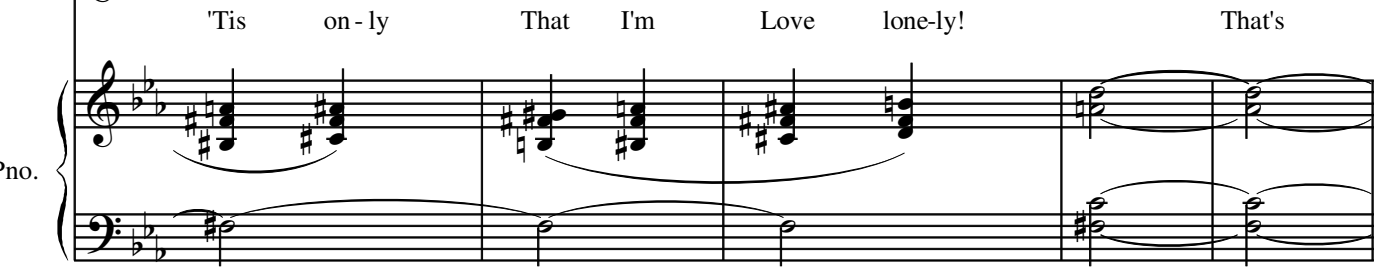
70
54

Mar. 
But why? Mys - te-ry! Don't call! No crime -

Pno. 

59

Mar. 
'Tis on - ly That I'm Love lone-ly! That's


Pno. 

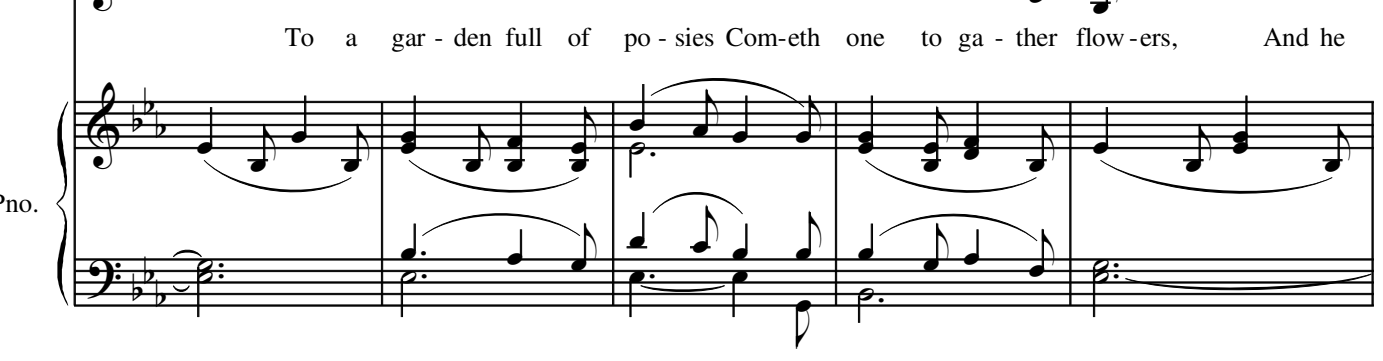
64

Mar. 
all!

Pno. 

71

Mar. 
To a gar - den full of po - sies Com-eth one to ga - ther flow - ers, And he

Pno. 

76

Mar.
 wan - ders through its bow - ers Toy - ing with_ the wan - ton ro - ses, The wan - ton

Pno.

81

Mar.
 ro - - - ses, Who, up - ris - ing from their beds, Hold on high their shame - less

Pno. *p*

86

Mar.
 heads With their pret - ty lips a - pout-ing, With their pret - ty lips a -

Pno.

90

Mar.
 pout-ing, Ne-ver doubt - ing- ne - - - - ver doubt - ing That for


Pno. *p* *cresc.*

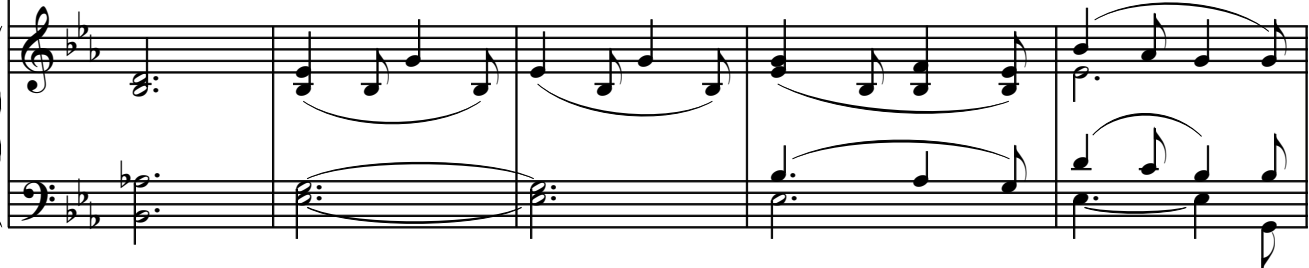
94

Mar. 
 Cy - the - re - an po - - - - - sies He would ga - ther aught but


Pno. 
dim. *p*


98

Mar. 
 ro - ses! In a nest of weeds and net - tles, Lay a


Pno. 


103

Mar. 
 vi - o - let, half - hid - den, Hop - ing that his glance un - bid - den Yet might

Pno. 

107

Mar. 
 fall - up - on her pe - tals, Up - on her pe - - - - - tals. Though she

Pno. 
p

112

Mar. *p*

lived a-lone, a - part, Hope lay nest - ling at her heart, But a -

Pno. *p*

116

Mar. *p*

las, the cruel a - wak-ing - But, a - las, the cruel a - wak-ing Set her

Pno. *p*

120

Mar. *cresc.*

lit - tle heart a - break - ing, For he gath - er'd for his

Pno. *cresc.*

124

Mar. *dim.* *p*

po - - - - sies On - ly ro - ses - on - ly ro - ses!

Pno. *dim.* *p*

No. 12: CHORUS

Allegro con brio

Piano *f*

Pno.

5

Pno.

8 *sfz mf*

11 **BRIDESMAIDS**

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

Pno.

15

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

Pno.

19

SA Heart - y greet - ing, heart - - - - y

Pno.

23

SA greet - ing of - fer we!

TB

BUCKS AND BLADES

When thoroughly tir-ed of be-ing ad-mir-ed By

Pno.

27

TB la-dies of gen-tle de-gree, de-gree, With flat-ter - y sa-ted, High flown and in - fla - ted, A -

Pno.

29

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

Pno.

31

TB

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

Pno.

33

TB

slaves, for the moment, are we! — Your slaves, — for — the mo - ment, — your

Pno.

dim.

36

SA

BRIDESMAIDS

TB

The

slaves — are we!

Pno.

p

40

SA

sons of the til-lage Who dwell in this vil-lage Are peop-le of low-ly de-gree, de-gree, Though

Pno.

42

SA ho- nest and ac- tive They're most un- at - trac- tive And awk- ward as awk- ward can be, can be. They're

Pno.

44

SA clum- sy clod hoppers With ax- es and chop- pers, And shep- herds and plough- men And drovers and cow- men,

Pno.

46

SA Hedgers and reapers, And carters and keepers, But ne- ver a lo- ver for me, — But ne - ver a

Pno. *f*

49

SA lo - ver — for me! Heart- y greet - ing of - fer

TB

BUCKS AND BLADES

Then come, A - mary- lis, Come, Chlo- e and PhyHis,

Pno. *mf*

52

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

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

Pno. *p marcato*

55

SA For your en - try Sets our ten - der

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

Pno.

57

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

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

Pno.

59

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

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

Pno.

61

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

TB
slaves, for the moment, are we, Your slaves, for the mo - ment, your

Pno.

64

SA
of - - - fer we! Wel - - - - -

TB
slaves are we! Wel - - - - -

Pno.

p

67

SA
come! Wel - - - - come, wel-come, wel-come, wel-come

TB
come! Wel - - - - come, wel-come, wel-come, wel-come

Pno.

70

SA
we!

TB
we!

Pno.

75

Pno.

Attacca.

No. 13: SONG (Sir Despard)

Andante misterioso **DESPARD**

Despard *8* Oh, why am I mood-y and sad? And

SA CHORUS *p* Can't guess!

TB *p* Can't guess!

Piano *f* *p*

5

Des. *8* why am I guil - ti - ly mad? Be - cause I am tho - roughly bad! You'll

SA Confess! Oh yes -

TB Confess! Oh yes -

Pno.

9


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


SA  Ah, why?


TB  Ah, why?

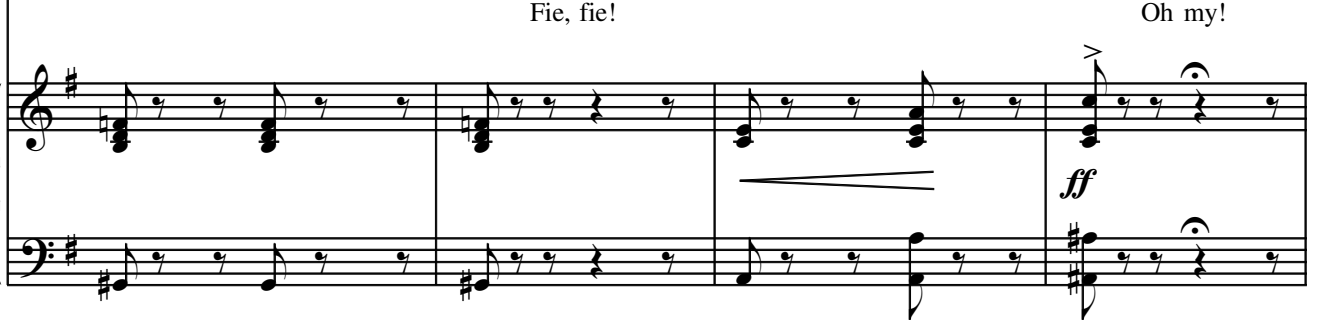
Pno.  *pp*

13

Des.  work-ings of con-science, of course. And hus - ki-ness stands for re - morse, At

SA  Fie, fie! Oh my!

TB  Fie, fie! Oh my!

Pno.  *mf* *ff*

17

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

Pno.  *p* *f* *p*

21

Des. *8* ployed - Your ex - pres - sion gets warped and des - troyed: It's a pe - nal - ty none can a -

SA *p* Like you - It do.

TB *p* Like you - It do.

Pno.

25

Des. *8* void; I once was a nice - looking youth; But like stone from a strong ca - ta -

SA How true!

TB How true!

Pno. *p*

29

Des. *8* pult - I - rushed at my ter - ri - ble cult - Ob - serve the un - plea - sant re -

SA A trice - That's vice -

TB A trice - That's vice -

Pno.

Des. *8* sult! In - deed I am tell - ing the truth! Oh,

SA Not nice.

TB Not nice.

Pno. *sfz* *p* *f* *p*

Des. *8* in - nocent, hap - py, though poor! If I had been vir - tuous, I'm sure - I should

SA That's we - Like me -

TB That's we - Like me -

Pno.

Des. *8* be as nice-looking as you're! You are ve - ry nice-looking in - deed! Oh, in-nocents, listen in

SA Maybe.

TB Maybe.

Pno. *f*

46

Des. *8* time – A-void an ex-is-tence of crime – Or you'll be as ug-ly as I'm – And

SA We doe, Just so – No! No!

TB We doe, Just so – No! No!

Pno. *dim.* *p* *ff*

51

Des. *8* now, _____ if you please, we'll pro - ceed. _____

Pno. *p* *p*

56

Pno. *ff* *p* *ff* *p* *ff* *p*

61

Pno. *f*

No. 14: DUET (Richard & Sir Despard)

Allegro vivace

Piano

Pno.

12

Rich. **RICHARD**
8 You un - der-stand?

Des. **DESPARD**
8 I think I do, With vi- gour un-shak-en This

Pno.


16


Rich. **RICHARD**
8 I think so too; I'll read-i - ly bet it You'll


Des. **DESPARD**
8 step shall be ta - ken, It's neat - ly plann'd.

Pno.

20

Rich.  ne - ver re - gret it! For du - ty, du - ty must be done; The rule ap - plies to

Des.  For du - ty, du - ty must be done; The rule ap - plies to

Pno.  *p*


24


Rich.  ev - 'ry one, And pain - ful though that du - ty be, To shirk the task were


Des.  ev - 'ry one, And pain - ful though that du - ty be, To shirk the task were


Pno. 


28


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

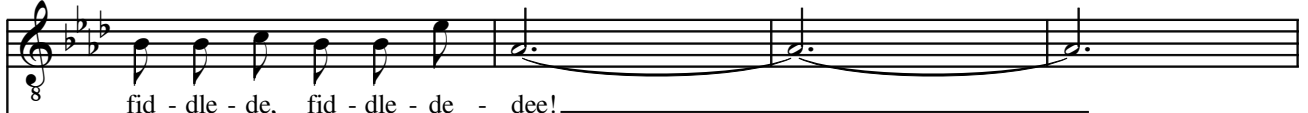
Des.  fid - dle - de - dee, To shirk the task were fid - dle - de - dee, To shirk the task, —


Pno. 

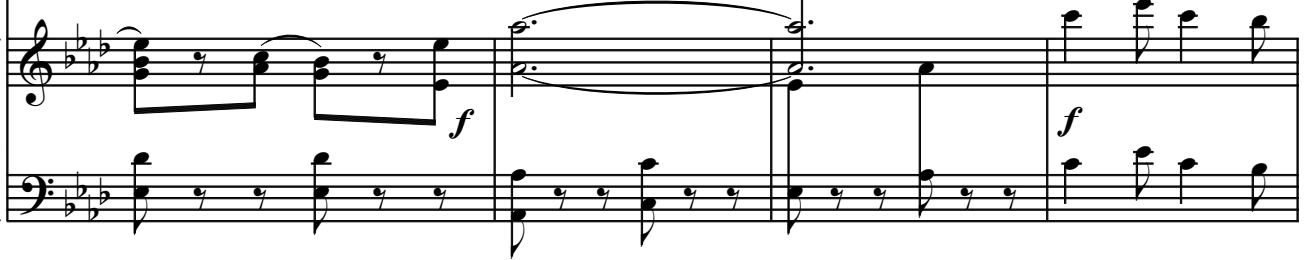
Rich.  — To shirk the task were fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de,


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


Pno. 

Rich.  fid - dle - de, fid - dle - de - dee! _____

Des.  fid - dle - de, fid - dle - de - dee! _____

Pno.  *f* *f*

Pno. 

Pno.  *p*

48

Rich. *RICHARD*

Des. *DESPARD*

Pno.

Like - wise the Bride - The maidens are ve - ry E -

The Bride - groom comes -

52

Rich.

Des.

Pno.

lat - ed and mer-ry; They are her chums.

To lash their pride Were al-most a pi - ty, The

56

Rich.

Des.


Pno.


But du - ty, du - ty must be done; The rule ap-plies to

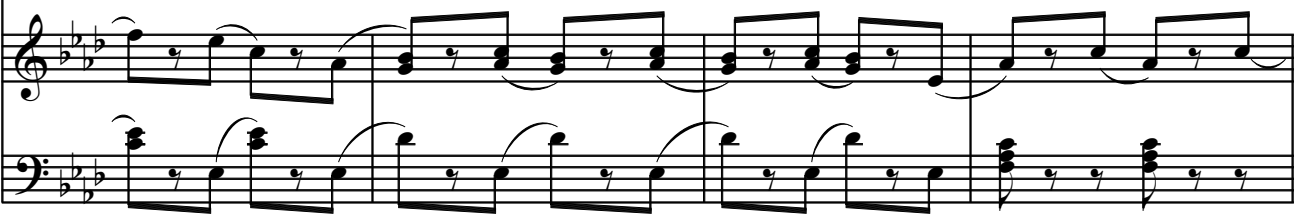
pret - ty com-mit-tee! But du - ty, du - ty must be done; The rule ap-plies to

p


60


Rich.  ev - 'ry one, And pain - ful though that du - ty be, To shirk the task were


Des.  ev - 'ry one, And pain - ful though that du - ty be, To shirk the task were

Pno. 


64


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


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

Pno. 

68

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

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

Pno. 

72

Rich. fid-dle-de, fid-dle-de - dee!

Des. fid-dle-de, fid-dle-de - dee!

Pno.

77

Pno.

82

Pno.

87

Pno.

No. 15: FINALE ACT I

Allegro non troppo

Piano *ff*

Pno. *p* *cre - - - scen -*

Pno. *do*

Pno.

SA **BRIDESMAIDS** *f*

Hail the bride of se-ven-teen sum - mers; In — fair phras - es

Pno. *ff pesante*

26

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

Pno.

31

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

Pno.

36

SA Shed-ding ev - 'ry bless - ing on her: Maid-ens greether - Kind - ly treat her -

Pno.

41

SA You may all _____ be brides some day!

TB BUCKS AND BLADES *f*

Pno. Hail the *mf*

46

TB

bride-groom who ad - van - ces, A - gi - ta - ted, Yet e - la - ted. He's in ea - sy cir - cum-

Pno.

51

TB

stan-ces, Young and lus - ty, True and trus - ty.

Pno.

cres - cen - do

57

SA

Smil-ing sum - mer beams up-on her, Shed - ding ev - 'ry bless - ing on her: Maid - ens

TB

Smil-ing sum - mer beams up-on her, Shed - ding ev - 'ry bless - ing on her: Maid - ens

Pno.

f

62

SA
greet her - Kind - ly treat her - You — may all, — may — all —

TB
greet — her - Kind - ly treat her - You — may all, may all —

Pno.

68

SA
— be brides some day!

TB
— be brides some day!

Pno.

ff

74 **Allegretto**

Rose
ROSE
When the —

Pno.

p

79

Rose

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

Pno.

84

Rose

day - Life is__ love in mer - ry May, Life is love, life is love_____

Pno.

89

Rose

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

Han.

HANNAH

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

Rich.

RICHARD

Fa la la la la la! Fa la la

Adam

ADAM

Fa la la la la! Fa la la

S

CHORUS SOPRANOS *f*

Spring is green - _____ Sum-mer's rose - _____

Pno.

f

94

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

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

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

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

S

Pno.

98

Rose
la! Fa la la la la la la la! Win - ter

Han.
la! Fa la la la la la la la! Fa la la la la! Win - ter

Rich.
8 la! Fa la la la la la la la! Fa la la la! Win - ter

Adam
la! Fa la la la la! Fa la la la la! Win - ter

T
CHORUS TENORS
8 Autumn's gold - Win - ter's grey -

Pno.

103

Rose
still is — far a - way, far a - way - Fa la la la la!

Han.
still is — far a - way, far a - way - Fa la la la la!

Rich.
8 still is far a - way, far a - way - Fa la la la la! Fa la la la la la

Adam
still is far a - way, far a - way - Fa la la la la!

Pno.

107

Rich.
8 la!

CHORUS

S
p Leaves in au-tumn fade and fall, Win-ter is the end of all. *sf* Fa la

A
p Leaves in au-tumn fade and fall, Win-ter is the end of all. *cresc.* Spring and sum-mer

T
8 *p* Leaves in au-tumn fade and fall, Win-ter is the end of all. *cresc.* Spring and sum - mer

B
p Leaves in au-tumn fade and fall, Win-ter is the end of all. *cresc.* Fa la la! Spring and

Pno.
pp *cresc.*

112 *sf sf sf sf sf f sf*

S
la la la la la la, _____ la la la la la la

A
teem with glee: Spring and sum - mer, then, for me! *f* Fa la la la la la la la

T
teem with glee: Spring and sum - mer, then, for me! _____ *f* Fa la la la la la

B
sum - mer teem with glee: Spring and sum - mer, then, for me! *f* Fa

Pno.

116 *sf*

S
la! Fa la _____ la la la la la la! *sf* Fa la la la la la la la la la!

A
la! Fa la! Fa _____ la la la la! *f* Fa la la la la la la la la!

T
la la la la la! Fa la la la la! *f* Fa la la la la la la _____

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

Pno.

122 HANNAH (2nd Verse)

Han. In the spring-time seed is sown: In the sum-mer grass is mown: In the

Pno. *p*

127

Han. au-tumn you _____ may reap: Win - ter is the time for

Pno. *cresc.*

132

Han. sleep, Win - - - ter is _____ the time_ for sleep.

S CHORUS SOPRANOS *f* Spring is

Pno. *f*

137

ROSE
Rose *f*
Fa la la la la la la la! Fa la la la la la la la! Spring and

HANNAH
Han. *f*
Fa la la la la la la la! Fa la la la la la la la! Spring and

RICHARD
Rich. *f*
Fa la la la la la! Fa la la la la la! Spring and

ADAM
Adam *f*
Fa la la la la la! Fa la la la la la! Spring and

S
hope ————— Sum - mer's joy —————

Pno.

141

Rose
sum - mer ne - ver cloy, Fa la la la la la la la!

Han.
sum - mer ne - ver cloy, Fa la la la la la la la!

Rich.
sum - mer ne - ver cloy, Fa la la la la la la la!

Adam
sum - mer ne - ver cloy, Fa la la la la la la la!

T
CHORUS TENORS
Au - tumn,

Pno.

145

Rose
Fa la la la la la la la! Win - ter,

Han.
Fa la la la la la la la! Fa la la la la! Win - ter,

Rich.
Fa la la la la la la la! Fa la la la la! Win - ter,

Adam
Fa la la la la! Fa la la la la! Win - ter,

T
toil - _____ Win - ter, rest _____

Pno.

149

Rose
af - ter all, is best, af - ter all, Fa la la la la!

Han.
af - ter all, is best, af - ter all, Fa la la la la!

Rich.
af - ter all, is best, af - ter all, Fa la la la la! Fa la la la la

Adam
af - ter all, is best, af - ter all Fa la la la la!

Pno.

153

Rich. *8* la!

S *p* CHORUS Spring and sum-mer plea-sure—you, Au-tumn, aye, and win-ter too— Fa la *sf sf*

A *p* Spring and sum-mer plea-sure you, Au-tumn, aye, and win-ter too— Ev-'ry sea-son *cresc.*

T *p* Spring and sum-mer plea-sure you— Au-tumn, aye, and win-ter too— Ev-'ry sea-son *cresc.*

B *p* Spring and sum-mer plea-sure you, Au-tumn, aye, and win-ter too— Fa la la! Ev-'ry *cresc.*

Pno. *pp* *cresc.*

158

S *sf sf sf sf sf sf sf* la la la la! Fa la la la la la la la

A has its cheer, life is love-ly all the year! Fa la la la la la la la

T *8* has its cheer, Life is love-ly all the year! Fa la la la la

B sea-son has its cheer, Life is love-ly all the year! Fa

Pno.

162 *sf*

S
la Fa la — la la la la la la! Fa la la la la la la la la la!

A
la! Fa la la — la la la la! Fa la la la la la la la la la!

T
la la la la la! Fa la la la la! Fa la la la la la la la la!

B
la la! Fa la la la la la! Fa la la la la la la la la!

Pno.

168 **L'istesso tempo**

Pno.

p *tr*

174 *f* *p* *tr*

Pno.

179 *sf* *p* *tr*

Pno.

184

Pno.

189

Pno.

p *rall.* *attacca* *p* *ff*

Allegro agitato

195

Des. *DES PARD Recit.*

Hold, Bride and Bridegroom, ere you wed each o - ther I

Pno.

200

Des. *a tempo* *Più lento*

claim young Ro - bin as my el - der bro - ther!

Pno. *a tempo* *p trem. sempre*

205

Pno.

213
Des. *DES PARD* His

Pno.

220
Des. right - ful ti - tle I have long en - joyed: I claim him as Sir Ruthven

Pno.

226
Rose *ROSE (wildly)* De - ny the false-hood,

Des. Mur - ga - troyd!

SA *CHORUS f* O won - - - der!

TB *f* O won - - - der!

Pno. *f* *p*

231

Rose

Rob.

Pno.

Ro-bin, as you should! It is a plot!

ROBIN

I would if consci-entiously I

p *sf*

236

Rob.

SA

TB

Pno.

could But I can - not!

Ah, base one! Ah, base one!

Ah, base one! Ah, base one!

f

Segue

241

Rob.

Pno.

Andante moderato ROBIN

As pure and blame-less pea-sant, I can-not, I re - gret, De -

p

247

Rob. ny a truth un - plea-sant, I am that Ba - ro - net! But

SA CHORUS He is that Ba - ro - net!

TB He is that Ba - ro - net!

Pno. *p*

253

Rob. when com-plet-ely ra - ted Bad Ba - ro - net am I, That I am what he sta-ted, I'll

Pno.

259

Rob. recklessly de - ny! When


SA CHORUS He'll recklessly de - ny!

TB He'll recklessly de - ny!

Pno. *f*

Vivace

266


Rob.  I'm a bad Bart. I will tell ta - ra - did - dles! I'll


SA  He'll tell ta - ra - did - dles when he's a bad Bart.!


TB  He'll tell ta - ra - did - dles when he's a bad Bart.!


Pno. 

270


Rob.  play a bad part on the fals-est of fiddles. But un-


SA  On ve - ry false fid - dles he'll play a bad part!


TB  On ve - ry false fid - dles he'll play a bad part!


Pno. 

274

Rob.  til that takes place I must be con-sci-en-tious— Then a -

SA  He'll be con-sci-en-tious un - til that takes place.

TB  He'll be con-sci-en-tious un - til that takes place.

Pno. 

278

Rob. *8*
 dieu with good grace to my morals sententious!

SA
 To mo-rals sen-tentious A - dieu with good grace! A -

TB
 To mo-rals sen-tentious A - dieu with good grace! A -

Pno. *f_b*

282

Rob. *8*
 When

SA
 dieu with good grace to his mo-rals, his mo-rals sen - ten - tious! When *p*

TB
 dieu with good grace to his mo-rals, his mo-rals sen - ten - tious! When *p*

Pno. *p*

286


Rob. *8*
 I'm a bad Bart. I will tell tar-ra-diddles! On ve-ry false fid-dles I'll play a bad part! I'll


SA
 he's a bad Bart. he will tell ta-ra-diddles! On ve-ry false fid-dles He'll play a bad part! He'll


TB
 he's a bad Bart. he will tell tar-ra-diddles! On ve-ry false fid-dles He'll play a bad part! He'll


Pno.

290


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


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


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

Pno. 


294


SA  he's a bad Bart. he will tell ta - ra - diddles! On ve - ry false fid-dles he'll play a bad part, He'll


TB  he's a bad Bart. he will tell ta - ra - diddles! On ve - ry false fid-dles he'll play a bad part, He'll

Pno. 

298

SA  play a bad part on the fals-est of fiddles, And tell ta - ra - did-dles When he's a bad Bart., A

TB  play a bad part on the fals-est of fiddles, And tell ta - ra - did-dles When he's a bad Bart., When

Pno. 

302

SA
bad Bart! ——— When he's a bad Bart. he will tell ta - ra - diddles, A

TB
he's a bad Bart. he will tell ta - ra - diddles, When he's a bad Bart. he will tell ta - ra - diddles, He'll

Pno. *p* *f*

306

SA
bad Bart! ——— On ve - ry false fid - dles, on ve - ry false fid - dles he'll

TB
play a bad part on the fals - est of fiddles, On ve - ry false fid - dles, on ve - ry false fid - dles he'll

Pno.

310

SA
play ——— a bad part! ———

TB
play ——— a bad part! ———

Pno. *ff*

315

ZORAH *f*

Zor. Who is the wretch who hath be - tray'd

Pno.

320

Zor. thee? Let him stand forth!

Rich. RICHARD
"Twas

Pno.

325 **Molto vivace**

Rich. I! Hold, my con-science

SA CHORUS *f*
Die, trai - tor!

TB *f*
Die trai - tor!

Pno. *f* *fp*

329

Rich. *8* made me! Withhold your wrath!

Pno. *ff*

333 **Allegretto maestoso**

Rich. *8* With - in_ this breast there beats a heart Whose voice can't be gain -

Pno. *p*

337

Rich. *8* said. — It bade me thy true rank im-part, And I — at once o-

Pno.

341

Rich. *8* bey'd! — I knew 'twould blight thy bud-ding fate— I knew 'twould cause thee an - guish


Pno. *p* *cresc.*

345

Rich.  great — But did I there - fore hes - i - tate? No! I at once o -


Pno.  *dim.* *p*

349


Rich.  bey'd!


SA  CHORUS
Acclaim him who, when his true heart Bade him young Ro-bin's rank im-part, Im -


TB  Acclaim him who, when his true heart Bade him young Ro-bin's rank im-part, Im -

Pno.  *ff*

353

SA  me - diate-ly o - bey'd!

TB  me - diate-ly o - bey'd!

Pno. 

358 **Andante** ROSE

Rose Fare-well! Thou hadst my heart - 'Twas quickly won! But now we

Pno. *p*

Rose part - Thy face I shun! Fare-well! Go, bend the knee At vi - ce's shrine, Of

Pno. *pp*

Rose life with me all hope re - sign. — Fare - well! — fare - well!

Pno. *p*

Rose Fare - well! Take me - I am thy

Pno.

376 **Allegretto**

Rose

Bride!

SA **CHORUS OF BRIDESMAIDS** *f*

Hail the Bridegroom—hail the Bride! When the nuptial knot is

Pno. *f*

381

SA

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

Pno. *f*

386

Rose

ROSE

That's why I wed you!

Des. **DESPARD**

8

Ex-cuse me, I'm a vir-tuous per-son now -

Pno. *p*

391 **DESPARD**

Des. *8*

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

Pno.

396 **MARGARET Recit.** *a tempo*

Mar. *f*

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

Pno. *f* *sf*

400

Mar. rap - ture warm'd, I — kneel — be - fore you!

Des. *8* **DESPARD**

I once dis-

Pno. *p*

404

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

SA CHORUS OF BRIDESMAIDS *f* Hail the

Pno. *cresc.* *f*

409

SA Bride-groom, hail the Bride! When the nuptial knot is tied, Ev - 'ry day will bring some

Pno.

414

Rose ROSE Rich - ard, of him I

SA joy - That can ne - ver, ne - ver cloy!

Pno. *p*

419

Rose

love, ——— be- reft, Through thy de - sign, Thou art the

Pno.

423

Rose

on - ly one that's left, So I am thine!

SA

CHORUS BRIDESMAIDS *f*

Hail the

Pno.

427

SA

Bridegroom- hail the Bride! Hail the Bridegroom- hail the Bride!

Pno.

431

Pno.

435 **Allegro con spirito** ROSE

Rose Oh, hap-py the li - ly When kiss'd by the bee;

Rich. RICHARD

Rich. Oh, hap-py the li - ly When kiss'd by the bee;

Pno. *sf*

438

Rose And, sipping tranquil-ly, Quite hap - py is he; And hap-py the fil - ly That

Rich. And, sipping tranquil-ly, Quite hap - py is he; And hap-py the fil - ly That

Pno.

441

Rose neighs in her pride; But happier than a - ny A pound to — a pen-ny, A

Rob. neighs in her pride; But hap-pier than a - ny A pound to a pen - ny, A

Pno.

444

Rose

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

Rob.

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

Pno.

447 MARGARET

Mar.

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

DESPARD

Des.

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

Pno.

450

Mar.

gain by the boon, But hap-pier by hours The man of de-scent,

Des.

gain by the boon, But hap-pier by hours The man of de-scent, Who

Pno.

453

Zor.

Mar.

Han.

Des.

Adam

Pno.

Who fol - ly re - gret - ting, Is bent on — for - get - ting His bad bar - on - etting, And
fol - ly re - gret - ting, Is bent on for - get - ting His bad bar - on - et - ting, And

456

Zor.

Han.

Adam

Pno.

ZORAH
Oh, happy the blossom That blooms on the lea,

HANNAH
Oh, happy the blossom That blooms on the lea,

ADAM
Oh, happy the blossom That blooms on the lea,

Oh, happy the blossom That blooms on the lea,

460

Zor. Like - wise the o - pos-sum That sits on a tree, When you come a-cross 'em, They

Han. Like - wise the o - pos-sum That sits on a tree, When you come a-cross 'em, They

Adam Like - wise the o - pos-sum That sits on a tree, When you come a-cross 'em, They

Pno.

463

Zor. can - not compare, With those who are treading The dance at a wedding, While

Han. can - not compare, With those who are tread - ing The dance at a wed - ding, While

Adam can - not compare, With those who are treading The dance at a wedding, While

Pno.

466


Zor. peo - ple are spreading The best of good fare!


Han. peo-ple are spread - ing The best of good fare!

Adam peo - ple are spreading The best of good fare!


Pno. *f*


469 ROBIN

Rob.  Oh wretched the debt-or Who's sign - ing a deed! And wretch-ed the let-ter that


Pno.  *p*


472

Rob.  no one can read! But ve - ry much bet-ter Their lot it must be

Pno.  *p*

475

Rob.  Than that of the per-son I'm mak - ing this verse on, Whose head there's a curse on-Al -

Pno. 

478

Rob. *8* lu - ding to me!

S CHORUS *f* Oh, hap - py the li - ly When

A *f* Oh, hap - py the li - ly When

T *f* Oh, hap - py the li - ly When

B *f* Oh, hap - py the li - ly When

Pno. *p* cre - - - scen - - - do *f sfz*

481

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

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

T *8* kiss'd by the bee; And, sip - ping tran - quil - ly, Quite hap - py is he;

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

Pno.

484

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

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

T
8
And hap-py the fil - ly That neighs in her pride; But hap-pier than a - ny A

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

Pno.

487

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

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

T
8
pound to a pen - ny, A lo - ver is, when he Em - bra - ces - his

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

Pno.

490

S
A
T
B

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 - - - - -

Pno.

495

S
A
T
B

ces — his bride! —

ces — his bride! —

ces — his bride! —

ces — his bride! —

Pno.

DANCE

499

Pno.

504

Pno.

509

Pno.

514

Pno.

519

Pno.

524

Pno.

Pno.

529

Pno.

534

Pno.

539

Pno.

544

Pno.

549

Pno.

554

End of Act I