

VOCAL SCORE.

R U D D I G O R E ;

OR

THE WITCH'S CURSE.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

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RUDDIGORE; or, THE WITCH'S CURSE!

Dramatis Personæ.

MORTALS.

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

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

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

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

ROSE MAYBUD (*A Village Maiden*)

MAD MARGARET

DAME HANNAH (*Rose's Aunt*)

ZORAH } (*Professional Bridesmaids*)
RUTH }

GHOSTS

SIR RUPERT MURGATROYD (*The First Baronet*)

SIR JASPER MURGATROYD (*The Third Baronet*)

SIR LIONEL MURGATROYD (*The Sixth Baronet*)

SIR CONRAD MURGATROYD (*The Twelfth Baronet*)

SIR DESMOND MURGATROYD (*The Sixteenth Baronet*)

SIR GILBERT MURGATROYD (*The Eighteenth Baronet*)

SIR MERVYN MURGATROYD (*The Twentieth Baronet*)

AND

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

CHORUS OF OFFICERS, ANCESTORS, VILLAGERS, AND PROFESSIONAL BRIDESMAIDS

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

Act II.—Picture Gallery in Ruddigore Castle.

373095

R U D D I G O R E ;

OR, THE WITCH'S CURSE.

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RUDDIGORE

OR

THE WITCH'S CURSE

Music by

ARTHUR SULLIVAN

Words by

W. S. GILBERT

Grave

OVERTURE

Allegro energico

Piano

The musical score is written for piano and consists of five systems of music. The first system is marked 'Grave' and 'Allegro energico'. It begins with a piano introduction marked *f* (forte) in 6/8 time, transitioning to *pp* (pianissimo) in 4/4 time. The second system features a rapid sixteenth-note passage in the right hand, marked *ff* (fortissimo), with a *f* (forte) marking in the left hand. The third and fourth systems consist of dense chordal textures in the right hand and a steady bass line in the left hand. The fifth system continues this texture, with a key signature change to two flats (B-flat and E-flat) indicated by a double flat sign in the bass clef.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, moving in a stepwise fashion. The lower staff is in bass clef and contains a melodic line with eighth and sixteenth notes, interspersed with chords. The key signature has one sharp (F#) and one flat (Bb).

The second system continues the musical piece. It features a first ending bracket labeled '1' over the final two measures. The notation includes chords in the upper staff and a melodic line in the lower staff. The instruction *ffrinforz.* (fortissimo rinforzando) is placed in the lower staff towards the end of the system.

The third system begins with a second ending bracket labeled '2' over the first two measures. The tempo marking *Tempo I* is centered above the staff. The system includes dynamic markings *ff* (fortissimo) and *p* (piano). The notation shows chords in the upper staff and a melodic line in the lower staff.

The fourth system features a more melodic upper staff with eighth and sixteenth notes, and a bass line in the lower staff with eighth notes. The key signature remains one sharp and one flat.

The fifth system is marked *Allegretto grazioso*. It features a melodic line in the upper staff and a bass line in the lower staff. The dynamic marking *p* (piano) is present in both staves. The notation includes chords and a rhythmic pattern in the bass line.

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 measures. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with various intervals and rests. The bass staff provides a consistent accompaniment.

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

Fifth system of musical notation, concluding with a double bar line. It includes dynamic markings: *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). The system is divided into two measures, labeled 1 and 2, with a repeat sign at the end.

Allegro

The first system of music features a piano (p) and bass (b) staff. The piano part begins with a melodic line in the right hand and a bass line in the left hand. Dynamics include *accelerando*, *mf*, *f*, and *mf*. The key signature has one sharp (F#) and the time signature is 4/4.

The second system continues the piano and bass parts. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature and time signature remain consistent.

The third system shows further development of the piano part with more complex melodic lines in the right hand, while the bass part continues with a steady accompaniment. The key signature and time signature are maintained.

The fourth system introduces a mix of melodic and rhythmic elements in both the piano and bass parts. The piano part has more varied note values and rests, while the bass part provides a solid harmonic foundation. The key signature and time signature are consistent.

The fifth system features a prominent eighth-note pattern in the piano part, creating a driving rhythmic feel. The bass part continues with a steady accompaniment. The key signature and time signature are consistent.

The sixth system concludes with a melodic line in the piano part and a steady bass accompaniment. The key signature and time signature are consistent.

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 triplets. The bass clef staff provides a harmonic accompaniment with chords and some eighth-note patterns.

Second system of a musical score. The treble clef staff continues the melodic line with eighth notes and some slurs. 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 rests and 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 features a melodic line with eighth notes and slurs. The bass clef staff has a rhythmic accompaniment of chords.

Fifth system of a musical score. The treble clef staff has a melodic line with eighth notes and slurs. The bass clef staff has a rhythmic accompaniment of chords.

Sixth system of a musical score. The treble clef staff has a melodic line with eighth notes and slurs. The bass clef staff has a rhythmic 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 rests in the first two measures, followed by a melodic line. A dynamic marking of *f marcato* is present in the third measure.

Third system of the piano score. The right hand has a melodic line with some rests. The left hand features a series of chords, with some measures containing a fermata.

Fourth system of the piano score. The right hand has a melodic line with rests. The left hand has a simple accompaniment of chords.

Fifth system of the piano score. The right hand has a melodic line with rests. The left hand has a simple accompaniment of chords.

Sixth system of the piano score. The right hand has a melodic line with a triplet of eighth notes in the second measure. The left hand has a simple accompaniment of chords.

First system of musical notation, measures 1-5. The right hand features a triplet of eighth notes in the first measure and a melodic line with eighth notes. The left hand provides a bass accompaniment with chords and eighth notes.

Second system of musical notation, measures 6-10. The right hand continues the melodic line with a triplet of eighth notes in measure 8. The left hand has a steady accompaniment of chords.

Third system of musical notation, measures 11-15. The right hand has a melodic line with a trill (*tr*) in measure 11 and eighth notes. The left hand has a bass line with eighth notes and accents.

Fourth system of musical notation, measures 16-20. The right hand has a melodic line with sixteenth notes. The left hand has a dense accompaniment of chords, marked with a forte (*ff*) dynamic.

Fifth system of musical notation, measures 21-25. The right hand has a melodic line with eighth notes. The left hand has a steady accompaniment of chords.

Sixth system of musical notation, measures 26-30. The right hand has a melodic line with eighth notes. The left hand has a steady accompaniment of chords. The system ends with a double bar line and repeat signs.

Act I

No. 1

CHORUS OF BRIDESMAIDS—(Solo Soprano, Zorah)

Allegretto moderato

Piano

The first system of the piano accompaniment features a treble and bass clef. The treble clef part begins with a *ff* dynamic and contains a complex, rhythmic melody with many beamed notes. The bass clef part provides a steady accompaniment of quarter notes. A key signature change to two flats is indicated by a b_2 symbol above the treble clef.

The second system continues the piano accompaniment. The treble clef part has a *p* dynamic and features a more melodic line with some slurs. The bass clef part continues with a consistent accompaniment of chords and quarter notes.

The third system shows further development of the piano accompaniment. The treble clef part has a *f* dynamic and includes some slurs. The bass clef part maintains its accompaniment role with chords and quarter notes.

The fourth system includes a *cresc.* marking in the treble clef part. The bass clef part has a *f* dynamic and features a prominent bass line with slurs and a *rit.* marking below the staff.

The fifth system concludes the piano accompaniment on this page. The treble clef part has a *p* dynamic and features a complex, rhythmic melody. The bass clef part provides a steady accompaniment of quarter notes. A *** symbol is placed below the bass clef part at the end of the system.

CHORUS OF WOMEN
SOPRANOS

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

CONTRALTOS

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

CHO.

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

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

CHO.

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

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

CHO. mar - ry you to - day?

SOLO. ZORAH

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

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

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

ZORAH

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

CHO.

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

CHO.

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

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

Piano

p *f* *p*

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

p

HANN.

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

CHORUS. SOPRANOS
& CONTRALTOS

p

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.

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

HANN.

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.

(Referring to book)

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:

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 con - tra -
 But here I find it does - n't do To speak un -

ROSE

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

ROSE

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

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— wail- for to weep, (Hey,— but he's ti- mid as a youth can be!)
(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!)

ROBIN

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

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

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

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

RICHARD
i. I

RICH.

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

p

RICH.

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

RICH.

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

RICH.

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

RICH.

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

RICH.

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

RICH.

f CHORUS OF BRIDESMAIDS

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

3rd verse

CHO.

SOLO RICHARD

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

Attaca Hornpipe

Chappell

No 6a

HORNSPIPE

2nd time melody 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* *

RICH.

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

rit. ROSE

p rit.

ROSE

life-love can en-gen-der, O my love 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.*

Red. *Red.*

ROSE
My own, my love!

RICH.
My own, my love!

pp

Red. *

NO 9

ENTRANCE OF BRIDESMAIDS

Allegretto

Piano

ff *p* *cresc.*

BRIDESMAIDS

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

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

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

Piano

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 Tumb - les 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 piano part includes a dynamic marking of *sfz mf*.

GIRLS

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

GIRLS

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

GIRLS

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

GIRLS

of - fer we!

MEN

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

MEN

la-dies of gen-tle de-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

p

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

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

f *3*

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 consists of three staves. The top staff is for Sir DES. in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "work-ings of con-science, of course, And hus - ki - ness stands for re - morse, *mf* At". The middle staff is for the CHO. in a treble clef, with lyrics "Fie, fie! Oh my! *mf* Oh my!". The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, with a dynamic marking of *ff* at 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 consists of three staves. The top staff is for Sir DES. in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "least it does so in my case! When in crime one is ful - ly em -". The middle staff is for the CHO. and is empty. The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, with dynamic markings of *p* and *3* (triplets).

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

CHO. Like you- It do. Like you- It do.

The third system of music consists of three staves. The top staff is for Sir DES. in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "ployed- Your ex - pres - sion gets warped and des troyed: It's a". The middle staff is for the CHO. in a treble clef, with lyrics "Like you- It do. Like you- It do.". The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, with a dynamic marking of *p*.

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 section continues the piano introduction with similar rhythmic patterns in both hands, leading to a repeat sign.

RICHARD, 1st Verse

Richard's first verse begins with a single note on the treble clef staff, followed by a rest. The lyrics are: "You un - der-stand?"

RICHARD, 2nd Verse

Richard's second verse begins with a rest, followed by a melody. 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 begins with a rest, followed by a melody. 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 begins with a single note on the treble clef staff, followed by a rest. The lyrics are: "The Bride-groom comes —"

The piano accompaniment for the vocal verses 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 and the time signature is 6/8.

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

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

Sir DESPARD, 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 with a 2/4 time signature. The music is marked *ff* and begins with a series of eighth notes in the treble and a steady bass line.

p *cres* *cen* *do*

The second system of the piano introduction, continuing the melodic line in the treble and the bass line. It includes dynamic markings *p*, *cres*, and *cen*, and the word *do* is written above the treble staff.

The third system of the piano introduction, showing a continuation of the piano accompaniment with various chordal textures.

(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, continuing the vocal line and 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

Ped. * Ped. *

GIRLS

Shed-ding ev-ry bles-sing on_ her: Maid-ens, greet her - Kind-ly treat her - You may all_ be

GIRLS

brides some day!

MEN *f*

Hail the Bride-groom who_ ad - van - ces, A - gi - ta - ted, Yet e -

mf

MEN

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

ROSE

Allegretto

When the

ROSE

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

ROSE

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

ROSE

— in mer - ry May!

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

HANNAH

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

RICHARD

Fa la la la la la!

ADAM

Fa la la la la!

CHORUS. SOPRANOS *f*

Spring is green ————— Sum-mer's rose

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

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

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

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

CHO. CHORUS. TENORS
Au-tumn's

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

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

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

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

CHO.
gold, Win-ter's grey,

ROSE

- way, far a - way- Fa la la la la!

HANN.

- way, far a - way- Fa la la la la!

RICH.

- way, far a - way- Fa la la la la! Fa la la la la la

ADAM

- way, far a - way- Fa la la la la!

p CHORUS

Leaves in au-tumn fade and fall,

p

Leaves in au-tumn fade and fall,

p

la! Leaves in au-tumn fade and fall,

p

Leaves in au-tumn fade and fall,

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

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

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

L'istesso tempo

tr

f

rall.

a tempo

Allegro agitato

RECIT.
SIR DESPARD

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

ff

Sir DES.

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

CHO.
He is that Ba-ro-net!
He is that Ba-ro-net!
He is that Ba-ro-net!
He is that Ea-ro-net!

SOP. *p*
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!

Andante

ROSE

Fare well! Thou hadst my

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

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

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

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 sf

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

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the lower register, providing harmonic support with chords and moving lines. The lyrics are: "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

The second system of music continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are: "lo - ver is, when he Em-bra - ces his bride! — Em-bra - ces his". The piano accompaniment includes some dynamic markings like accents (>) and slurs.

CHO.

bride! Em-bra ces

bride! Em-bra ces

bride! Em-bra ces

bride! Em-bra ces

Ped. * Ped.

CHO.

his bride!

his bride!

his bride!

his bride!

DANCE

* Ped. *

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

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

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

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

First system of musical notation, featuring a treble and bass clef staff. The 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 has a melodic line with a trill and a fermata. The bass staff continues with 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 continues with a rhythmic accompaniment. The system ends with a double bar line and a fermata.

Red.

*

8

Act II.

N^o 1

DUET-(Sir Ruthven and Adam)

Andante moderato

Piano

ff *dim.* *p*

ff *p*

p *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-ployd— 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 in a 6/8 time signature, while the left hand provides a rhythmic accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat).

The second system continues the piano introduction. The right hand features a melodic line with some grace notes and accents, while the left hand maintains a steady accompaniment. Dynamics include a forte (f) marking.

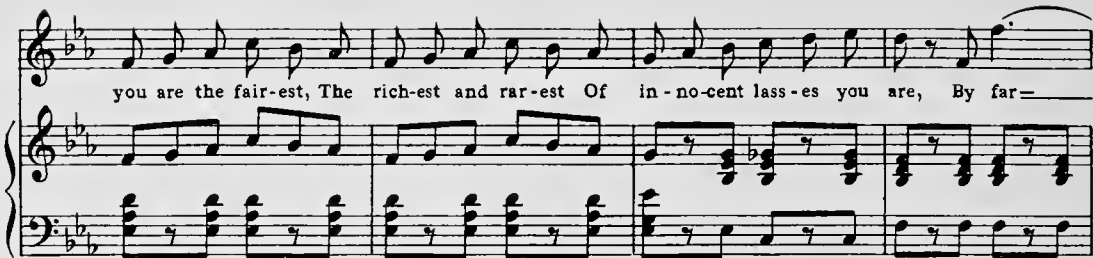
The third system of the piano introduction shows the right hand with more complex rhythmic patterns and accents. The left hand continues with a consistent accompaniment. Dynamics include a forte (f) marking.


The fourth system concludes the piano introduction. The right hand has a melodic flourish ending with a grace note. The left hand accompaniment ends with a piano (p) dynamic marking.

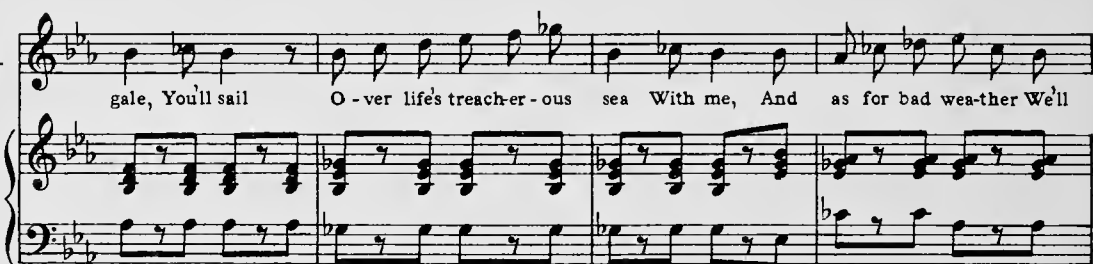
RICHARD

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

The bottom section shows Richard's vocal line on a single staff and the piano accompaniment on two staves. The vocal line is in a 6/8 time signature and features a simple melody. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

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

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

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

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

The first system of the musical score features a vocal line for RICH. and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "are such a smart lit-tle craft- Such a neat lit-tle, sweet lit-tle craft. Such a". The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line.

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

CHORUS

For she

The second system continues the vocal line for RICH. with the lyrics: "bright little, tight little, Slight little, light little, Trim little, prim little craft!". Below this is a blank staff for the CHORUS, with the lyrics "For she" appearing below the staff. The piano accompaniment continues with the same rhythmic pattern as the first system.

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

The third system features a vocal line for the CHO. with the lyrics: "is such a smart little craft- Such a neat little, sweet little craft. Such a". The piano accompaniment is more active, featuring chords with moving lines in both hands.

ROSE

My

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

The fourth system features a vocal line for the CHO. with the lyrics: "bright little, tight little, Slight little, light little, Trim little, prim little craft!". Above this staff is a blank staff for ROSE, with the lyrics "My" appearing below it. The piano accompaniment continues, with a piano (*p*) dynamic marking in the right hand.

ROSE

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

ROSE

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

ROSE

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

ROSE

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

ROSE

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

ROSE

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

ROSE

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

ROSE

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

CHO.

Thoughtshe

CHO.

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

CHO.

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

ROSE & RICHARD

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!

CHO.

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

ROSE & RICH.

Ah!

CHO.

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

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

Grave maestoso

Piano

p *p 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 -

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 in G major, 4/4 time, featuring a steady eighth-note bass line and chords in the right hand.

The second system shows the piano accompaniment for the second system. It continues with the same eighth-note bass line and chords in the right hand, maintaining the harmonic support for the vocal line.

The third system shows the piano accompaniment for the third system, marked with a piano (*p*) dynamic. The accompaniment continues with the same rhythmic pattern and harmonic structure.

The fourth system shows the piano accompaniment for the fourth system, also marked with a piano (*p*) dynamic. The accompaniment concludes with a final chord in G major.

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

BASSES

The second vocal part consists of two staves. The top staff is for Tenors and the bottom staff is for Basses. The lyrics are: "Baronet of Ruddgore, Last of our ac - cur - sed line, Down up - on the oaken floor -". The music is in G major, 4/4 time, with a more active rhythmic pattern than the first system.

The piano accompaniment for the second vocal part features a more active rhythmic pattern, with eighth-note runs in both the treble and bass staves, providing a driving accompaniment for the vocal lines.

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

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

CHO. Snif-ler, snuf-ler, 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!

Attaca

Chappell

No 5

SONG—(Sir Roderic) and CHORUS

Allegro energico

Piano

ff

8

Rod.

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 music includes three staves. The top staff is for Sir ROD. (bass clef), the middle for CHO. (treble and bass clefs), and the bottom for piano accompaniment (treble and bass clefs). The lyrics 'then is the ghost's high' are written under the vocal lines. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

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

CHO. *noon!*

2nd Verse

The second system of music includes three staves. The top staff is for Sir ROD. (bass clef), the middle for CHO. (treble and bass clefs), and the bottom for piano accompaniment (treble and bass clefs). The lyrics 'noon! As the sob of the breeze sweeps' are written under the vocal lines. A '2nd Verse' label is placed above the Sir ROD. staff. The piano accompaniment continues with a similar rhythmic pattern.

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

The third system of music includes two staves. The top staff is for Sir ROD. (bass clef) and the bottom for piano accompaniment (treble and bass clefs). The lyrics 'o-ver the trees and the mists lie low on the fen, From' are written under the Sir ROD. staff. The piano accompaniment continues with a similar rhythmic pattern.

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

The fourth system of music includes two staves. The top staff is for Sir ROD. (bass clef) and the bottom for piano accompaniment (treble and bass clefs). The lyrics 'grey tomb-stones are gathered the bones that once were women and' are written under the Sir ROD. staff. The piano accompaniment continues with a similar rhythmic pattern.

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

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

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

CHO. *ff Ha! ha!*

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

CHO. *Ha! ha! High noon,*

Sir ROD.  the dead of the night's high

CHO.  the dead of the night's high



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,*

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

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

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

The second system continues the musical score. The top staff for Sir ROD. and the middle staff for the CHO. both have lyrics "the dead of the night's high". The piano accompaniment continues with similar rhythmic patterns, including a *cresc.* marking in the right hand.

Sir ROD. *noon!*

CHO. *noon! Hal hal hal hal!*

The third system concludes the musical score. The top staff for Sir ROD. has the lyric "noon!". The middle staff for the CHO. has the lyrics "noon! Hal hal hal hal!". The piano accompaniment features a *ff* (fortissimo) dynamic marking and continues with rhythmic accompaniment.

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!

a tempo

ff

pp

f

CHO.

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

tr

Red.

* *Red.*

* *Red.*

*

sfz

sfz

p

dim.

pp

CHORUS of MEN

p

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

p

p

rit. * *rit.* * *rit.* *

CHO.

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

rit.

CHO.

-ly, once more!

p *ff* *p sf*

* *p*

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

DESPARD

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

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

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

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

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

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

No 8

TRIO—(Margaret, Sir Ruthven, and Despard)

Allegro vivace

Sir Ruthven

Piano

Sir RUT.

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

Sir RUT.

go at once to Ro - der - ic and make him an o - ra - tion, I shall tell him I've re - co - vered my for -

Sir RUT.

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

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

The first system of the musical score for Sir RUT. consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "do not want to per-ish by the sword or by the dag-ger, But a mar-tyr may in-dulge a lit-tle".

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

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

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

MARGARET So it

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

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

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

Sir RUT. So it

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

The fourth system of the musical score continues the vocal parts and piano accompaniment. MARG. sings "real-ly does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter— So it real-ly does-n't mat-ter—". Sir RUT. sings "So it". DES. 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.

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 -*

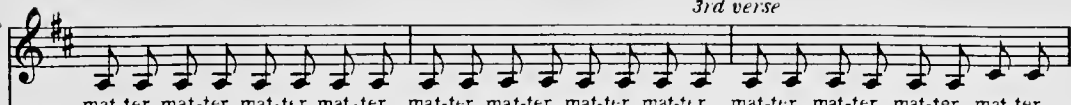
MARG. *My o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,*

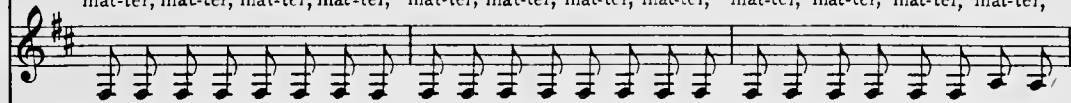
Sir RUT. *Her o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,*

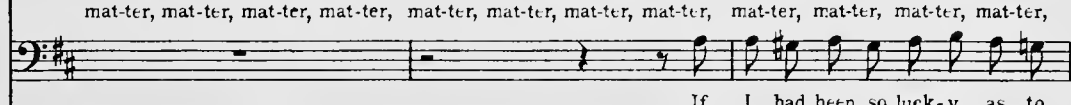
DES. *- pin-ion does-n't mat-ter, Her o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!*

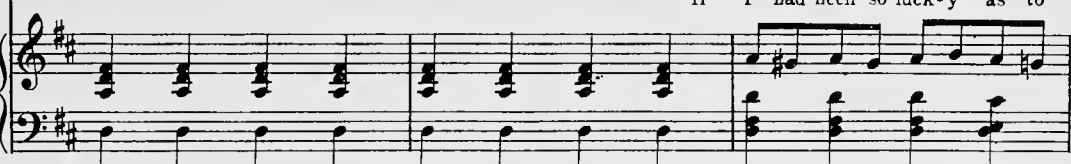
cresc. *sfz* *p*

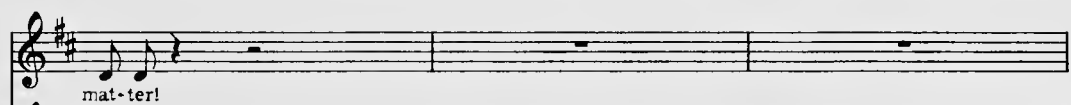
3rd verse

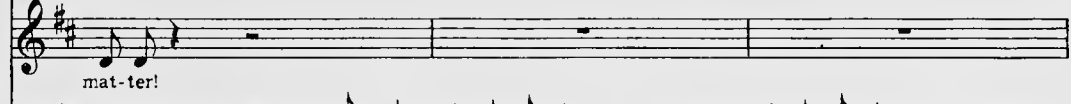
MARG.  mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,

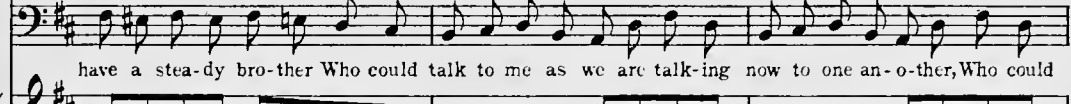
Sir RUT.  mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,

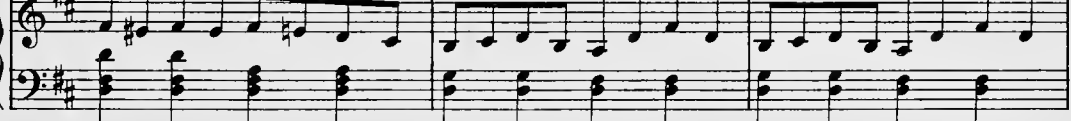
DES.  If I had been so luck-y as to

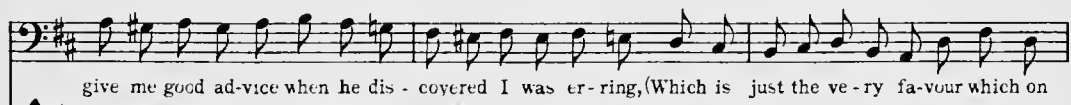



MARG.  mat-ter!

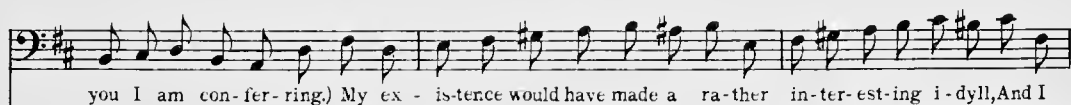
Sir RUT.  mat-ter!

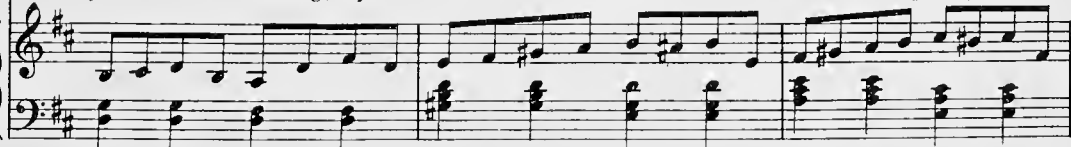
DES.  have a stea-dy bro-ther Who could talk to me as we are talk-ing now to one an-o-ther, Who could



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




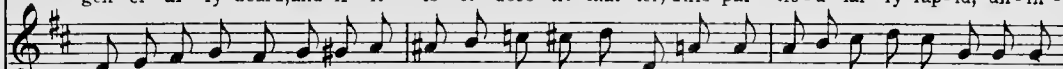
DES. might have lived and died a ve-ry de-cent in-di-wid-dle. This par - tic-u-lar-ly rap-id, un-in -

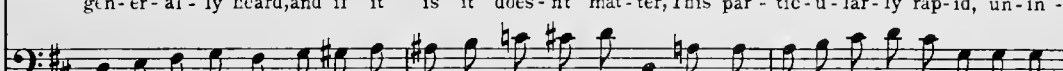
Sir RUTHVEN
If it
DES. - tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it is it does-n't mat-ter!


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

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

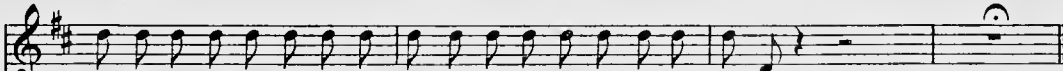
 *cresc.* *f* *ff*

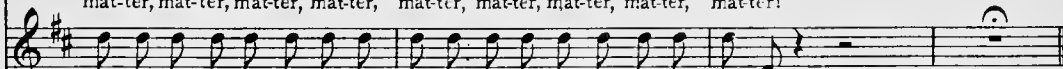
MARG.  - tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it is it does-n't mat-ter, mat-ter,

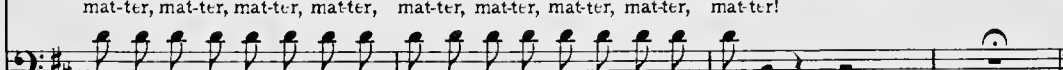
Sir RUT.  - tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it is it does-n't mat-ter, mat-ter,


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.

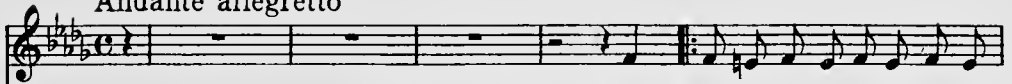
ff

No 10

SONG.-Hannah (with Sir Roderic)

Andante allegretto

Hannah

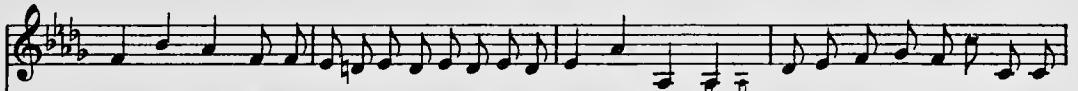


1. There grew a lit-tle flower'Neath a
found that he was fic-kle, Was that
she "He loved me nev-er, Did that

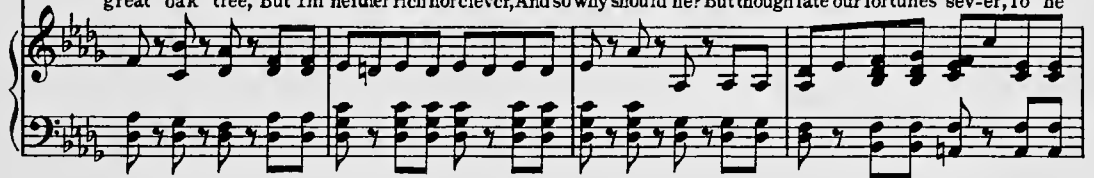
Piano



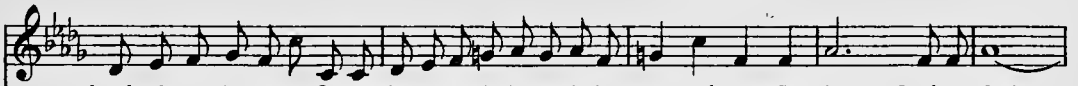
HANN.



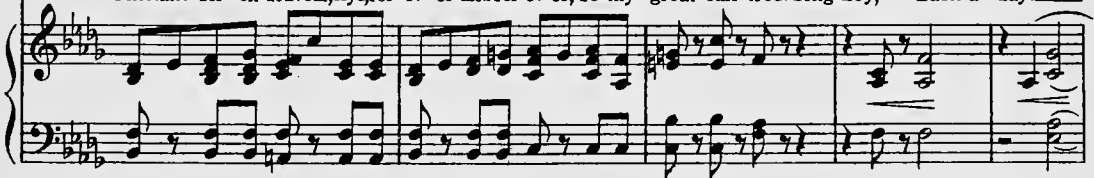
great oak tree: When the tempest'gan to lower Little heed-ed she No need had she to cow-er For she
great oak tree, She was in a pret-ty pickle, As she well might be- But his gal-lant-ries were mickle, For death
great oak tree, But I'm neither rich nor clever, And so why should he? But though fate our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



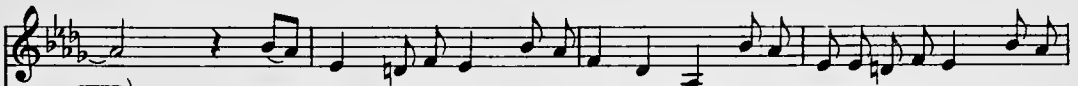
HANN.



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



HANN.



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



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

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

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

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

HANN. *great oak tree! 1 & 2 3 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 a treble and bass clef. 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 a treble and bass clef. 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-note patterns and some beamed sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth-note bass lines. There are two accents (>) above the first and third measures of the bass line.

The second system continues the piece with similar melodic and harmonic textures. The upper staff maintains the eighth-note melodic pattern, while the lower staff provides a steady accompaniment. An accent (>) is placed above the first measure of the bass line.

The third system shows a slight change in the upper staff's melody, with some notes beamed together. The lower staff continues with a consistent accompaniment pattern.

The fourth system features a more active upper staff with frequent sixteenth-note runs. The lower staff accompaniment remains consistent with the previous systems.

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

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) 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 patterns. The bass staff continues with a steady accompaniment. A *tr* (trill) marking is visible above a note in the second measure.

Third system of musical notation. The treble staff features a prominent sixteenth-note melodic run. The bass staff maintains a consistent accompaniment pattern.

Fourth system of musical notation. The treble staff has a melodic line with a trill-like figure in the second measure, marked with an *8* (octave) and a dotted line. The bass staff includes a *tr* marking and concludes with a sustained chord.

Fifth system of musical notation, the final system on the page. It features a melodic line in the treble staff and a bass line in the bass staff. The piece concludes with a final chord in both staves.

END OF OPERA