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# ROBIN HOOD

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HARRY B. SMITH

*and*

REGINALD DE KOVEN

Vocal Score, \$3.50

(In U. S. A.)

New York

G. Schirmer, Inc.



# ROBIN HOOD

*A Comic Opera*

IN THREE ACTS

Libretto by  
HARRY B. SMITH

*Music by*  
REGINALD DE KOVEN



G. SCHIRMER, INC., NEW YORK

# ROBIN HOOD

## CHARACTERS REPRESENTED

Robert of Huntington (afterwards Robin Hood)	TENOR
The Sheriff of Nottingham	BARITONE
Sir Guy of Gisborne (his ward)	TENOR
Little John	BARITONE
Will Scarlet	BASS
Friar Tuck	BASS
Allan a Dale	CONTRALTO
Lady Marian Fitzwalter (a ward of the Crown, afterwards Maid Marian)	SOPRANO
Dame Durden (a widow)	MEZZO-SOP.
Annabel (her daughter)	SOPRANO

Villagers, Milkmaids, Outlaws, King's Foresters,  
Archers, Pedlars, etc.

*The Scene is laid in England  
at the time of Richard I*

- Act I. A Market-place in Nottingham
- Act II. Sherwood Forest
- Act III. Courtyard of the Sheriff's Castle



M1503  
D425R6

# ROBIN HOOD.

*Rehearsal*

Comic Opera in 3 Acts.

Libretto by  
Harry B. Smith.

## OVERTURE.

Music by  
Reginald de Koven.

Moderato.

The first system of musical notation is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a piano (p) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano introduction. It features a treble clef staff and a bass clef staff. The music is marked with a mezzo-forte (mf) dynamic. There are several dynamic markings, including a piano (p) marking. The notation includes various rhythmic values and articulation marks.

The third system continues the piano introduction. It features a treble clef staff and a bass clef staff. The music is marked with a mezzo-forte (mf) dynamic. There are several dynamic markings, including a piano (p) marking. The notation includes various rhythmic values and articulation marks.

The fourth system continues the piano introduction. It features a treble clef staff and a bass clef staff. The music is marked with a piano (p) dynamic. There are several dynamic markings, including a crescendo (cresc.) marking. The notation includes various rhythmic values and articulation marks.

The fifth system continues the piano introduction. It features a treble clef staff and a bass clef staff. The music is marked with a piano (p) dynamic. There are several dynamic markings, including a crescendo (cresc.) marking. The notation includes various rhythmic values and articulation marks.

The sixth system concludes the piano introduction. It features a treble clef staff and a bass clef staff. The music is marked with a piano (p) dynamic. The notation includes various rhythmic values and articulation marks.

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mf cresc.

ff

Allegro vivace.

f

marc. il Basso

ff

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment of chords.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, including the instruction *cresc.* (crescendo) above the treble staff.

Fourth system of musical notation, featuring the instruction *ff* (fortissimo) above the treble staff.

Fifth system of musical notation, including the instruction *con energico* above the treble staff.

Sixth system of musical notation, concluding the page with the instruction *molto marc.* (molto marcato) above the treble staff.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in the treble and bass staves.

Third system of musical notation, including the dynamic marking *cresc.* (crescendo) in the bass staff.

Fourth system of musical notation, featuring dynamic markings *ff* (fortissimo) and *sfz* (sforzando) in the bass staff.

Fifth system of musical notation, showing further development of the melodic and harmonic material.

Sixth system of musical notation, concluding the page with a final melodic phrase in the treble staff and a sustained bass accompaniment.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords. A *cresc.* (crescendo) marking is placed above the bass staff in the second measure.

The second system continues the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment. A *stentato* marking is placed above the bass staff in the third measure, and a *rall.* (rallentando) marking is placed above the bass staff in the fourth measure.

The third system begins with a *Lento.* tempo marking above the treble staff. The treble staff features a melodic line with slurs and accents. The bass staff has a steady accompaniment with slurs and accents.

The fourth system begins with an *Andante.* tempo marking above the treble staff. The treble staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment with slurs and accents. A *p* (piano) dynamic marking is placed above the bass staff in the first measure, and a *cresc.* marking is placed above the bass staff in the third measure.

The fifth system begins with an *Allegretto.* tempo marking above the treble staff. The treble staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment with slurs and accents. A *rall.* marking is placed above the bass staff in the second measure, and a *f* (forte) dynamic marking is placed above the bass staff in the third measure.

The sixth system continues the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a steady accompaniment with slurs and accents. A *p* dynamic marking is placed above the bass staff in the first measure, a *ff* (fortissimo) dynamic marking is placed above the bass staff in the third measure, and another *p* dynamic marking is placed above the bass staff in the fifth measure.

Tempo di Valse. (Lento.)

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a piano (*mf*) dynamic and a *legato* marking. 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.

The second system continues the musical piece. The right hand has a more active melodic line with slurs and ties, while the left hand maintains a steady accompaniment with chords and moving bass lines.

The third system shows further development of the melody in the right hand, with some chromatic movement. The left hand accompaniment includes some longer note values and rests.

The fourth system continues the melodic and harmonic progression. The right hand features a series of eighth notes, and the left hand has a more active bass line with eighth notes.

The fifth system includes a *rall.* (rallentando) marking in the right hand. The music concludes this section with a *ff* (fortissimo) dynamic and a final *rall.* marking.

The sixth system begins with an *a tempo* marking. The right hand has a melodic line with slurs and ties, and the left hand has a rhythmic accompaniment with chords and eighth notes.

First system of musical notation, featuring piano and bass staves. The music includes various notes, rests, and dynamic markings such as *rall.*

**Allegro agitato.**

Second system of musical notation, starting with the tempo marking **Allegro agitato.** The music includes dynamic markings such as *f* and *cresc. molto*, along with a triplet of eighth notes in the bass staff.

Third system of musical notation, continuing the piece with piano and bass staves.

Fourth system of musical notation, featuring piano and bass staves with dynamic markings such as *molto f*.

Fifth system of musical notation, featuring piano and bass staves with various notes and rests.

Sixth system of musical notation, featuring piano and bass staves with dynamic markings such as *ff marc.*

Allegro vivace.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. A forte (*f*) dynamic marking is present at the beginning.

The second system continues the piece with similar melodic and harmonic patterns. The treble staff features more complex rhythmic figures, while the bass staff maintains a steady accompaniment.

The third system includes a *marc. il Basso* instruction, indicating a marcato (marked) style for the bass line. The treble staff continues with its melodic line, and the bass staff features more prominent, accented notes.

The fourth system shows a change in texture. The treble staff has a more active, rhythmic line, and the bass staff features a different accompaniment. A fortissimo (*ff*) dynamic marking is used towards the end of the system.

The fifth system features a dense melodic texture in the treble staff with many beamed notes. The bass staff continues with a steady accompaniment.

The sixth system concludes the page with a final melodic flourish in the treble staff and a corresponding accompaniment in the bass staff.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music features a melodic line in the treble clef and a chordal accompaniment in the bass clef. There are dynamic markings such as *sf* and *v* (accent) throughout the system.

Second system of musical notation, continuing the grand staff. The melodic line in the treble clef shows more complex phrasing with slurs and ties. The bass clef accompaniment remains chordal. Dynamic markings include *v* and *sf*.

Third system of musical notation. The bass clef part begins with a *cresc.* (crescendo) marking. The treble clef part continues with melodic development. Dynamic markings include *sf* and *v*.

Fourth system of musical notation. The treble clef part features a more active melodic line with slurs and accents. The bass clef accompaniment is chordal. A *sf* (sforzando) marking is present in the bass clef.

Fifth system of musical notation. The treble clef part continues with a melodic line featuring slurs and accents. The bass clef accompaniment is chordal. Dynamic markings include *v* and *sf*.

Sixth system of musical notation. The treble clef part has a melodic line with slurs and accents. The bass clef part has a *marc.* (marcato) marking. The system concludes with a *con tutta forza* instruction and a *rall.* (rallentando) marking. The time signature changes to 2/4 at the end of the system.

Tempo a la marcia.

The musical score is written for piano in a 2/4 time signature with a key signature of one sharp (F#). It consists of seven systems of staves. The first system begins with a forte (*f*) dynamic. The second system features a fortissimo (*ff*) dynamic. The third system includes a *rit.* (ritardando) marking. The fourth system continues the rhythmic pattern. The fifth system shows a *rall.* (rallentando) marking. The sixth system also includes a *rall.* marking. The seventh system is marked *Largo.* and includes a *rall.* marking. The piece concludes with the instruction *attacca*.

# Act I.

## No. 1. Introduction and Opening Chorus.

*Allegro.*

First system of piano introduction. Treble and bass staves in G major, 2/4 time. Starts with a forte (*f*) dynamic. The music features rhythmic patterns with accents and trills.

*ff marc.*

Second system of piano introduction. Treble and bass staves. The music continues with a fortissimo (*ff*) and marcato (*marc.*) dynamic. It features more complex rhythmic figures and trills.

Third system of piano introduction. Treble and bass staves. The music continues with a fortissimo (*ff*) dynamic, featuring a series of chords and rhythmic patterns.

Fourth system of piano introduction. Treble and bass staves. The music continues with a fortissimo (*ff*) dynamic, featuring a series of chords and rhythmic patterns.

4 Village Musicians enter.

*Allegretto.*

Fifth system of piano introduction. Treble and bass staves. The music continues with a mezzo-forte (*mf*) dynamic, featuring a series of chords and rhythmic patterns.

Soprani.

Chorus.

(Behind the scenes)

Hol - la! Hol - la! Hol - la!

Some girls enter.

Tenori.

Bassi.

Hol - la!

Sixth system of piano introduction. Treble and bass staves. The music continues with a piano (*p*) dynamic, featuring a series of chords and rhythmic patterns.

'Tis the morn-ing of the fair, 'Tis a day of

Girls still off stage.  
Yes,  
pastime rare, Hail! the glad-some day, The hap - py month of May.—

(Chorus come on.)  
hail the hap - py day. yes, hail the day!

Girls on Stage.  
Off Stage. Yes, hail the day!  
Hail! the hap - py day, yes, hail the day!

**Allegro commodo.**

*ff* Come to the fair, to the fair, Come, for the  
Come to the fair, to the fair, Come, for the

**Allegro commodo.**

*ff* *sempre*

fair, pray pre- pare, Come, 'tis a day bright and  
 fair, pray pre- pare, Come, 'tis a day bright and

rare! Hail!  
 rare! Hail!

*f* *giocoso*  
 Spring-time comes, smiling over hill and dale,  
 May-day bright Brings de-light.  
 May-day, so gay,

*f*  
 Happy time, we sing to thee all hail!  
 Birds so blithe (caroling on ev'ry side.  
 Happy time, we sing to thee all hail!  
 Birds so blithe on ev'ry side,

Seem to sing To the Spring, Wel-coming with joy the sweetspring-tide.  
Sing, To the Spring, Wel - com-ing gay the spring-tide.

*Più animato.*

Come village-girls with ribbons bright their hair so fair a-dorn-ing,

*Più animato.*

Bright will be our  
May - day. May - day,

For it is meet we look our best upon this May-day morning: Bright will be our

fair. See! the May - pole gleams in the sun,  
fair. See! the May - pole gleams in the sun,

Soon the mer - - ry mor - ris - dance, the dance will soon now be -  
 Soon the live - - liest dance, the dance will now be -

(A pedlar enters; girls surround him.)

gin. Here is a ped-lar, see, he's bringing pretty tri-fles for the fair; This is a chance to buy some  
 gin. See, a ped - lar comes, This is a chance to buy some  
 gin. See,

rib - bons brave to deck our bon - ny hair,  
 a rib - bons brave to ped - - lar comes, Come let us see what you may  
 rib - bons brave to deck our bon - ny hair,  
 a ped - - lar comes, Come let us see what you may

have, and honest prices pray de - clare. All hail our fair!  
 have, and honest prices pray de - clare, All hail our fair!  
*rall.*

Tempo I.

*con spirito*  
*ff*  
 All hail our fair, all hail our fair, Yes, hail the fair!

All hail our fair, all hail our fair, all hail, all hail our fair,

Tempo I.

*marcato molto*

*ff*  
 A time most rare Beyond com- pare, All hail our fair, all hail our fair, hail!

A time most rare Beyond com- pare, All hail our fair, all hail our fair, hail, hail!

*sempre ff*

*f*  
 Spring-time comes smiling over hill and dale,

Spring-time comes smiling over hill and dale,

May - day bright Brings de - light, Hap - py time, we sing to thee all

May - - day so gay, Hap - py time, we sing to thee all



hail! Birds so blithe car-oling on ev-ry side,

hail! Bright birds sweet- - - voiced

Seem to bring To the Spring  
are sing-ing, joy bringing, Yes, sing-ing, Joy bring-ing,

Then let us hail O'er hill and dale, To our fair, to our mer-ry—  
hail! To our fair, our mer- - ry mer - - ry

fair; Let ev'ry voice sing clear and gay On our hol- - i - day. All  
fair; Let ev'ry voice sing clear and gay On our hol- - i - day. All

hail our fair, It is the gay-est bright-est day, Hail to mer-ry May.

hail our fair, It is the gay-est bright-est day, Hail to mer-ry May.

*cresc.*

*f* They come, Their horns re - sound! We

*f* They come, Their horns re - sound! We

*cresc.*

*f*

*cresc.*

3 outlaws behind scenes.  
Allan a Dale.

*p* List to the gay hunter's horn  
Little John. *f* Sound thro' the forest at morn.

*p* List to the gay hunter's horn  
Will Scarlet. *f* Sound thro' the forest at morn.

List to the gay hunter's horn  
Sound thro' the forest at morn.

hear! *ff* List to the gay hunter's horn. They're

hear! *ff* List to the gay hunter's horn. They're

*p* *ff* *pp* *ff*

(Outlaws enter)

**Allegro vivace. Scarlet.**

In Sher-wood for-est the mer-ri-est of lives is our  
here!

here!  
**Allegro vivace.**

Allan a Dale.

Life so free! So do  
Little John. Life so free! So do  
Scarlet. Life so free! We roam and rove in Sher-wood's grove be - neath the green wood  
out-law's life so free! So do

we. Through all the glades and syl - van shades our homes are  
tree.  
we.

Chorus So free!  
So free! Thro' the glades

found, We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt-ing horns do we

And the shades, *f* a - far and near, horns we

sound. *ff* Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. *ff* Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. *ff* Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. *ff* Ta ra ta ra

sound. *ff* Ta ra ta ra

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra ra! Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra ra!

for - est fair, Ev - er are we gay.

for - est fair, Ev - er are we gay.

for - est fair, We are gay.

for - est fair, We are gay.

Nev - er do they wear - y

Ev - er are we gay, Cheer - i - ly, mer - ri - ly  
 Ev - er are we gay, Cheer - i - ly, mer - ri - ly  
 live - - long day, Cheer - i - ly, mer - ri - ly  
 live - long sum - mer day,  
 Free are they as birds the live - long day, Cheer - i - ly, mer - ri - ly  
 live - long day, Cheer - i - ly, mer - ri - ly

roaming e'er, Liv - ing like Kings in the for - est fair.  
 roaming e'er, Liv - ing like Kings in the for - est fair.  
 roaming e'er, Liv ing like Kings in the for - est fair.  
 roam - ing e'er, Liv - ing like Kings in the for - est, fair. Nev - er do they wear - y,  
 roam - ing e'er, Liv - ing like Kings in the for - est fair. Nev - er wear - y,  
 roam - ing e'er, Liv - ing like Kings in the for - est fair.

Ev - er they are gay, all the live - long day.

Ev - er gay, all the live - long day.

Ev - er are they gay. all day.

Ev - er gay, all the live - long day.

Meno mosso.

Annabel (coming forward)

Surely 'tis an ac - qui - si - tion To this goodly com - pa - nie.

Meno mosso.

Out-laws of such high po - si - tion Glad-ly at the fair we see.

rall.

*pp* Come and join our dance, come dance, come and join our dance, come dance.

*ff* **Allan.** Come dance, come dance, come dance, come dance.

*pp* **Little John.** Come dance, yes come, come dance, yes come.

*pp* **Scarlet.** Come dance, yes come, come dance, yes come.

*pp* Come dance, yes come, come dance, yes come.

*pp* Come dance, come dance, come dance, come dance.

*pp* Come dance, yes come, yes, join our dance.

*pp* Come and join our dance

*pp* Come dance, come dance, come dance, come dance.

*pp* Come dance, yes come, yes, join our dance.

**Allegro vivace.**

*ff* A morris-dance must you entrance, Let us dance! let us dance! Fa la fa la

*ff* A morris-dance must you entrance, Let us dance! let us dance! Fa la fa la

*ff* A morris-dance must you entrance, Let us dance! let us dance!

*ff* A morris-dance must you entrance, Let us dance! let us dance!

*ff* A mor-ris-dance must you entrance, Let us dance! let us dance! Fa la fa la

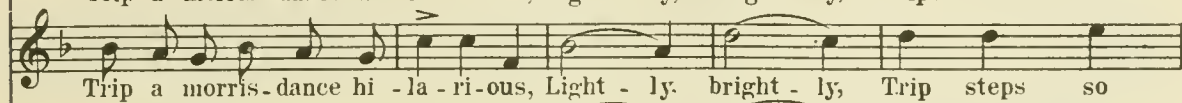
*ff* A mor-ris-dance must you entrance, Let us dance! let us dance!

**Allegro vivace.**





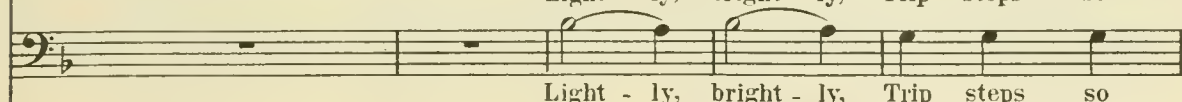
Trip a morris-dance hi-la-ri-ous, Light-ly, bright-ly, Trip in measure multi-




Trip a morris-dance hi-la-ri-ous, Light-ly, bright-ly, Trip steps so



Light-ly, bright-ly, Trip steps so



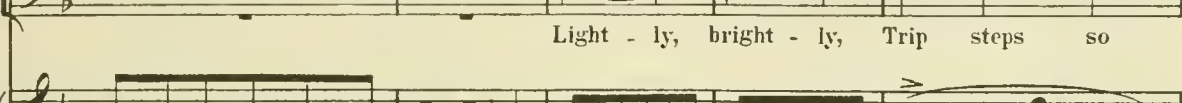
Light-ly, bright-ly, Trip steps so



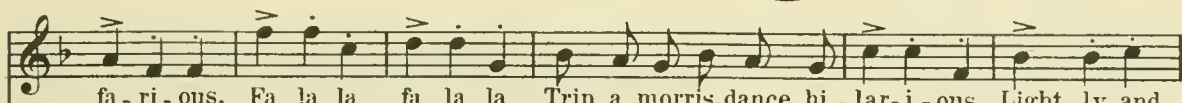
Trip a morris-dance hi-lar-i-ous Light-ly, bright-ly, Trip in measure multi-



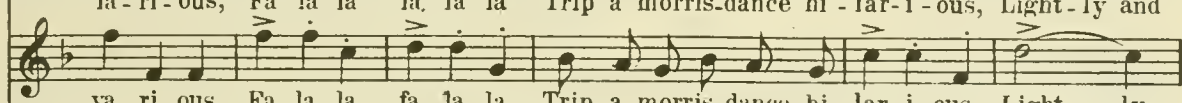
Light-ly, bright-ly, Trip steps so



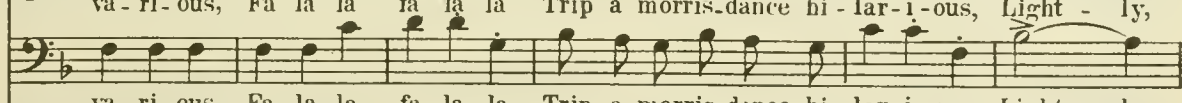
Light-ly, bright-ly, Trip steps so

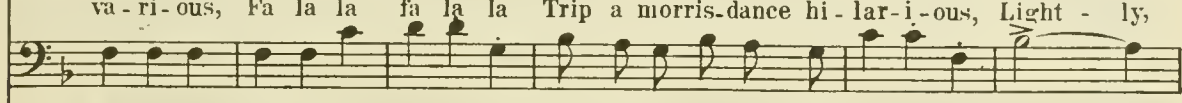
fa-ri-ous, Fa la la fa la la Trip a morris-dance hi-lar-i-ous, Light-ly and



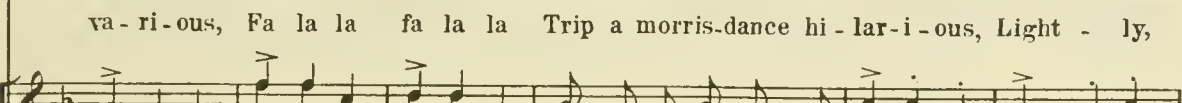
va-ri-ous, Fa la la fa la la Trip a morris-dance hi-lar-i-ous, Light-ly,



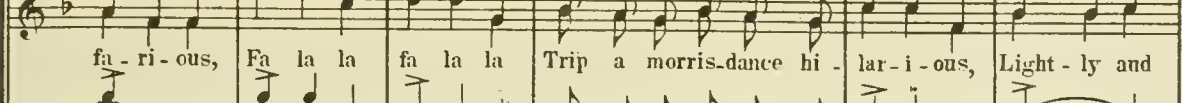
va-ri-ous, Fa la la fa la la Trip a morris-dance hi-lar-i-ous, Light-ly,



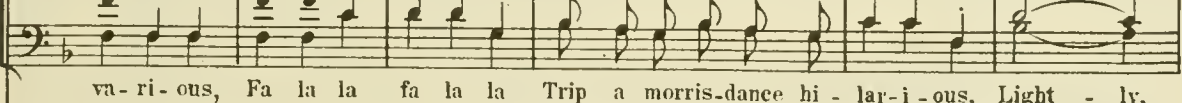
va-ri-ous, Fa la la fa la la Trip a morris-dance hi-lar-i-ous, Light-ly,



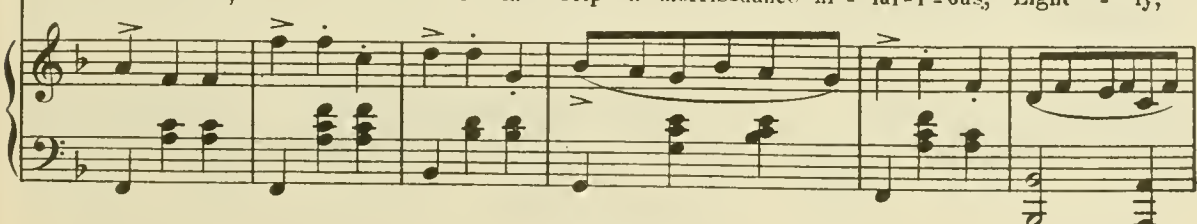
fa-ri-ous, Fa la la fa la la Trip a morris-dance hi-lar-i-ous, Light-ly and



va-ri-ous, Fa la la fa la la Trip a morris-dance hi-lar-i-ous, Light-ly,



va-ri-ous, Fa la la fa la la Trip a morris-dance hi-lar-i-ous, Light-ly,



brightly we celebrate the fair; Dance so hap-pi-ly, so gai-ly dancing, so  
 bright - ly celebrate the fair; Dancing gai - ly, light - ly,  
 bright - ly celebrate the fair; Dance so gai - - -

bright - ly celebrate the fair; Dance so gai - - -  
 Dance so hap-pi-ly, so gai-ly dan-cing, so  
 brightly we celebrate the fair; ev - er dancing gai - ly light-ly  
 bright - ly celebrate the fair; Dance so gai - - -

mad-ly, yes, dance your pret-ti-est, and dance your lightest and best,  
 mad-ly, yes, pray dance your ver-y best, yes, dance lightest and best,  
 ly, yes, pray dance your ver-y best, yes, dance lightest and best,  
 ly. yes, pray dance your ver-y best, yes, dance lightest and best,

mad-ly, dance your pret-ti - est, and dance your light-est and best,  
 ly, yes. pray dance your ver-y best, yes, dance light-est and best,

No court min-u - et is ev - er danced half so glad - ly, Now dance your

Fa la fa la la la la la la la

Fa la fa la la la la la la la

Fa la fa la la la la la la la

No court min-u - et is ev - er danced half so glad - ly. Now dance your

Fa la fa la la la la la la la

live-li - est, with - out a stop for a rest. Then *ff* Fa la fa la

la la la la! Dance then, *ff* Fa la fa la

la la la la! Dance then, *ff* Fa la fa la

la la la la! Dance then, *ff* Fa la fa la

live-li - est, with - out a stop for a rest. Then *ff* Fa la fa la

la la la la! Dance then, *ff* Fa la fa la

dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Trip in measures multi -  
 dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Dance meas - ures  
 dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Danc meas - ures  
 dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Dance meas - ures  
 dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Trip in measures mul-ti -  
 dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Dance meas - ures

fa - ri - ous, Fa la fa la Dance a mor-ris-dance hi - lar - i - ous,  
 va - ri - ous, Fa la fa la dance then so gai - ly,  
 va - ri - ous, Fa la fa la dance then so gai - ly,  
 va - ri - ous, Fa la fa la dance then so gai - ly,  
 Dance a mor-ris-dance hi - lar - i - ous,  
 fa - ri - ous, Fa la fa la - Dance then gay - ly and  
 va - ri - ous, Yes. dance, dance so gay

Marcato.

Yes, dance your best, dance with all zest, yes, dance your best, We'll  
 dance your best, dance with zest, and don't stop to rest, dance your best,  
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa  
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa

Yes, dance your best, dance with all zest, yes, dance your best, We'll  
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa

Marcato.

dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures  
 fa la fa la la la la la

la la la la

la la la la

dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures  
 fa la la la la la la la

la la la la

*cresc.* *sempre*

*sempre*

ev - er so gay, We'll make hol - i - day with  
 la la. We will make hol - i - day with  
 la We will make hol - i - day with  
 la We will make hol - i - day with  
 quite mul - ti - fa - ri - ous, and in a man - ner hi - la - ri - ous; yes, we will  
 la la We will make hol - i - day with

pleas - ures so va - ri - ous, fa la! Dance a mor - ris - dance hi - lar - i - ous,  
 pleas - ures so va - ri - ous, fa la! Dance a mor - ris - dance hi - lar - i - ous,  
 pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,  
 pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,  
 dance and be gay, fa la fa la! Dance a mor - ris - dance hi - lar - i - ous,  
 pleas - ures so gay, fa la! Dance a mor - ris - dance hi - lar - i - ous,

Trip - ping so gai - ly We'll make hol - i - day, dance so light - ly, so

Trip - ping gay We'll make hol - i - day, dance so light - ly, so

Trip - ping gay We'll make hol - i - day, dance so light - ly, so

Trip - ping gay We'll make hol - i - day, dance so light - ly, so

Trip - ping so gai - ly We'll make hol - i - day, dance so light - ly, so

Trip - ping gay We'll make hol - i - day, dance so light - ly, so

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

gai - ly to make hol - i - day.

# No 2. Auctioneer's Song.

Annabel, Allan a Dale, Little John, Scarlet, Friar Tuck and Chorus.

*Allegro deciso.*

Friar Tuck.

Little John  
and Scarlet,  
with Outlaws.

Annabel,  
Allan a Dale  
and  
Soprani.

Tenori.  
Bassi.

Four vocal staves in bass clef, each with a whole rest in the first measure, indicating they are silent at the start of the piece.

*Allegro deciso.*

PIANO.

Piano accompaniment for the first system, consisting of two staves. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Dynamics include *f* and *ff*.

Friar Tuck.

*mf*

As an hon-est auctioneer I'm pre-pared to sell you here Some

Piano accompaniment for the second system, continuing the melodic and rhythmic patterns from the first system.

goods in an as-sortment that is va-ri-ous, Here's a late la-mented deer

Little John and Scarlet, with Outlaws.

Two vocal staves in bass clef. The first staff has a melodic line with lyrics, and the second staff has a whole rest.

va-ri-ous,

Piano accompaniment for the third system, featuring chords and a melodic line.

va-ri-ous,

Piano accompaniment for the fourth system, concluding the piece with sustained chords.



*f*  
 That was once the king's, I fear, Killing him was certain-ly pre - ca - ri - ous.  
 ca - ri - ous,  
 ca - ri - ous,  
 ca - ri - ous,

*f*  
 Here I have for sale Casks of brown Oc - to - ber ale,  
 Brewed to make human i - ty hi - lar - i - ous,

*cresc.*  
 Here's a suit of homespun brave  
 Little John and Scarlet, with Outlaws.  
 lar - i - ous,  
 lar - i - ous,  
 lar - i - ous,  
 lar - i - ous,

*ff*

Fit for hon-est man or knave, Here's a stock in fact that's multi - fa - rious.

*cresc.*

fa-ri-ous. Come, make your offers and your prof-fers,  
 Little John and Scarlet, with Outlaws.

fa-ri-ous, Who will buy?

fa-ri-ous,

fa-ri-ous,

fa-ri-ous,

*ff*

O - - pen hearts and o - pen cof - fers, Barguin here for ev - 'ry one!

Who will buy?

*mf*

Go-ing, go-ing, go-ing, gone! Who will bid, what squire or dame?

Who'll bid?

*ff stentato*

*f colla voce*

With your of-fers pray come on.

Now be-gin!

This system contains the beginning of the piece. It features a vocal line in bass clef with the lyrics "With your of-fers pray come on." and "Now be-gin!". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part starts with a series of chords and then moves into a more active rhythmic pattern. Dynamic markings include *ff* and *f*.

*Più mosso.*

go-ing, go - ing, go-ing, gone,

go-ing, go - ing, go-ing, gone,

*cresc.* *ff* bid, I bid, I bid the same, I bid, I bid, I bid the same, It's go - ing, go - ing, go - ing, gone, I

*f* I bid the same, I bid the same, It's go - ing, go - ing, go - ing, gone,

*Più mosso.*

*f* *cresc.* *ff*

This system continues the piece with a tempo change to *Più mosso*. The vocal line has the lyrics "go-ing, go - ing, go-ing, gone," repeated. The piano accompaniment features a steady eighth-note accompaniment. Dynamic markings include *f*, *cresc.*, and *ff*.

go-ing, go - ing, gone. —

go-ing, go - ing, gone. —

*cresc.* bid, I bid, I bid the same, I bid, I bid, I bid the same, It's go - ing, go - ing, gone. —

I bid the same, I bid the same, It's go - ing, go - ing, gone. —

*cresc.*

This system concludes the piece. The vocal line repeats the phrase "go-ing, go - ing, gone." with a fermata. The piano accompaniment continues with the eighth-note accompaniment. Dynamic markings include *cresc.* and *ff*.

# No 3. Milkmaids' Song.

Milkmaids. *Moderato.*

PIANO. *mf* *rall. ad lib.*

*Allegro moderato.*

When chanticleer crow - ing Says night is a -

When chanticleer crow - ing Says night is a -

*mf*

go - - ing And larkstheir nests are scorn - ing, O! So ear - ly in the morn - ing, O!

go - - ing And larkstheir nests are scorn - ing, O! So ear - ly in the morn - ing, O!

*mf* What-so-e'er the weath - er, *f* Tripping o - verthe heath - er So ear - ly in the

*mf* What-so-e'er the weath - er, *f* Tripping o - verthe heath - er So ear - ly in the

*f* *f giocoso*

morn - ing Comewe milk-maids o'er the lea. ——— Plowboys haste o'er dell and hill

morn - ing Comewe milk-maids o'er the lea. ——— Plowboys haste o'er dell and hill

Whistling with a right good will. Pip-ing. Pip-ing. Piping tra la la la

Whistling with a right good will, Pip-ing, Pip-ing, Piping tra la la la

*rall.*  
la la Piping la tra la la la la!

*rall.*  
la la Piping la tra la la la la!

Sopr.

Chorus.

Ten.

Bass.

Singing *p*

Tra la

Tra la la la la la Tra la

Annabel.

Oh an i - deal milkmaids a

la la la la la la.

la la la la la la.

thing of grace, She's a creature of po - ets' fan - cy. With lissome figure and laughing face, Her

hands are jewell'd and oh! so white, And her eyes like diamonds bright, And her step is fai - ry

light. Her eyes So

Milkmaids. So light, Her eyes So

Is her step, are so bright,

Chorus. So light is her step, Her eyes are so bright, They

They

such a maid must bring de - light, — Eyes so bright, step so light, These

such a maid must bring de - light, — Eyes so bright, step so light, These

bright bring de - light, — Eyes so bright, step so light, These

such a maid must bring de - light, — de - light de - light, These

must bring de - light, — de - light de - light, These

must bring de - light, — Eyes so bright, step so light, These

*poco rall.* qualities must bring de - light. — *f* **Grazioso.** She's the manner and mien of my la - dy fine, And

qualities must bring de - light. —

*poco rall.* traits bring de - light. —

qualities must bring de - light. —

traits *poco rall.* bring de - light. —

traits bring de - light. —

*poco rall.* **Grazioso.**

*rall.*  
e-ven her cows are i - dyl - lic kine, Such milkmaids po - ets and painters find, And it's

*rall.*

*a tempo*  
proper to add We are just that kind. With manner and mien of my la - dy fine, And

Milkmaids. With manner and mien of my la - dy fine, And

With manner and mien of my la - dy fine, And

*a tempo*

e'en her cows are i - - dyl - lic kine, Such milk-maids do po - ets and

e'en her cows are i - - dyl - lic kine, Such milk-maids do po - ets and

e'en her cows are i - - dyl - lic kine, Such milk - - - maids



*rall.*  
 pain-ters find, And it's prop-er to add, we are all just that kind.  
*rall.*  
 pain-ters find, And it's prop-er to add, we are all just that kind.  
*rall.*  
 pain-ters find, And it's right to add, we're all just that kind.

*rall.*  
*f*  
*p.*

Allan a Dale.

Say, the kind of milkmaids that you describe, Are milkmaids seen very

*mf*

rare-ly; The real milkmaid she is old and fat, Her figure's something to cav-il at, Her

hands are rough and her gown home-spun, She but sings when her work is done. — Of

all her life 'tis the sad-dest tale When a cow kicks o-ver a

brimming pail, Her life's a mer-ry-round, 'tis said, Of ris-ing and work-ing and

*rall.*

**Annabel.** *a tempo ff*

With the man-ner and mien of my la - dy fine, E'en the

**Allan a Dale.** *ff*

go - ing to bed. With the man-ner and mien of my la - dy fine, E'en the

**Milkmaids.** *ff*

With the man-ner and mien of my la - dy fine, E'en the

**Chorus.** *ff*

With the man-ner and mien of my la - dy fine, E'en the

*a tempo ff*

cows she milks are i - - dyl - lic kine, Such milk-maids po - ets and

cows she milks are i - - dyl - lic kine, Such milk-maids po - ets and

cows she milks are i - - dyl - lic kine, Such milk-maids do po - ets and

cows she milks are i - - dyl - lic kine, Such milk - - - maids  
milk-maids po - ets and

cows she milks are i - - dyl - lic kine, Such milk - - - maids

cows she milks are i - - dyl - lic kine, Such milk - - - maids

*rall.*  
pain-ters find, And it's right to add, we are all just that kind. —

*rall.*  
pain-ters find, And it's right to add, we are all just that kind. —

*rall.*  
pain-ters find, And it's right to add, we are all just that kind. —

*rall.*  
pain-ters find, And it's right to add, we are all just that kind. —

*rall.*  
pain-ters find, And it's right to add, we are all just that kind. —

*rall.*  
pain-ters find, And it's right to add, we are all just that kind. —

# No. 4. Scene.

Entrance of Robin Hood.

*Allegro deciso.*

Annabel. Come the bowmen in Lin - coln green,

Dame Durden. Come the bowmen in Lin - coln green,

Allan a Dale. Come the bowmen in Lin - coln green,

Robin H. and Archers. We

Basses. We

Milkmaids and Chorus. Come the bowmen in Lin - coln green,

*Allegro deciso.*

They are seen

PIANO.

Fin - er archers were nev - - er seen,

Fin - er archers were nev - - er seen,

Fin - er archers were nev - - er seen,

Fin - er archers were nev - - er seen,

come un - to Not-tingham fair,

come un - to Not-tingham fair,

Fin - er arch-ers were nev - - er seen,

Clad in green

Vic - tors they, and how gal-lant and gay, Vic - tors ev - er where val - or holds sway.  
 Vic - - tors gal-lant and gay, Vic - - tors ev - er are they.  
 Vic - - tors gal-lant and gay, Vic - - tors ev - er are they.  
 Vic - - tors are we in the fray, Wel -

Vic - tors they, and how gal-lant and gay, Vic - tors ev - er where val - or holds sway.  
 Vic - - tors in the fray, Vic - - tors brave are they.  
 They win the day, yes, brave are they.

Mer - ry sport we ev - er find is there.  
 Mer - ry sport we ev - er find is there.  
 Mer - ry sport we ev - er find is there.

come un-to Not-tingham fair, Mer - ry sport we ev - er find is there. The  
 come un-to Not-tingham fair, Mer - ry sport we ev - er find is there. The

Mer - ry sport we ev - er find is there.  
 Mer - ry sport we ev - er find is there.

Welcome are you to Nottingham fair.  
 Wel - - come ev - er you are.  
 Robin. Wel - - come ev - er you are. *mf*  
 In the  
 arch - e - ry con - test is done, And all priz - es we won. **Archers with Chorus.**  
 arch - e - ry con - test is done, And each prize we won.  
 Wel - come are you to Not - tingham fair.  
 Wel - - - come ev - er you are.  
 Wel - - - come ev - er you are.  
*cresc.* *ff* *ff* *p*  
 leaf - y shades of the woodland glades Of Sherwood's greenwood tree. — Where the  
 red deer springs and the thros - tle sings Is the dear - est spot to me, — Is the

dear-est spot to me. — For nev-er a care i' the world comes there, And

*colla voce* *p*

nev-er you hear a sigh — As you love and laugh, As you quip and quaff, So

*poco rall.* *poco rall.*

gai-ly the days go by. — Then hey! for the mer-ry green-

*ff con spirito*

wood, say I, And give me a bow of yew, — Let

mine be the life that is free\_ from strife Where friends are staunch and

Annabel. *ff* Then hey! for the merry greenwood, say I, And give me a bow of yew, — Let

Dame D. *ff* Then hey! for the merry greenwood, say I, And give me bows of yew, — Mine

Allan a Dale. *ff* Then hey! for the merry greenwood, say I, And give me bows of yew, — Mine

Robin. *ff* Then hey! for the merry greenwood, say I, And give me a bow of yew, — Mine  
true. — Then hey! for the merry greenwood, say I, And give me a bow of yew, — Let  
give me a bow of yew, — Let

Outlaws and Chorus. *ff* Then hey! for the merry greenwood, say I, And give me bows of yew, — Mine  
Then hey! for the merry greenwood, Give me bows of yew, — Mine

mine be the life that is free from strife, and true. —

is the life that's free from strife, and true. —

is the life that's free from strife, and true. —

mine be the life that is free from strife, Where friends are staunch and true. —

mine be the life that is

is the life that's free from strife, and true. —

is the life that's free from strife, and true. —



Vivace con spirito.

Annabel.

*f*

Sir Cav-a-lier, you're welcome here to this our fair.

Allan.

Robin.

Little John.

Vivace con spirito.

As all is fair In

As all is fair In

bet-ter not make love to her.

*f*

*f*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The first vocal line has the lyrics 'As all is fair In' and a dynamic marking of *f*. The second vocal line has the lyrics 'As all is fair In' and a dynamic marking of *f*. The third staff is a piano accompaniment line with the lyrics 'bet-ter not make love to her.' and a dynamic marking of *f*. The piano part features a steady eighth-note bass line and chords in the right hand.

love or war, I'll make love to whom-e'er I will, On May-day bright When hearts are light I

love or war, I'll make love to whom-e'er I will, On May-day bright When hearts are light I

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal lines with the lyrics 'love or war, I'll make love to whom-e'er I will, On May-day bright When hearts are light I'. The piano accompaniment continues with the same eighth-note bass line and chords. The key signature changes to F major (two flats) at the end of the system.

scoff at him who takes it ill.

As all is fair In love or

scoff at him who takes it ill. As all is fair In love or war, I scoff at him who

As all is fair In love or

Detailed description: This system contains the fifth, sixth, seventh, and eighth systems of music. The top two staves are vocal lines. The fifth staff has the lyrics 'scoff at him who takes it ill.' The sixth staff has the lyrics 'As all is fair In love or'. The seventh staff has the lyrics 'scoff at him who takes it ill. As all is fair In love or war, I scoff at him who'. The eighth staff has the lyrics 'As all is fair In love or'. The piano accompaniment continues with the same eighth-note bass line and chords. The key signature changes to G major (one sharp) at the end of the system.

As all is fair In love or war, I scoff at him who  
 war, yes, As all is fair In love or war, I scoff at him, at  
 takes it ill, As all is fair In love or war, I scoff at him who  
 war, yes, As all is fair In love or war, I scoff at him who

takes it ill. — All is  
 him who takes it ill. — All is  
 takes it ill. — All is  
 takes it ill. — All is

*meno mosso*

*rall.* *rall.*

**Allegro commodo.**

fair in love and war, so they say, so they say, With a heigh and a lil-y gay, And a  
 fair in love, so they say, so they say, With a heigh and a lil-y gay And a  
 fair in love and war, they say, they say, With a heigh and a lil-y gay, And a  
 fair in love, they say, they say, With a heigh and a lil-y gay, And a

**Allegro commodo.**

man can rightly win an - y maid whom he may, As the prim-rose spreads so

man can win an - y maid whom he may, As the prim - - rose spreads

man can rightly win all maids he may, As the prim - - rose spreads

man can win all maids he may, prim - - rose spreads

sweet - - ly, 'Tis the mer-ry time when birds be-gin to sing,

so sweet - ly, Yes, yes, it is the May - time,

so sweet - ly, Fa la la la la la

sweet - - ly, Fa la la la la la

'Tis the mer-ry time of Spring. Fa la la la fa la la la

'Tis the mer-ry time when birds be-gin to sing. Fa la

Fa lu la lu la la Fa la

lu, Fa la

fa la la la fa la la la fa la la la la la. Maid-en  
 la la fa la la la la la la. Maid-en  
 la la fa la la la la la la. Maid-en  
 Fa la fa la la la la la. Maid-en

fancies love to stray, so they say, so they say, With a heigh — and a  
 fan - cies stray, so they say, so they say, With a heigh — and a  
 fancies love to stray, they say, they say, With a heigh — and a  
 fau - cies stray, they say, they say, With a heigh — and a

lil - y gay, And the birds will choose their mates In the sweet month of May, As the  
 lil - y gay, And the birds choose mates In the sweet month of May, As the  
 lil - y gay, And the birds will choose their mates In time of May, As the  
 lil - y gay, And the birds choose mates In time of May,

primrose spreads so sweet - ly, Daffodils around are bloom - - - ing, And  
 prim - rose spreads sweet - ly, Daffodils around are bloom - - - ing,  
 prim - rose spreads sweet - ly, Daffodils around are blooming, fa la la la la la,  
 prim - rose spreads sweet - ly,

vi-o-lets the woods per - fum - - ing, All is fair in love, — As the  
 Vi-o-lets the woods per - fum - - ing, All's fair, as the  
 Vi-o-lets the woods per - fuming, fa la la fa la la la fa la la la fa la la la fa. The  
 Vi-o-lets the woods per - fum - - ing, All is fair in love, as the

*rall.* primrose spreads so sweet - ly. **Agitato.** *f* How now! What is the row?  
 prim - rose spreads sweet - ly. How now! What is the row?  
*rall.* prim - rose spreads sweet - ly. *f* How now! What is the row?  
 rose spreads so sweet - ly. *f* How now! What is the row? How now! What is the row?

*rall.* *f* *cresc.*

Annabel.

Lento.

*ff* [Musical notation]

Ah!  
Dame D.

[Musical notation]

Ah!  
Allan.

[Musical notation]

Ah!  
Robin. *rall.*

[Musical notation]

Ah! Whom have we here?\_ Yes, who are they approaching here?

Little John.

[Musical notation]

Ah! Whom have we here?\_

*ff* [Musical notation]

Ah!  
Chorus. *rall.*

[Musical notation]

Ah! Whom have we here?\_

[Musical notation]

*ff* *rall.* [Musical notation]

[Musical notation]

[Musical notation]

Allegro.

(to Maid Marian)

Who is it pray? Explain!

Who is it pray? Explain!

Pray tell, why is this af - fray? Explain!

Who is it pray? Explain. why is this af -

Who is it pray? Explain!

[Musical notation]

[Musical notation]

Explain!

[Musical notation]

[Musical notation]

[Musical notation]

Annabel.

Pray who will ex - - - plain, who will ex - - -

Allan a Dale and Dame D.

Pray who will ex - - - plain, who will ex - - -

Robin.

Pray? who will ex - - - plain, who will ex - - -

Little John.

Pray who will ex - - - plain, who will ex - - -

Pray who will ex - - - plain, who will ex - - -

Pray who will ex - - - plain, who will ex - - -

*molto f e marcato*

Maid Marian.

Let me alone, un-hand me sir, now. Yes, please explain to me, for one, I'd

plain. Let her alone, un-hand her sir, now.

plain? Pray tell.

plain? Pray tell.

Little John.

plain? Pray tell.

Scarlet.

Yes, explain, yes, explain, pray.

plain. Let her a-lone, un-hand her sir, now.

plain? Pray tell.

plain? Pray tell.

*leggiero*



like to know what I have done; He wants to fight this priestly churl Be-cause I kissed a pretty girl.

Allan.

Robin. What

Little John. What

Scarlet with Basses. What

Allan.

girl? Explain.

Robin.

girl? Explain.

Little John.

girl? Explain.

Friar Tuck. When I can get my breath I'll tell you what be-fell, I saw this lit-tle cox-comb here Make

girl? Explain.

*placido*

Friar Tuck.

love un - to a pret - ty dear, And he gave her a re - sounding kiss Up -

Maid Marian.

Annabel.

Allan a Dale.

Then down with him!

Robin Hood.

Then down with him!

Little John.

Then down with him!

Friar Tuck.

*rall.*  
on the cheek, a - bout like this.

Sopran I.

Then down with him!

Sopran II.

Then down with him!

Tenori.

Then down with him!

Bassi.

Then down with him!

*rall.*

Maid Marian.

nev - er of - fered such a kiss, 'Twas just a ti - ny one like this.

Allan a Dale.

You

Maid Marian.

Annabel.

Allan a Dale.

Come now explain.

seem to think it is a feat To kiss each pretty girl you meet.

Robin Hood.

Come now explain.

Little John and Friar Tuck.

Come now explain.

Sopran I.

Sopran II.

Tenori.

Come now explain.

Bassi.

Come now explain.

*rull:*

*colla voce*

Tempo di Marcia.

*con spirito*

Maid Marian.

came as a Cav-a - lier, and I think you'd take it not a - miss,

Annabel.

Allan a Dale.

We take it much a - miss,

Robin Hood.

We take it much a - miss,

Little John and Friar Tuck.

Sopran I.

Sopran II.

Tenori.

We take it much a - miss,

Bassi with SCARLET.

Tempo di Marcia.

*f con spirito*

If as a Cav-a - lier I am nev-er loth to steal a kiss.

Neer loth to steal a kiss.

Neer loth to steal a kiss.

Neer loth to steal a kiss.

*cresc.*

Nev - er a Cav-a - lier would be gal-lant Knight both brave and true, Who

both brave and true

both brave and true

both brave and true

*cresc.*

*ff* would not confer a kiss on a girl who wished him to Cava- *f*

quite true. *ff*

quite true. *ff*

quite true. *ff*

quite true. *ff*

quite true. *ff*

quite true. *ff*

*ff* *sempre*

Maid Marian.

liers, I de-clare, must give heed to the call of love, Cava liers e'er must be In their  
Annabel.

Dame Durden and Allan a Dale.

Robin Hood. To the call of love,

Little John and Friar Tuck. To the call of love,

Scarlet. To the call of love,

To the call of love,

manners so gay and free, And if you had been by You would do, I am sure, as  
 e'er so gay and free, we'd have done as  
 e'er so gay and free, we'd have done as  
 e'er so gay and free, we'd have done as  
 e'er so gay and free, we'd have done as  
 e'er so gay and free, we'd have done as

Maid Marian.  
 I. Cav-a - liers must e'er o - bey the\_ call, the\_ call of  
 Annabel.  
 he. of  
 Dame Durden and Allan a Dale.  
 he. of  
 Robin Hood.  
 he. of  
 Little John and FriarTuck.  
 he. of

Soprano I.  
 Soprano II.  
 Scarlet. Tenori and Bassi  
 he. of

love, Cava - liers, I de - clare, love the fair, Cava -  
 love, Cava - liers, I de - clare, love the fair, Cava -  
 love, Cava - liers, I de - clare, love the fair, Cava -  
 love, Cava - liers, I de - clare, love the fair, Cava -  
 love, Cava - liers, I de - clare, love the fair, we declare tis so, Cava -  
 love, Cava - liers, we de - clare, love the fair, we declare tis so, Cava -  
 love, Cava - liers, we de - clare, love the fair, we declare tis so, Cava -

liers e'er must be In their manner so gay and free, And if we had been by We'd have  
 liers e'er must be In their manner so gay and free, And if we had been by We'd have  
 liers e'er must be In their manner so gay and free, And if we had been by We'd have  
 liers e'er must be In their manner so gay and free, And if we had been by We'd have  
 liers e'er must be In their manner so gay and free, And if we had been by We'd have  
 liers e'er must be In their manner so gay and free, And if we had been by We'd have  
 liers e'er must be In their manner so gay and free, And if we had been by We'd have  
 liers e'er must be In their manner so gay and free, And if we had been by We'd have

done just the same as you. For that the way one should appear as a Cav-a-lier.

done just the same as you. For that the way one should appear as a Cav-a-lier.

done just the same as you. Thus should one e'er appear as a Cav-a-lier.

done just the same as you. Thus should one e'er appear as a Cav-a-lier.

done just the same as you. Thus should one e'er appear as a Cav-a-lier.

done just the same as you. Thus should one e'er appear as a Cav-a-lier.

done just the same as you. Thus should one e'er appear as a Cav-a-lier.

done just the same as you. Thus should one e'er appear. 'Tis clear.

*f* *sf*

*f* *sf*

*f* *sf*

*f* *sf*

*f* *sf*

*f* *sf*



## No 5. Duet.

Maid Marian. Robin Hood.  
Andante con moto.

*p*

*marcata la melodia*

L.H.

Maid Marian.

Robin Hood.

*con gran espressione*

Though it was within this hour we met I've dreamd of

such a face as thine, Dreams I love to think of even yet,

'Twas not mine!

When I held thy lit - tle hand in mine Ah! then to

It was for that dreamland face to pine. Ah not  
 wake was for that dreamland face to pine. Will that dream come true?

Not so! Nay, I may not let thy dream come to pass, tis not true!  
 Let me dream anew? Thou dost not love me then, and my dream is not true?

*rall.*

**Allegretto grazioso.**  
*dolce*  
 Who knows what fate may thee a-wait If thy constancy time and distance

**Allegretto grazioso.**  
*mf*

prove? This hand of mine may yet be thine, If fi - del - i - ty is a part of love. —  
 May be mine! True is my love. — Long,

Più mosso.

If that is true, I for - got. Come  
 long a - go, some time I know, In dreamland fair we met.

Più mosso.

not so nigh I pray you, fie! Your - self do not for - get. I  
 Yes, we have met, I think of it e'en yet, e'en yet.

heard thy voice long, long a - go So - ten - der - ly we met.  
 Ah yes! Dream - ing ten - der - ly we met. What

*dolce*

Love ev - er will be our  
 joy to hear those words, my dear, Love ev - er will be our

*dolce*

*simile*

Love ev - er will be our  
 joy to hear those words, my dear, Love ev - er will be our

Moderato. *p* *rall.* *a tempo*

guide. Pray come not nigh With mournful sigh, Love that I own Is joy a -

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato' with a dynamic of 'p' and a 'rall.' marking. The lyrics are: 'guide. Pray come not nigh With mournful sigh, Love that I own Is joy a -'.

lone; Loves should be glad, Neer should be sad, Happy for ever, and such love have I.

Neer should be sad, Hap - py e'er, such love have I.

*marcata la melodia* *f* *rall.*

The second system continues the vocal line and piano accompaniment. The lyrics are: 'lone; Loves should be glad, Neer should be sad, Happy for ever, and such love have I.' and 'Neer should be sad, Hap - py e'er, such love have I.' The piano part includes the instruction 'marcata la melodia' and dynamic markings 'f' and 'rall.'.

Tempo di Valse.

Come dream so bright, My heart de-light, Dreaming a - new I find 'tis true,

Come dream so bright, My heart de-light, Dreaming a - new I find 'tis true,

Tempo di Valse.

The third system introduces a new section with the tempo 'Tempo di Valse'. The lyrics are: 'Come dream so bright, My heart de-light, Dreaming a - new I find 'tis true,'. The piano accompaniment features a waltz-like rhythm.

Fair dost thou seem, Beau-ti-ful dream, At last I see thee, My dream has come true.

Fair dost thou seem, Beau-ti-ful dream, Now I see My dream come true.

*rall.*

The fourth system concludes the piece with the lyrics: 'Fair dost thou seem, Beau-ti-ful dream, At last I see thee, My dream has come true.' and 'Fair dost thou seem, Beau-ti-ful dream, Now I see My dream come true.' The piano part includes a 'rall.' marking.

## No. 6. Song.

Sir Guy, The Sheriff and Chorus.

Allegro.

The Sheriff.

*f* *marcato*

1. I am the Sher-iff of Not - tingham, My  
 2. The mer - ry Sher-iff of Not - tingham, He

eye is like the ca - gle's, So sly and clev - er in fact I am A  
 nev - er stops to ar - gue, If a - ny one should hint he's a sham I

Sir Guy.

He's a won - der - ful wight,  
 And re - fus - es all bail,

The Sheriff.

ge - nius quite,  
 put him in jail,

I'm con - sidered re - mark - ably bright. If  
 As an ar - gument that will not fail. If

Sopranol.

He's so bright  
 In the jail

SopranolI.

So bright  
 In jail

CHORUS.

Tenori.

So bright  
 In jail

Bassi.

Bow low! Bow low!  
Bow low! Bow low!

a - ny onefractures the light - est law  
a - ny ple - be - ian in y great - ness mocks,

A glance from me fills all his  
I an - swers by putting him

Bow low!  
Bow low!

1-2. Bow lower still! Bow lower still!

mind with awe,  
in the stocks.

Bow low! I would if I were you. You may  
Bow low! I would if I were you. You may

1-2. We bow. We bow.

1-2. seek for aye, But you never will descry Such a wond'rous Sheriff as I. Such a

*f* He makes no er-ror, It striketh ter-ror, He's a seething brain  
 brain, — Such an eye, — I've a Seething brain which can  
*f* He makes no er-ror, It strik-eth ter-ror, He's a seething brain which can  
*ff* He's a seething brain

right al-way, right al-way, ne'er a-stray. In  
 nev-er go a-stray, I am sure to be right al-way. In  
 nev-er go a-stray, He is sure to be right al-way. In  
 right al-way, right al-way, ne'er a-stray. In

*cresc.* — *ff*  
 fact, such Sheriffs as we be-hold You do not see ev-'ry day.  
 fact, such Sheriffs as you be-hold You do not see ev-'ry day. I  
 fact, such Sher-iffs as we be-hold You do not see ev-'ry day.  
*cresc.* —

In short, in-fal- lible  
nev - er yet have made one mistake, I'd like to for va - rie - ty's sake, In short, in-fal- lible

In short, in-fal- li- ble

eer I am.

eer I am The Sherif of Notting- ham.

eer I am.

eer I am.

1<sup>st</sup> Verse. 2<sup>nd</sup> Verse.



## No. 7a. Trio.

The Sheriff, Sir Guy and Maid Marian.

Maid Marian.

Sir Guy.

The Sheriff.

PIANO.

The Sheriff. *mf*

When a peer makes love to a dam-sel fair, makes love to a dam-sel

fair, — Be-fore he begins to make his confession He stands stat-u- esque-ly to

make an impression, Well something likethis, or something like that, Or something likethis is the

prop-er air; Do you think you could do like that, my lad? For these are the arts of the

peer-age; Do you think you could do— like that, my lad? That's ver-y nice, pret-ty

Sir Guy. *rall. ad lib.* **Meno mosso.**  
I think, as you say, it is not half bad; I'll follow your sug-gestion, And  
The Sheriff.  
well, not bad.

**Meno mosso.**  
*rall. ad lib.*

**Allegro moderato.**  
I will ask the fateful question.  
Quite sol **Allegro moderato.**  
*p*

Maid Marian.

Churning, churning, churning all the livelong day,

Earning, earning, earning wherewithal to pay For a gown of sat-in rare, For a

ribbon for my hair; Colin surely will declare That he loves me, loves me,

*rall.* *a tempo*

loves on-ly me! Fa la la! Fa la la! fa la

*rall.* *a tempo* *dim.*

Maid Marian.

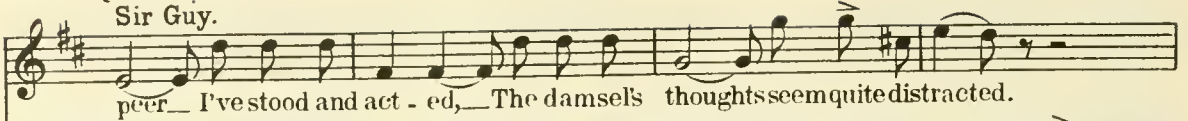
la la fa la la la fa la la la la fa la la la la la!

Sir Guy. Tho' like a

*p* *rall.*

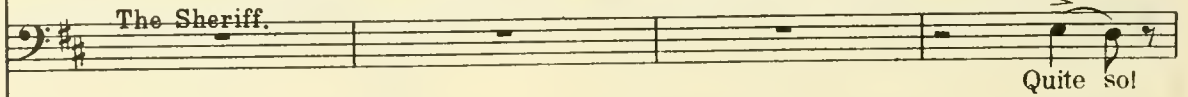
Quasi Recit.

Sir Guy.



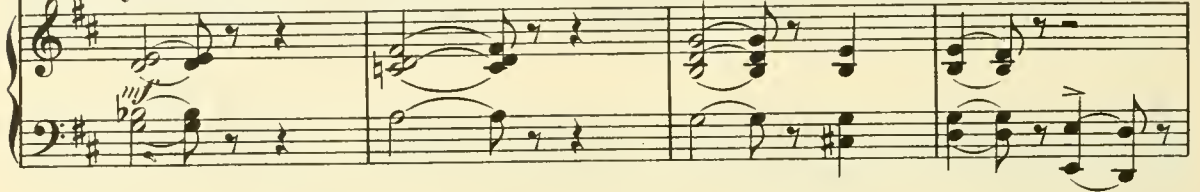
peer\_ I've stood and act - ed, The damsels thoughts seem quite distracted.

The Sheriff.

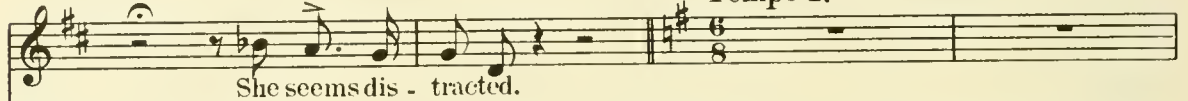


Quite sol

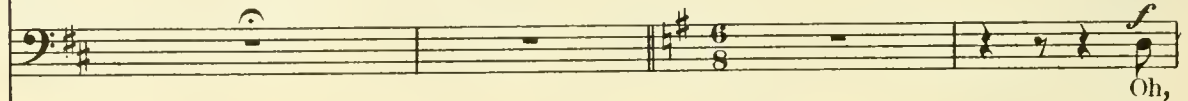
Quasi Recit.



Tempo I.

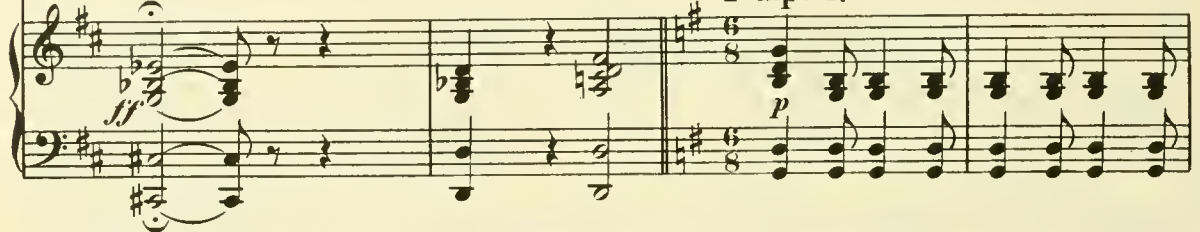


She seems dis - tracted.

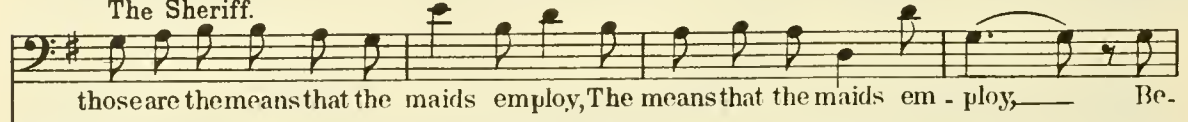


Oh,

Tempo I.



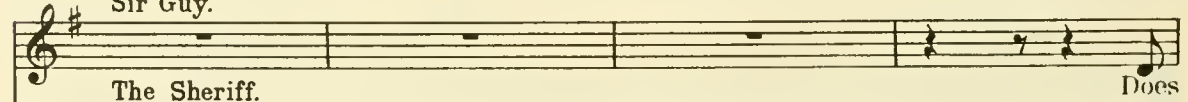
The Sheriff.



those are the means that the maids employ, The means that the maids em - ploy, Be-

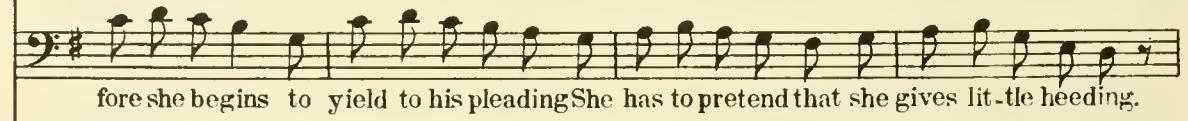


Sir Guy.



Does

The Sheriff.



fore she begins to yield to his pleading She has to pretend that she gives lit - tle heeding.



this kind of thing? That's just what they do when they think they're coy;  
 No, this kind of thing! That's just what they do when they think they're coy; Do not

So  
 mind lit-tle things like that, my boy! That's what they do when they think they're coy.

*rall. ad lib.*  
 that is the way they act when coy.  
 Re-peat now af-ter me: \_\_\_\_\_

Tempo di Valse.

*Moderato.*  
 What is that?  
 Sweet-heart, own sweetheart, bonny eyes,  
 Sweet-heart, my own sweetheart, Lift up thy bon-ny eyes, \_\_\_\_\_

How very

Yes, bid with Love's fond art Now my drooping spir - its rise.

And bid with Love's fond art My drooping spir - its rise.

flat!

I pray you both be-

Down on his peer-less knee, down on my peer - less

Behold a peer who kneels Down on his peer-less knee, down on his peer - less

gone! \_\_\_\_\_ Have

knee, \_\_\_\_\_ A fie-ry flame for thee, Ar - dent love for

knee, \_\_\_\_\_ And who dis-tinet-ly feels A fie-ry flame for thee, Ar - dent love for

*leggiero*

done! If for love of me you burn, \_\_\_\_\_  
 thee! Shall I help you to  
 thee!

*leggiero*

Well yes, pray, help me to churn, You may  
 churn? Let me, pray! Yes, I will churn, Yes, for love of you I burn!  
 He'll \_\_\_\_\_ help you churn, Help you to churn, to churn, Yes, helper, yes

help me in churning, I churning, you're learning, My love you'll be earning, yes, help me to  
 Learning this churning Her hand I am earning, I'm learning to help her  
 helper to churn, 'Tis right that you should help her churn, help her

churn. —

churn. —

churn. — I'll il-lustrate the art, By which to win her heart. Sweet - heart my

sweet, sweetheart,

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, both with a key signature of two flats and a common time signature. The first vocal line has a long rest followed by a few notes. The second vocal line has a long rest followed by the lyrics "sweet, sweetheart,". The third staff is the bass line, with lyrics "churn. — I'll il-lustrate the art, By which to win her heart. Sweet - heart my". The bottom two staves are piano accompaniment in grand staff, with the right hand playing chords and the left hand playing a bass line.

What are they say - ing?

my own sweetheart, Lift up thy bon - ny eyes, — And

own sweet-heart, Lift up thy bon - ny eyes, — And

The second system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal line has a long rest followed by the lyrics "What are they say - ing?". The second vocal line has the lyrics "my own sweetheart, Lift up thy bon - ny eyes, — And". The third staff is the bass line, with lyrics "own sweet-heart, Lift up thy bon - ny eyes, — And". The bottom two staves are piano accompaniment in grand staff, with the right hand playing chords and the left hand playing a bass line.

Their wits are stray - ing!

bid with Love's fond art Now my drooping spir - its rise.

bid with Love's fond art My drooping spir - its rise.

The third system of the musical score consists of four staves. The top two staves are vocal lines. The first vocal line has a long rest followed by the lyrics "Their wits are stray - ing!". The second vocal line has the lyrics "bid with Love's fond art Now my drooping spir - its rise.". The third staff is the bass line, with lyrics "bid with Love's fond art My drooping spir - its rise.". The bottom two staves are piano accompaniment in grand staff, with the right hand playing chords and the left hand playing a bass line.



Who for love of me is burning!

Behold a peer who kneels Down on his peer-less knee. And who for love doth burn!

Down on his peer-less knee, Burn! burn! burn!

I see a peer who kneels Down on his peer-less knee For love of me.

For love of her I'm churning and burning, Her hand I am earning, For

For love of her You're churning and burning Her hand you are earning, For

*ad lib.*

For love of me you churn. Oh! how I wish they'd go!

love of her I churn. Oh no!

love of her you churn. Oh no!

*colla voce*

## Allegro moderato.

Allegro moderato.

*mf*  
Churning, churning, churning all the live - long day, Earning, earning, earning wherewith -  
Churning, churning, churning all the live - long day,

For a gown of sat-in rare, For a rib-bon for my hair, Sure-ly  
al to pay. Churn - - ing, she does not care.  
All the day. Churn - - ing, Take care!

*rall.* - *a tempo*

Col-in will declare That he loves me, loves me, loves on-ly  
 Love me, love on-ly me, love on-ly me,  
 Love him, yes, love him,

*rall.* - *a tempo*

me, Fa la la Fa la la Fa la  
 me, Fa la la Fa la la Fa la  
 Churning, churning heads are turning, with love burning. He is earning by his churning Ev'ry right to

*dim.* - *p* *rall.*  
 la la fa la la la fa la la la fa la la la la la!  
 la la fa la la la fa la fa la la!  
*dim.* *p* *rall.*  
 call you his, to call you his, fa la la!

*dim.* - *p* *rall.*

Annabel.  
 Dame Durden.  
 Allan.  
 Robin H. and Archers.  
 Milkmaids and Chorus.  
 PIANO.

Come the bow-men in  
 Come the bow-men in  
 Come the bow-men in  
 Come the bow-men in  
 Come the bow-men in

Lin - coln green, Fin - er Archers wéve  
 Lin - coln green, Fin - er Archers wéve  
 Lin - coln green, Fin - er Archers wéve  
 We come un - to Not - tingham fair.  
 We come un - to Not - tingham fair.  
 Lin - coln grēen, F' - er Archers wéve  
 Lin - coln green,

nev - er seen, Vic - tors are they, and gal - lant and gay,  
nev - er seen, Vic - - tors gal - lant and gay.  
nev - er seen, Vic - - tors gal - lant and gay,  
Vic - - tors are we in the fray,  
Vic - tors they, and how gal - lant and gay,  
nev - er seen, Vic - - tors in the fray.  
Clad in green they win the day,  
Victors ev - er where val - or holds sway. Mer - ry  
Vic - tors ev - er are they. Mer - ry  
Vic - tors ev - er are they. Mer - ry  
We come in - to Nottingham fair. Mer - ry  
Vic - tors are we in the fray. We come in - to Nottingham fair. Mer - ry  
Vic - tors ev - er where val - or holds sway.  
Vic - tors brave are they. Mer - ry  
Yes, brave are they. Mer - ry

sport we ev - er find is there.

sport we ev - er find is there.

sport we ev - er find is there.

sport we ev - er find is there. The Arch - er - y con - test is

sport we ev - er find is there. The Arch - er - y con - test is

sport we ev - er find is there.

sport we ev - er find is there.

*cresc.*

Wel - come you to Not - ting - ham fair.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

done, And all priz - es we've won.

done, And each prize we won.

Wel - come you to Not - ting - ham fair.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

*ff*

# Nº 8. Finale I.

Moderato.

Marian.  
Annabel.

Dame Durden.  
Allan.

Robin.

Little John.

Friar Tuck.

Chorus.

PIANO.

With - in there, within there. What

With - in there, within there. What

What ho! What ho! With - in there.

With - in there, within there, What

With - in there, within there, What

With - in there, within there, What

With - in there, within there, What

Moderato.

This section contains the piano accompaniment and vocal solo parts for the second system. It includes staves for Marian/Annabel, Dame Durden/Allan, Robin, Little John, Friar Tuck, and the Chorus. The piano part is written for grand piano with treble and bass clefs. The vocal parts are in treble and bass clefs. The lyrics include "ho!", "What ho! What ho! With - in there!", and "With -". Dynamic markings include *mf*, *f*, and *ff*. The tempo is marked *Moderato*.

in there, within there, what ho! —

in there, within there, what ho! —

For you, Lord Sheriff, we a - wait, to —

In there, within there, what ho! —

in there, within there, what ho! —

in there, with-in there, what ho! —

in there, with-in there, what ho! —

Yes, pray be heedful. Produce the

Yes, pray be heedful. Produce the

fail us would be rash. So of our call be heedful, And come, produce the

Scarlet with Little John.

So of our call be heedful, And come, produce the

Yes, pray be heedful. Produce the

Yes, pray be heedful, Produce the

Yes, pray be heedful, Produce the



needful, For you, Lord Sheriff, we a - wait. To fail us would be rash. Pro -

needful, For you, Lord Sheriff, we a - wait. To fail us would be rash. Pro -

needful, For you, Lord Sheriff, we a - wait. To fail us would be rash. Pro -

needful, For you, my Lord, we a - wait, Do not fail, no. Pro -

needful, For you, my Lord, we a - wait, Do not fail, do not fail. Pro -

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro -

needful, For you, my Lord, we a - wait, Do not fail, do not fail. Pro -

duce his ti - tle and his estate, And al - so produce the cash. —

duce his ti - tle and his estate, And al - so produce the cash. —

duce my ti - tle and my estate, And al - so produce the cash. — We

duce his ti - tle and his estate. And al - so produce the cash. —

duce his ti - tle and his estate, Likewise produce the cash. —

duce his ti - tle and his estate, And al - so pro - duce the cash. —

duce his ti - tle and his estate, Likewise pro - duce the cash. —

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's knocker, We

*deciso*

*ff*

We

We

We

We

We

We

We

*marcato*

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriff's

*marcato*

knocker.

knocker.

knocker.

Sheriff. (enters)

Come, come! — what means this

knocker.

knocker.

knocker.

knocker.

knocker.

Poco agitato.

Sheriff.

din so loud? Disperse, ye noi-sy crowd! — What means this din? Disperse, ye noisy crowd!

Little John.

Scarlet.

Dis-

Dis-

Dis-

Little John.

*ad lib.*

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go, A business errand brings us here, And  
Scarlet.

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go.

We will not go, Dis-perse? Oh no, We will not go.

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go.

*colla voce*

so for - bear that haughty sneer.

Just harken to our friend's re - cit - al,

*pesante*

Robin. *Andante.*

Sheriff. De-clare me now the Earl. —

Scarlett. No

Then confer on him his ti - -tle. —

*Andante.*

Sheriff.

Earl are you, in sooth, — You vain, presump-tuous youth, — You

Robin.

Sir Guy. What, no Earl? What, no Earl?

Sheriff. What, no Earl?

vain, presumptuous youth!

What, no Earl?

*marcato*

Sheriff: I find that by your father's will you are disinherited!

Robin: Disinherited?

Sheriff: Here are the documents. Before your birth, your father was secretly married to a young peasant girl, who died when the Earl's first child was born. That first-born son was reared by me. Behold him! The rightful heir of Huntington, as these documents fully prove.

Robin: What do I hear?

**Lento.**  
*mf misterioso*

**Sheriff.** *f*

This

**Allegro pomposo.**

statements true, you can - not move it, Here are the doc - u - ments to

**Robin.**

This is some trick mendacious.

prove it! Not so! it is ve - ra - cious.

Sir Guy.

This is the Earl beyond all doubt - ing.

Little John.

At such an Earl we all are

Robin.

No Earl.

Sir Guy.

Of

Sheriff.

This is no trick mendacious. It is quite true.

Little John.

flout - - ing.

He is not the Earl.

Scarlet.

He is not the Earl.

No Earl.

No Earl.

Andante.

course, I am the Earl.

These pa - pers prove it quite; I

They can't be right.

They can't be right.

Andante.

*rall.*

'Tis not right, No 'tis not right.

They prove it quite, And must be right.

made them all my - self, And know they're right.

*rall.*

'Tis not right, No 'tis not right.

'Tis not right, No 'tis not right.

*rall.*

It is not right.

'Tis not right, It is not right.

*rall.*



Allegro agitato.

Marian. (aside)

If this young churl uncouth Is Hun-tington in truth, I

will suppress the king's command, I will suppress the king's command, I'll

*cresc. molto* not ac-cept his hand, I'll not ac-cept his hand.

Robin (spoken) Traitor, in the absence of the king, I know your will is law; but,

when the king returns from his crusades, I know that he will see justice done

*ff* *rall.* *meno mosso*

Allegro moderato.

Sir Guy.

Sheriff.

Little John.

My friend, now take this good stout bow of yew,

This bow of

That good stout bow of yew.

Allegro moderato.

Let's hope he will.

Let's hope he will.

yew, ——— And come to Sherwood, join our jolly, jolly crew.

Come, join our

Our jol - ly crew!

Our jol - ly crew!

Our jol - ly crew! \_\_\_\_\_ In -

jol - ly, jol - ly crew. \_\_\_\_\_

stead of Earl a king you'll be, A king of sub-jects loyal and free, You'll

Robin. *rall.* I will be.

Sir Guy. He will be.

Sheriff. He will be.

*rall.* reign beneath the green-wood tree. The king of outlaws you shall be. *colla voce* And

Little John.

*a tempo*

*rall.*  
where is life as fair and free? An outlaw's life's the life for me! Such mer-ry blades Be-

*rall.* *a tempo*

Robin.

*Meno mosso.*  
*Con tezza*

I take you at your word! your

neath the shades of Sherwood for-est so gay are we.

*Meno mosso.*  
*mf*

Sir Guy.

Sheriff.

Little John.

*rall.* *ff* *rall.*  
hand! And gladly I will join your gallant band. Oh where is life so

Come away, come away. We are glad all

Come away, come away. We are glad all

Come away, come away. Oh where is life so

Come away, come away. Ch where is life so

*rall.* *ff* *rall.*

## Tempo I.

fair and free? An out-law's life's the life for me.

this to see, 'Tis plain an out-law he will be.

this to see, 'Tis plain an out-law he will be. *rall.*

fair and free? An out-law's life's the life for me. In syl-van shades we're

fair and free? An out-law's life's the life for me.

## Tempo I.

*rall.*

An outlaw's life's the life for me. —

For me. —

For me. —

For me. —

jol-ly blades, An outlaw's life's the life for me. —

For me. —

*rall.*

Marian.

Annabel.

Yes, faithful be.

Dame, D. and Allan.

Robin and Sir Guy.

Robin.

Farewell, until we meet again. Farewell to thee; Farewell! although a Sheriff and Little John.

Tuck and Scarlet.

Moderato sostenuto.

Farewell, un-til we meet a-gain; Ah yes.

Farewell, un-til we meet a-gain; Ah yes.

Farewell, un-til we meet a-gain,

King I reign. E'er true I'll be.

Farewell, un-til we meet a-gain,

Farewell, un-til we meet a-gain,

Farewell, un-til we meet a-gain,

Chorus.

Farewell, un-til we meet a-gain,

Farewell, un-til we meet a-gain,

farewell to thee. Oh we a - gain shall meet, And ten - der vows re - peat, so  
 farewell to thee. Oh we a - gain shall meet, And ten - der vows re - peat, so  
 Farewell to thee. E'er fondly faithful may they be: then  
 Farewell to thee. E'er fondly faithful may they be: then  
 Farewell to thee. E'er fondly faithful may they be: then  
 Farewell to thee. Fare - well.  
 Farewell to thee. Fare - well.  
 Farewell to thee. Fare - well.

*Vivace.*  
 Farewell to thee. Then a - way, Don't de - lay! Yes, a -  
 Farewell to thee.  
 Farewell to thee.  
 Farewell to thee. Robin. Then a - way, Don't de - lay! Yes, a -  
 Farewell to thee. Then a - way, Don't de - lay! Yes, a -  
 Farewell to thee.  
 Farewell to thee.  
 Farewell to thee.  
 Farewell to thee. *Vivace.*

Marian.

way to the forest fair, There a King you may be, And a King who has not a

Robin.

way to the forest fair, There a King you may be, And a King who has not a

Dame Durden with Soprani.

Scarlet and Tuck with Bassi.

To the forest come.

You will know not

You will know not

Marian.

care. You will rove in the grove free as air. Come a - way, come away, no de -

Annabel and Allan.

You will rove in the grove free as air.

Come a - way.

Robin.

care. You will rove in the grove free as air. Come a - way, come away, no de -

Sir Guy.

You will rove in the grove free as air.

Sheriff and Little John.

You will rove in the grove free as air.

care,

In the forest fair.

care,

In the forest fair.



lay! Let us go to the wood so free. Come to the woods,  
 So free. Then a - way, come a - way to the  
 lay! Let us go to the wood so free. Come to the woods  
 So free. Then a - way, come a - way to the  
 So free. Then a - way, come a - way to the  
 So free. Then a - way, come a - way to the  
 So free. Then a - way, come a - way to the

Come a - way. To the woods. Come a -  
 woods. No de - lay, no de - lay! For the life is so mer - ry  
 Come a - way. To the woods. Come a -  
 woods. No de - lay, no de - lay! For the life is so mer - ry  
 forest so green and fair. No de - lay, no de - lay! For the life is so mer - ry  
 woods. No de - lay, no de - lay! For the life is so mer - ry  
 for - est so green and fair. No de - lay, no de - lay! For the life is so mer - ry

way. Come then, come a - way! Fare - well to thee, fare - well, Annabel.

there, free for aye, Ev - er gay outlaws live, ever free from care! Fare - well to thee, fare - well, Come then, come a - way! Fare - well to thee, fare - well, I'm now an Earl, an

there, free for aye, Ev - er gay outlaws live, ever free from care, lads.

there, free for aye, Ev - er gay outlaws live, ever free from care, lads.

there, free for aye, Ev - er gay outlaws live, ever free from care, lads.

well my love to thee, fare - well.

well my love to thee, fare - well.

well my love to thee, Farewell to thee, fare - well, Well meet a -

Earl as all may see, fare - well,

Come a - way, Come a - way.

Come to the wood Come to the

fare - well, fare - well to thee.

fare - well, fare - well to thee.

gain. fare - well, fare - well to thee.

fare - well, fare - well to thee.

To the for - est fair and free,  
wood, The wood so free,

End of Act I.

# Act II.

## No 9. Opening Chorus.

*Allegro moderato.*

Allan a Dale.

Little John.

Scarlet.

Tenore I. II.

Bassi I. II.

PIANO.

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Oh cheeri - ly soundeth the hunter's horn Its clari-on blast so

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

*Allegro moderato.*

fine; Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine; Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine; Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine; Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

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break of morn, Of Rob-in Hood's band the sign. — A - hunt - ing we'll

break of morn, Of Rob-in Hood's band the sign. — A - hunt - ing we'll

break of morn, Of Rob - in Hood's band the sign. — A - hunt - ing we'll

break of morn, Of Rob - in Hood's band the sign. —

*p*

*p*

*p*

*p*

*marcato*

Tra ra ra tra ra! — Tra ra ra tra ra! — Oh

go. — Tra ra ra tra ra! — We'll chase for the roe, Tra ra ra tra ra! — Oh

go. — We'll chase for the roe.

go. — Tra ra ra tra ra! — We'll chase for the roe, Tra ra ra tra ra! — Oh

*ff*

*ff*

*pp*

*pp*

*ff*

*ff*

*pp*

*pp*

*ff*

*ff*

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

Where is band so gay As Rob - in's band in Lin - coln green? Their

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

Where is band so gay As Rob - in's band in Lin - coln green? Their

*rall.*

life is gay, rol - lick - ing life, I ween. —

life is naught but jol - ly, A rol - lick - ing life; I ween. —

life is naught but gay, A rol - lick - ing life, I ween. —

life is naught but jol - ly, A rol - lick - ing life, I ween. —

life is naught but gay, A rol - lick - ing life, I ween. —

*rall.*

1. A tailor there dwelt near old Sherwood edge Who was deft with an old cross-  
 2. The tailor grew wroth and ex-ceeding fierce Crying Wife, bring my old cross-

*f* *f* *f* *f*  
 Zum, zum, zum, (Humming.)  
 Zum, zum, zum, (Humming.)

*f*  
*marcato il bisso*

1. Yes, deft with an old cross - bow. \_\_\_\_\_  
 2. Oh wife, bring my old cross - bow. \_\_\_\_\_

bow. \_\_\_\_\_ Just so. \_\_\_\_\_ One  
 bow. \_\_\_\_\_ My bow. \_\_\_\_\_ And he

*f*  
 1. Yes, deft with an old cross - bow. \_\_\_\_\_  
 2. Oh wife, bring my old cross - bow. \_\_\_\_\_

1. An old \_\_\_\_\_ cross - bow. \_\_\_\_\_  
 2. My old \_\_\_\_\_ cross - bow. \_\_\_\_\_

*pp* *f*

day as he sat on his win - dow - ledge, Came a - winging a jet - black  
 shot then a shaft that was aimed to pierce To the heart of that jet - black

(Humming.)

1. Came fly - ing a jet - black crow. —  
 2. To slaugh - ter that jet - black crow. —

1. Came fly - ing a jet - black crow. —  
 2. To slaugh - ter that jet - black crow. —

crow, jet - black crow, a jet - - black crow. — He  
 crow, jet - black crow, that jet - - black crow. — He

1. *ff* A jet - - black crow. — He  
 2. That jet - - black crow. — He



perched near by, and to caw be-gan, They heard him a-near and far. —  
 killed his fa-vor-ite pig outright, The crow cried, and flew a - far. —

*rull.*

perched near by, and to caw be-gan, They heard him a-near and far. —  
 killed his fa-vor-ite pig out-right, The crow cried, and flew a - far. —

perched near by, and to caw be-gan, They heard him a-near and far. —  
 killed his fa-vor-ite pig out-right, The crow cried, and flew a - far. —

*rull.*

**Allegro giocoso.**

*mf*

It takes nine tailors to make a man, So a  
 So a  
 So a

*pp* La la la la la la la la la la! Yes, so a

*f* Caw caw caw caw caw caw caw! Yes, a

**Allegro giocoso.**

*pp*

*f*

ninth of a man then you are, It takes nine  
 ninth of a man then you are, Tra la la  
 Ah yes, that's what you are, It takes nine  
 ninth of a man then you are. la la la la  
 ninth you are, that's what you are, Caw

tai-lors to make a man, *cresc.* man then you are. — *rall.* *ff* *Dal Segno al Fine.*  
 tra la la la la la! So a ninth of a man then you are. — *cresc.*  
 tai-lors to make a man, A ninth of a man then you are. —  
 So a ninth of a man then you are. —  
 la la la la! Yes, so a ninth of a man then you are. — *ff*  
 caw caw caw! So a ninth of a man then you are. — *ff*  
*cresc.* *rall.* *f*

## No. 10. Song of Brown October Ale.

Little John and Chorus.

Allegro ma non troppo.

Little John.

*f*

1. And it's

**PIANO.**

*f deciso*

*declamato*

1. will ye quaff with me, my lads, And it's will ye quaff with me? — It  
 2. will ye love me true, my lass, And it's will ye love me true? — If

*f colla voce*

is — a draught of nut-brown ale I of - fer un - to ye. — All  
 not. I'll drink one flag-on more, And so fare - well to you. — If

humming in the tan-kard, lads, It cheers the heart for - lorn, — Oh!  
 Jean or Moll, or Nan or Doll, Should make your heart to mourn, — Fill

here's a friend to ev' - 'ry one, 'Tis stout John Bar - ley -  
up the pail with nut - brown ale, And toast John Bar - ley -

*Più mosso.*

corn. — 1-2. So laugh, lads, and quaff lads, 'Twill make you stout and

hale, — Through all my days I'll sing the praise Of brown Oc - to - ber

*All. n.*

Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

*Little John.*

ale. Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah! Thro'

*Sopr. I. II.*

Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

*Ten. I. II.*

OUTLAWS. Yes, laugh, — and quaff, lads, 'Twill make you stout and hale, ah!

*Bass. I. II.*

Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

all — my days I'll sing the praise Of brown Oc-to - ber ale. —

*p*  
Brown, nut - brown ale. — Of  
Brown, nut - brown ale. — Of

brown Oc-to - ber ale. —

1st verse. 2nd verse.

brown Oc-to - ber ale. —

brown Oc-to - ber ale.

brown Oc-to - ber ale. —

2. And it's

brown Oc-to - ber ale. —

1st verse. 2nd verse.

# No. 11. Tinkers' Song

Sir Guy, Sheriff, Tinkers

**PIANO**

*Allegro*

*f*

*f* Sir Guy

'Tis merry, merry, merry, merry journey-men we are, All in the tink'-ring

*f* Sheriff & Tinkers

'Tis merry, merry, merry, merry journey-men we are, All in the tink'-ring

*f sempre stacc.*

line, Sirs, We tramp, tramp, tramp the roadways near and far, When the weather it be—

line, Sirs, We tramp, tramp, tramp the roadways near and far, When the weather it be—

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fine, Sirs. And if so be some churl-ish lout Should make us sur-ly\_ an-swers, We

fine, Sirs. And if so be some churl-ish lout Should make us sur-ly\_ an-swers, We

*f marcato* *mf* *ff*

straightway drown his ut'trance out By tapping, tapping, tapping on our pans, Sirs! So we

straightway drown his ut'trance out By tapping, tapping, tapping on our pans, Sirs! So we

*mf* *mf only*

rap, rap, rap, And we tap, tap, tap From the dawn to the dark of night, Sirs, We are

rap, rap, rap, And we tap, tap, tap From the dawn to the dark of night, Sirs, We are

*ff* *ff Tutti* *mf*

men of met-tle, And the can or ket-tle Does-n't live that we can't right, Sirs.

men of met-tle, And the can or 'ket-tle Does-n't live that we can't right, Sirs.

*ff*

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our ham - mers

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our ham - mers

*mf sempre staccato e leggero*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in G major, with lyrics 'Tink, tank, clink, clank, tink a tank a tink, tank! Hear our ham - mers'. The bottom two staves are piano accompaniment, starting with a dynamic marking of *mf sempre staccato e leggero*. The piano part features a rhythmic pattern of eighth and sixteenth notes.

ring, When our trade is brisk We frolic and we frisk As

ring, When our trade is brisk We frolic and we frisk As

Detailed description: This system contains the third and fourth systems of the musical score. The vocal lines continue with lyrics 'ring, When our trade is brisk We frolic and we frisk As'. The piano accompaniment continues with a similar rhythmic pattern, including a dynamic marking of *f* in the right hand.

hap - py and gay as a King.

hap - py and gay as a King.

*pp*

Detailed description: This system contains the fifth and sixth systems of the musical score. The vocal lines conclude with the lyrics 'hap - py and gay as a King.'. The piano accompaniment continues, featuring a dynamic marking of *pp* (pianissimo) in the right hand.

*f*

Detailed description: This system contains the seventh system of the musical score, which is purely instrumental piano accompaniment. It features a dynamic marking of *f* (forte) in the right hand and concludes with a final chord.



## Nº 12. Sextette, Round and Scene.

*Allegro moderato.*

Robin Hood. *f* Oh, see the lambkins

Sir Guy. *f* Oh, see the lambkins

Sheriff. *f* Oh, see the lambkins

Little John. *f* Oh, see the lambkins

Friar Tuck. *f* Oh, see the lit-tle lambkins play, Oh, see the lambkins

Scarlet. *f* Oh, see the lambkins

*Allegro moderato.*

PIANO. *f* *marcato il basso*

play!— The

play!— The birds do pipe on ev-'ry tree, The

play!— The

play!— The birds do pipe on ev-'ry tree, The

play!— The birds do pipe on ev-'ry tree, The

play!— The

lambkins bleat be - side their dams, They are so full of glee, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes, they are full, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes, they are full, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes,

*cresc.*  
they are full, so ver - y full of joy and glee. — The merry lit - tle lambs,

they are full, so ver - y full of joy and glee. — The merry little lambs, The lambs they

*cresc.*  
they are full, so ver - y full of joy and glee. — Lambs — do play be -

they are full, so ver - y full of joy and glee. — Lambs — do play be -

*cresc.*  
they are full, so ver - y full of joy and glee. — Lambs play be -

they are full, so ver - y full of joy and glee. — Lambs play be -

*cresc.* *ff* *mf*

bleat beside their dams, So full of glee.

bleat beside their dams, So full of glee. Oh

side their dams, So full of glee. Oh dear,

side their dams, Because they are so full of glee. Oh dear,

side their dams, Because they are so full of glee. Oh

side their dams, Because they are so full of glee.

Oh dear, dear A - minta come with me.

dear, dear young maid, dear A - minta come with me. Oh

dear A - min - ta come with me. Oh dam., oh

dear young maid, dear A - minta come with me. Oh dam., oh

dear, dear A - minta come with me, with me. Oh dam., oh

Oh dear, dear A - minta come with me, yes, come with me.

So fair, Spring is drear, love without thee. Now  
 dam-sel fair, Spring is drear, Spring is win-try without thee.  
 dam-sel fair, Spring is win-try without thee.  
 dam-sel fair, Spring is win-try with-out thee.  
 dam-sel fair, Spring is win-try with-out thee, yes, without thee.  
 So fair, Spring is win-try with-out thee, with-out thee.

swear, Oh pay, my  
 Now swear, ne'er doubt thee, Oh pay, my  
 Now swear, now swear I may not doubt thee, Oh pay, my  
 Now swear, swear I may not doubt thee, Oh pay, my  
 Now swear I may not doubt thee, Oh pay, my  
 I may not doubt thee, Re-

fair, this love, I can - not live with-out thee! Right

fair, this love, I can - not live with-out thee! Right

fair, this love, I can - not live with-out thee! Right

fair, this love, I can - not live with-out thee! Right

fair, this love, I can - not live with-out thee! *ff*

pay my love, I can - not live with-out thee! Right

*rall.*

wanton - ly do sing,

wanton - ly do sing, The daf - fo - dils do

wanton - ly do sing,

wanton - ly do sing, The daf - fo - dils do

wanton - ly do sing, *ff* The daf - fo - dils do bloom and spring,

wan - ton - ly do sing,

If my Amin-ta doth de - ny To hear my love-lorn sigh,  
 bloom and spring, If my Amin-ta doth de - ny To hear my love-lorn sigh,  
 If my Amin-ta doth de - ny To hear my love-lorn sigh,  
 bloom and spring, If my Amin-ta doth de - ny To hear my love-lorn sigh, I'll  
 The daf-fo-dils do bloom and spring, The daf - fo - dils do spring, I'll  
 The daf-fo-dils do bloom and spring, The daf - fo - dils do spring,

I'll seek my bier, I'll seek my lonely bier to die. — Young  
 I'll seek my bier, I'll seek my lonely bier to die. — Young  
 I'll seek my bier, I'll seek my lonely bier to die. —  
 seek my bier, I'll seek my bier, I'll seek my lonely bier to die. —  
 seek my bier, I'll seek my bier, I'll seek my lonely bier to die. —  
 I'll seek my bier, I'll seek my lonely bier to die. —

Strephon loves her too, Strephon is so sly, So black his  
*rall.*  
 Strephon loves her too, And Strephon ev-er is so sly, So black his  
*rall.*  
 Streph - - - on loves her, he is sly, So black his  
*rall.*  
 Streph - - - on loves her, he is sly, So black his eye, His rogu - ish  
*rall.*  
 Streph - - - on, he is so sly, So black his eye, His rogu - ish  
*rall.*  
 Streph - - - on, he is so sly, So black his eye, His rogu - ish  
*rall.*

eye, — Soblack His roguish eye, —  
 eye, — So black — His roguish eye, —  
 eye, — So black — His roguish eye, —  
 eye, — So black, — soblack his eye, His roguish eye, —  
 eye, — So black, — soblack his eye, His roguish eye, —  
 eye, — Soblack, soblack his eye, His roguish eye, —

*rall.* *a tempo*

Ha ha ha!

Ha ha ha!

Ha ha ha ha ha ha ha! Jol-ly well sung,

Ha ha ha! Jol-ly good song,

Ha ha ha!

Ha ha ha ha ha ha ha!

*rall.* *a tempo*

*sf* *f*

It is the jol-li - est time, I think, When

It is the jol-li - est time, I think, When

Ev - 'ry one! Jolly good song! jol - ly well sung,

Jol - ly com - pan - ions ev - 'ry one! It is the jol-li - est time, I think, When

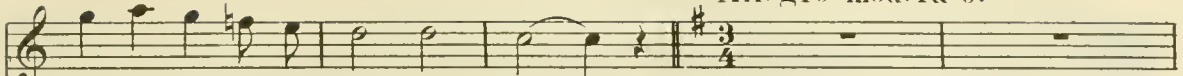
Jol - ly com - pan - ions ev - 'ry one! It is the jol-li - est time, I think, When

Jol - ly com - pan - ions ev - 'ry one! It is the jol-li - est time, I think, When

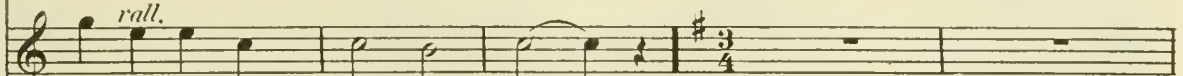


*rall.*

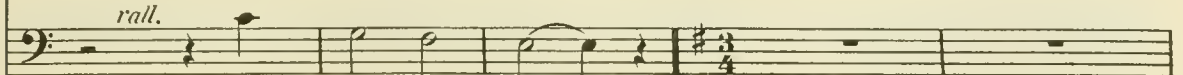
Allegro moderato.



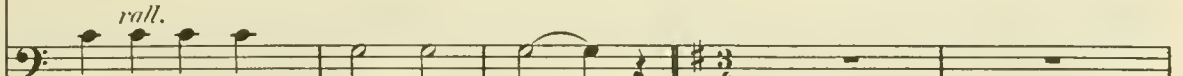
honest wights have e - nough to drink.

*rall.*

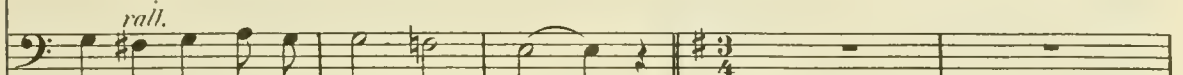
honest wights can gai - ly drink.

*rall.*

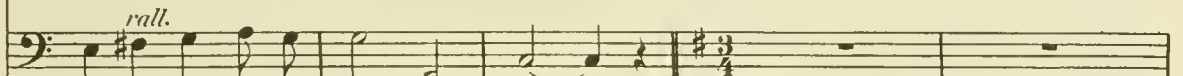
E - nough to drink.

*rall.*

honest wights can gai - ly drink.

*rall.*

honest wights have e - nough to drink.

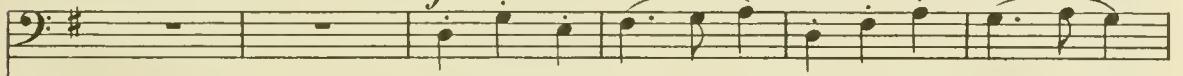
*rall.*

honest wights have e - nough to drink.

Allegro moderato.

*rall.**f*

Little John.

*f*

When lads have drunk e - now, Song is most meet, I vow!

*mf leggiero*

Ha ha ha ha ha ha ha!

Fol di rid-dle, fol di rol di rid-dle O!

Fol di rid-dle, fol di rid-dle, fol di rol di rid-dle O!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Di rid-dle lol di

Fol di riddle, fol di rol di rid-dle

Fol di riddle, fol di rol di rid-dle

Timid hearts brav-er are, Bold hearts are bolder far,

rol! Bold hearts are bolder far,

## Più animato.

Drink with a -

Drink with a -

Drink with a -

*ff marcato*

*P*

Hol then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

*ff*

*P*

Hol then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

*ff*

*P*

Hol then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

*Più animato.*

*ff marcato*

vid-i - ty, Banish tim-id-i - ty,

vid-i - ty, Banish tim-id-i - ty, Drive care a - way, Laugh and be gay.

vid-i - ty, Banish tim-id-i - ty, Drive care a - way, Laugh and be gay.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

*Più animato.*

Quaff with me, laugh with me. Jol-ly dogs are we, Such jol-ly lads

Quaff with me, laugh with me, Jol-ly dogs are we, Such jol-ly lads

Quaff with me, yes, quaff, Jol-ly dogs are we, Yes, jol-ly

Quaff with me, yes, quaff, Jol-ly dogs are we, Yes, gay

Bright - ly, light - ly, Jol-ly dogs are we, Yes, gay

Bright - ly, light - ly, Jol-ly dogs are we, Gay

Tempo I.

Are we!

Are we! Haha ha ha ha ha!

dogs are we! Haha ha ha ha ha!

Are we! Foolish you are, I think.

Are we! But if o'er much you drink, Foolish you are, I think.

Are we! But if o'er much you drink, Foolish you are, I think.

Tempo I.

Di rid-dle, lol di  
 Fol di rid-dle, lol di rid-dle, Fol di rol di rid-dle rol!

Fol di rid-dle, lol di rid-dle, Fol di rol di rid-dle roll

Ha ha ha ha ha ha!

rol! Ha ha ha ha ha ha! Fol di rid-dle,

Ha ha ha ha ha ha! Fol di rid-dle,

One should know When to stop, Then add no oth- -er drop.

One should know When to stop, Then add no oth- -er drop. Fol di rid-dle,

Then add no oth- -er drop.

Più animato.

*ff marcato*

Ha ha ha! Ho! then for jol - li - ty, Fun and fri -  
 lol di rid-dle rid-dle O! Ho! then for jol - li - ty, Fun and fri -  
 lol di rid-dle rid-dle O! Ho! then for jol - li - ty, Fun and fri -  
 Ha ha ha! Ho! then for jol - li - ty, Fun and fri -  
 lol di rid-dle rid-dle O! Ho! then for jol - li - ty, Fun and fri -  
 Ha ha ha! Ho! then for jol - li - ty, Fun and fri -

Più animato.

vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -  
 vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -  
 vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -  
 vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -  
 vol - i - ty, Try the ex -  
 vol - i - ty, Try the ex -

per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and  
 per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and  
 per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and  
 per - i - ment, 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and  
 per - i - ment, 'Twill bring you mer - riment; Yes, try to merry be and  
 per - i - ment, 'Twill bring you mer - riment; Yes, try to merry be and

*poco a poco dim.*  
 gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y  
 gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y  
 gay! Yes, sing with me, and quaff with me, *poco a poco dim.* And let us all so ver - y, ver - y  
 gay! Ha ha ha ha! Ver - y, mer -  
 gay! Ha ha ha ha! *poco a poco dim.* Mer - ry -  
 gay! Ha ha ha ha! Mer - ry

*poco a poco dim.*

mer-ry be! *p* Ha ha *pp* ha ha ha ha

mer-ry be! *p* Ha ha *pp* ha ha ha ha

mer-ry be! Ha ha ha ha ha ha

ry! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y

be! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y

be! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me.

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me.

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me.

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me.

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me.

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me.



# NO 13. Forest Song.

Allegro moderato.

Marian.

PIANO.

Marian.

In green - wood fair All

*poco rall.* *a tempo*

na - ture is at peace and rest;

*poco rall.* *a tempo*

Each bird that's sing-ing from its nest Givesto me its mes - sage

*cresc.*

From one I love best You brightbrooklet gleam - ing, To

give me welcome here is seem - ing; Long I have been

dream - ing That your face I soon might see, your face I might

see so dear to me, to me! Yes I have longed your face to see.

*colla voce*

Allegretto giocoso.

Ye birds, the azure wing - ing,  
so high a wing - ing

How I welcome your sweet sing - ing; Ti-dings from my love you're bring-ing

far! And ev-'ry blossom seems to tell me he is true,—

And his own voice is echoed by the streams So blue. I seem to hear

my love's voice near. ech - oed: 'Tis so

*dim.*

near! The breez - es blow - ing, The brook - let flow - ing,

All these voices say he's near, so near! Yes, they tell me he is near, Yes, they tell me he is

Quasi Cadenza ad lib.

near. Ah

Ye birds, in a-zure wing - ing, How I welcome your sweet sing - ing;

Ti-dings of my love you bring a - far, And ev-ry song you're sing - ing.

*Each song of love mine*

Is a tender message bring - ing From the one to me the dearest, To my heart the near - est.

I love their sing - ing, Yes, they tell me - he is near.

*Love has come*

# No 14. Serenade, Duet and Scene.

Allegro moderato.

Robin.

PIANO.

*p* *leggiero* *sempre stacc.*

*mf*

1. A Trou-ba - dour sang to his love. \_\_\_\_\_  
 2. All day when the moon was a - sleep. \_\_\_\_\_

*p*

Who looked from her ease - ment on high; \_\_\_\_\_ So  
 That Trou - ba - dour sang his sweet lay; \_\_\_\_\_ To

long as the moon shines a - bove, \_\_\_\_\_ So long will I  
 oth - er fair mai - dens who weep, \_\_\_\_\_ Who pen - sive - ly

be Ev - er faith - ful to thee, Yes, so long as the moon's in the  
 sigh And who soft - ly re - ply They will love him for ev - - er and

9321

sky The moon must shine for aye, Then hear my roun - de -  
 aye He on - ly vow'd to love When Lu - na shines a -

lay, Hear my roun' - - de - lay. Ah! 'Twas  
 bove, By the moon a - bove. Ah!

*legato*

thus sang sweet - ly the Trou - - ba - dour To his fair while the

*legg.*

bright moon was beaming, And the la - - dy told him, in

*rall.* *a tempo*

*a tempo*

*col voce*

ten - der - est tone, Her heart was for ev - er his - - own.

*rall.*

*p*

2.

e'er his own.

*p*

**Moderato.**  
Marian.

*Recitative.*

So gallant Rob-in, thou dost bring This ser-e -

*p*

Robin.

**Moderato.**

*mf* *p*

nade to me to sing.

*mf* *p*

No ser-e - nade could ev-er tell How much I

*mf* *p*

*mf* *p*

**Più mosso.**

love thee, how much I love thee, how much I love thee, how much, how

*mf* *p*

**Più mosso.**

*mf* *p*

## Moderato tranquillo.

Marian.  
I love thee well! Ah yes, he loves me so

Allan.  
I'll have revenge! False is she,

Robin.  
well, Ah yes, she loves me well ah! Yes, how

Searlet.  
Pray

Moderato tranquillo.

dear - - - ly! Al - lan's for - got - ten, or near - - - ly.

the fic - kle jade! Yet how I love that maid!

dear - - - ly I love, how well, No ser - e - nade ev - er could

do be calm and un - dis - mayed.



He is hand-some and gay, He has a most win-ning  
 Ah! her scorn I will re-pay! She shall not say me  
 tell. Give me hope, dear, I pray, Do not say me  
 False is she, Then let her

way  
 nay. If she says me nay, Her scorn I'll re-pay,  
 nay! Do not say me nay, But give me hope, I  
 go, Prythee, love her no more. Be calm, I

*cresc.*  
 Yes, you may hope, for my heart is free, Ah yes, I do love you, will love you for ever, My  
*cresc.*  
 Yes, my vengeance she shall see! And shall she then wed him? Ah no! Not so! She  
*cresc.*  
 pray you, Give hope to me! Ah say that you love me, will love me e'er, For  
*cresc.*  
 pray you, and come a - way, Yes, come a - way, I

The first system of the musical score consists of five staves. The top four staves are vocal lines: the first is a soprano line, the second is an alto line, the third is a tenor line, and the fourth is a bass line. The bottom two staves are piano accompaniment, with the right hand on the upper staff and the left hand on the lower staff. The music is in a minor key with a 3/4 time signature. Dynamics include *cresc.* and *ff*. The lyrics are written below the vocal staves.

heart is for ev-er your own, Ah yes, I do love you, will  
 shall be mine a - lone! Yes, revenged I'll be! Shall she then wed him? Ah!  
 my heart is thine a - lone! Yes, she loves me, Ah! say that you love me, will  
 pray, Yes, come a - way, a - way, yes,

The second system of the musical score consists of five staves, following the same layout as the first system. It includes vocal lines for soprano, alto, tenor, and bass, and piano accompaniment for the right and left hands. The lyrics continue from the first system. Dynamics include *ff*. The music is in a minor key with a 3/4 time signature.

love you for ev - er, My heart will be al - ways your own.

no! Not so! For she must be mine a - lone.

love me e'er, My heart is thine a - lone.

Come a - way, I pray, Yes come a - way, I pray, come a -

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

Nought shall part us From each oth - er, I will love you for

I will part them From each oth - er, This to me is de -

Nought shall part us From each oth - er, I will love you for

way, Oh come a - way, I

*dim.* *p*

*ff*  
 aye! Ah yes, I love you, will love you for ev - er, My  
 spair! Yes, my rage she shall see! Shall they wed? No! Ah no! Not so, For  
 aye! Yes she loves - me, yes, yes she loves me, will love for aye, For  
 pray! come, yes, come a - way, I

*dim.*  
 heart is for ev - er your own, My heart is thine,  
 she must be mine a - lone, *dim.* Re - venge is mine,  
 my heart is thine a - lone, my heart is thine,  
 pray, yes, come a - way, my poor boy, come a - way, I

*al* *fine* *rall.* *pp*  
 Ah yes, my heart is thine, ev - er *pp* thine.—  
 Ah yes, vengeance is mine, ev - er mine.—  
*al* *fine* *pp*  
 Ah yes, my heart is thine, ev - er thine, ev - er *pp* thine.—  
 pray you, yes, come a - way.

# No 15. Finale II.

Tempo di Valse.

Allan. *mf* Let us put him

Robin. *mf* Let us put him

Little John. *mf* Let us put him

Tuck. *mf* Let us put him

Scarlet. *mf* Let us put him

Soprani.

Chorus of Outlaw

Tenori.

Bassi.

Let us put him

Tempo di Valse.

PIANO. *f deciso*

*ff* in the stocks, in the stocks, put him in, in the stocks, put him in, in the

in the stocks, in the stocks, put him in, in the stocks, put him in, in the

in the stocks, in the stocks, put him in, in the stocks, put him in, in the

in the stocks, in the stocks, put him in, in the stocks, put him in, in the

in the stocks, in the stocks, put him in, in the stocks, put him in, in the

*ff* In the stocks, in the stocks, in the

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, He's un-

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, we have

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, we have

stocks! For at us he gibes and mocks, Yes, he mocks. We have won

stocks! For at us he gibes and mocks, Yes, he mocks. We have won

stocks! For at us he gibes and mocks, yes, he mocks. We have won, He's un-

done, He is cap-tive, our en-e-my, we win the game. He

won, He's un - done, He is cap-tive, our en-e-my, we win the game. He

won, He's un - done, He is cap-tive, our en-e-my, we win the game. He

He's un - done, He is cap-tive, our en-e-my, we win the game. He

He's un - done, He is cap-tive, our en-e-my, we win the game. He

won, He is cap-tive, our en-e-my, we win the game. He

done, We have won, He is cap-tive, our en-e-my, we win the game. He

is ours! the game is ours. Let us put him in the stocks, in the stocks,  
 is ours! Let us put him in the stocks, in the stocks,  
 is ours! Let us put him in the stocks, in the stocks,  
 is ours! Let us put him in the stocks, in the stocks, put him  
 is ours! Let us put him in the stocks, in the stocks, put him  
 is ours! Let us put him in the stocks, in the stocks, put him  
 is ours! Let us put him in the stocks, in the stocks, put him

in the stocks, in the stocks! For at us he gibes and  
 in the stocks, in the stocks! For at us he gibes and  
 in the stocks, in the stocks! For at us he gibes and  
 in, in the stocks, put him in, in the stocks! For at us he gibes and  
 in, in the stocks, put him in, in the stocks! For at us he gibes and  
 in the stocks, in the stocks! For at us he gibes and  
 in, in the stocks put him in, in the stocks! For at us he gibes and

*rall.*

mocks! To the stocks! We have won He's un - done, he is

mocks! To the stocks! We have won, He's un - done, he is

mocks! To the stocks! We have won, He's un - done, he is

mocks! To the stocks! We have won, He's un - done,

mocks! To the stocks! We have won, He's un - done, He's un - done,

mocks! To the stocks! We have won, He's un - done, he's un - done, he is

mocks! To the stocks! We have won, he's un - done,

captive, our en - e - my, we've won the game. He is ours.

captive, our en - e - my, we've won the game. Yes, we have

captive, our en - e - my, we've won the game. Yes, we have

the game. Yes, we have

the game. Yes, we have

the game. Yes, we have

the game. Yes, we have

*ff* *mf*



Allegro vivace.

the game.  
won the game.  
won the game. In Sherwood forest the merriest of lives Is our  
won the game. In Sherwood forest the merriest of lives Is our  
won the game. In Sherwood forest the merriest of lives Is our  
won the game. In Sherwood for-est the merri-est of lives Is our

Allegro vivace.

*mf*

He will  
fair and free, And now the sheriff fast in gives Him - self shall straightway  
life, so fair and free. He will  
life, so fair and free. He will  
life, so fair and free. He will  
He will  
He will  
fair and free, And now the sheriff fast in gives Him - self shall straightway  
life, so fair and free. He will

be. We'll laugh, ha ha! 'Tis merry, merry sport To see him there, Our

be. Ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha!

be. We'll laugh, ha ha! 'Tis merry, merry sport To see him there, Our

be. Ha ha ha ha ha ha ha ha!

foe is ours! it's jol-ly, jol-ly fun To see him take his share. Ha ha ha!

He's is ours! it's jol-ly, jol-ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

foe is ours! it's jol-ly, jol-ly fun To see him take his share. His

He is ours! He's ours! jol - ly fun To see him there. What's

Ha ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

Ha ha ha ha ha ha ha ha ha! Ah! Look at him, look at him!

share! What sport! there! What sport!

*ff* Ah! —

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

What a sight! Certainly he's in a gruesome plight.

Pryth-ee Master Sher-iff,  
Pryth-ee, Sher-iff,  
Pryth-ee, Sher-iff,

come a - way, come a - way. come a - way, come a - way.  
 come a - way, come a - way. come a - way, come a - way.  
 come a - way, come a - way. come a - way, come a - way.  
 come a - way, come a - way. come a - way, come a - way.  
 come a - way, Stocks are most be-com - ing to you, We must say.  
 come a - way, Stocks be - come you, We must say.

Look at him, look at him, What a fright! Cer-tain - ly he's in a grue - some plight;  
 Look at him, look at him, What a fright! Cer-tain - ly he's in a grue - some plight;  
 Look at him, look at him, What a fright! Cer-tain - ly he's in a grue - some plight;  
 Look at him, look at him, What a fright! Cer-tain - ly he's in a grue - some plight;  
 Look at him, look at him, What a fright! Cer-tain - ly he's in a grue - some plight;  
 Look at him, look at him, What a fright! Cer-tain - ly he's in a grue - some plight;  
 Look at him, look at him, What a fright! Cer-tain - ly he's in a grue - some plight;

D. Durden.

Pryth - ee, Sheriff, come a - way, 'Tis gay. So,

Pryth - ee, Sheriff, come a - way, He - is - ours, How gay.

Pryth - ee, Sheriff, come a - way, He - is - ours, How gay.

Pryth - ee, Sheriff, come a - way, He - is - ours, How gay.

Pryth - ee, Sheriff, come a - way, He - is - ours, How gay.

Prythee, Master Sheriff, pryth-ee come a - way,

Pryth - ee. Sheriff. pryth-ee come a - way, How gay.

Pryth - ee. Sheriff, come a - way, He - is - ours, How gay.

Andantino.

Dame Durden.

faith-less one! you're in a gruesome plight! If you'd acknowl - edged me, If

you'd acknowl - edged me, Then all with you would have been right.

*cresc.*

*cresc.*

Sheriff.

(Quasi parlando)

Woman, get thee gone, and let me die a - lone; If Guy would come with the King's men, I'd

*p*

*a poco pressando*

Annabel.

Dame Durden.

Robin.

turn the ta - bles on them then, I'd turn the ta - bles on them then.

Little John.

Tuck. Scarlet.

Chorus.

Yes,

*rall.*

Tempo di Valse.

he is ours, our foe, yes, he is ours now! The Sher - iff's in the stocks, in the

He is ours now! The Sher - iff's in the stocks, in the

He is ours now! The Sher - iff's in the stocks, in the

I am theirs now! in the

He is ours now! The Sher - iff's in the stocks, in the

He is ours now! The Sher - iff's in the stocks, in the

He is ours! in the

He is ours now! The Sher - iff's in the stocks, in the

Tempo di Valse.

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, Yes, at last in the stocks, He is ours, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, Yes, at last in the stocks, He is ours, He is ours now, The Sher - iff's

in the stocks, in the stocks, We have won, He's un - done,

in the stocks, in the stocks, We have won, He's un - done. He's un -

in the stocks, in the stocks, We have won, He's un -

in the stocks, in the stocks, We have won, He's un -

in the stocks, in the stocks, We have won, He's un -

in the stocks, in the stocks, We have won, He's un - done, He's un -

in the stocks, in the stocks, We have won, He's un -

He's a cap-tive, our en - e-my, We've won! Ah!

done, He's a cap-tive, our en - e-my, We've won! Ah!

done, He's a cap-tive, our en - e-my, We've won! Ah!

done, He's a cap-tive, our en - e-my, We've won! Ah!

done, He's a cap-tive, our en - e-my, We've won! Ah!

done, He's a cap-tive, our en - e-my, We've won! Ah!

done, He's a cap-tive, our en - e-my, We've won! Ah!

done, He's a cap-tive, our en - e-my, We've won! Ah!

done, He's a cap-tive, our en - e-my, We've won! Ah!

done, He's a cap-tive, our en - e-my, We've won! Ah!

done, He's a cap-tive, our en - e-my, We've won! Ah!

*Allegro moderato.*

Here I am!

Archers. Yield! Out-laws,

Yield! Out-laws,

*Allegro moderato.*



Sir Guy.

*ff*

Sheriff.

Let no man stir, (He is released)

Or straight his life is

Come, let me out, let me out.

I'm free!

Yield!

so yield!

Yield!

so yield!

Marian. Annabel.

*p*

Allan. Dame D. We're lost!

We're lost!

*p*

Sir Guy. All's lost!

We're lost!

done! We're brave as lions, for we're two to one! We're

Robin. Little John.

*p*

Tuck. Scarlet. All's lost!

We're lost!

*p*

All's lost!

We're lost!

*p*

Outlaws. All's lost!

We're lost!

*p*

All's lost!

We're lost!

Archers.

We've won!

Hur - rah!

*f*

We've won!

Hur - rah!

Allegro a la Marcia.

brave as li-ons, for were two to one, This out-law band we surely have un-done, In

Annabel.

Allan. Dame D.

Robin.

Sir Guy.

Little John.

Tuck. Scarlet.

Outlaws.

Were lost, all is lost, Were lost!

Were lost, all is lost, Were lost!

Were lost, all is lost, Were lost!

our strong hands their captures on-ly fun, Were brave as lions, for were two to one.

Were lost, all is lost, Were lost!

Were lost, all is lost, Were lost!

Were lost, all is lost, Were lost!

Were lost, all is lost, Were lost!

Poco meno.

Marian.

*rall.*

Yes, now all is lost to me,

They must now his cap-tives

Outlaws. Yes, now all is lost, we see,

And his cap-tives now are

Yes, now all is lost, we see,

And his cap-tives now are

Archers.

They our tri-umph see.

They our tri-umph see.

Poco meno.

be. Robin. Yes, all is lost!

Sir Guy. *con spirito* All is lost!

Sheriff. *ff.* We're brave as lions, for we're two to one, This

we. They've won.

we. They've won.

We're brave as lions, for we're two to one, This

They are lost, they are lost, We're brave as lions, for we're two to one, This

*ff.* Vivace a la Marcia.

All is lost! We must cap-tives

I'll beat them yet! Still we may be

out-law band we sure-ly have un-done, In our stronghands their cap-ture's

out-law band we sure-ly have un-done, In our stronghands their cap-ture's

They've won, We yet may beat

They've won, We yet may beat

out-law band we sure-ly have un-done, In our stronghands their cap-ture's

out-law band we sure-ly have un-done, In our stronghands their cap-ture's

Marian.

be, Tho' tis true they're two to one.

Annabel. be, Tho' tis true they're two to one.

free, be free, Tho' tis true they're two to one.

on - ly fun, We're brave as lions, for we're two to one. *rall.*

on - ly fun, We're brave as lions, for we're two to one, We're brave as lions, for we're

them, all's lost! all's lost!

them, all's lost! all's lost!

on - ly fun, We're brave as lions, for we're two to one.

on - ly fun, We're brave as lions, for we're two to one. *rall.*

Allegro.

two to one. *mf* It seems we have the best of it, Where

They've won.

They've won.

We've won.

We've won.

Allegro.

erst— we had the worst,— Who laughs the last— laughs

loud - er far Than he — who laughs the first. — Now

Rob - in Hood with us will go, To Not - ting - ham goes he; Sing

**Allegro molto.**

Robin.

hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the gal-lows - tree! Sing

Little John.

Tuck. Scarlet.

Annabel with Sopr. I.

Allan and Dame D. with Sopr. II.  
Outlaws.

Archers.

**Allegro molto.**

Sing

las! the dole - ful stocks and chains, A - las! the dole - ful  
 hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry  
 las! the dole - ful stocks and chains, A - las! the dole - ful  
 las! the dole - ful stocks and chains, A - las! the dole - ful  
 las! the dole - ful stocks and chains, A - las! the dole - ful  
 las! the dole - ful stocks and chains, A - las! the dole - ful  
 hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry  
 hey! the mer - - ry stocks and chains, Sing hey! the mer - - ry

stocks and chains! Oh! the  
 stocks and chains! The ver - y mer-ry heigh down der-ry, rol-lick-ing, rol-lick-ing,  
 stocks and chains! Oh! the  
 stocks and chains! Oh! the  
 stocks and chains! Oh! the  
 stocks and chains! Oh! the  
 stocks and chains! The ver - y mer-ry heigh down der-ry, rol-lick-ing, rol-lick-ing,  
 stocks and chains! The ver - y mer-ry heigh down der-ry, rol-lick-ing, rol-lick-ing,

*sostenuto*

dread - ful gal - lows - tree. You have no pow'r to take my life As  
 Sir Guy. We'll have his life!

rol licking, rollicking gal - lows - tree. We'll have his life!

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

rol - lick - ing, rol - lick - ing gal - lows - tree.

rol - lick - ing, rol - lick - ing gal - lows - tree.

Andante con moto.

you have shrewdly plann'd, For Mar - i - an must be my wife, It  
 as we have plann'd! must be his wife?

as we have plann'd! must be his wife?

as we have plann'd! must be his wife?

Tuck. must be his wife?

Scarlet. must be his wife?

you have shrewdly plann'd, For Mar - i - an must be my wife, It  
 as we have plann'd! must be his wife?

as we have plann'd! must be his wife?

as we have plann'd! must be his wife?

Tuck. must be his wife?

Scarlet. must be his wife?

Marian. Annabel.

Allan. Dame D.

Be-cause it is the King's com - mand.

You have no pow'r, no pow'r to take his

Sir Guy.

Little John.

We have no pow'r!

Tuck. Scarlet.

You have no pow'r!

You have no pow'r!

Chorus.

You have no pow'r, no pow'r to take his

You have no pow'r, no pow'r to take his

They have no pow'r to take his life, no pow'r to take his life, For

life, his life, no pow'r to take his life, For

To take my life, You have no pow'r, No, no, For

To take his life, You have no pow'r, No, no, For

To take his life, his life, No, no, For

To take his life, his life, No, no, For

life As we, of course had plann'd, For

life As we, of course had plann'd, For



Mar-i-an must be, must be his wife, Because it is the Kings com-

Mar - - i - an must be his wife, It is the Kings com-

Mar - - i - an must be my wife, my wife must be, It is the Kings com-

Mar - - i - an must be his wife, his wife must be, It is the Kings com-

Mar - - i - an must be his wife, Because it is the Kings com-

Mar - - i - an must be his wife, Because it is the Kings com-

Mar - - - i - an must be his wife, It is the Kings com-

Mar - - - i - an must be his wife, It is the Kings com-

Valse lento.

Marian. *rall.* *a tempo*

mand. Annabel. Nothing shall part my love from me, What'er thou

mand. Allan. *f* *a tempo* Nothing shall part my love from me, What'er thou

mand. Nothing shall part my love from me, What'er thou

mand. Nothing shall part my love from me, What'er thou

mand. What'er thou

mand. What'er thou

mand. What'er thou

mand. *rall.* *a tempo*

Ev-er my heart thine own must be,  
 art, captive or free, Ev-er my heart thine own must be,  
 art, cap-tive or free, Ev-er my heart thine own must be,  
 Ev-er my heart thine own must be,  
 art, cap-tive or free, Ev-er my heart thine own must be,  
 Scarlet.  
 thine own must be,

*rall.* I will be faith-ful, my own love, to thee. **Allegro agitato.**  
 I will be faith-ful, my own love, to thee.  
*rall.* I will be faith-ful, my love, to thee.  
 I will be faith-ful, my own love, to thee.  
*rall.* Sheriff. You're  
 I will be faith-ful, my love, to thee.  
*rall.* I will be true, love, to thee. **Allegro agitato.**

Marian.

Robin.

*molto marcato*

How so?

How so?

dread-ful - ly mis - tak - en, Sir, For you are not the one, The

King's command is for the Earl, The Earl of Hun - ting - ton! The

Earl of Hun - ting - ton is Guy, And Guy will bridegroom be, Sing

Sir Guy.

Sing

hey! for the mer - - ry stocks and chains And the rol - lick - ing gal - lows - tree!

Chorus.

Sing

Sing

Ah! nev - er, yes, nev - er  
 Allan. Dame D.  
 Robin. Ah! nev - er, yes, nev - er  
 L. John. Ah! nev - er, yes, nev - er  
 Tuck. Ah! nev - er, yes, nev - er  
 Scarlet. Ah! nev - er, yes, nev - er

*ff* hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry stocks and chains, The  
*ff* hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry stocks and chains, The

mar - ried be. Hor - ri - ble, hor - ri - ble, hor - ri - ble, hor - ri - ble  
 mar - ried be. Hor - ri - ble, hor - ri - ble, hor - ri - ble, hor - ri - ble  
 mar - ried be. Hor - ri - ble, hor - ri - ble, hor - ri - ble, hor - ri - ble  
 mar - ried be. Hor - ri - ble, hor - ri - ble, hor - ri - ble, hor - ri - ble  
 mar - ried be. Hor - ri - ble, hor - ri - ble, hor - ri - ble, hor - ri - ble  
 mar - ried be. Hor - ri - ble, hor - ri - ble, hor - ri - ble, hor - ri - ble  
 ver - y mer - ry, heigh down der - ry, rol - lick - ing, rol - lick - ing, rol - lick - ing, rol - lick - ing  
 ver - y mer - ry, heigh down der - ry, rol - lick - ing, rol - lick - ing, rol - lick - ing, rol - lick - ing

Marian. *Andante.*

gal - lows-tree. Too true, a - las,

Annabel.

gal - lows-tree. Too true, from you,

Allan.

gal - lows-tree. Too true, from you,

Dame D.

gal - lows-tree. Too true, from you,

Robin.

gal - lows-tree. 'Tis true, a - las, too true, and I must part, and I must

Sir Guy.

Ha ha! Ha ha!

Sheriff.

Ha ha! Ha ha!

Little John.

gal - lows-tree. Ah me! from you,

Tuck.

gal - lows-tree. Ah me! from you,

Scarlet.

gal - lows-tree. Ah me! from you,

gal - lows-tree. *pp* Ah me! from you,

gal - lows-tree. *pp* Ah me! from you,

*Andante.*

*p*

## Andante maestoso.

And I must part from you. Fear not, my dar - ling, Hope's bright star may still be  
 too true, a-las, too true.  
 too true, a-las, too true.  
 too true, a-las, too true.  
 part, yes, part from you.  
 Yes, we will part these two.  
 Yes, we will part these two.  
 too true, a-las, too true.  
 too true, a-las, too true.  
 too true, a-las, too true.  
 too true.  
 too true.

## Andante maestoso.

*f molto largamente*

*cresc.*

shin - ing; Fear not, my love, though cru-el fate may — part us,

*cresc.*

**Pressante.**

now, — Yes, while Hope's bright star is cheering us by brightly shin - - ing,

Annabel.

Yes, while Hope's bright star is cheering us by brightly shin - - ing,

Allan.

Yes, while Hope's bright star is cheering us by brightly shin - - ing,

Dame D.

Yes, while Hope's bright star is cheer - ing - ly shin - - ing,

Robin.

Yes, while Hope's bright star is cheer - ing us by shin - - ing,

Sir Guy.

Yes, while Hope's bright star is cheer - ing us by shin - - ing,

Sheriff.

Yes, while Hope's bright star is cheer - ing - ly shin - - ing,

Little John.

Yes, while Hope's bright star is cheer - ing - ly shin - - ing,

Tuck.

Yes, while is cheer - ing - ly shin - - ing,

Scarlet.

Yes, while is cheer - ing - ly shin - - ing,  
cheering us by brightly shin - - ing,

Yes, while Hope's bright star is cheer - ing - ly shin - - ing,

Chorus.

Yes, while is cheer - ing - ly shin - - ing,

**Pressante.**

Do not de - spair, But hope and dare.

Allan.

Robin. Do not de - spair, But hope and dare.

Sir Guy. Do not de - spair, But hope and dare.

Sheriff. Do not de - spair, But hope and dare.

L. John.

Dame D. Do not de - spair, But hope and dare.

with Sop. fl.

Yes, the King's com - mand you must o - bey, the King's com - mand you must o -

Tuck Yes, the King's com - mand you must o - bey, the King's com - mand you must o -

Scarlet with Basses.

*Più mosso.*

Nought shall ev - er part us, I'll be faith - ful ev - er.

Nought shall ev - er part them, But they now must sev - er.

Nought shall ev - er part us, I'll be faith - ful ev - er.

Nought shall ev - er part us, He'll be faith - ful ev - er.

Nought shall ev - er part them, But they now must sev - er.

boy, must now be part - ed, yes, o - bey, And they now must sev - er, yes, o - bey!

boy, must now be part - ed, yes, o - bey, And they now must sev - er, yes, o - bey!

*Più mosso.*

*molto f*



Yes, we must part, must part, my love, the King's com-  
 Yes, they must part, they two must part, the King's com-  
 Yes, we must part, must part, my love, the King's com-  
 Yes, they must part, must part, my love, the King's com-  
 Yes, they must part, they two must part, the King's com-

*ff*  
 They must part, they must part, Yes, they two must part, the King's com-  
 They must part, they must part, Yes, they two must part, the King's com-  
*stentato*

*rall.* *accel.*  
 mand, the King's command we must o - bey.  
 mand, the King's command they must o - bey.  
 mand, the King's command we must o - bey.  
 mand, the King's command they must o - bey.  
 mand, the King's command they must o - bey.

mand, the King's com-mand they must o - bey. Come a - way from the for - est, a - way from the  
*rall.* *ff accel.*

The King o - bey,  
 The King o - bey,  
 The King o - bey,  
 The King o - bey,  
 The King o - bey,  
 The King o - bey; Come a - way from the for - est to Not - ting-ham  
 wood, The King o - bey; Come a - way from the for - est to Not - ting-ham

now, come a - way.  
 now, come a - way.  
 now, come a - way.  
 now, come a - way.  
 now, come a - way.  
 town, now, come a - way.  
 town, now, come a - way.  
*pesante*  
*rall.*

## Act III.

## No 16. Armorer's Song.

Scarlet.

Allegro commodo.

Scarlet.

PIANO.

(working as he sings)

Let ham-mer on an - vil ring, And the

forge-fire bright - ly shine, Let wars rage still While I

work with a will At this peace - ful trade of mine, of mine. At this

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9321

*ff*

peace - ful trade of mine. The

sword is a weap-on to con-quer fields, I hon-or the man who

*largamente*

*p tranquillo*

shakes it, But naught is the lad who the broad-sword wields Com -

*cresc.*

*cresc.*

pared to the lad who makes it! Let ham-mer on an-vil go

(returns to work)

*ff* *stentato*

ring, ring, ring! The forge-fire so bright-ly shine.

*poco rall.*

*poco rall.*

## Piu mosso.

*ff**giocoso*

Clang! clang! clang! Then huz - zah for the an - vil, the

forge and the sledge, Huz - zah for the sparks that fly, If

I had a cup I would straight-way pledge The Ar -

-mourer, that is I.

Let I.

## No 16a Song. "When a maiden weds"

Annabel

Allegretto grazioso

PIANO

*mf*

Ad. \*

The piano introduction consists of two staves. 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. The tempo is marked 'Allegretto grazioso' and the dynamic is 'mf'. The introduction concludes with a fermata and a double asterisk symbol.

*mf*

When a maid-en weds on a bright and hap-py morn-ing, She should

*p staccato sempre*

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a fermata and then enters with the lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamic is 'mf' for the vocal and 'p staccato sempre' for the piano.

*cresc.* *f* *f*

thrill with joy di - vine; 'Tis not so with me, I'm un-

*cresc.* *f* *p*

The second system continues the song. The vocal line has dynamics of 'cresc.', 'f', and 'f'. The piano accompaniment has dynamics of 'cresc.', 'f', and 'p'. The lyrics are 'thrill with joy di - vine; 'Tis not so with me, I'm un-'. The piano part features a prominent bass line with sustained notes.

hap - py as can be, — For my own true love I pine. For

The final system of the song shows the vocal line concluding with the lyrics 'hap - py as can be, — For my own true love I pine. For'. The piano accompaniment continues with chords and a bass line, ending with a fermata.

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we two have been so un-kind - ly part - ed, And an - oth - er I must

*leggiere, poco pressando*

wed! Be - hold me now a maid - en brok - en-heart - ed, To the

*Ad.* \*

*rall.* al - tar I am led. *Allegretto giocoso* But come what may, tho'

*rall.* *mf*

*Ad.* \*

sad - ly we are part - ed, You're the one I love and I shall dream of al-way; What-

*Ad.* \* *Ad.* \* \* *Ad.* \* *Ad.* \*

e'er be-fall, I shall not be faint-heart-ed, I shall dream of you so—

*poco rall.*  
fond and true, For I love you, tho' the world say nay!—

*p* *tr* *colla voce* *mf*

*Allegretto grazioso* *mf*

So

*cresc.*  
heed, ye maids, this ver-y sol-emn warn-ing That I give to you to—

*p staccato sempre* *cresc.*



*f* day, *f* Wed your own true love, all oth - er suit - ors scorn - ing, And

The first system of music features a vocal line in G major with a key signature of one flat (F major) and a common time signature. The vocal line begins with a half note 'day,' followed by a melodic phrase for 'Wed your own true love, all oth - er suit - ors scorn - ing, And'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

wed no oth - er way. For life needs love, its

The second system continues the vocal line with 'wed no oth - er way. For life needs love, its'. The piano accompaniment includes the instruction *leggiero, poco pressando*. The music features various chordal textures and melodic lines in both hands.

sun-shine and its laugh - ter, Sor - row comes as comes the rain; So

The third system contains the vocal line 'sun-shine and its laugh - ter, Sor - row comes as comes the rain; So'. The piano accompaniment is more active, with a prominent bass line. The system concludes with a *Ped.* (pedal) marking and an asterisk symbol.

live for love, and heed not what comes af - ter, And the sun will shine a - gain

The fourth system features the vocal line 'live for love, and heed not what comes af - ter, And the sun will shine a - gain'. The piano accompaniment includes the instruction *rall.* (rallentando) in both the vocal and piano parts. The system ends with a *Ped.* marking.

Allegretto giocoso

But come what may, tho' sad - ly we are part - ed, You're the

*mf*

one I love and I shall dream of al - way; What - e'er be - fall, I

*f*

*ped. \* ped. \* ped. \* ped. \**

shall not be faint-heart-ed, I shall dream of you - so - fond and true, For I

*poco rall.*

*p*

*tr*

love you, tho' the world say nay! -

*colla voce*

*pp*

# No 17. Song. "The Legend of the Chimes."

Allan and Chorus.

Andante con moto.

Allan.

PIANO.

*f marcato* *legato*

In olden times St Swithen's chimes-bang

*p dolce*

blithely ev-ry hour

From out the old gray tow'r; 'Neath

CHORUS.

From out the old gray tow'r,

From the tow'r.

From out the old gray tow'r,

From the tow'r.

Swith-ens shade A gen-tle maid Dwelt fair as an-y flow'r. She

*dolce*

dwelt with-in a rose-clad bow'r, And she was fair as a sweet wild flow'r of the

*dolce*

field. — She heard St Swithen's bells be-times, And learn'd to love the ringing of the

*pp*

Ah yes! she was fair.

*ppp*

Ah yes! she was fair.

chimes, — Ding dong bell, For wedding-peal or fu-ner-al-knell Your

She loved the chimes.

She loved the chimes.

*mf*

mes - sage ev - er tell, ye — chimes, — Ring out, — ye —

Yes, tell your mes - sage, ye chimes.

mes - sage, ye chimes.

chimes, ring, ring, ring. Ding dong bell, For

Ding ding dong, ding ding dong, Ding dong bell, For

Dong dong dong, dong dong dong, Ding dong bell, For

wed - ding - peal or a fun - er - al - knell Your mes - sage ev - er tell, ye —

wed - ding - peal or a fun - er - al - knell Your } mes - sage tell, ye chimes,

wed - ding - - - peal or knell Your }  
wed - ding - peal or a fun - er - al - knell Your }

peal or knell, Ring out.

chimes, — Ring out, — ye — chimes, oh

ring out, ye bells. Ding dong ding dong ding dong ding dong

ring out, ye bells, Ding dong

*poco a poco dim. al fine*

ring of joy, of

*poco a poco dim. al fine*

ding dong ding dong ding dong ding dong ding dong ding dong

ding dong ding dong ding dong

*poco a poco dim. al fine*

joy or woe, ring, ye bells. —

ding dong ding dong ding dong ding dong ding dong ding dong bells. —

ding dong ding dong ding dong bells. —

*rall.* *pp*

# No 18. Duet.

Marian and Robin.

*Andante cantabile con moto.*

Marian.

Robin.

PIANO.

*f* *cresc.*  
 Fate, oh speed that hap-py day,  
 When thou wilt be mine for aye.

So dear, so dear, oh speed the  
 So dear to me, oh speed the

*ff*  
 day, that dis-tant, hap-py day thou wilt be mine. My heart is  
 day, that dis-tant, hap-py day thou wilt be mine.

*poco rall.*  
 thine, E'er faith-ful to thee.  
 Ah! is thine a-lone, love, E'er faith-ful to thee.



Con passione.

Noth - ing in life, my love, shall ev - er part two hearts so true and

Con passione.

tried; Vain - ly will sor - row try to sev - er,  
Vain - ly will sor - row try to sev - er,

I'll be al-ways at thy side. Storm-clouds of life shall part us nev - er,  
I'll be al-ways at thy side. Storm-clouds of life shall part us nev - er,

*cresc. molto*

Heart to heart we will a - bide, Heart to heart we will a - bide.  
Heart to heart we will a - bide, Heart to heart we will a - bide.

*mf* Ah! speed that day, that day so dis-tant, yet so dear, ah! *dolce*

*mf* Ah! speed that day, that day so dis - tant, so dear, that day so dear,

speed the day, Ev - er dis - tant, yet so dear.

speed that hap - py day, Ev - er dis - tant, yet so dear.

Noth - ing in life, my love, shall ev - er part Two hearts so true and

Noth - ing in life, my love, shall ev - er part Two hearts so true and

tried, I will be ev - er at thy side.

tried, I will be at thy side.

Poco rubato.

A time will come, we will not  
 There will come a time when thou and I ne'er will

*Poco rubato.*  
*pressando*

part. *dolce*  
 part. Ah! faith - ful to thee, what -

e'er the fu - ture may be bring - - - ing, Love e'er shall

*cresc.* Ah! yes,  
 cheer us if clouds of sor - row low'r.

*cresc.*

*f*  
 faith - ful to thee, In bright-est sun-shine and in  
 True to

showr, Yes, faith - ful ev - er to thee; I'll faith-ful  
 thee, Yes, faith - ful ev - er to thee; I'll faith-ful  
*pressando e cresc.*  
*pressando e cresc.*  
*pressando e cresc.*

be, for ev - er true, so true, my own, I'll be to  
 be, for ev - er true, so true, my own, I'll be to  
*ff* *rall.*  
*ff* *rall.*  
*ff* *rall. colla voce*

thee.  
 thee.  
*dim.* *rall.* *p*

## No 19. Quintett.

Annabel. Dame Durden. Sir Guy. Sheriff. Friar Tuck.

Allegro vivace.

Annabel.

Dame Durden.

Sir Guy.

Sheriff.

Friar Tuck.

PIANO.

Allegro vivace.

Sheriff. *Giacoso*

Friar Tuck.

1. When life seems made of pains and pangs, I sing my too - ral -  
 2. When no one laughs at jokes I make, I sing my too - ral -

1. When... life seems made of pains and pangs, I sing my too - ral -  
 2. When no one laughs at jokes I make, I sing my too - ral -

loo - ral - lay, When bill - col - lec - tors spout ha - rangues, I sing my too - ral -  
 loo - ral - lay, And when I have a hard tooth - ache, I sing my too - ral -

loo - ral - lay, When bill - col - lec - tors spout ha - rangues, I sing my too - ral -  
 loo - ral - lay, And when I have a hard tooth - ache, I sing my too - ral -

Annabel.

Dame Durden.

Sir Guy.

Sheriff.

Tuck.

1. What tho' our clothes be  
2. I sing un - til my

1. No mat-ter what care on us may bear. What tho' our clothes be  
2. When dinners are cold and old wives scold, I sing un - til my

loo - ral, lay. No mat-ter what care on us may bear,  
loo - ral, lay. When dinners are cold and old wives scold,

loo - ral, lay. What tho' our clothes be  
loo - ral, lay. I sing un - til my

out of style?  
throat is sore.

out of style? Though poverty's ills bring bit - ter pills, I'll swallow them and smile the while. Their  
throat is sore. When terrible gout doth make me shout, I on - ly sing a tri - fle more Than

out of style?  
throat is sore.

out of style? Though poverty's ills bring bit - ter pills, I'll swallow them and smile the while. Their  
throat is sore. When terrible gout doth make me shout, I on - ly sing a tri - fle more Than

out of style?  
throat is sore.

Though poverty's ills bring bit - ter pills, I'll swallow them and smile the while. Their  
When terrible gout doth make me shout, I on - ly sing a tri - fle more Than

out of style?  
throat is sore.

I'll swallow them and smile the while. Their  
I on - ly sing a tri - fle more Than

*ff*

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la  
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

*ff*

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la  
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

*ff*

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la  
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

*ff*

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la  
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

bit - ter - ness be - guile! la, sing tid - dy fa la, sing fa la  
 e'er I sang be - fore! la, sing tid - dy fa la, sing fa la

bit - ter - ness be - guile! la la  
 e'er I sang be - fore! la la

*f*

1-2. la la la! As life is short, let life be gay, It on - ly lasts for a

*f*

1-2. la la la! As life is short, let life be gay, It on - ly lasts for a

*f*

1-2. la la la! As life is short, let life be gay, It on - ly lasts for a

*f*

1-2. la la la! As life is short, let life be gay, It on - ly lasts for a

1-2. la! life is short, let life be gay, be gay.

*Giacoso*

sum-mer day, So ev-'ry care pray cast a-way By sing-ing your too-ral -  
 sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol  
 sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol  
 sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol  
 So gay, So ev-'ry care pray cast a-way By sing - ing tid-dy fol

lay.— Sing tid-dy fa la, Sing too-ral-loo-ral - lay! Ah!  
 lay.— Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah!  
 lay.— Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah!  
 lay.— Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah!  
 lay.— Sing fa — la lay! Ah!



life is brief, let life be gay, It on - ly lasts for a sum-mer day, So  
 life is brief, let life be gay, It on - ly lasts for a sum-mer day, So  
 life is brief, let life be gay, It on - ly lasts for a sum-mer day,  
 life is brief, let life be gay, It on - ly lasts for a sum-mer day. So  
 life is brief, let life be gay, It on - ly lasts for a sum-mer day,

*rall.* cark-ing care, pray chase a-way, Sing tid-dy fa la la lay. — *f*  
*rall.* cark-ing care, pray chase a-way, Sing tid-dy fa la la lay. — *f*  
*rall.* pray chase a-way, Sing tid-dy fa la la lay. — *f*  
*rall.* cark-ing care, pray chase a-way, la lay. — *f*  
*rall.* Sing tid-dy fa la la lay. — *f*

# No. 20. Country Dance.

*Allegro vivace.*

Soprano I. II.      Tenor. Bass.

Hap - py day! Hap - py day! Let's be

*Allegro vivace.*

PIANO.

gay!      Yes, be gay!      Hap - py

Hap - py. day!

Hear the wedding bells a - ringing.

To the bonny birds let us be

day!      Bells are ringing Sweet and clear.      Let's be

Bells are ringing Sweet and clear,      Let's be

sing - ing, Wreaths of ros - es we are bring - ing, Hear the mer - ry bells a - ring - ing

sing - ing, Ros - - - es bring - ing, Bells are ring - ing

sing - ing, Ros - - - es bring - ing, Bells are ring - ing

sweet and clear, We'll greet the bride so fair, fair.

sweet and clear, We'll greet the bride so fair, fair.

*Allegro.*

Fa la! Fa la! Trip a mer - ry dance hi - lar - i - ous, Light - ly, bright - ly

Light - ly, bright - ly

*Allegro.*

Trip in measures mul - ti - fa - ri - ous. Fa la la fa la la! Trip a mer - ry dance hi -

Trip steps so va - ri - ous. Fa la la fa la la! Trip a mer - ry dance hi -

Dance

lar - i - ous. Light - ly and bright - ly we cel - e - brate the fair. Dance so  
 lar - i - ous, Light - ly, bright - ly cel - e - brate the fair. Dance

hap - pi - ly. so gai - ly and — so mad - ly.  
 gai - ly light - ly, mad - ly, Dance your  
 so gai - - - ly, Yes, pray dance your ver - y

pret - ti - est, and dance your light - est and best! No court min - u - et is ev - er  
 best, yes, dance light - est and best! Fa la fa la

danced half so glad - ly, Now dance your live - li - est, With out a stop for a  
 fa la fa la fa la fa la fa la!

*ff*  
 rest. Then Fa la fa la! Dance a mer-ry dance hi - lar - i-ous, Light - ly,  
 Fa la fa la fa la! Dance a mer-ry dance hi - lar - i-ous, Light - ly,

bright - ly, Trip in meas-ures mul-ti - fa - ri - ous! Fa la fa la la  
 bright - ly, Dance meas - ures va - ri - ous! La fa

*cresc.*  
 Dance in meas-ures mul-ti - fa - ri - ous. This wed-ding - day we must be  
 la la la la la  
 fa la la Dance so light - ly, so gai - ly,

*cresc.* *sempre*  
 gay. Dance then so bright - ly. Yes, dance so mer - ri - ly and ev - er  
 la la la la  
 bright - ly, so gai - ly and bright - ly. La la

*cresc.* *sempre*

dance ver - y cheer - i - ly la mea - ures quite mul - ti - fa - ri - ous, And in a  
 la la la la la la la la We will

la la la la We'll

man - ner hi - lar - i - ous. Yes, we will make hol - i - day. Fa la fa la!  
 make hol - i - day, We'll make hol - i - day. Fa la!

*ff marcato*

Dance a mer - ry dance hi - lar - i - ous, Trip - ping so gai - ly, so mer - ri - ly, so  
 gai - ly so

Dance a mer - ry dance hi - lar - i - ous, Trip - ping gai - ly, mer - ri - ly, so

light - ly, so bright - ly. Be mer - ry and make hol - i - day.  
 light - ly, so bright - ly. Be mer - ry and make hol - i - day.

*segue Finale.*

## No 21. Finale III.

Allegro.

Annabel.

Dame Durden.

Sir Guy.

Sheriff.

Friar Tuck.

Chorus.

Soprani.

Tenori Bassi.

PIANO.

Now let \_\_\_\_\_ each bonny bridegroom take his bonny bride, The

The first system of the musical score includes vocal staves for Annabel, Dame Durden, Sir Guy, Sheriff, and Friar Tuck, a Chorus section with Soprani and Tenori Bassi parts, and a PIANO accompaniment. The Sheriff's part has lyrics: "Now let \_\_\_\_\_ each bonny bridegroom take his bonny bride, The". The tempo is marked "Allegro".

In

We'll wed in-deed!

door \_\_\_\_\_ of yon-der church must now be opened wide.

To ope those doors there is no need, In

There is no need, In

To ope those doors there is no need, In

The second system of the musical score continues the vocal and piano parts. It includes lyrics for the Sheriff and Friar Tuck. The tempo remains "Allegro".

Dame Durden.  
that will oth-ers take the lead. Allan.

Sir Guy.  
You shall not wed these dam-sels, no! Your

Friar Tuck. I'll take the lead.  
that will oth-ers take the lead.

that will oth-ers take the lead.  
that will oth-ers take the lead.

Annabel. (to Sheriff) (aside)  
I will o - bey that fate - ful chime, If

Allan.  
plan we yet will o - ver - throw.

Friar Tuck.  
If

*ff marcato*



Allegro moderato.

(The doors of the church are thrown open.)

Marian, Annabel, a 2.

*rall.*

Robin should not come in time, in time! Dame D. Allan. We're saved! they

Sir Guy. We're saved! they

Sheriff. What's this? they

Friar Tuck. *rall.* What's this? they

Robin will be here on time, on time!

Chorus. What's this? they

What's this? they

Allegro moderato.

*rall.*

*f marcato*

*cresc.*

come! They're here to save!

come! They're here to save!

*cresc.* come! They're here to save!

*cresc.* come! They're here to save!

Outlaws. Robin and Tenors.  
Little John  
Friar Tuck and Basses.  
Scarlet

Vic-try, we con-quer at last!

Vic-try, we con-quer at last!

come! *cresc.* They're here to save!

come! They're here to save!

*cresc.* *sempre* *ff*

Moderato.

Dan-ger is o - ver and past, at last!

Dan-ger is o - ver and past, at last!

Robin. *mf con sentimento*

Sir Guy. Vic-try! we con-quer at last! Love, now we nev - er

Dan-ger is o - ver and past, at last!

Sher. Dan-ger is o - ver and past, at last!

Outlaws. Vic-try! we con-quer at last, at last!

Chorus. Vic-try! we con-quer at last, at last!

Dan-ger is o - ver and past, at last!

Dan-ger is o - ver and past, at last!

Moderato.

Marian.

Robin. Yes, lov-er mine! *cresc.* *f*

more will part, What-e'er be - tide, Safe in my shelt'ring armsthou art My own sweet

Chorus.

Marian. Annabel a 2.

Allan. Dame D. Love, now we nev-er more will part, Ah nev-er! what-e'er be - tide, no nev-er!

Robin. Love, now we nev-er more will part, What-e'er be - tide.

bride. Love, now we nev-er more will part, What-e'er be - tide,

Sir Guy. Love, now we nev-er more will part, What-e'er be - tide,

Sheriff. Little John. Love, now we nev-er more will part, What-e'er be - tide,

Friar T. Scarlet. Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Love, now they nev-er more will part, What-e'er be - tide,

Safe in thy shel-tring arms un I, My dear-est, I'll be thy bride.

Safe in thy shel-tring arms thou art, Now my own sweet bride.

Safe in my shel-tring arms thou art, Now my own sweet bride.

Safe in my shel-tring arms thou art, Now my own sweet bride.

Safe-ly they meet, no more to part, The bride-groom and bride.

Safe-ly bride-groom and bride.

Safe-ly bride-groom and bride.

Safe-ly bride-groom and bride.

Sir Guy. So you we will not wed,  
 Robin. So you they will not wed.  
 Sheriff. 'Tis wrong! I'll not sub-mit! So you we will not wed.  
 Little John. 'Tis wrong! I'll not sub-mit! So you they will not wed.  
 Scarlet. Friar Tuck. So you they will not wed.  
 So you they will not wed.

Allegro agitato.

Andante.  
*ff* molto marcato

But our loves instead. We win the day, we win the day!  
 'Tis as I said. We win the day, we win the day!  
 'Tis as I said. Robin. We win the day, we win the day!  
 Sir Guy. They win the day, they win the day!  
 Ah! with rage I burn! Hal  
 Hal with rage he burns! Hal  
 Hal one one else instead. Hal  
 They will not wed. Hal  
 Hal with rage he burns! Hal

Andante.  
*ff* rall.

*ff*

'Tis well! and the day is ours! A-way!

The day is ours! Let's haste from this place a -

'Tis well! and the day is ours! A-way!

'Tis well! and the day is ours! A-way!

ha! The day is ours! A-way!

ha! The day is ours! A-way!

ha! The day is ours! A-way!

ha! The day is ours! A-way!

*ff Più moto.*

We win the day, Now let's a - - way! A - way!

way! We win the day, Now let's a - - way! A - way!

{ We They win the day, Now let's a - - way! A - way!

We win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

Ah! we win the day, Now let's a - - way! A - way!

9321

(A Messenger enters.)

Ah! who is this?  
 Ah! who is this?  
 Ah! who is this?

'Tis from the  
 Ah! who is this?

Hal Who is this?  
 Hal Who is this?

King! Sir Sher-iff, read! —  
 What is this? What is this?

The King!  
 The King!

Read, Sher - iff, read! 'Tis from the  
 Read, Sher - iff, read! Robin. Sir Guy. The  
 Read, Sher - iff, read! The  
 Little John: See, he doth bring a par-don from the  
 Read, Sher - iff, read! The  
 Read, Sher - iff, read! The

King! 'Tis from the King! A par - don from the  
 King! The King! Robin. A par - don from the  
 King! The King! A par - don from the  
 King! The King! A par - don from the  
 King! A par - don from the King! A par - don from the  
 King! The King! A par - don from the  
 King! The King! A par - don from the  
 King! The King! A par - don from the

Lento.

King! A par - don from the King! Now you are  
 King! A par - don from the King! Now you are  
 King! A par - don from the King! He par - dons all,  
 King! A par - don from the King! Yes, you are  
 King! A par - don from the King! Yes, we are  
 King! A par - don from the King! Yes, we are  
 King! A par - don from the King! Yes, we are  
 King! A par - don from the King! Yes, we are  
 King! A par - don from the King! Yes, we are  
 King! A par - don from the King! Yes, we are

*molto marcato*

free! To mar - ry me! Marian, I Annabel, She  
 free! To mar - ry me! They She  
 At last I am free, at last I'm free. We  
 free, yes, you are free, we're  
 free, We all are free, we're  
 free, yes, you are free, we're  
 free, yes, we are free, we're  
 free, yes, we are free, we're  
 free, yes, we are free, we're



came as a cav-a - lier To seek <sup>my</sup> her own, <sup>my</sup> her on - ly love, Tho' clouds were dark and

Robin meet.

Sir G. came as a cav-a - lier To seek her own, and on - ly love, Tho' clouds were dark and

Sher. meet. She's found her on - ly love,

Little J. free. She's found her on - ly love,

free. Scarlet. Tuck. She's found her on - ly love,

free. She's found her on - ly love,

free. She's found her on - ly love,

free. She's found her on - ly love,

free. She's found her on - ly love,

free. She's found her on - ly love,

Allegro vivace.

dear The sky is now so blue a - bove. Fare-well to old Sherwood gay, and to all the

Skies now are blue a - bove. Fare-well to old Sherwood gay, and to all the

dear The sky is now so blue a - bove. Fare-well to old Sherwood gay, and to all the

Fare-well to old Sherwood gay, and to all the

Sheriff. Little John. Little J. Skies now are blue a - bove. Fare-well to old Sherwood gay, and to all the

Skies now are blue a - bove.

Skies now are blue a - bove.

Skies now are blue a - bove.

Skies now are blue a - bove.

Skies now are blue a - bove.

Skies now are blue a - bove.

Skies now are blue a - bove.

Skies now are blue a - bove.

Skies now are blue a - bove.

Skies now are blue a - bove.

Skies now are blue a - bove.

gal-lant out-law crew; But man-y a match we yet may have with your bow of  
gal-lant out-law crew; Yes, 'tis most  
Robin, Sir Guy.  
gal-lant out-law crew; But man-y a match we yet may have with your bow of  
Sheriff.

Yes, 'tis most  
Little John.  
gal-lant out-law crew; Yes, 'tis most  
Yes, 'tis most

Yes, 'tis most  
Yes, 'tis most

Yes, 'tis most

yew. She came as a cav-a-lier To seek her own and on-ly  
true. She came as a cav-a-lier To seek her own and on-ly

Sher. yew.  
Little J. She came as a cav-a-lier To seek her own and on-ly  
true. She came as a cav-a-lier To seek her own and on-ly  
true. She came her own and on-ly

true. She came as a cav-a-lier To seek her own and on-ly  
true. She came her own and on-ly

true. She came her own and on-ly

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

well to old Sherwood gay, and to all the gal-lant out-law crew, Mer-ry is the out-law

well to old Sherwood gay, and to all the out-law crew, Mer-ry is the gal-lant out-law crew,

well to old Sherwood gay, and to all the out-law crew, Mer-ry is the out-law

well to the wood and the out-law crew, Mer-ry is the

well to the wood and the out-law crew, Mer-ry is the gal-lant out-law crew, Mer-ry is the out-law

well to old Sherwood gay, and to all the out-law crew, Mer-ry is the and the out-law

well to the wood and out-law crew, Mer-ry is the

life, the life ev - er gay and free. Fare - well to old Sher - wood

life, the life gay and free. Fare - well to old Sher - wood

life ev - er gay and free, gay and free. Fare - well to old Sher - wood

life ev - er gay and free, gay and free. Fare - well to old Sher - wood

life, the life ev - er gay and free. Fare - well to old Sher - wood

life, ev - er gay and free, gay and free. Fare - well to old Sher - wood

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

life so gay and free.

*molto f* *pressando* *f*

End of the Opera.

As sung by Miss Florence Wickham

## Oh promise me

Words by Clement Scott

R.de Koven. Op. 50

Moderato

The piano introduction consists of three measures. The first two measures feature a piano (*p*) accompaniment with a melody in the right hand and a bass line in the left hand. The third measure is marked *pesante* and features a more complex, accented accompaniment.

*mf* Oh prom-ise me, that some day you and

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part includes a piano (*p*) section and a mezzo-forte (*mf*) section. The lyrics are: "Oh prom-ise me, that some day you and".

I Will take our love to-gether to some sky Where

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "I Will take our love to-gether to some sky Where".

Note. This celebrated song is now generally sung between Nos. 10 and 11 of this score.

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*semplice*  
*p poco rall.*

we can be a-lone, and faith re - new,      And find the hollows where those flowers

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a series of eighth notes, followed by a half note. The piano accompaniment consists of chords and moving lines in both hands. Performance markings include *semplice* and *p poco rall.* above the vocal line, and *cresc.* and *p poco rall.* above the piano accompaniment.

*p con tenerezza*

grew, — Those first sweet vi - o - lets of ear - ly spring, Which

The second system continues the musical score. The vocal line has a more melodic and tender quality. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Performance markings include *p con tenerezza* above the vocal line and *p marc. la melodia* below the piano accompaniment.

*cresc.*

come in whispers, thrill us both, and sing      Of love unspeakable that

The third system shows the vocal line becoming more expressive. The piano accompaniment features a more active bass line. Performance markings include *cresc.* above the vocal line and *cresc.* below the piano accompaniment.

*f > rall.*

is to be: Oh      prom - ise me, oh prom - ise me!

The fourth system concludes the page with a powerful and slow ending. The vocal line has a long note on 'is' followed by a series of notes. The piano accompaniment features a strong bass line. Performance markings include *f > rall.* above the vocal line and *f rall.* below the piano accompaniment.

*pesante*

*18c x*  
*poco rubato*  
*mf*

Oh prom-ise me, that you will take my hand, The

*13c*  
*meno*

most un-worthy in this lonely land, And let me sit beside you, in your

*cresc.*

eyes See - ing the vi - sion of our par - a-dise,

*cresc.*  
*p poco rall.*

*ff largamente e con passione*

Hear - ing God's message while the or - gan rolls Its might - y mu - sic to our

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part has a *ff* dynamic marking.

*con forza*

ver - y souls, No love less perfect than a life with thee: Oh

*con forza*

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part has a *con forza* dynamic marking.

*ff*

prom - ise me, oh prom - ise me!

*a tempo*

*dim.*

*rall.*

*ff*

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part has *ff* and *rall.* markings.

*rall.*

*p*

*pp*

*Ped.*

\*

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part has *p* and *pp* markings.





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