

ROBIN HOOD,

Opera in three Acts,

WRITTEN BY

John Oxenford,

COMPOSED BY

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ARRANGED FROM THE SCORE, BY

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Ent Sta Hall

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PRINCIPAL CHARACTERS.

MAID MARIAN (Daughter of the Sheriff) - SOPRANO.	SHERIFF OF NOTTINGHAM - - - - - BARITONE.
ALICE (her attendant) - - - - - MEZZO SOPRANO.	THE SOMPNOUR (Officer of the Ecclesiastical Court) - - - - - BASS.
ROBIN HOOD (under the name of LOCKSLEY) - TENOR.	LITTLE JOHN
ALLAN A DALE (a townsman of Nottingham) TENOR.	MUCH, the MILLER'S SON } Outlaws - - - - - BASS.

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OVERTURE.

G. A. MACFARREN.

ALLEGRO.

The first system of the Overture begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'ALLEGRO.' and the dynamics are 'p' (piano). The music consists of two staves, with the upper staff containing a melodic line and the lower staff providing harmonic support. A decorative flourish is positioned to the left of the first staff.

The second system of the Overture features a vocal line with the lyrics 'cre - - - - - scen - - - - - do.' written above the notes. The dynamics are marked 'pp' (pianissimo). The notation continues across two staves.

The third system of the Overture continues the musical development with dynamics ranging from 'p' (piano) to 'pp' (pianissimo). The notation is spread across two staves.

The fourth system of the Overture shows further melodic and harmonic progression across two staves.

The fifth system of the Overture concludes the page with a mezzo-forte ('mf') dynamic. The notation is spread across two staves.

pp. cre - - - -

This system shows the first two staves of music. The upper staff contains a melodic line with various ornaments and slurs, starting with a *pp.* dynamic. The lower staff provides a harmonic accompaniment with chords and moving lines. The word "cre" is written below the upper staff with a long dash.

- scen - - - do - - - -

This system continues the musical notation. The upper staff features a melodic line with slurs and ornaments. The lower staff has a steady accompaniment. The words "- scen" and "do" are written below the upper staff with long dashes.

f Ped: *

This system shows a change in dynamics to *f*. The upper staff continues with a melodic line. The lower staff has a more active accompaniment. The word "Ped:" is written below the lower staff, followed by an asterisk.

f

This system continues the musical notation. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment. The dynamic *f* is written below the upper staff.

This system continues the musical notation. The upper staff has a melodic line with slurs. The lower staff has a harmonic accompaniment.

ff Ped: *

This system shows a change in dynamics to *ff*. The upper staff continues with a melodic line. The lower staff has a more active accompaniment. The word "Ped:" is written below the lower staff, followed by an asterisk.

First system of musical notation. Treble and bass staves. Includes markings: Ped: (pedal), * (ornament), and sf (sforzando).

Second system of musical notation. Treble and bass staves. Includes markings: sf (sforzando).

Third system of musical notation. Treble and bass staves. Includes marking: sf (sforzando).

Fourth system of musical notation. Treble and bass staves.

Fifth system of musical notation. Treble and bass staves. Includes markings: 8a (first ending), ff (fortissimo), sf (sforzando), Ped: (pedal), and * (ornament).

Sixth system of musical notation. Treble and bass staves. Includes markings: Ped: (pedal) and * (ornament).

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The first measure is marked with a forte dynamic *ff*. The music features complex chordal textures and melodic lines in both hands.

Second system of musical notation, continuing the piece. It maintains the same key signature and dynamic level. The notation includes various articulations such as accents and slurs.

Third system of musical notation. The upper staff begins with the instruction *espressivo.* in the third measure. The lower staff has a *p/p* marking below it. The music continues with intricate harmonic and melodic development.

Fourth system of musical notation. This system shows a continuation of the complex textures established in the previous systems, with detailed chordal and melodic patterns.

Fifth system of musical notation. The notation continues with similar complexity, featuring dense chordal structures and flowing melodic lines.

Sixth system of musical notation. The lower staff begins with a piano dynamic *p* and includes a trill marking *tr* in the second measure. The system concludes with a fermata over a chord in the final measure, marked with *cre -*.

scen - do.

f

This system shows the first two staves of a musical score. The upper staff features a melodic line with a slur over the first two measures and a fermata over the second measure. The lower staff provides a harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The word "scen - do." is written below the first two measures, and a dynamic marking of *f* (forte) is placed above the third measure.

Hummer

Hummer

This system continues the musical score with two staves. The upper staff has a melodic line with a slur and a fermata over the final measure. The lower staff has a rhythmic accompaniment. The word "Hummer" is written above the first and last measures. The dynamic marking *f* is maintained.

f p dolce.

sf

This system features two staves. The upper staff has a melodic line with a slur and a fermata over the final measure. The lower staff has a rhythmic accompaniment. The dynamic marking *f p dolce.* (for piano dolce) is written above the first measure, and *sf* (sforzando) is written above the final measure.

This system continues the musical score with two staves. The upper staff has a melodic line with a slur and a fermata over the final measure. The lower staff has a rhythmic accompaniment. The dynamic marking *f* is maintained.

This system continues the musical score with two staves. The upper staff has a melodic line with a slur and a fermata over the final measure. The lower staff has a rhythmic accompaniment. The dynamic marking *f* is maintained.

ff

Ped: *

This system is the final system on the page, consisting of two staves. The upper staff has a melodic line with a slur and a fermata over the final measure. The lower staff has a rhythmic accompaniment. The dynamic marking *ff* (fortissimo) is written above the first measure. The instruction *Ped:* (pedal) with an asterisk is written below the first measure.

sf f p
Ped: *

The first system of music features a treble and bass staff. The treble staff begins with a forte (*sf*) dynamic, followed by a section marked *f*, and ends with a piano (*p*) section. The bass staff includes a 'Ped:' marking and two asterisks (*) indicating pedal points.

f *f*

The second system continues the piece, with both treble and bass staves marked with a forte (*f*) dynamic.

f

The third system shows the treble staff with a forte (*f*) dynamic, while the bass staff features a series of chords with accents (>).

ff
Ped: *

The fourth system is marked with fortissimo (*ff*) and includes a 'Ped:' marking and an asterisk (*) in the bass staff.

sf

The fifth system features a sforzando (*sf*) dynamic in the treble staff, with accents (>) placed over several notes.

The final system of music on the page, showing the continuation of the treble and bass staves with various rhythmic and dynamic markings.

espressivo.

p

pp

cres.

sf

fp dolce.

sf

f

The musical score is written for piano in a key with two sharps (D major or F# minor). It consists of seven systems of two staves each. The first system is marked *espressivo.* and features a complex texture with many accidentals. The second system continues this texture. The third system shows a crescendo (*cres.*) leading to a fortissimo (*sf*) dynamic. The fourth system is marked *fp dolce.* and features a dense, rhythmic accompaniment in the left hand. The fifth system continues with *sf* dynamics. The sixth system features a fortissimo (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

ff sf
Ped: *

The first system of music features a treble and bass clef. The treble staff begins with a fortissimo (ff) dynamic and contains several measures of chords and melodic lines. The bass staff starts with a piano (p) dynamic and includes a pedal point marked with an asterisk (*).

sf sf ff
Ped: *

The second system continues the piece. The treble staff has a mezzo-forte (sf) dynamic. The bass staff features a fortissimo (ff) dynamic and a pedal point marked with an asterisk (*).

Ped: *

The third system shows the treble staff with a crescendo leading to a fortissimo (ff) dynamic. The bass staff has a piano (p) dynamic and includes a pedal point marked with an asterisk (*).

Ped: *

ff

The fourth system features a fortissimo (ff) dynamic in the treble staff. The bass staff has a piano (p) dynamic and includes a pedal point marked with an asterisk (*).

The fifth system shows the treble staff with a fortissimo (ff) dynamic. The bass staff has a piano (p) dynamic.

The sixth system shows the treble staff with a fortissimo (ff) dynamic. The bass staff has a piano (p) dynamic.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. It includes a dynamic marking of *sf* (sforzando) and a fermata over a chord in the right hand.

Second system of musical notation, continuing the piece. It features a dynamic marking of *sf* and a fermata over a chord in the right hand.

Third system of musical notation, featuring a dynamic marking of *ff* (fortissimo). It includes two pedal markings: "Ped:" and "* Ped:".

Fourth system of musical notation, featuring a dynamic marking of *ff*. It includes a marking "8a" with a dashed line and an asterisk "*" below it.

Fifth system of musical notation, featuring a dynamic marking of *ff*. It includes a marking "8a" with a dashed line and an asterisk "*" below it.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece. It features a prominent melodic line in the treble staff with some slurs and a steady accompaniment in the bass.

Third system of musical notation. A "Ped:" marking is placed below the bass staff, indicating a pedal point. The music continues with melodic and harmonic development.

Fourth system of musical notation. A "*" marking is placed below the bass staff, likely indicating a specific performance instruction or a measure to be repeated.

Fifth system of musical notation, the final system on the page. It includes "Ped:" and "*" markings. The system concludes with a double bar line and a final chord.

ROBIN HOOD.

ACT I.

G. A. MACFARREN.

Nº I. INTRODUCTION.

ALLEGRO.

ff p

pp

cres.

f ff

Ped: *

Curtain rises.

CHORUS of ARMOURERS.

A.

Tenori. *ff* Clang, clang, it is a mer...ry sound, Clang,

Bassi. *ff* Clang, clang, it is a mer...ry sound, Clang,

A.

PIANO. *ff sf*

clang it wakes the e...choes round, Clang, Bro.ther, hit a...gain,

clang it wakes the e...choes round, Clang, Bro.ther, hit a...gain,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are: "clang it wakes the e...choes round, Clang, Bro.ther, hit a...gain,". The piano accompaniment is in bass clef and features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *sf* (sforzando) above the vocal lines and below the piano accompaniment.

Clang, ours are blows that give no

Clang, ours are blows that give no

The second system continues the musical score. The vocal staves have the lyrics: "Clang, ours are blows that give no". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *sf* (sforzando) above the vocal lines and below the piano accompaniment.

pain, Clang, clang, clang..... clang,

pain, Clang, clang..... clang,

The third system of the musical score features the lyrics: "pain, Clang, clang, clang..... clang,". The piano accompaniment includes accents (>) over several notes. Dynamic markings include *sf* (sforzando) above the vocal lines and below the piano accompaniment.

ours are blows that give no pain, - Clang, clang,

ours are blows that give no pain, - Clang, clang,

The fourth system of the musical score features the lyrics: "ours are blows that give no pain, - Clang, clang,". The piano accompaniment includes accents (>) over several notes. Dynamic markings include *sf* (sforzando) above the vocal lines and below the piano accompaniment.

clang, clang, clang, clang, clang, clang,

clang, clang, clang, clang, clang, clang,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "clang, clang, clang, clang, clang, clang,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

clang, clang, it is a mer...ry sound,

clang, clang, it is a mer...ry sound,

The second system continues the vocal and piano parts. The vocal staves have lyrics: "clang, clang, it is a mer...ry sound,". The piano accompaniment includes a dynamic marking of *sf* (sforzando).

Clang, clang, it wakes the e...choes round,

Clang, clang, it wakes the e...choes round,

The third system continues the vocal and piano parts. The vocal staves have lyrics: "Clang, clang, it wakes the e...choes round,". The piano accompaniment includes a dynamic marking of *sf* (sforzando).

Clang, clang, Bro...thers, hit a.....gain, a.....gain!

Clang, clang, Bro...thers, hit a.....gain, a.....gain!

The fourth system concludes the vocal and piano parts. The vocal staves have lyrics: "Clang, clang, Bro...thers, hit a.....gain, a.....gain!". The piano accompaniment includes a dynamic marking of *tr* (trill).

4 CHORUS of MATRONS & MAIDS.
Soprani.

p
Quick the wheel is whir...ling round, Quick the wheel is

B.



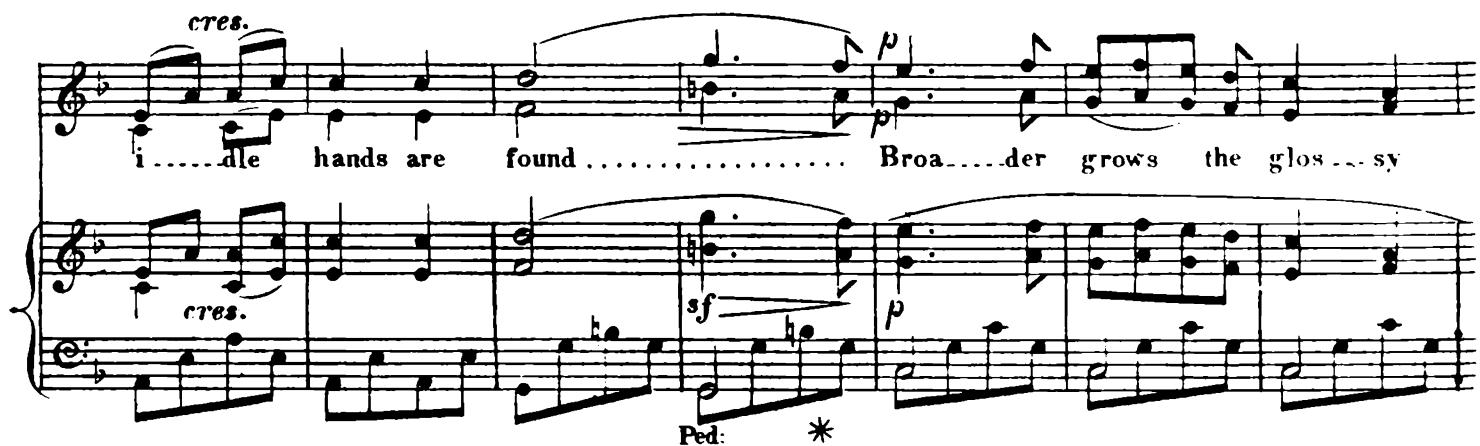
whir...ling round Here no i.....dle hands are found, no



cres.
i.....dle hands are found..... Broa.....der grows the glos...sy

cres. *sf* *p*

Ped: *



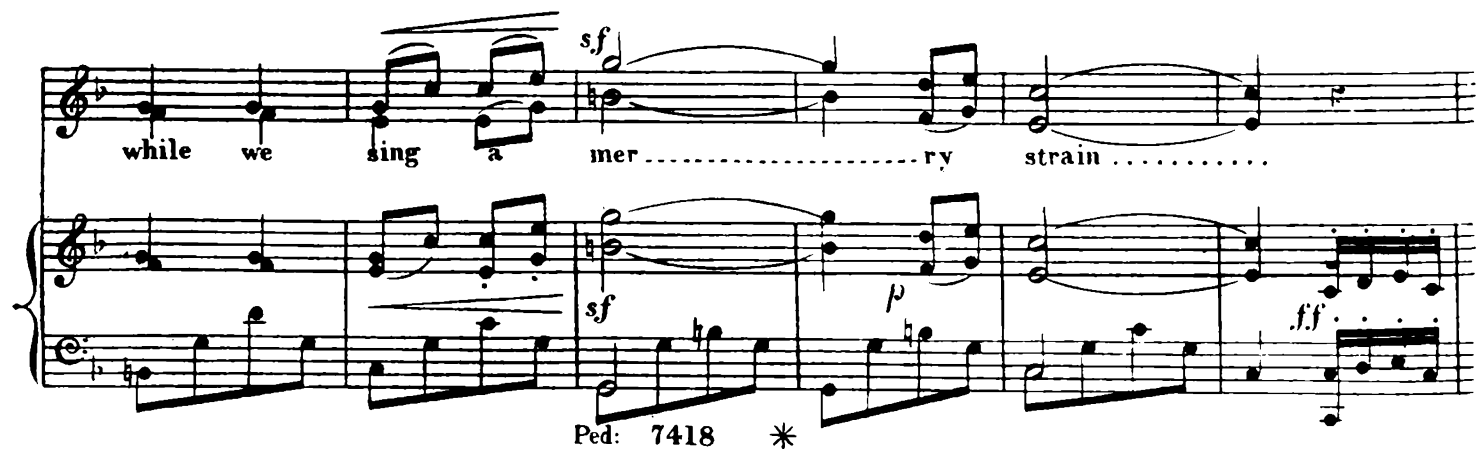
skein, Broa.....der grows the glos...sy skein While we sing, yes



while we sing a mer.....ry strain.....

sf *p* *ff*

Ped: 7418 *



Quick the wheel is whir ling round

Tenori. *ff*

Clang, clang, it is a mer...ry sound,

Bassi. *ff*

Clang, clang, it is a mer....ry sound,

Here no i dle hands are found

Clang, clang, it wakes the e....choes round,

Clang, clang, it wakes the e....choes round,

While we sing a mer ry strain.

Clang, clang, Bro...thers, hit a...gain, a...gain.

Clang, clang, Bro...thers, hit a...gain, a...gain.

ALLAN.

Musical score for Allan's first vocal line and piano accompaniment. The vocal line consists of a single note followed by a triplet of notes. The piano accompaniment features chords and a melodic line with dynamics *f* and *pp*. A key signature change to one sharp is indicated by a double bar line.

Pret...ty

D.

A.....lice,

Pret...ty

A.....lice,

Pret...ty

A.....lice

Musical score for Allan's second vocal line and piano accompaniment. The vocal line features a triplet of notes and a single note. The piano accompaniment continues with chords and a melodic line.

ALICE.

No, no, no, no,

no, no, no, no, no, no.

ALLAN.

deign.... to hear..... me

Musical score for Alice's first vocal line and Allan's first vocal line with piano accompaniment. Alice's line consists of a series of notes. Allan's line consists of a single note. The piano accompaniment features chords and a melodic line with dynamics *pp*.

no, no, no, no, no,

no, no, no, no, no, no.

hear..... me

Musical score for Alice's second vocal line and Allan's second vocal line with piano accompaniment. Alice's line consists of a series of notes. Allan's line consists of a single note. The piano accompaniment continues with chords and a melodic line.

no, no,

Pret... ty A.....lice, Pret... ty A.....lice Pret... ty

No, no, no

A.....lice, A.....lice deign to hear..... me,

in.... deed I've heard 'e....

ALLAN.

-nough. With a smile of kind.... ness cheer.....

me, For my heart is break..... ing - Stuff!

ALICE.

8 CHORUS.

E. Soprani.

O these men..... I can't..... en...dure,..... E.....ver

p

bold..... in...tru.....sive, rude -

Tenori.

Bassi.

p

Don't the

Don't the

8a

Tenori.

mai.....dens look..... de.....mure..... When they're

mai.....dens look de.....mure When they're

8a

long.....ing to be wo'd?

long.....ing to be wo'd?

ff

ALLAN. F.

(apart.)

CHORUS.

Her face is too

Tenori. We with blows the

Bassi. We with blows the

F.

love ... ly Of stone is her heart

hel met make, with blows the hel met make, the hel .. met

hel met make, with blows the hel met make, the hel .. met

.... O Al lan dull Al lan A

make, O ther blows our work will break, -

make, O ther blows our work will break, -

ALICE.

(*apart*)

Tho' harsh are....

block.. head, a blockhead thou art Her face is

our work will break, our work will break, Mid the

our work will break, our work will break, Mid the

.... my words, Full of love is my

.... too love ly Of stone is her

clat.....ter, crash and rat.....tle Of the tour nay

clat.....ter, crash and rat.....tle Of the tour nay

heart,..... The state of..... my feel.....ings....

heart..... O Al.....lan..... dull Al.....lan.....

and the bat_tle, yes, - 'mid the clat.....ter and the

and the bat_tle, yes, - 'mid the clat.....ter and the

.... I dare not, I dare not im...part..... My

.... A block...head, a blockhead thou art.....

crash of tour.....nay and of bat...tle. yes

crash of tour.....nay and of bat...tle. yes

pp

ALICE.

fa-ther de-sires a rich

ALLAN.

From these cru-el

sui-tor to see But

fet-ters I would I were free O

Al-lan, poor Al-lan poor

what will be come of

Al-lan for me yes,

poor me, poor me

CORUS.

Al... lan, poor Al... lan, yes, Al... lan

Tenori. what will..... be..... come of me, O

Bassi. We with blows the hel.....

We with blows the hel.....

poor Al... lan yes, Al... lan

what will..... be..... come of poor me.....

.....met make, yes, the hel.....met

.....met make, yes, the hel.....met

pp

poor..... Al... lan, Al... lan..... for me. **G.**

.... what will be.....come of..... poor me?

make, the hel.....met make, Clang, **ff**

make, the hel.....met make, Clang, **ff**

G.

Soprani.
Quick, quick, quick, quick, The wheel is

Tenori.
clang, clang, clang, clang, clang,

Bassi.
clang, clang, clang, clang, clang,

whirling, the wheel is whirl ing round.

clang, clang, clang, clang.

clang, clang, clang, clang.

H Quick the wheel is

Clang, clang,

Clang, clang,

H

Ped: *

whirl ing round Here no i dle hands are
 it is a mer-ry sound, Clang, clang, it wakes the
 it is a mer-ry sound, Clang, clang, it wakes the

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *sf* and accents (>).

found While we sing,
 e-choes round, clang, Bro-ther, hit a--gain,
 e-choes round, clang, Bro-ther, hit a--gain,

The second system continues the musical piece with vocal lines and piano accompaniment. It includes dynamic markings like *sf* and accents.

While we sing a
 clang, Ours are blows that give no pain, Clang, clang,
 clang, Ours are blows that give no pain, Clang,

The third system concludes the page with vocal lines and piano accompaniment, featuring dynamic markings like *sf* and accents.

mer...ry strain.....

sf clang clang, Ours are blows that

sf clang clang, Ours are blows that

tr

While we sing, while we sing,

give no pain, Clang, clang, clang,

give no pain, Clang, clang, clang,

sing, sing, sing a mer...ry

clang, clang, clang, clang, clang,

clang, clang, clang, clang, clang,

strain the wheel is whirl ing round

clang, clang, it is a mer ry sound,

clang, clang, it is a mer ry sound,

Here no i dle hands are found

Clang, clang, it wakes the e choes round,

Clang, clang, it wakes the e choes round,

While we sing a mer ry strain.

clang, clang, Ours are blows that give no pain.

clang, clang, Ours are blows that give no pain.

ALLEGRO CON BRIO.

Bassi.

Per...chance these arms may frigh...ten Robin

Hood And make him keep with.....in his own green..

Tenori.

Robin Hood?

Bassi.

wood. Robin Hood! 'Tis a name that bodes no

Soprani.

These are men - for shame! for shame!

Bassi.

good.

Soprani.

I.

Quailing at an i...dle name.

Tenori.

Bassi.

The stoutest knight be...fore him

The stoutest knight be...fore him

I.

Perchance he'd feel a woman's nails Ha, ha, ha,

quails.

quails.

Ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Recit.

J.

ALICE.

You speak of Ro-bin Hood, 'tis well, His last ex-ploit I'll tell.

J.

Piano accompaniment for Alice's recitative, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes dynamic markings such as *p* and *sf*.

Soprani.

Come and hear, gather near,

Robins' last ex-

Tenori.

Come and hear,

gather near,

Robins' last ex-

Bassi.

Come and hear,

gather near,

Robins' last ex-

CHORUS.

Piano accompaniment for the chorus, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *f* and *sf*.

ALICE.

At-tend Ah!

-ploit she'll tell.

-ploit she'll tell.

-ploit she'll tell.

Piano accompaniment for Alice's final line, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *f* and *ff*.

THE HUNTERS WAKE WITH EARLY MORN.

BALLAD.

MODERATO.

The piano introduction consists of two staves. The right hand features a melodic line with a forte (*f*) dynamic and a trill (*tr*) on the final note. The left hand provides a harmonic accompaniment with a steady eighth-note pattern.

ALICE.

The first line of the ballad. The vocal line (treble clef) begins with a rest followed by the lyrics. The piano accompaniment (grand staff) starts with a piano (*p*) dynamic. The lyrics are: "The hunters wake with the early morn, The

The second line of the ballad. The vocal line continues with the lyrics: "prey they seek is Robin him...self, Their feet are wea.....ry, their

The third line of the ballad. The vocal line concludes with the lyrics: "patience is worn, Better chase wizard or Goblin or elf. At

length a rugged churl they see, — “A welcome to you all” quoth he “Come

follow my steps thro' the good green-wood I'll bring you straight to Robin

Hood' well a day, well a day . . .

CHORUS.

Soprani. *p* Ro-bin Hood is hard to catch

Tenori. *p* Ro-bin Hood is hard to catch

Bassi. *p* Ro-bin Hood is hard to catch

p/p

..... well a day, well a day.....

Ro bin Hood a prey can snatch Ro bin Hood the fiend can

Ro bin Hood a prey can snatch Ro bin Hood the fiend can

Ro bin Hood a prey can snatch Ro bin Hood the fiend can

cris

well a ... day well..... a ... day!

match well a ... day well a day!

match well a ... day well a day!

match well a ... day well a day!

pp *f* *f*

They

follow the churl thro' the forest deep, His tatter'd garb he throws on the

ground, And faces strange thro' the foliage peep,

Archers by dozens those hunters surround. "The prize you came to seek you

find. Your arms and purses leave behind.... So make your way back thro' the

good green wood And say you've met with Robin Hood?".....

.....well a day, well a day..... well a day, well a day...

CHORUS.

Robin Hood is hard to catch Robin Hood a prey can snatch

Robin Hood is hard to catch Robin Hood a prey can snatch

.... well a... day, well..... a

Robin Hood the fiend can match well a... day well a.....

Robin Hood the fiend can match well a... day well a.....

Robin Hood the fiend can match well a... day well a.....

f *pp* *f* *pp* *f*

day Ro... bin Hood!

- day Ro... bin Hood!

- day Ro... bin Hood!

- day Ro... bin Hood!

(Enter Locksley)

ff *ff* *ff* *ff* *f* *ff*

WHEN LOVERS ARE PARTED.

Nº 2. DUETTINO.

ANDANTE
AFFETTUOSO.

mf p cres. sf

MARIAN.

When lo...vers are par...ted, How deep is the pain They

ROBIN HOOD as LOCKSLEY.

When lo...vers are par...ted, How deep is the pain They

p/p

think hea.....vy hear.ted They'll ne'er meet a...gain, Sad and

think hea.....vy hear.ted They'll ne'er meet a...gain, Sad and

slow In ceaseless flow Wea-ri-ly the moments go Sad and

slow In ceaseless flow Wea-ri-ly the moments go Sad and

cré - - - - - scen - - - - - do.

f *pp*

slow, sad and slow, sad and slow in ceaseless flow,

slow, sad and slow, sad and slow in ceaseless flow, in ceaseless

cres. *colla parte.* *sf* *p*

pp in ceaseless flow A bright sun...ny mor....row Suc-

flow, in ceaseless flow A bright sun...ny mor...row Suc-

f *p*

- ceeds the sad day All doubt and all sor...row Pass

- ceeds the sad day All doubt and all sor...row Pass

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, both in a key signature of two flats (B-flat major or D-flat minor). The lyrics are: "- ceeds the sad day All doubt and all sor...row Pass". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *f* and *p cres.*

dream like a way Lovers met Their fears for...get Life has

dream like a way Lovers met Their fears for...get Life has

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "dream like a way Lovers met Their fears for...get Life has". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *f* and *p*.

happy moments, hap py mo ments yet,

happy moments, happy, hap py mo ments yet, hap...py

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are: "happy moments, hap py mo ments yet," and "happy moments, happy, hap py mo ments yet, hap...py". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *sf*.

hap..... py moments yet, hap..... py

mo..... ments yet, Life has hap..... py

mo... ments, hap..... py

mo... ments, life has hap-py mo..... ments, hap..... py

mo..... ments yet All doubt..... fades dream.....

mo..... ments yet All doubt fades.....

pp

a piacere.

..... like a way. Ah.....

dream like a way.

a piacere.

..... a...

fades dream like a

a tempo.

-way.

a tempo.

-way.

a tempo.

f *p* *f*

A DARK AND TROUBLOUS TIME IS THIS.

N^o 3. TERZETTO

SHERIFF.

ALLEGRO. *ff*

A dark and troublous time is
 this Mid strife and broil we dwell And he deserves not woman's kiss who
 can not guard her well, Sweep minstrel sweep Thy
 hand o'er trembling strings

p

f

But from its sheath the sword must leap When'er.....

cres. *tr*

..... the clarion rings From its sheath the sword must leap When

f *8ves*

MARIAN.
LOCKSLEY. When ev'ning breezes soft-ly.....
A thousand thoughts of fu-ture
-er the clarion rings.

pp

kiss..... The vio-lets in the dell
bliss..... With... in my bo-som dwell

A dark and

Of hap py mo ments, moments such as
 The rap ture, the rap ture of an hour like
 troublous time is this

this Their flat tring flat tring voi
 this No tongue no tongue can e
 ces tell. Min strels may
 ver tell. Min strels may
 A dark and troublous time is this, Sweep, min-strel,

pp *cres.* *f* *pp* *pp* *pp*

cres.
 sweep their hands o'er trem- bling strings A
cres.
 sweep their hands o'er trem- bling strings A
cres.
 sweep Thy hand o'er trem- bling strings

sword that from its sheath can leap
 sword that from its sheath can leap
 But from its sheath the sword must

scen

dim.
 To me its tri- bute brings
dim.
 To thee its tri- bute brings
 leap When ... e'er the cla- rion rings A dark and

dim. *p*

pp
 Min... strels may sweep Their
 Min... strels may sweep Their
 trou...blous time.... is this Sweep min...strel sweep Thy

cres.
 hands o'er trembling strings A sword that from its sheath.....
 hands o'er trembling strings A sword that from its sheath.....
 hand o'er trembling strings But from its sheath the

cre *scen*
 ... can leap..... To me, to me its tri.....bute
 ... can leap..... To thee, to thee its tri.....bute

dim.
 sword must leap..... When... e'er, whene'er..... the clarion

brings, To me its tri...bute brings, To me its
brings. To thee its tri...bute brings, To thee its
rings, When'er the cla...rion rings, When'er the

ff
p *f*

tri...bute brings to me. Ah.....
tri...bute brings to me. To thee its
cla...rion rings, when - e'er When'er the

colla parte.

tri...bute brings.
cla...rion rings.

pp *p* *cres.* *mf* *dim.* *pp*

TRUE LOVE IN MY HEART.

N^o 4. BALLAD.

MARIAN.

LARGHETTO.

True love, true love in my heart Treasur'd

deep for thee I cherish, And from me it shall not

part, Though the world it...self should pe...rish Fate may

bid me smile or weep, Ruth...less storms may o'er me

sweep Still my heart this gem shall keep True

love, true love Hath a pow'r all else a ...

bove.

f *p*

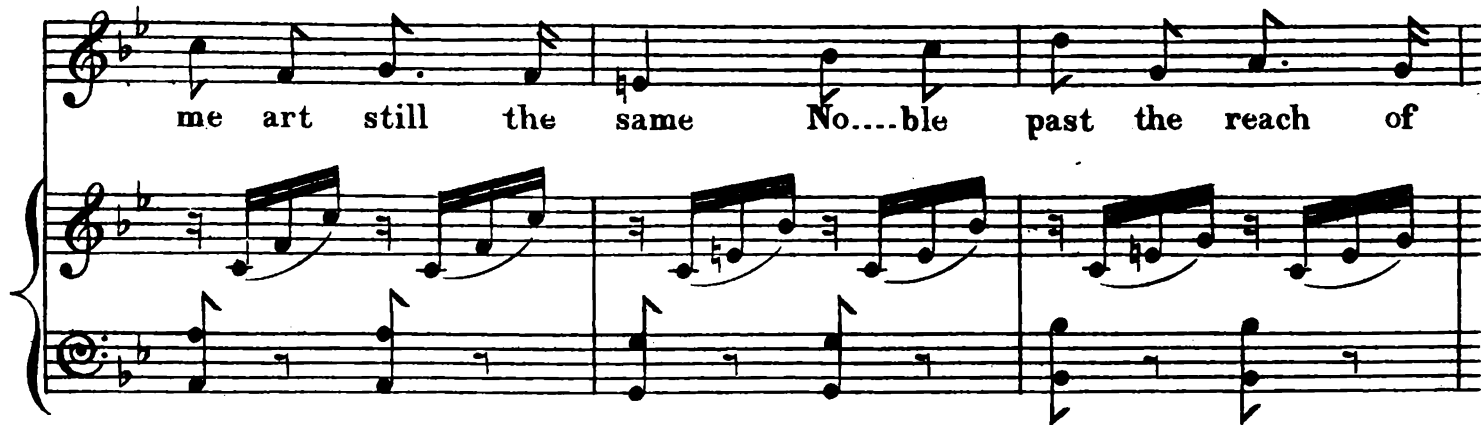
Art thou weal...thy, art thou poor Frowns the

pp

world or is it smi...ling, Meetst thou at the great man's

door Hear... ty wel... come, base re...vi...ling Thou to

me art still the same No...ble past the reach of

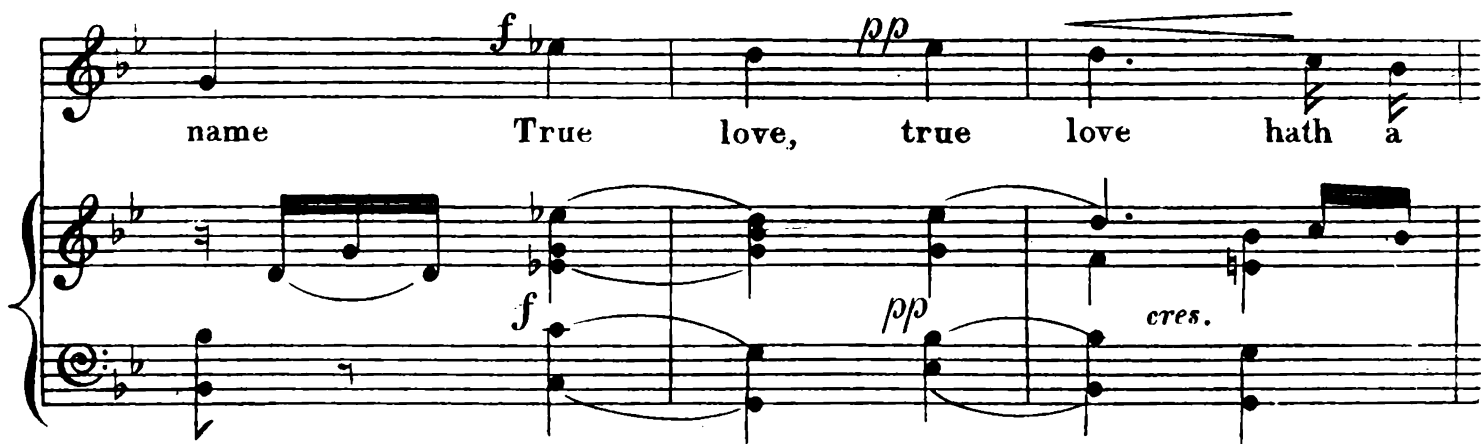


shame, Love with me is not a



name True love, true love hath a

f *pp* *f* *pp* *cres.*



pow'r all else above. poco ritard.

p *f* *p* *pp*



THE MONK WITHIN HIS CELL.

Nº 5. SONG.

TEMPO GIUSTO.

ff ff f ff ff f mf

cres. p cresc.

f ff tr tr dim. dim.

SOMPNOUR.

The

Monk within his cell Lives mer...ri...ly, lives mer....ri...ly but not so

p

well..... but not so well..... As the

cres.

Sompnour who at large can roam, And al.... ways makes himself at home, -

p *f*

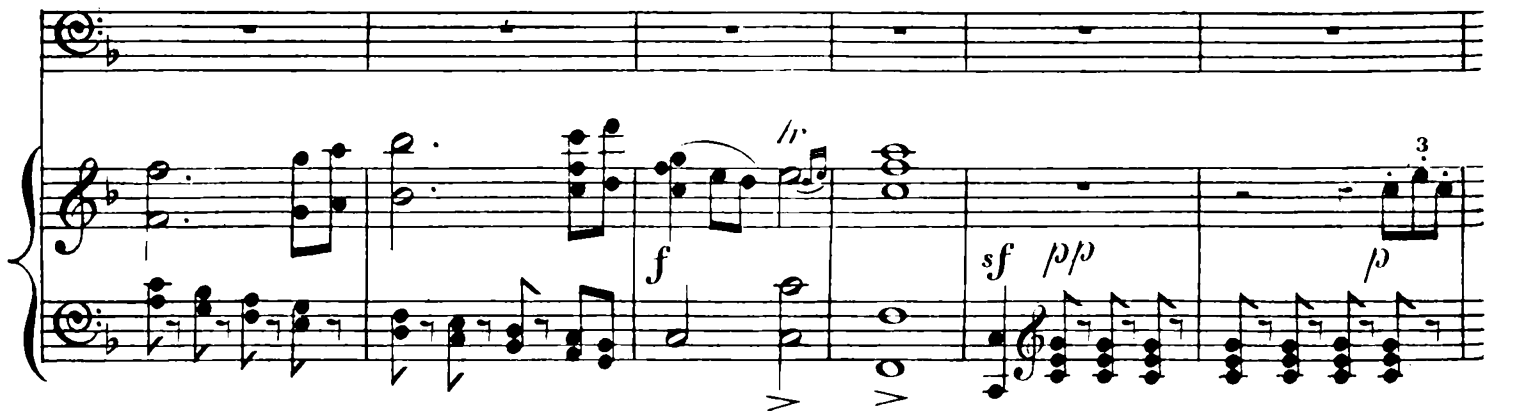
For wher's the churl who dares re.fuse To

tr *p*

give his best..... to the aw..... ful guest Who



comes to claim the Ab.....bey dues.



"Oh gen-tle Sompnour pray be kind



Wére in arrear we own it,

prythee do not be se.

vere A little respite pray afford And then we shall not

fail, Just taste this Capon smoking on the board..... And quaff this

cup of foam-ing Ale, Just taste this Capon smoking on the

board.... And quaff this cup of foam-ing Ale?"

a piacere. *a tempo.*

colla parte. *f* *pp*

(In Falsetto.)

"Good Mas-ter Somp...nour do.... not frown.....

Good Master Somp...nour do.... not frown,.... Says some fair

dam...sel looking down, And then she wears a win...ning smile, The heart of

cres.

i.....ron to be guile, Then where's the churl..... that dares re-

sf

_fuse.... To give his best To the aw..ful guest Who comes to claim the

sf

ab.....bey dues.....

a piacere.

ff

ff

ALLEGRO.

The Somp... nour hath a liqu'rish taste The Sompnour

ALLEGRO.

doats on boild and roast, He loves strong Ale with a

swimming toast He joys to clasp..... a slen...der

waist, He joys to clasp.... a slen..... der waist

a tempo.

colla voce.

p

stringendo al fine.

Search all the world and find a man To match the

p *cres.*

Sompnour if you can, Search all the world and

f *sf* *p*

find a man To match the Somp nour if you

a piacere. *a tempo.*

colla voce. *p cres.* *f*

Più Mosso.

can, Search all the world and find a man To

p *cres.*

match the Sompnour if you can, Search all the world and

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "match the Sompnour if you can, Search all the world and". The piano accompaniment starts with a treble clef and a key signature of one flat. It includes dynamic markings such as *sf* (sforzando) and *p* (piano).

find a man To match the Sompnour if you can To

The second system continues the vocal line and piano accompaniment. The lyrics are "find a man To match the Sompnour if you can To". The piano accompaniment includes a *cres.* (crescendo) marking and dynamic markings such as *sf*, *f*, and *ff*.

match the Sompnour if you can if you can ..

The third system shows the vocal line and piano accompaniment. The lyrics are "match the Sompnour if you can if you can ..". The piano accompaniment features a *ff* (fortissimo) dynamic marking and a fermata over the final notes.

The fourth system consists of piano accompaniment on two staves, concluding the piece with a double bar line and repeat dots.

BE NOT SEVERE.

Nº 6. SCENA & SONG, WITH CHORUS.

(Soldiers seize Allan and drag him to the stocks.)

PRESTO
AGITATO.

ff sf

sf ff p

ALLAN.

Be not se...vere he not se...vere I

ff p

pray,- Grant but a little time..... the whole I'll

ff sf

pay..... No re..... bel you be...hold in

ff

me,.... My on-ly crime, my on-ly crime is

ff

ALLAN.
po..... ver..... ty, -

Soprani.

Tenori.

Bassi.

CHORUS.

Those Norman hearts are hard as rocks

Those Norman hearts are hard as rocks

Those Norman hearts are hard as rocks

Those Norman hearts are hard as rocks

ff *ff* *sf* *ff*

L.H.

CHORUS.

What! punish free..men with the stocks?

What! punish free..men with the stocks?

What! punish free..men with the stocks?

sf *ff*

ALLAN.

A little respite I but claim.

(Allan is fastened in the stocks.)

CHORUS.

Shame, shame, shame.....

Shame, shame, shame.....

Shame, shame, shame.....

LOCKSLEY.

(Enter Locksley.)

Why what's all

ff

this?.....

Good Allan in the stocks!

CHORUS.

These Nor.. man hearts are hard as rocks, are hard, hard, hard as
 These Nor.. man hearts are hard as rocks, are hard, hard, hard as
 These Nor.. man hearts are hard as rocks, are hard, hard, hard as

Detailed description: This block contains the musical score for the chorus. It features three vocal staves and a piano accompaniment. The lyrics are: "These Norman hearts are hard as rocks, are hard, hard, hard as". The music is in a minor key with a 2/4 time signature. The piano part includes dynamic markings such as *sf* and *f*.

LOCKSLEY.

Why what could the harmless fel.....low do.

CHORUS.

rocks.
rocks.
rocks.

Detailed description: This block contains the musical score for Locksley's solo and the chorus. Locksley's line is: "Why what could the harmless fellow do." The chorus consists of the word "rocks." repeated three times. The piano accompaniment includes dynamic markings such as *sf*, *pp*, and *f*.

CHORUS.

His tithes are in ar... rear, So hard has been the year, -
 His tithes are in ar... rear, So hard has been the year, -
 His tithes are in ar... rear, So hard has been the year, -

The

Detailed description: This block contains the musical score for the chorus. The lyrics are: "His tithes are in ar... rear, So hard has been the year, -". The music is in a minor key with a 2/4 time signature. The piano accompaniment includes a dynamic marking of *p*.

crime is old..... the punishment is new! -

(to Soldiers.)

Mark the blood mantling in each honest face, At sight of such disgrace. -

CHORUS.

Shame, shame, shame.....
 Shame, shame, shame.....
 Shame, shame, shame.....

LOCKSLEY. (gives purse.)

Take this ye minions, Set the Captive

(Allan is liberated.)

free! Your Masters tell from

ff

me, The English spirit brooks not in..fa.my And though a true born Saxon maybe

f

poor His glowing heart will burst..... ere he will shame en.

f

LOCKSLEY. ALLAN.
dure. Hurrah!..... Hurrah!..... Hurrah!.....

ff

CHORUS.
Hur..rah! Hur..rah! Hur...rah!.....
ff
Hur..rah! Hur..rah! Hur...rah!.....
ff
Hur..rah! Hur..rah! Hur...rah!.....

ENGLISHMEN BY BIRTH ARE FREE.

LOCKSLEY.

ALLEGRO
RISOLUTO.

En-glish men by birth are free Though their limbs you chain.....

Glow-ing thoughts of li-ber....ty In their hearts re...main

Normans do what-...eer you can Néer you'll crush the En-glish-man!

Nor-mans do what-e'er you can Ne'er you'll crush the Englishman! Our

Nor-mans do what-e'er you can Ne'er you'll crush the English-man!

Nor-mans do what-e'er you can Ne'er you'll crush the English-man!

Nor-mans do what-e'er you can Ne'er you'll crush the English-man!

ff *sf*

CHORUS.

fa-ther's were of Sax-on race, with Hengist here they came; And

pp *fp*

when they found this rest-ing place they lit a sa-cred flame It

did not blaze from Al-tar or from pyre But burning in the

sf *pp*

English heart Is still that deathless fire, - Englishmen by birth are free

sf *cres.* *f* *p*

Though their limbs you chain, - Glowing thoughts of li.ber.ty In their hearts re-

f *p*

-main, Normans do what_e'er you can Ne'er you'll crush the Englishman!

ALLAN. LOCKSLEY.

Normans do what_e'er you can Ne'er you'll crush the Englishman. That

CHORUS.

Nor_mans do what_e'er you can Ne'er you'll crush the En_glish_man.

Nor_mans do what_e'er you can Ne'er you'll crush the En_glish_man.

Nor_mans do what_e'er you can Ne'er you'll crush the En_glish_man.

sf *ff* *sf*

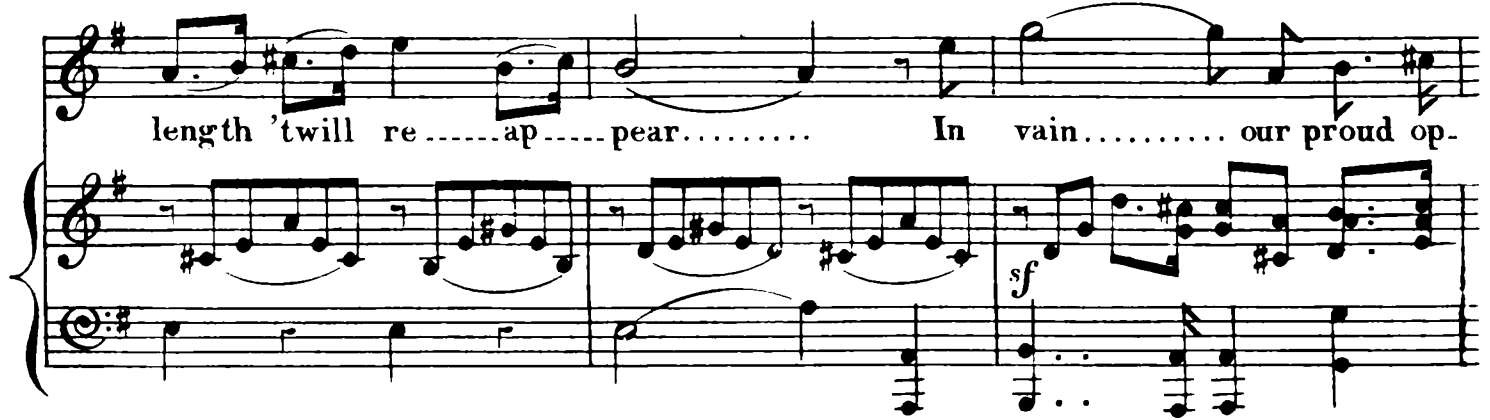
death...less flame of li.....ber...ty We prize a trea.....sure



dear, Though hidden for a while it be At



length 'twill re.....ap.....pear..... In vain..... our proud op-



-pres-sors seek The Sax....on race to quell Their



bonds..... of iron are but weak When free.....dom in the soul can



dwel, - Englishmen by birth are free

cres. *sf*

Though their limbs you chain, - Glow..ing thoughts of li..ber.. ty

sf *p*

In their hearts re... main, - Nor..mans do what...e'er you can

ALLAN.
Ne'er you'll crush the English man, - Nor..mans do what...e'er you can

CHORUS.
Nor..mans do what...e'er you can
Nor..mans do what...e'er you can
Nor..mans do what...e'er you can

ff

LOCKSLEY.

Nor mans do what...e'er you can, - *ff*

Ne'er you'll

ALLAN.

ff

Ne'er you'll crush, Ne'er you'll crush,

ff

Ne'er you'll crush, Ne'er you'll crush,

ff

Ne'er you'll crush, Ne'er you'll crush,

ff

Ne'er you'll crush, Ne'er you'll crush,

CHORUS.

crush

the En.. glish-man.

Ne'er you'll crush, No ne'er you'll crush the En.. glish-man.

Ne'er you'll crush, No ne'er you'll crush the En.. glish-man.

sf

sf

sf

CHORUS.

Ne'er you'll crush, No ne'er you'll crush the En.. glish-man.

No 7. 1st FINALE.

SHERIFF.

ANDANTE
CON MOTO.

Musical notation for the beginning of the piece, featuring a vocal line for the Sheriff and piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The piano part begins with a *p* dynamic marking.

May the saints protect and guide thee On thy long and drea...ry

Musical notation for the first system of the vocal line and piano accompaniment.

road: Guardian spirits watch be...side thee 'Till thou

Musical notation for the second system of the vocal line and piano accompaniment.

rea.....chest thine a...bode May the reckless Ro...bin

Musical notation for the third system of the vocal line and piano accompaniment.

Hood Terror of the lonely wood Once fore go his greed for

prey Nor molest thee on thy way,..... Nor molest thee on thy

cres.

SHERIFF.
way. May the saints protect and

SOMPNOUR.
For tune's hand will sure.....ly guide me, Gai...ly

pp

guide thee On thy long and dreary road

I pur...sue my road With these stur...dy lads be

'Till thou reachest thine abode
side me Guarding well..... my precious load They can

cres. *mf*

May the reckless Robin Hood
make e'en Robin Hood Quake within the darkest

Terror of the lonely wood Once forego his greed for
wood In the thicket he will stay Glad to

prey Nor molest thee, nor molest thee on..... thy
let me go my way, my way, my way, glad to let, to let me go my

cres. *mf*

ALICE.

ALLAN.

SHERIFF.

way.
SOMPNOUR.

way.
Soprani.

Widows' tears

Tenori.

Widows' tears

Bassi.

Widows' tears

Widows' tears will float be... side thee On thy

Widows' tears will float be... side thee On thy

May the saints pro... tect and

Fortunes' hand will surely

on thy road,

on thy road,

on thy road,

long and drea... ry road

Mocking fiends will sure de.

long and drea... ry road

Mocking fiends will sure de.

guide thee On thy long and drea... ry road

guide me Gai... ly I pursue my road.

Mocking fiends

will de....

Mocking fiends

will de....

Mocking fiends

will de....

CHORUS.

CHORUS.

ride thee Whilst thou bear'st thy pilfer'd load. May the
 ride thee Whilst thou bear'st thy pilfer'd load. May the
 'Till thou reachest thine abode.
 Guarding well my precious load.

CHORUS.

-ride thee Whilst thou bear'st thy pilfer'd load,-
 -ride thee Whilst thou bear'st thy pilfer'd load,-
 -ride thee Whilst thou bear'st thy pilfer'd load,-

band of Robin Hood Terror of the lonely
 band of Robin Hood Terror of the lonely
 May the reckless Robin Hood
 They can make hold Robin Hood

CHORUS.

May the band of Robin Hood
 May the band of Robin Hood
 May the band of Robin Hood

wood Not fore-go a chance of prey May he
 wood Not fore-go a chance of prey May he
 Once fore-go his greed for
 Quake within his own green-wood In his thicket he will

CHORUS.
 Not fore... go May he
 Not fore... go May he
 Not fore... go May he

meet thee on thy way..... on thy
 meet thee on thy way..... on thy
 prey Nor molest thee on thy
 stay Glad to let me go my

CHORUS.
 meet thee on thy
 meet thee on thy
 meet thee on thy

cres. *sf*

dolce.
 way. May he meet thee on thy
 way. May he meet thee on thy
 way. Nor mo...lest thee on thy
 way. Glad to let me go my

CHORUS.

sotto voce.
 way, May he meet thee on thy way,
 way, May he meet thee on thy way,
 way, May he meet thee on thy way,

way. May he meet thee on thy
 way. May he meet thee on thy
 way. Nor mo...lest thee on thy
 way. Glad to let me go my

CHORUS.

f
 way. May he meet thee on thy
 way. May he meet thee on thy
 way. Nor mo...lest thee on thy
 way. Glad to let me go my

pp
 May he meet thee on thy way,
 May he meet thee on thy way,
 May he meet thee on thy way,

way. May he meet thee on thy
 way. May he meet thee on thy
 way. Nor mo...lest thee on thy
 way. Glad to let me go my

way... meet thee on thy way.

way, may he meet... on thy way.

way, nor mo... lest... thee on thy way.

way, glad to let me on my way.

CHORUS.

on thy way.

on thy way.

on thy way.

p

marcato il canto.

(Somponour crosses the bridge, escorted by soldiers, and followed by Sheriff, Allan & Alice & the townspeople.)

cres.

p/p

MARIAN.

LOCKSLEY.

ANDANTE AFFETTUOSO.

Good night..... good night, -

Good

8ves

Though half in... night..... good night, - The sun..... has set

8ves

clind to lin..ger yet, Though half in..clind to lin..ger yet.

Though half in..clind to lin..ger yet. Good

8ves

Good night, good night,

night,..... good night love, Be thy sleep from

8ves

threat'ning vi...sions free And if thou dream est dream of

Be thy sleep from threat'ning vi...sions free And if thou
me, be thy sleep from vi...sions free And if thou

dreamest dream of me, dream of me, dream
dreamest dream of me, dream of me. dream, *mf*

pp *pp*

(Locksley crosses the bridge kissing his hand)

..... of me Good night
dream of me Good night,

7418

passes out of sight.)

love, good night love, good night,
 good night, good night,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics are: "love, good night love, good night," on the first staff and "good night, good night," on the second staff. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

True love, true love
 good night, good night

The second system continues the musical score. The vocal staves have lyrics: "True love, true love" on the top staff and "good night, good night" on the bottom staff. The piano accompaniment includes a *pp* (pianissimo) dynamic marking and features a more complex rhythmic texture with chords and moving lines.

in my heart Treasur'd deep for thee I

The third system of the musical score has the lyrics: "in my heart Treasur'd deep for thee I". The piano accompaniment continues with a steady rhythmic accompaniment, primarily using eighth and sixteenth notes.

cherish, And from me it shall not part,

The fourth and final system on the page has the lyrics: "cherish, And from me it shall not part,". The piano accompaniment features a *pp* dynamic marking and a consistent rhythmic accompaniment throughout the system.

Tho' the world it self shall pe rish!

The first system of the musical score features a vocal line in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are "Tho' the world it self shall pe rish!". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of one flat and a common time signature. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

dolce.

The second system of the musical score is a piano accompaniment system in grand staff notation. It begins with the dynamic marking *dolce.* (softly). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment of eighth notes.

The third system of the musical score continues the piano accompaniment in grand staff notation. It maintains the same key signature and time signature as the previous systems, with a focus on the melodic development in the right hand and the accompaniment in the left hand.

8a

f

The fourth system of the musical score is a piano accompaniment system in grand staff notation. It starts with the dynamic marking *f* (forte). A first ending bracket labeled "8a" spans the first two measures. The right hand has a more active melodic line, and the left hand continues with the accompaniment.

p dolce.

cres.

The fifth system of the musical score is a piano accompaniment system in grand staff notation. It begins with the dynamic marking *p dolce.* (piano, softly). A crescendo marking *cres.* is indicated with a dashed line over the second and third measures. The piano part features a melodic line in the right hand and a steady accompaniment in the left hand.

f

pp

The sixth system of the musical score is a piano accompaniment system in grand staff notation. It starts with the dynamic marking *f* (forte) and includes a decrescendo marking *pp* (pianissimo) over the second measure. The system concludes with a double bar line, indicating the end of the section.

ACT II.

Nº 8. PART SONG.

VIVACE.

f *sf* *f* *sf*

f *sf*

p *cres.*

ff Silence. *ff* *ff* *tr*

A. *f*

sf

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations. A dynamic marking of *p* is present in the middle of the system.

Second system of musical notation, continuing the piece with similar rhythmic patterns and articulations.

Third system of musical notation, showing a dynamic progression from *pp* to *cres.* and finally *sf*.

Fourth system of musical notation, marked with a section letter **B.** and the instruction "Curtain rises." followed by a *ff* dynamic marking.

Fifth system of musical notation, featuring a *f* dynamic marking at the beginning and another *ff* marking towards the end.

Sixth system of musical notation, starting with a measure marked *8a* and containing dynamic markings of *ff* and *pp*.

1st Tenore.

2nd Tenore.

1st Bass.

2nd Bass.

The wood, the wood, the gay green wood Is just the
 The wood, the wood, the gay green wood Is just the
 The wood, the wood, the gay green wood Is just the
 The wood, the wood, the gay green wood Is just the

home to suit my mood Be...neath its li...ving trel...lis
 home to suit my mood Be...neath its li...ving trel...lis
 home to suit my mood Be...neath its li...ving trel...lis
 home to suit my mood Be...neath its li...ving trel...lis

sf work I loll, more proud than King or Turk. Full *p*
sf work I loll, more proud than King or Turk. Full *p*
sf work I loll, more proud than King or Turk. Full *p*
 work I loll, more proud than King or Turk. Full

well I know the spa...cious hall For these free

well I know the spa...cious hall For these free

well I know the spa...cious hall For these free

well I know the spa...cious hall For these free

limbs would be too small, Un...fet...ter'd I... would

limbs would be too small, Un...fet...ter'd I would

limbs would be too small, Un...fet...ter'd I would

limbs would be too small, Un...fet...ter'd I would

rest or rove The turf be... low the sky... a...bove.

rest or rove The turf be... low the sky a...bove.

rest or rove The turf be... low the sky a...bove. The

rest or rove The turf be... low the sky a...bove. The

Sor-rows that o'er the
 Sor-rows that o'er the
 wood, the wood the gay green wood, The wood, the wood the
 wood, the wood the gay green wood, The wood, the wood the

pa...lace brood Will near in...vade our own green wood.
 pa...lace brood Will near in...vade our own green wood.
 gay green wood Will near in...vade our own green wood.
 gay green wood Will near in...vade our own green wood.

Be.
 Be.
 Be.
 Be.

(The Outlaws rise and come forward.)

8^a

-yond the wood I nought de...sire, It gives me

-yond the wood I nought de...sire, It gives me

-yond the wood I nought de...sire, It gives me

-yond the wood I nought de...sire, It gives me

all.... that I re...quire: My food is of the fo...rest

all that I re...quire: My food is of the fo...rest

all that I re...quire: My food is of the fo...rest

all that I re...quire: My food is of the fo...rest

sf deer The fo...rest birds my spi...rits cheer. *p* The

sf deer The fo...rest birds my spi...rits cheer. *p* The

deer The fo...rest birds my spi...rits cheer. *p* The

deer The fo...rest birds my spi...rits cheer. *p* The

fo...rest car...pet makes my bed, The fo...rest

fo...rest car...pet makes my bed, The fo...rest

fo...rest car...pet makes my bed, The fo...rest

fo...rest car...pet makes my bed, The fo...rest

cres. bran...ches shade my head. When weal...thy trav'...lers hap to *cres.*

cres. bran...ches shade my head. When weal...thy trav'...lers hap to *cres.*

cres. bran...ches shade my head. When weal...thy trav'...lers hap to *cres.*

cres. bran...ches shade my head. When weal...thy trav'...lers hap to *cres.*

bran...ches shade my head. When weal...thy trav'...lers hap to

poco riten. stray They in the fo...rest lose... their way. *a tempo.* The

poco riten. stray They in the fo...rest lose... their way. *a tempo.* The

poco riten. stray They in the fo...rest lose... their way. *a tempo.* The

poco riten. stray They in the fo...rest lose... their way. *a tempo.* The

stray They in the fo...rest lose... their way. The

wood, the wood the gay green wood, The wood, the

wood, the wood the gay green wood, The wood, the

f Boun-ti...ful

f Boun-ti...ful

nurse and mo...ther good To all her sons is the

nurse and mo...ther good To all her sons is the

wood the gay green wood To all her sons is the

wood the gay green wood To all her sons is the

cres.

cres.

cres.

gay green...wood.

gay green...wood.

gay green...wood.

gay green...wood.

gay green...wood.

ff

ff

ff

ff

ff

f

ga

N^o 9. ROBBERY SCENE.

ROBIN HOOD.  A good fat deer makes

MUCH, the Miller's Son.  A good fat deer makes

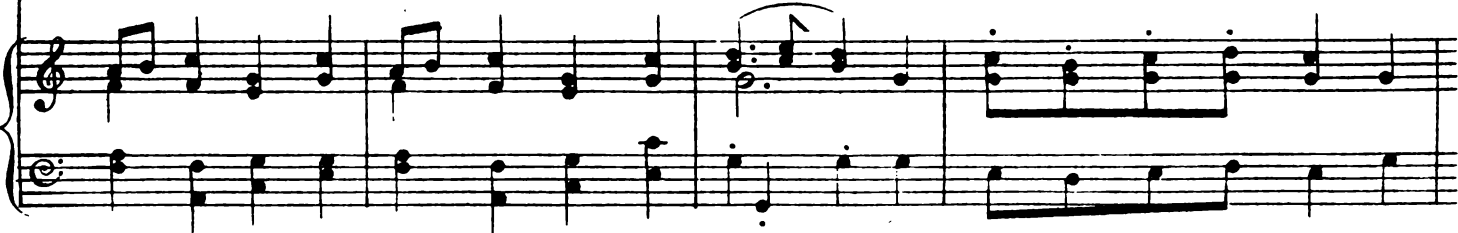
LITTLE JOHN.  A good fat deer makes

ALLEGRO.  *f* *p*

lus...ty cheer To grace the shepherd's ho...li-day, Per...chance we soon shall fast, This

lus... ty cheer To grace the shepherd's ho...li-day, Per...chance we soon shall fast, This

lus...ty cheer To grace the shepherd's ho...li-day, Per...chance we soon shall fast, This



feast may be our last, So let's be mer...ry while we may.

feast may be our last, So let's be mer...ry while we may.

feast may be our last. So let's be mer...ry while we may.

 *f*

Here's a neck, and heres a haunch,
Here's a
Here's a

fp *p*

Wor...thy of a fri...ar's paunch,
neck. and heres a haunch, Worthy
neck, and heres a haunch, Worthy

fp *p*

Neat.....ly
of a fri...ar's paunch, Neat-ly turn him, feat-ly baste him, Neat-ly turn him
of a fri...ar's paunch,

pp *p*

turn him, feat ly.

feat...ly baste him,

Neat...ly turn him, feat...ly baste him, Neat...ly turn him,

baste him, Hap py, hap py are the

Hap py, hap py are the

feat...ly baste him, Happy, happy, happy, happy, happy, happy, happy, happy, happy are the

lips, Hap...py are the lips, the lips that taste him. A

lips Hap...py are the lips, the lips that taste him. A

lips Hap...py are the lips, the lips that taste him. A

good fat deer makes lus...ty cheer To grace the shepherd's ho...li...day Per...

good fat deer makes lus...ty cheer To grace the shepherd's ho...li...day Per...

good fat deer makes lus...ty cheer To grace the shepherd's ho...li...day Per...

-chance we soon shall fast, This feast may be our last, So let's be mer...ry while we

-chance we soon shall fast, This feast may be our last, So let's be mer...ry while we

-chance we soon shall fast, This feast may be our last, So let's be mer...ry while we

A.

may.

may.

may. A...live he roand, he

p
 A--live he roamid..... the fo...rests pride, the
 A--live he roamid..... the fo...rests pride, the
 roamid the fo...rests' pride.....

fo.....rests' pride.
 fo.....rests' pride.
 To feast brave lads he

p
 To feast brave lads..... he no....bly died, he
 To feast brave lads..... he no....bly died, he
 no.....bly died..... he died, he

sf *p* *f*

no... bly died, Then her's a cheer, a
 no... bly died, Then her's a cheer, a
 no... bly died, Then her's a cheer, a

tr *p marcato.* *cres.*
p marcato. *cres.*
p marcato. *cres.*
tr *p marcato.*
sf *sf* *cres.*

lus... ty cheer To the mem'...ry of the good... fat
 lus... ty cheer To the mem'...ry of the good fat
 lus... ty cheer To the mem'...ry of the good... fat

f *f* *ff*
sf

deer,..... her's a cheer to the mem'....ry of the good fat
 deer, her's a cheer to the mem'....ry of the good fat
 deer,..... her's a cheer to the mem'....ry of the good fat

sf *sf*

deer.
deer.
deer

MODERATO ASSAI.

ff
sf *sf* *sf*

SOMPNOUR.

f *p*

Hey day! what's all this noise a_bout? You're sure.ly

fp

drunk you rab-ble rout, And ven'_son too I do de.

fp *tr*

-clare, The scoundrels live on dain.....ty fare! 'Tis sto...len -

ROBIN HOOD.

Nay MUCH. Great sir, 'tis not - Nay, great sir, tis

Nay LITTLE JOHN. Great sir, 'tis not - Nay, great sir, tis

Nay SOMPNOUR. Great sir, 'tis not - Nay, great sir, 'tis

I say 'tis sto...len

p *sf* *p*

not.

not.

not.

The dain.....ty knaves, their crime is clear, 'Tis trea...son, 'tis

sf *sf*

trea...son to steal the king's deer, 'Tis trea...son, 'tis trea...son to steal the king's

sf *p* *sf*

Hum-bly kneeling thus be--fore thee For thy
 Hum-bly kneeling thus be--fore thee For thy
 Hum-bly kneeling thus be--fore thee For thy

deer.

B.

sf p *pp*

pi... ty we im...plore thee, Low...ly men you'll not mo...
 pi... ty we im...plore thee, Low...ly men you'll not mo...
 pi... ty we im...plore thee, Low...ly men you'll

-lest Met to hold this sim.....ple feast. Humbly
 -lest Met to hold this sim.....ple feast. Humbly
 not mo....lest Met to hold this sim.....ple feast. Humbly
 SOMPNOUR.

Vain ly,

p *pp*

kneeling thus before thee For thy pi...ty we im-
 kneeling thus before thee For thy pi...ty we im-
 kneeling thus before thee For thy pi...ty we im-
 vain...ly do ye kneel before me, Vain-ly do ye
 -plore thee, Low-ly men you'll not mo...lest Met to
 -plore thee, Low-ly men you'll not mo...lest Met to
 -plore thee, Low-ly men you'll not mo...lest Met to
 thus implore me. Eating drinking of the best This ye
 hold their sim...ple feast.
 hold their sim...ple feast.
 hold their sim...ple feast.
 call a sim...ple feast. The vil...lains seize! Their crime is

colla parte. *a tempo.*

clear, 'Tis trea-son, 'tis trea-son to steal the king's deer.

Ped:

ROBIN HOOD.

Rise! comrades, rise! we'll try an...o...ther

tr

course, When pray's a...vail not, nought is left but force.

3

f

(Outlaws appear in the bushes.)

ff *f* *f* *f*

Ped: *

CHORUS.

Tenori.

Ro-bin, brave Ro-bin, thy sig-nal we know, As-sis-tance we bring thee, and

Bassi.

Ro-bin, brave Ro-bin, thy sig-nal we know, As-sis-tance we bring thee, and

death to thy foe.

death to thy foe.

(Outlaws descend, drive away Soldiers and seize Sompnour.)

ROBIN HOOD.

Yes. hold him fast. In sov' reign here. The trai...tor in.

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Yes. hold him fast. In sov' reign here. The trai...tor in.' The piano accompaniment includes dynamic markings such as *sf*, *fp*, and *cres.*

sults me, his trea-son is clear, The trai...tor in...sults me his trea...son is

The second system continues the vocal line with the lyrics 'sults me, his trea-son is clear, The trai...tor in...sults me his trea...son is'. The piano accompaniment features dynamic markings *sf*, *p*, and *f*.

clear. What shall be done with him?

The third system concludes the vocal line with the lyrics 'clear. What shall be done with him?'. The piano accompaniment includes triplets and a section marked '8a'.

MUCH, the Miller's Son.

The shortest plan me.thinks will be to hang the man.

CHORUS.

Yes,

Yes,

This section contains the music for 'MUCH, the Miller's Son.' and the beginning of the chorus. The lyrics are 'MUCH, the Miller's Son. The shortest plan me.thinks will be to hang the man. CHORUS. Yes, Yes,'. The piano accompaniment includes a dynamic marking of *f* and a section marked 'C.'

hung up on the high...est tree, To Robins' foes a warn...ing let him
 hung up on the high...est tree, To Robins' foes a warn...ing let him

ROBIN HOOD.

Ha, ha, ha, ha A pret-ty figure he will be.

LITTLE JOHN.

Ha, ha, ha, ha A pret-ty figure he will be.

SOMPNOUR.

Oh dear! oh dear! A pret-ty figure I shall be.

be. To Robins' foes a
 be. To Robins' foes a

SOMPNOUR.

Humbly

warn...ing let him be.
 warn...ing let him be.

kneel ... ing down be ... fore thee, Po ... tent mo ... narch, I im ...

... plore thee, No ... ble thief, nay migh ... ty king ... Let me

not ig ... no ... bly swing. Hum ... bly kneel ... ing down be ...

CHORUS. Vain ... ly How the ras ... cal

Vain ... ly How the ras ... cal

D.

... fore thee, Potent mo ... narch, I im ... plore thee! No ... ble

kneels be ... fore thee! How his trembling lips implore thee!

kneels be ... fore thee! How his trembling lips implore thee!

thief_ nay migh ... ty king..... Let me not ig ... nobly

Stop him with a hem_pen string In the fo_rest let him

Stop him with a hem_pen string In the fo_rest let him

tr

tr

ROBIN HOOD.

No need is there for haste

swing. No need is there for

swing.

swing.

fp

Our ven'son he shall taste, To hang a

haste Your ven'son let me taste,

fast...ing man is cru...el...ty.
 MUCH. the Miller's Son.

Good meat is

To hang a fast...ing man is cru...el...ty.

thrown a...way on such as he,..... is thrown a...way on such as

ROBIN HOOD.

Do you a...gree?

he.

LITTLE JOHN.

Yes, yes, yes, yes we all a...

CHORUS.

Yes, yes, yes, yes we all a...

Yes, yes, yes, yes we all a...

f

ALLEGRO COME PRIMA.

-gree.
SOMPNOUR. Come

And this ar... range... ment per... fect... ly suits me.

-gree.
-gree.

ALLEGRO. *pp*

sit down here, come sit down here A
cre...

good fat deer makes lus... ty cheer, A good fat deer makes
scen do.

lus... ty cheer, A good fat deer makes lus... ty cheer.

CHORUS. A good fat deer makes lus... ty cheer To grace a traitor's
A good fat deer makes lus... ty cheer To grace a traitor's

f

hang-ing day. Make much of your re-past, This feast will be your last, So pray be
 hang-ing day. Make much of your re-past, This feast will be your last, So pray be

mer...ry while you may. *sf* Heres a neck, and heres a haunch....
 mer...ry while you may. *sf* Heres a neck, and heres a haunch....

SOMPNOUR.

I am not in a hun.....gry mood.

Wor.....thy of the Somp-nour's paunch.....
 Wor.....thy of the Somp-nour's paunch.....
 An ug.....ly

hal...ter in ones' sight..... dont im...prove..... the

ap.....pe.....titè. But still - but

still - I own the ven'...sons' good.....

p cres. tr. mmr

LITTLE JOHN.

A song, a

good fat deer makes lus...ty cheer To grace a hang-ing day.

good fat deer makes lus...ty cheer To grace a hang-ing day.

song will help to keep our spi.rits up. A feast with-out a

song is scarce...ly worth a goat.

A song, a song.
A song, a song.

ROBIN HOOD.

Well, pledge me then, My mer..ry men. A cheer..ful

cup makes mu.....sic light.....ly float.

ALLEGRO
GIOVIALE.

ff

ROBIN HOOD.

The grasping, rasping Norman race I never could abide..... I

p

would my staff could leave its trace On every Norman hide.....

Yet there are sundry moments When to love them I incline.... We

p

can...not always hate the men Who brought us sparkling wine.... We

can not always hate the men Who brought us sparkling wine.....

CHORUS.

ff
Con.
ff
Con.

- fu... sion to the Nor... man Come pledge me bro-ther mine..... Con..

- fu... sion to the Nor... man Come pledge me bro-ther mine..... Con..

ff

To

- fu... sion to the Nor... man Well drink it in his wine.

- fu... sion to the Nor... man Well drink it in his wine.

8a

sf *p*

re... con...cile my love and hate, I've found an ea...sy

way..... When...e...ver wine's be...stow'd by fate, I drink but ne...ver

pay..... I drink, and feel my cou...rage glow As

with a fire di...vine..... Were twice as fit to

thrash the foe When we have quaff'd his wine..... We're

twice as fit to thrash the foe When we have quaff'd his wine

CHORUS.

ff Con.

ff Con.

f

- fu.....sion to the Nor.... man Come pledge me bro...ther mine.... Con.

- fu.....sion to the Nor.... man Come pledge me bro...ther mine.... Con.

ff

- fu.....sion to the Nor.... man, We'll drink it in his wine.

- fu.....sion to the Nor.... man, We'll drink it in his wine.

sf 8a

sf

MUCH, the Miller's Son.

ANDANTE CON MOTO. Brave Ro...bin I sug...gest 'tis time to

ROBIN HOOD.

Nay - stop a moment, let him say - What for the
hang..... our guest.

feast he is in...clind to pay Come say - what will you

pay?
SOMPNOUR.

CHORUS.

My thanks -
Come say what will you pay?
Come say what will you pay?

MUCH, the Miller's Son.

SOMPNOUR. At

I can af...ford no more for I am ve...ry poor

once it will be best to hang this scur.....vy guest.

Detailed description: This block contains the first musical system. It features a vocal line for Sompnour and a piano accompaniment. The vocal line starts with the lyrics 'I can af...ford no more for I am ve...ry poor' and continues with 'once it will be best to hang this scur.....vy guest.' The piano accompaniment includes dynamic markings such as *hr* and *p*.

ROBIN HOOD.

Pray lit-tle John, that bag ex-lore

SOMPNOUR.

Nay, nay 'tis emp-ty.

E.

Detailed description: This block contains the second musical system. It features a vocal line for Robin Hood with the lyrics 'Pray lit-tle John, that bag ex-lore' and a vocal line for Sompnour with the lyrics 'Nay, nay 'tis emp-ty.' The piano accompaniment includes a dynamic marking of *p* and a section labeled 'E.'

LITTLE JOHN.

Most gentle sir, you'll be so kind,

Nought..... you'll find.

Detailed description: This block contains the third musical system. It features a vocal line for Little John with the lyrics 'Most gentle sir, you'll be so kind, Nought..... you'll find.' The piano accompaniment includes a dynamic marking of *p*.

You'll let me take it. Yes, of course, you would not,

would not, would not drive me. Sir, to force. Your cloak too, pray

aye, that is right, Oh what a glo.....rious

sight! Of gold and

CHORUS.

Oh what a glo.....rious sight!

Oh what a glo.....rious sight!

ROBIN HOOD.

A noble

sil...ver here is am...ple store.
SOMPNOUR.

(I might as well have given it be...fore)

boo...ty I de...clare..... How could you make..... this sad mis-

take?

SOMPNOUR.

My mer...ry

Oh!..... how I shake.....

men..... take each a share.
MUCH, the Miller's Son.

This

F.

f

pp

p

dawd ling I de test, When shall we hang our

ROBIN HOOD.

Why, not at all, if he'll con...sent To cheer us with a
 guest? ♪

dance Come, bully, here's a chance to save your life And show us your a...

-gi li...ty.

May save your neck at least

SOMPNOUR.

Be...lieve me my a bi li...ty

SOMPNOUR.

Well, mighty chief, I'll do my

MUCH, the Millers Son.

A tender con...science has our cap...tain
best

ROBIN HOOD.

Wretch! let me hear one murm'ring
found

sound, At once I'll smite thee to the ground.

It ne...ver shall be said that Ro...bin Hood, Sul...lied his

name with need...less blood. MUCH, the Miller's Son. (aside)
 (Bold Ro...bin, you are

o...ver nice, You'll wish too late, you'll wish too late you'd
 cre - - - - - seen - - - - - do.

fol...low'd my ad...vice, You'll wish you'd fol...low'd my ad...

A TEMPO GIUSTO.

_vice.)

CHORUS.
 Foot it mer-ri-ly, ca-per chee-ri-ly, Dance..... like an elf on fai-ry ground.
 Foot it mer-ri-ly, ca-per chee-ri-ly, Dance..... like an elf on fai-ry ground.

pp Foot it mer-ri-ly, ca-per chee-ri-ly, Dance..... like an elf on fai-ry ground

Foot it mer-ri-ly, ca-per chee-ri-ly, Dance..... like an elf on fai-ry ground

f Skip as high as the lark can fly, And we'll..... ap-plaud each graceful bound,

Skip as high as the lark can fly, And we'll..... ap-plaud each graceful bound,

pp Skip as high as the lark can fly, And we'll..... ap-plaud each graceful bound.

Skip as high as the lark can fly, And we'll..... ap-plaud each graceful bound.

SOMPNOUR.

Oh!..... Oh!..... Oh!

f ha, ha, ha, ha! ha, ha, ha, ha! ha, ha, ha, ha!

ha, ha, ha, ha! ha, ha, ha, ha! ha, ha, ha, ha!

mf

Oh!.....

f Dance..... like an elf on fai...ry ground And

Dance..... like an elf on fai...ry ground And

we'll..... ap...plaud each graceful bound, Dance.... like an

we'll..... ap...plaud each graceful bound, Dance.... like an

elf, dance..... like an elf.

elf, dance..... like an elf.

SOMPNOUR.

Jumping wea-ri-ly, sighing drea-ri-ly, How..... I per-spire at ev'ry bound.

G. meno mosso.

p

Jumping wea-ri-ly, sigh-ing drea-ri-ly How..... I per-spire at ev'ry bound,

pp Dance. Dance. Dance.

pp Dance. Dance. Dance.

Would that I were in yon.....der sky, Or safe..... five fathoms under ground.

p

Would that I were in yon.....der sky Or safe..... five fathoms under ground.

pp Dance. Dance. Dance.

pp Dance. Dance. Dance.

ff *>* *Tempo Imo*

Foot it mer-ri-ly, ca-per chee-ri-ly, Dance..... like an elf on fai-ry ground,

Foot it mer-ri-ly, ca-per chee-ri-ly, Dance..... like an elf on fai-ry ground,

H. *ff* *8a*

Skip..... as high as the lark..... can fly, And well..... ap.....

Skip..... as high as the lark..... can fly, And well..... ap.....

8a

Detailed description: This system contains the first musical system. It features two vocal staves at the top, each with a treble clef and a common time signature. The lyrics are "Skip..... as high as the lark..... can fly, And well..... ap.....". Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a section marked "8a" with a dashed line indicating a first ending.

SOMPNOUR.

Oh! Oh!

-plaud each grace-ful bound. ha, ha, ha, ha! ha, ha, ha, ha!

-plaud each grace-ful bound. ha, ha, ha, ha! ha, ha, ha, ha!

8a

Detailed description: This system contains the second musical system. It features two vocal staves at the top. The lyrics are "Oh! Oh!" followed by "-plaud each grace-ful bound. ha, ha, ha, ha! ha, ha, ha, ha!". Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a section marked "8a" with a dashed line indicating a first ending.

Oh! Oh!

ha, ha, ha, ha, ha, ha, ha!..... ha, ha, ha, ha! ha, ha, ha, ha!

ha, ha, ha, ha, ha, ha, ha!..... ha, ha, ha, ha! ha, ha, ha, ha!

sf

Detailed description: This system contains the third musical system. It features two vocal staves at the top. The lyrics are "Oh! Oh!" followed by "ha, ha, ha, ha, ha, ha, ha!..... ha, ha, ha, ha! ha, ha, ha, ha!". Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes a section marked "sf" (sforzando) and a first ending marked "8a" with a dashed line.

Oh! Oh!

ha, ha, ha, ha, ha, ha, ha! ha, ha, ha, ha! ha, ha, ha ha!

ha, ha, ha, ha, ha, ha, ha! ha, ha, ha, ha! ha, ha, ha, ha!

Oh! Oh! Oh!..... Oh!.....

ha, ha, ha, ha! ha, ha, ha, ha! ha, ha, ha, ha! ha, ha, ha, ha, ha,

ha, ha, ha, ha! ha, ha, ha, ha! ha, ha, ha, ha! ha, ha, ha, ha, ha,

accelerando.

ha. Dance..... like an elf, Dance..... like an

ha. Dance like an elf, Dance like an

> accelerando.

Oh!....

elf..... on fai...ry ground. ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

elf on fai.....ry ground. ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

ga

Presto. accelerando.

Oh!....

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

Foot it mer.....ri...

ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

Foot it mer.....ri...

Would that I..... were in yon-der

-ly..... ca.....per chee.....ri.....ly.....

-ly..... ca.....per chee.....ri.....ly.....

sky.....

Will..... ap..... plaud..... each.....

Will..... ap..... plaud..... each.....

This system contains the first two systems of music. The top system features a vocal line with the lyrics "sky....." and a piano accompaniment. The second system has two vocal staves: the top one with lyrics "Will..... ap..... plaud..... each....." and the bottom one with "Will..... ap..... plaud..... each.....". The piano accompaniment continues below.

Oh!..... *Tempo I!*

grace..... ful..... bound.

grace..... ful..... bound.

ff *Tempo I!*

This system contains the third and fourth systems of music. The top system has a vocal line with "Oh!....." and a tempo marking "*Tempo I!*". The second system has two vocal staves with lyrics "grace..... ful..... bound." and "grace..... ful..... bound.". The piano accompaniment continues below, with a dynamic marking "*ff*" and a tempo marking "*Tempo I!*" at the end.

8a

This system shows the piano accompaniment for the first part of the second system, marked with a first ending bracket and the label "8a".

8a

This system shows the piano accompaniment for the second part of the second system, also marked with a first ending bracket and the label "8a".

HAIL! HAPPY MORN.

Nº 10. SCENA.

ANDANTE
LARGHETTO.

mf

A. MARIAN.

Hail hap-py morn! Thy cloudless sky..... that

pp

blushes with the new born light Spreads like a scroll be fore mine

eye Gleam ing with a pro-mise bright.

B.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes chords marked with an 'x'.

The second system continues the music. The vocal line begins with the lyrics "How pure... is yon expanse of". The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *pp* (pianissimo).

The third system continues the music. The vocal line includes the lyrics "blue! No coming tempest is in view. Oh hap-py". The piano accompaniment includes dynamic markings such as *mf* (mezzo-forte) and *pp* (pianissimo).

The fourth system continues the music. The vocal line includes the lyrics "morning! May my fu...ture be Bright.....". The piano accompaniment includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano).

The fifth system concludes the music on this page. The vocal line includes the lyrics "..... and cloudless like to thee." The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *p* (piano).

ANDANTE CON MOTO

Pow'r be...nign! the wish ful...fil..... Of an anx-ious faith-ful

heart: Pow'r be...nign! the wish ful...fil..... Of an anx-ious.....

faith...ful heart: Not up...on my lo...ver's skill,

Not up...on his ea...gle eye doth it re..

...ly..... Not on his skill doth it re...ly But

C.

on thine aid, but on thine aid..... all..... boun..... teous

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "on thine aid, but on thine aid..... all..... boun..... teous". The piano accompaniment is in the same key and time, starting with a *pp* dynamic. The piano part consists of chords and moving lines in both hands.

as..... thou art, on thine aid, on thine..... aid.

The second system continues the vocal line with the lyrics "as..... thou art, on thine aid, on thine..... aid.". The piano accompaniment features a *pp* dynamic followed by a *cres.* (crescendo) marking. The piano part has a more active, rhythmic texture.

all..... boun..... teous as thou art, On thine.....

The third system has the lyrics "all..... boun..... teous as thou art, On thine.....". The piano accompaniment starts with a *mf* dynamic, then includes a *dim.* (diminuendo) marking, followed by a *pp* dynamic and a *cres.* marking.

aid..... on thine..... aid..... all boun.....

The fourth system contains the lyrics "aid..... on thine..... aid..... all boun.....". The piano accompaniment features a *fp* (fortissimo piano) dynamic and a *colla parte.* instruction. The piano part is highly rhythmic and active.

.....teous as thou art.

The fifth system concludes with the lyrics ".....teous as thou art.". The piano accompaniment starts with a *pp* dynamic, includes a *pp* dynamic and a *cres.* marking, and ends with a change in key signature to two flats (Bb) and a common time signature.

ALLEGRO APPASSIONATO.

MARIAN.

A...las! Uneasy doubts my soul in.

PIANO.

-vade The pow'rs above re-fuse, perchance Their

sanction to our love! Should Locksley fail -

My heart is sore a...fraid - No,

no, my pray'rs will cer-tain-ly pre-vail.....

No,..... my prayrs will cer.....tain.ly pre...vail.....

He will not, he can....not,

cannot fail_ he cannot fail.

D.

But,- should he lose his wonted skill_

ritardando. *poco meno mosso.* Through

good or ill I love him, love him.



I will love him, love him



tempo I?
still Yet No my pray's will cer.tain.ly pre.

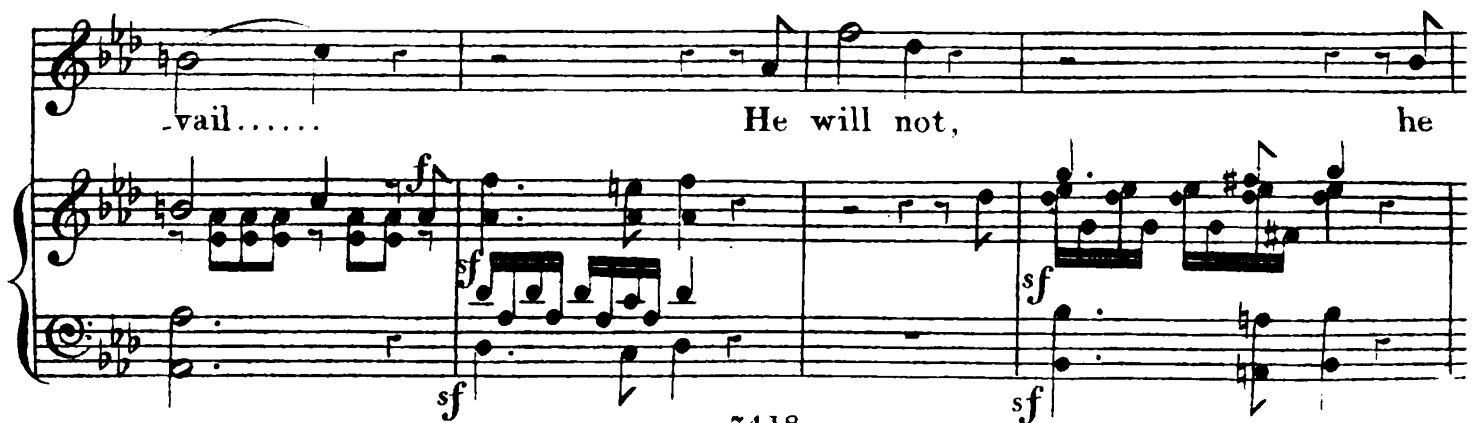
tempo I?



vail..... No..... my pray's will cer.....tain.ly pre.



vail..... He will not, he



can...not, can not, no.....

..... he cannot fail.

ALLEGRO MOLTO VIVACE.

Oh joy.....

joy..... I see..... him now With tri

..... umph writ..... ten on his brow.

E.

With ea.....ger step and

flash.....ing eyes He comes..... to grasp..... the

wel..... come prize, And while..... the guer..... don

I..... be...stow..... My cheeks..... with

pride..... and plea..... sure

glow. F.
 Oh joy..... joy..... me-

-thinks.... I.... see him with tri..... umph writ ten on his

brow. Ap-plauding voi.... ces rend the

air. Ap-plaud...ing voi.....ces rend the

air And all..... my hap....pi-ness de...clare. Yes

Ah..... Oh joy.....

ff *ff* *p*

Oh joy.....

ff *p*

..... Oh joy..... all my

ff

hap...pi...ness, All my hap-pi-ness de...clare.....

ff

sf

TO THE FAIR, TO THE FAIR.

Nº 11. DUET.

ALLEGRETTO
VIVACE.

Piano introduction for the duet, featuring a treble and bass staff with dynamic markings *p* and *sf*.

MARIAN.

ALICE.

To the

To the

Musical notation for the first vocal entry, including vocal staves for Marian and Alice, and piano accompaniment.

fair, to the fair, to the fair..... What mirth, what mirth will be there! To the

fair, to the fair, to the fair..... What mirth, what mirth will be there! To the

Musical notation for the first vocal entry with lyrics, including vocal staves and piano accompaniment.

fair, to the fair, to the fair,..... What mirth, what mirth will be there.

fair, to the fair, to the fair,..... What mirth, what mirth will be there. The

Musical notation for the second vocal entry with lyrics, including vocal staves and piano accompaniment.

The rich and the poor, The high and the low,
 rich and the poor, The high..... and the low, The

The hum.....ble, the proud, will thi.....ther re.....pair.
 hum.....ble, the proud, will thi.....ther re.....pair. The

The Lord and the poor, The friend and the foe, Will
 Lord and the poor, The friend and the foe, Will

mingle in mer.riment hearty and loud. At the fair..... at the
 mingle in mer.riment hearty and loud. At the fair..... at the

f *8a* *sf* *colla voce.*

fair, at the fair, at the fair..... What mirth, what mirth will be there, To the
 fair, at the fair, at the fair..... What mirth, what mirth will be there, To the
a tempo.

pp

fair, to the fair, to the fair..... What mirth, what mirth will be
 fair, to the fair, to the fair..... What mirth, what mirth will be

there.
 there.

f *hr* *p*

A thou sand thanks
 Me. thinks this rose would suit you well - aye,

Your
I can tell Whose face will far out.....shine..... the rest.

own, no doubt.
Nay, there you're out, you're out..... you're out....

.... you're out..... yes there you're out. I know whose eye will be the

bright.....est, I know whose step will be the light.....
cres.

Your own, no doubt.

est. A.....gain..... you're out, Why

twice you've wrongly guess'd, you've wrongly guess'd. The fair....est,

mf

bright-est, light.....est, best..... The fair....est, bright-est,

pp

You

light.....est, best, Will certain-ly, will certain-ly be you -

p *f* *pp*

flatter me, oh fie! oh fie! oh fie!

No! what I say is

true, is true, And none..... will dare the truth de-

To the fair, to the fair, to the fair, to the

-ny. To the fair, to the fair,

fair, to the fair, to the fair.....

to the fair, to the fair, to the fair, to the fair.

To the
Ah To the

fair, to the fair, to the fair..... What mirth, what mirth will be
fair, to the fair, to the fair..... What mirth, what mirth will be

there! To the fair, to the fair, to the fair.....
there! To the fair, to the fair, to the fair.....

a tempo.
..... What mirth will be there.
..... What mirth will be there. What mirth.....
colla parte. *f* *p*

What mirth.....
..... will be there!

..... will be there! To the fair, to the fair.....
What mirth, what

mirth will be there, will be there, What mirth, what

..... To the fair, to the
mirth, what mirth will be there.

fair.....

h. What mirth, what mirth will be there, at the fair what

mirth. what mirth will be there. Ah...

..... to the fair.

..... to the fair.

f *h.*

FROM CHILDHOOD'S DAWN.

Nº 12. BALLAD

ANDANTE
ESPRESSIVO.

pp

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

SHERIFF.

From child..hood's dawn thou hast

sf

p

The first system of the vocal entry shows the Sheriff's part on a single staff. The piano accompaniment is shown on two staves below, with dynamic markings *sf* and *p*.

been my, con-stant care, And my love bids me think I have

The second system continues the vocal line and piano accompaniment.

ne.....ver known But once a maid so fair,

The third system concludes the vocal line and piano accompaniment.

I have never known but once a maid so fair, In thy

f *p* *p*

This system contains the first line of music. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). Dynamics include *f* (forte) and *p* (piano).

bloom-ing face I de-light to trace The ra-diance of

pp

This system contains the second line of music. The piano accompaniment features a prominent melody in the right hand with a *pp* (pianissimo) dynamic.

beau-ty thy mo-ther wore In the noon of youth she

This system contains the third line of music. The piano accompaniment continues with a steady melodic line in the right hand.

sank... to sleep, And left me, left me a lone... to

This system contains the fourth line of music. The piano accompaniment concludes with a final melodic phrase in the right hand.

weep And I dream that in thee she is living once more.....

sf *colla parte.* *a tempo.* *sf*

This system contains the first line of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "weep And I dream that in thee she is living once more.....". The piano part includes dynamic markings *sf*, *colla parte.*, *a tempo.*, and *sf*.

..... Yes in thee,.... In thee she is li....ving once more.

sf *mf*

This system contains the second line of music. The vocal line continues with the lyrics "..... Yes in thee,.... In thee she is li....ving once more.". The piano accompaniment features a *sf* marking at the beginning and an *mf* marking later in the system.

sf *p*

This system contains the third line of music, which is entirely piano accompaniment. It features a *sf* marking in the middle and a *p* marking at the end.

My locks are scan...ty and white, my arm is weak, In a

This system contains the fourth line of music. The vocal line begins with the lyrics "My locks are scan...ty and white, my arm is weak, In a". The piano accompaniment continues with a steady rhythmic pattern.

heart that ex...ults in its youth...ful might Pro...tec...tion

thou.... must seek, - pro.....tec.....tion thou.... must

seek - Thou wilt ne'er for.... get Thou'lt per-chance re....

-gret - The home wherethine hours of child...hood past, - But a

loving thought thoult oft be...stow..... On days that

fled long a ...go Oh ruth..less is time that he

sf *colla parte.* *a tempo.*

tra...vels so fast Oh ruth.....less is time that he

sf *f*

travels so fast.

sf

Nº 13. SECOND FINALE.

Soprani.
Tenori.
Bassi.

CHORUS.

Silent. Silent.
Silent. Silent.

ALLEGRO GIOIOSO.
ff Silent. *f p*

Soprani.
Tenori.
Bassi.

How bright is the day and how gay is the throng, The
How bright is the day and how gay is the throng, The
How bright is the day and how gay is the throng, The

ff *f*

ho ... li ... day wel ... come with joy and with song. How bright is the day and how
ho ... li ... day wel ... come with joy and with song. How bright is the day and how
ho ... li ... day wel ... come with joy and with song. How bright is the day and how

gay is the throng, The ho...li-day wel-come with joy and with song, We'll for-

gay is the throng, The ho...li-day wel-come with joy and with song, We'll for-

gay is the throng, The ho...li-day wel-come with joy and with song, We'll for-

-get all the toils of the day: No sor...row...ful face must ap-

-get all the toils of the day: No sor...row...ful face must ap-

-get all the toils of the day: No sor...row...ful face must ap-

-pear. Here are trink...ets to buy, Here is li...quor to quaff, Here are

-pear. Here are trink...ets to buy, Here is li...quor to quaff, Here are

-pear. Here are trink...ets to buy, Here is li...quor to quaff, Here are

heads to be broke with a stout quarter staff, Here are tri...als of strength where a

heads to be broke with a stout quarter staff, Here are tri...als of strength where a

heads to be broke with a stout quarter staff, Here are tri...als of strength where a

fall you may catch, And best of all, there's the ar...che...ry match, there's the

fall you may catch, And best of all, there's the ar...che...ry match, there's the

fall you may catch, And best of all, there's the ar...che...ry match, there's the

sf

sf

sf

ALICE. A.

No,

pp

ar.....che...ry match. Here are trinkets to buy -

ar.....che...ry match.

ar.....che...ry match.

p

No, his face I can...not see..... his face I can....not

Here are trinkets to buy

pp
Here is li...quor to quaff

This system contains the first system of a musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line has lyrics: "No, his face I can...not see..... his face I can....not". The piano accompaniment includes the lyrics "Here are trinkets to buy" and "Here is li...quor to quaff" with a *pp* dynamic marking.

see Stop, - oh yes,

here is li...quor to quaff

This system contains the second system of the musical score. The vocal line continues with the lyrics "see Stop, - oh yes,". The piano accompaniment includes the lyrics "here is li...quor to quaff".

'Tis he, 'tis he!..... Wel.....come Allan!

This system contains the third system of the musical score. The vocal line has the lyrics "'Tis he, 'tis he!..... Wel.....come Allan!". The piano accompaniment continues with a similar accompaniment style.

ALICE.
A te...dious while I've sought thee here, A

ALLAN.
Wel...come, wel...come, dear..... A

te...dious while I've sought thee here, A te.....dious

te...dious while I've sought thee here, A te.....dious while..... I've

while I've sought you here.

sought..... you here.

CHORUS.

How bright is the day and how

How bright is the day and how

How bright is the day and how

gay is the throng, The ho... li... day wel. come with joy and with song. How
 gay is the throng, The ho... li... day wel. come with joy and with song. How
 gay is the throng, The ho... li... day wel. come with joy and with song. How

bright is the day and how gay is the throng, The ho... li... day welcome with
 bright is the day and how gay is the throng, The ho... li... day welcome with
 bright is the day and how gay is the throng, The ho... li... day welcome with

B. LOCKSLEY.

A... gain, a... gain.... I meet thee, - A.
 joy and with song.
 joy and with song.
 joy and with song.

- gain with rap ture greet thee.

MARIAN.

Fear..... with plea.....sure blends When I think how

much de.....pends On the chan

.....ces, On the chances of this day.

LOCKSLEY.

Talk not of chance, my eye is sure,.... My hand..... is

firm of tri umph I'm

MARIAN.
 se_cure. How... fer.....vent..ly for thy..... suc-

colla parte.

C.

-cess I pray.

CHORUS.
 Mer_ry laughter, hea...vy thwacks
 Mer_ry laughter, hea...vy thwacks

.... Grins thro' collars, leaps in sacks slip-pe-ry poles

Grins thro' collars, leaps in sacks

.... Lightsome ca...pers, dain...ties
 Flowing bowls Lightsome ca...pers, dain...ties
 Flowing bowls Lightsome ca...pers, dain...ties

sf rare, - Dole...ful bal...lad, sau...cy catch, nought is want.....ing
sf rare, - Dole...ful bal...lad, sau...cy catch, nought is want.....ing
sf rare, - Dole...ful bal...lad, sau...cy catch, nought is want.....ing

sf D. *f*
 to our fair. How bright is the day and how
 to our fair. How bright is the day and how
 to our fair. How bright is the day and how

gay is the throng, The ho...li-day welcome with joy and with song. How

gay is the throng, The ho...li-day welcome with joy and with song. How

gay is the throng, The ho...li-day welcome with joy and with song. How

bright is the day and how gay is the throng, The ho...li-day welcome with

bright is the day and how gay is the throng, The ho...li-day welcome with

bright is the day and how gay is the throng, The ho...li-day welcome with

joy and with song, we'll for...get all the toils of the day. No

joy and with song, we'll for...get all the toils of the day. No

joy and with song, we'll for...get all the toils of the day. No

sor...row-ful face must ap...pear... Here are trinkets to buy, Here is

sor...row-ful face must ap...pear... Here are trinkets to buy, Here is

sor...row-ful face must ap...pear... Here are trinkets to buy, Here is

li...quor to quaff, Here are heads to be broke with a stout quarter staff, Here are

li...quor to quaff, Here are heads to be broke with a stout quarter staff, Here are

li...quor to quaff, Here are heads to be broke with a stout quarter staff, Here are

tri...als of strength where a fall you may catch, And best of all there's the

tri...als of strength where a fall you may catch, And best of all there's the

tri...als of strength where a fall you may catch, And best of all there's the

ar..che..ry match, And best of all, and best of

ar..che..ry match, And best of all, and best of

ar..che..ry match, And best of all, and best of

all there's the ar.....che..ry match, there's the ar..che..ry

all there's the ar.....che..ry match, there's the ar..che..ry

all there's the ar.....che..ry match, there's the ar..che..ry

match, there's the ar..che..ry match..... Silent.

match, there's the ar..che..ry match..... Silent.

match, there's the ar..che..ry match..... Silent.

ROUND DANCE.

MODERATO.

ff >

tr *tr*

p

pp

8a

mf

f

8a.

The musical score is presented in six systems, each with a treble and bass staff. The notation includes various note values, rests, and dynamic markings. The first system is marked with a dashed line and the label '8a.'. The second system features a *ff* dynamic marking. The third system also includes a *ff* marking. The fourth system is marked with a *p* dynamic. The fifth system contains a *p* marking. The sixth system concludes with a double bar line and trill ornaments (*tr*) in the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano (*p*) dynamic marking and a trill (*tr*) in the right hand.

Second system of musical notation, featuring a grand staff. It includes trills (*tr*) in both hands and dynamic markings for forte (*f*) and sfzando (*sf*).

Third system of musical notation, featuring a grand staff. It includes trills (*tr*) in both hands and dynamic markings for sfzando (*sf*).

Fourth system of musical notation, featuring a grand staff. It includes trills (*tr*) in both hands and a forte (*f*) dynamic marking.

Fifth system of musical notation, featuring a grand staff. It includes trills (*tr*) in both hands and dynamic markings for sfzando (*sf*).

Sixth system of musical notation, featuring a grand staff. It includes trills (*tr*) in both hands and dynamic markings for sfzando (*sf*).

ff

First system of a piano score in G major, 2/4 time. The right hand features a rapid sixteenth-note melody, while the left hand provides a steady accompaniment. A dynamic marking of *ff* is present at the beginning.

tr

Second system of the piano score, continuing the melodic and accompanimental lines. Trills (*tr*) are indicated above several notes in the right hand.

tr

Third system of the piano score, featuring more trills (*tr*) and dynamic accents in the right hand.

TILTING AT THE QUINTAIN.

ff ALLEGRO. *f* *ff*

Fourth system, the beginning of a new piece in 2/4 time. The tempo is marked *ALLEGRO*. Dynamic markings include *ff*, *f*, and *ff*.

f

Fifth system of the piece, showing a change in dynamics to *f* and a more active accompaniment in the left hand.

Sixth system of the piece, concluding with a final cadence and a dynamic marking of *f*.

The image displays a musical score for piano, organized into seven systems of staves. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a forte dynamic (*sf*) and a first ending bracket. The second system continues the melodic and harmonic development. The third system is marked with '1st time.' and '2nd time.' and concludes with a fortissimo (*ff*) dynamic. The fourth system includes accents (>) and a key signature change to two flats. The fifth system begins with a fortissimo (*ff*) dynamic. The sixth system features a section labeled '8a' with a dashed line indicating a repeat or continuation. The seventh system concludes the page with further melodic and harmonic details.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many slurs and accents, and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more intricate melodic passages.

Fifth system of musical notation, marked with a mezzo-forte (*mf*) dynamic. It includes a treble clef and a key signature of one sharp (F#). The bass line features prominent triplet markings.

Sixth system of musical notation, continuing the piece with triplet figures in the bass.

Seventh system of musical notation, concluding the page with a grand staff and triplet markings.

The musical score is written for piano and consists of six systems of staves. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The first system begins with a forte (*f*) dynamic and features a triplet of eighth notes in the bass line. The second system includes piano (*p*) and mezzo-forte (*mf*) dynamics, with a slur over the right-hand melody. The third system continues the melodic and harmonic development. The fourth system features a slur over the right-hand melody and a dynamic of *f*. The fifth system includes a first ending bracket labeled "8a" and a dynamic of *f*. The sixth system concludes the piece with a final chord and a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *v* (accents) and *sf* (sforzando).

Second system of musical notation, continuing the piece with complex rhythmic patterns and dynamic markings including *sf*.

Third system of musical notation, showing intricate textures and dynamic markings such as *sf* and *v*.

Fourth system of musical notation, featuring a first ending bracket labeled *8a* and dynamic markings like *v*.

Fifth system of musical notation, continuing the melodic and harmonic development with dynamic markings such as *v*.

Sixth system of musical notation, concluding the page with dynamic markings *ff* (fortissimo) and *v*.

HOODMAN BLIND.

Soprano 1^o
Soprano 2^o

CHORUS.

Who's for a game of Hood-man blind....

Who's for a game of Hood-man blind....

ALLEGRETTO.

Let her come here and her eyes well bind,.....

Let her come here and her eyes well bind,.....

Who's for a game, who's for a game,

Who's for a game, who's for a game,

come and be blind, -

come and be blind, -

fp *mf*

p
a...bout your eyes, a...bout your
p
This handkerchief a...bout your eyes we bind

eyes a ...bout your eyes we bind.
Now catch whom catch you can Sir

Now catch whom catch you can Sir Hood...man
Hood man blind.

F.
blind, Sir Hood... man blind. Turn round three times.
Sir Hood ... man blind. Turn round three times.
f *p*

Turn round three times.

Turn round three times.

f

f

f

p

Don't be a...fraid some pretty maid will gladly be caught, if catch her you can.

Don't be a...fraid some pretty maid will gladly be caught, if catch her you can.

f

f

p

G.

fp

f

p

H.

Ha, ha, ha!

Ha, ha, ha!

f

f

ff

p

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes a piano (*p*) dynamic marking.

Second system of musical notation, continuing the piece with a forte-piano (*fp*) dynamic marking.

Third system of musical notation, featuring dynamics of forte (*f*) and piano (*p*).

Fourth system of musical notation, featuring a forte (*f*) dynamic marking.

Fifth system of musical notation, marked with a first ending bracket labeled "I.". Dynamics include forte (*f*) and piano (*p*).

Sixth system of musical notation, featuring a sforzando (*sf*) dynamic marking.

Seventh system of musical notation, featuring sforzando (*sf*) and forte (*f*) dynamic markings.

8a

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of chords and single notes.

8a

The second system continues the musical piece. It features dynamic markings of *ff* (fortissimo) and *sf* (sforzando) in the bass staff. The notation includes various note values and rests.

The third system includes dynamic markings of *fp* (fortissimo piano) and *f* (forte). The bass staff shows some notes with flats, indicating a change in the harmonic structure.

The fourth system features dynamic markings of *f* (forte) and *sf* (sforzando). The notation includes accents and various note values.

J.

The fifth system is marked with *J.* and includes dynamic markings of *fp* (fortissimo piano) and several accents (>) over notes in both staves.

The sixth system includes the words *cre* and *scen* written below the notes in the bass staff. The notation features accents and various note values.

K.

The seventh system is marked with *K.* and includes dynamic markings of *f* (forte) and *p* (piano). The notation includes accents and various note values.

Soprano 1^o

Soprano 2^o

CHORUS.

a...bout your eyes, a...bout your

This hand-kerchief a...bout your eyes we bind,

eyes..... a...bout your eyes we bind.

Now catch whom catch you can Sir

Now catch whom catch you can Sir Hood...man

Hood..... man blind, -

blind, Sir Hoodman blind, Turn round three times,

Sir Hoodman blind, Turn round three times,

Turn round three times

Turn round three times

Don't be a... fraid some pret-ty maid will glad-ly be

Don't be a... fraid some pret-ty maid will glad-ly be

L.

caught if catch her you can.

caught if catch her you can.

(Enter Somphour.)

cre - - - - - scen - - - - - do.

8a

(Enter Sheriff.)

SHERIFF.

shame! Why what's all this?

ha! Pardon, my

ha! Pardon, my

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "shame! Why what's all this?" followed by "ha!" and "Pardon, my". The piano accompaniment includes dynamic markings such as *ff* and *fp*.

(Girls retire.)

Lord, if we've done a...miss...

Lord, if we've done a...miss...

The second system of music features a vocal line and a piano accompaniment. The vocal line has the lyrics "Lord, if we've done a...miss...". The piano accompaniment includes a *pp* dynamic marking.

SHERIFF.

(To Sompnour.)

Now from these sau....cy peasants you are free; Look round, the

The third system of music features a vocal line and a piano accompaniment. The vocal line has the lyrics "Now from these sau....cy peasants you are free; Look round, the". The piano accompaniment includes a *p* dynamic marking.

Out...law
SOMPNOUR.

do you see?

Not yet, not yet, - but caught he soon.... shall

The fourth system of music features a vocal line and a piano accompaniment. The vocal line has the lyrics "Out...law do you see?" and "Not yet, not yet, - but caught he soon.... shall". The piano accompaniment includes a *p* dynamic marking.

be. — My alms whilst I col...lect the knave I shall de.

Soprani.
Mer...ry laugh...ter hea...vy thwacks Grins through

Tenori.
Mer...ry laugh...ter hea...vy thwacks Grins through

Bassi.
Mer...ry laugh...ter hea...vy thwacks Grins through

Mer...ry laugh...ter hea...vy thwacks Grins through

SHERIFF.

lect. Mind, all depends on you, — Be cir-cumspect The law by

col...lars leaps in sacks With light...some ca...pers dain-ties

col...lars leaps in sacks With light...some ca...pers dain-ties

col...lars leaps in sacks With light...some ca...pers dain-ties

you her vic...tim seeks, The law through you her vengeance

rare Nought is want...ing, nought to our feast.

rare Nought is want...ing, nought to our feast.

rare Nought is want...ing, nought to our feast.

cres.

O.

wreaks.
SOMPNOUR.

Pax vo bis cum I im plore

The first system of music includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a fermata over the first measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

LOCKSLEY.

(aside)

By all that's un.....

.....

The second system of music features a vocal line with lyrics and a piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment consists of a steady eighth-note accompaniment.

_ lucky the nim .. ble toed guest, Who cheer'd with his

Da te no bis

The third system of music includes a vocal line with lyrics and a piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

ca pers our ven' son feast If he should per.

from your store

The fourth system of music features a vocal line with lyrics and a piano accompaniment. The piano accompaniment consists of a steady eighth-note accompaniment.

-ceive me my hopes will be cross'd..... If he.... should be-

..... Please

-tray me my for...tune is lost.....

to shew your ca.....ri.....

MARIAN.
Bright is the day..... and gay is the throng.... The

ALICE.
Bright is the day..... and gay is the throng.... The

LOCKSLEY.
Bright is the day..... and gay is the throng.... The

ALLAN.
Bright is the day..... and gay is the throng.... The

SOMPNOUR.
ta.....tem.

ho ... li ... day wel ... come with joy and with song.

ho ... li ... day wel ... come with joy and with song.

ho ... li ... day wel ... come with joy and with song.

ho ... li ... day wel ... come with joy and with song.

sf *p*

SOMPNOUR.

mon ... stra ... te pi ... e

MARIAN.

Bright is the day..... and gay..... is the throng.... The

ALICE.

Bright is the day..... and gay..... is the throng.... The

LOCKSLEY.

Bright is the day..... and gay is the throng.... The

ALLAN.

Bright is the day..... and gay is the throng.... The

-ta ... tem.

ho... li... day wel... come with joy... and with song.

ho... li... day wel... come with joy... and with song.

ho... li... day wel... come with joy... and with song.

ho... li... day wel... come with joy and with song.

For

sf *mf*

our... con... vents sad... ly... poor...

tr *cres.*

P.

(To Sheriff.)

..... That's not the man, nor this,

Soprani.
Nought is want...ing to our fair, With light...some

Tenori.
Nought is want...ing to our fair, With light...some

Bassi.
Nought is want...ing to our fair, With light...some

8a *ppp*

SHERIFF.

nor this, nor this, Be wa.....ry or your
 ca.....pers, dain.....ties rare.
 ca.....pers, dain.....ties rare.
 ca.....pers, dain.....ties rare.

8^a I.H. *sf* *sf*

prize you'll miss. -
 SOMPNOUR. Pax vo.....bis.....cum Sure..ly

sf *pp*

that - No - Per..haps you slouching hat.

Da.....te no.....bis wrong a..gain.

8^a *f* *p*

LOCKSLEY.

(aside)

SHERIFF.

In vain I fear..... will be my

What? wrong a...gain?

ga

dodging

The castle

will af...ford..... me lodging.

CHORUS.

How bright is the day and how

How bright is the day and how

How bright is the day and how

gay is the throng The ho...li...day welcome with dance and with song. How

gay is the throng The ho...li...day welcome with dance and with song. How

gay is the throng The ho...li...day welcome with dance and with song. How

bright is the day and how gay is the throng The ho...li...day welcome with

bright is the day and how gay is the throng The ho...li...day welcome with

bright is the day and how gay is the throng The ho...li...day welcome with

SOMPNOUR.

I'll find him if 'till mid...night I..... re-

dance and with song.

dance and with song.

SHERIFF.

Do....tard!

main - I have him now - con... fu.....sion - Con... fu....sion!

I half sus...pect some vile col... lu.....sion

That's he,

sf *p*

R.

that's he, Ill swear. Pax vo..... bis

mf *pp*

-cum I im.....plore.....

MARIAN.

Bright is the day and gay.... is the throng.

ALICE.

Bright is the day and gay.... is the throng.

LOCKSLEY.

Bright is the day and gay is the throng.

ALLAN.

Bright is the day and gay is the throng.

SOMPNOUR.

Bright is the day and gay is the throng.

Da.....te

sf *mf*

no bis from your store

MARIAN.
Bright is the day..... and gay is the throng.

ALICE.
Bright is the day..... and gay is the throng.

LOCKSLEY.
Bright is the day..... and gay is the throng.

ALLAN.
Bright is the day..... and gay is the throng.

..... Baffled a gain, baffled a

SHERIFF.
-gain. I'm certain, I am certain he was there I'm

weary of this fool...ing! There fore

mind if thou the Out law dost not

find ven geance may fall may fall on

(Exit) SOMPNOUR.
thy de ... vo ... ted head, - Oh dear, oh dear!

I quake with fear the law is fond of hanging, So I

see, for want of some one better I fear 'twill hang

LOCKSLEY.

Good Allan, you may do me a

me.....

ALLAN.

fa...vour if you will. Should I lay down my life I should

LOCKSLEY.

be your deb....tor still. There's nought to risk, There's

nought..... to pay You cant.....ing beggar get

ALLAN.

out of the way. - It shall be done.... with....out..... de-

T.

MARIAN.

Why are they

ALICE.

Soprani.

So Mas ter Al...lan

CHORUS.

Tenori.

How bright is the day and how gay is the throng The

Bassi.

How bright is the day and how gay is the throng The

whisp 'ring thus a part

can it be That you have

ho...li...day welcome with dance and with song. How bright is the day and how

ho...li...day welcome with dance and with song. How bright is the day and how

... why whisp 'ring thus a

se crets een from me that

gay is the throng The ho...li...day welcome with dance and with song. Here are

gay is the throng The ho...li...day welcome with dance and with song. Here are

strange un... ea... si... ness in...
 you have se... crets een from me, That
 tri... als of strength where a fall you may catch And best of all there's the
 tri... als of strength where a fall you may catch And best of all there's the

cre... scen

U.
 vades... in... vades... my heart.
 you have se... crets, se... crets een from me.
 SOMPNOUR.

Pax vo...

ar... che... ry match, the ar... che... ry match.
 ar... che... ry match, the ar... che... ry match.

do

ALLAN.
 So at last we've found you? lasses,
 bis... cum

las...ses, las-ses hold him fast.

What means this

The first system of music 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 common time (C). The lyrics are "las...ses, las-ses hold him fast." followed by "What means this". The piano part includes dynamic markings of *f* and *p*.

'Tis your turn to be

fol.ly? let me go

The second system continues the vocal line and piano accompaniment. The lyrics are "'Tis your turn to be" and "fol.ly? let me go". The piano part continues with various chordal textures.

blind.... you know for you were caught, you know it well by Sue, or

The third system shows the vocal line and piano accompaniment. The lyrics are "blind.... you know for you were caught, you know it well by Sue, or". The piano part includes a dynamic marking of *p*.

Kate, or Nance, or Nell.

CORO. Soprani.

Yes, you were caught 'tis true 'tis true by Nell, or

The fourth system introduces a chorus part. The lyrics are "Kate, or Nance, or Nell." followed by "CORO. Soprani." and "Yes, you were caught 'tis true 'tis true by Nell, or". The piano accompaniment continues throughout.

SOMPNOUR.

No, no, no, no you're all mis-

Nance, or Kate, or Sue, we will not, will not let him go.

p

p cre - - - - - scen - - -

-taken, To pieces I shall sure be shaken, I shall sure.... be sha...ken.

do.

f p

ALLAN.

This handkerchief a...bout your eyes we bind.

Soprani.

to

A...bout your eyes, a...bout your

Now catch whom catch you can Sir

eyes..... a...bout your eyes we bind.

Hood man blind,

Catch whom you can darling old man Don't be a

cres.

-fraid some pretty maid Will gladly be caught by this darling old man, will gladly be

cres.

SOMPNOUR.

No, no, no, no, no, no you are all mis...ta.ken. To pie.ces I shall sure be

caught

f

(Sompnour is hustled off.)

W.

shaken. (The game be-

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha!

tr

sf *ff*

comes general, & all follow the Sompnour.)

ALICE.

Why

what can Al-lan be a-bout? neglecting me! To head this

dim.

(Exit after the others.)

X.

rab-ble rout.

MARIAN.

This laugh...ter loud this thoughtless croud Fill my mind with

strange dis...tress.... Ah when will anx...ious fear.....

LOCKSLEY.

.... give place to hap-piness. Mai

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a dotted quarter note followed by a quarter note, then a half note, and continues with a melodic line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

.....den dear Do not fear

The second system continues the vocal melody and piano accompaniment. The vocal line has a more active melodic line with some grace notes. The piano accompaniment remains consistent with the first system.

.... If I could e.....ver fail, I can fail

The third system shows the vocal line with a long note on 'e.....ver' and a melodic phrase on 'I can fail'. The piano accompaniment features a more complex rhythmic pattern with some slurs.

not now When the prize and the

The fourth system includes the instruction 'riten^o' in the piano part. The vocal line has a long note on 'and the'. The piano accompaniment has a more active bass line.

wit ness both art thou.

The fifth system concludes the piece. The vocal line ends with a long note on 'thou.'. The piano accompaniment features a final chord and a fermata. The system ends with a double bar line and a common time signature 'C'.

MY OWN, MY GUIDING STAR.

dolce.

ANDANTE
CANTABILE.

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand starting on G4, moving up stepwise to D5, and then descending. The left hand plays a steady accompaniment of eighth notes, starting on G3 and moving up stepwise to D4. Dynamics include *p* (piano) and *sf* (sforzando).

LOCKSLEY.

Thy gentle voice would lead me on, My own, my guiding star, Till

The vocal line begins on G4. The piano accompaniment consists of eighth-note chords in the right hand and a simple bass line in the left hand. Dynamics include *p* (piano).

ev'ry sense of life were gone, E'en wert thou plac'd a...far. And

The vocal line continues from the previous line. The piano accompaniment remains consistent with eighth-note chords and a simple bass line. Dynamics include *p* (piano).

now thou deign'st so near to shine, With rays that warm and cheer, The

The vocal line concludes with the word 'The'. The piano accompaniment continues with eighth-note chords and a simple bass line. Dynamics include *p* (piano).

su... rest, firm... est hopes are mine, My soul is strange to

fear.... Yes, thy gentle light shall lead me on, My

own, my guid.... ing star..... My own, my gui.... ding

star!

Thou need'st not doubt, thou need'st not grieve, I bear a po...tent

spell, Be cer...tain Love will ne'er de....ceive The

heart that serves him well. I know my path will

lead me right With such a prize in view, And

hap...py o...mens bless my sight, That must, that shall be

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note 'hap...py' followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

true — Yes thy gen.tle light shall lead me on My

The second system continues the musical score. The vocal line has a long rest for 'true' followed by 'Yes thy gen.tle light shall lead me on My'. The piano accompaniment features a dynamic marking of *p* (piano) and includes a crescendo hairpin.

own, my gui...ding star..... My own, my gui....ding

The third system shows the vocal line with 'own, my gui...ding star..... My own, my gui....ding'. The piano accompaniment includes dynamic markings for *cres.* (crescendo) and *f* (forte).

star!

The fourth system concludes the page with the vocal line ending on 'star!'. The piano accompaniment features a dynamic marking of *f* (forte) and *sf* (sforzando), along with a key signature change to three sharps (F#, C#, G#) at the end of the system.

(Behind the Scenes.)

CHORUS.

Soprani.
Mer ry laughter, heavy thwacks

Tenori.
Mer ry laughter, heavy thwacks

Bassi.
Mer ry laughter, heavy thwacks

ALL^o GIOJOSO COME PRIMO.

p

.... Grins thro' col lars, leaps in sacks *cres.* slip pe ry

....

p

Grins thro' col lars, leaps in sacks

cres.

(Entering.)

poles Lightsome ca pers, dainties

cres. Flowing bowls Lightsome ca pers, dainties

cres. Flowing bowls Lightsome ca pers, dainties

sf rare, Dole...ful bal...lad, sau...cy catch, nought is want...ing
sf rare, Dole...ful bal...lad, sau...cy catch, nought is want...ing
sf rare, Dole...ful bal...lad, sau...cy catch, nought is want...ing

più cres.

sf rare, Dole...ful bal...lad, sau...cy catch, nought is want...ing
sf rare, Dole...ful bal...lad, sau...cy catch, nought is want...ing
sf rare, Dole...ful bal...lad, sau...cy catch, nought is want...ing

più cres.

to our fair. Y. How
to our fair. How
to our fair. How

sf *ff*

ff

bright is the day and how gay is the throng, The ho...li...day wel...come with
bright is the day and how gay is the throng, The ho...li...day wel...come with
bright is the day and how gay is the throng, The ho...li...day wel...come with

joy and with song. How bright is the day and how gay is the throng, The

joy and with song. How bright is the day and how gay is the throng, The

joy and with song. How bright is the day and how gay is the throng, The

ho... li... day welcome with joy and with song. Here are tri... als of strength where a

ho... li... day welcome with joy and with song. Here are tri... als of strength where a

ho... li... day welcome with joy and with song. Here are tri... als of strength where a

fall you may catch, And best of all, there's the ar... che- ry match, and

fall you may catch, And best of all, there's the ar... che- ry match, and

fall you may catch, And best of all, there's the ar... che- ry match, and

best of all, and best of all there's the

best of all, and best of all there's the

best of all, and best of all there's the

SHERIFF.

ALL^o MAESTOSO.

Stand all a side, - The

ar... che... ry match.

ar... che... ry match.

ar... che... ry match.

tri... al now be... gins And great is the re... ward... of him who wins.

MARIAN.

ALICE.

ALLAN.

Be still my heart.

The trial now be-

Watch all, watch all.

The trial now be-

Watch all, watch all.

The trial now be-

CHORUS.

Watch

all,

watch

all.

Watch

all,

watch

all.

Watch

all,

watch

all.

-gins.

Ah what..... will be...fall me if an-

-gins.

And great is the re...ward of

-gins.

And great is the re...ward of

And great is the re...ward of

watch all!

watch all!

watch all!

ther wins!

him who wins!

him who wins!

him who wins!

Hur-rah! hur... rah for the

Hur-rah! hur... rah for the

Hur-rah! hur... rah for the

f *ff* *ff* *ff* *ff* *ff* *ff* *ff*

sf **Z.**

ar che-ry match!

ar che-ry match!

ar che-ry match!

(An Archer advances.)

sf *p* *cres.*

mf On your arrow friend good luck! *p* But, take care!
mf On your arrow friend good luck! *p* But, take care!
mf On your arrow friend good luck! *p* But, take care!

(He tries his string.)

mf *f* *f* *p*

yes, be ware
yes, be ware
yes, be ware

(He shoots.)

p *cres.* *ff*

f Ha, ha, ha, ha! The out.er ring he
f Ha, ha, ha, ha! The out.er ring he
f Ha, ha, ha, ha! The out.er ring he

sf

struck. But bear your mis...hap There's no wis-dom in sor-row, The ills of to-

struck. But bear your mis...hap There's no wis-dom in sor-row, The ills of to-

struck. But bear your mis...hap There's no wis-dom in sor-row, The ills of to-

A A.

day will be nothing to morrow. Look now, *mf*

day will be nothing to morrow. Look now, *mf*

day will be nothing to morrow. Look now, *mf*

(Another Archer advances.)

A lucky face is this, You may be sure he will not

A lucky face is this, You may be sure he will not

A lucky face is this, You may be sure he will not

miss. But take care, Yes, be...ware

miss. But take care, Yes, be...ware

miss. But take care, Yes, be...ware

(He tries his string.)

f *f* *p*

Hey

Hey

Hey

Hey

(He shoots.)

cres. *ff* *sf*

8

day The Target is not touch'd at all.

day The Target is not touch'd at all.

day His skill is wond'rous small, The Target is not touch'd at all.

But bear your mis-hap, There's no wis-dom in sor-row, The ills of to-

But bear your mis-hap, There's no wis-dom in sor-row, The ills of to-

But bear your mis-hap, There's no wis-dom in sor-row, The ills of to-

B B.

day will be nothing to-morrow!

day will be nothing to-morrow!

day will be nothing to-morrow!

(Locksley advances.)

mf
A gal-lant form approach-es near,

mf
A gal-lant form approach-es near,

mf
A gal-lant form approach-es near,

hr *p* *cres.*

p His face be--trays no fear. *cres.* He looks as tho' he knew His

His face be--trays no fear. *cres.* He looks as tho' he knew His

His face be--trays no fear. *cres.* He looks as tho' he knew His

sempre cres.

ar-row would be true. it speeds!

ar-row would be true. it speeds!

ar-row would be true. it speeds!

(He draws his bow.) (He shoots.)

ff *p* *ff* *ff*

Hurrah! hur-rah!

Hurrah! hur-rah!

Hurrah! hur-rah!

sf

The prize is won! With the skill of a true English bowman 'twas

The prize is won! With the skill of a true English bowman 'twas

The prize is won! With the skill of a true English bowman 'twas

done! With the skill of a true English bowman, a

done! With the skill of a

done! With the skill of a true English bowman 'twas done, With the skill of a

true English bowman 'twas done. The prize is won. Hurrah hurrah!

true English bowman 'twas done. The prize is won. Hurrah hurrah!

true English bowman 'twas done. The prize is won. Hurrah hurrah!

CC.

MARIAN.

Vic

ff

dolce.

tor! Take the guerdon you have earnd so well Of your skill 'twill al ways

tell Let a faith ful heart command that sure eye, and stea dy

dolce.

hand E ver succour the dis tress'd E ver side with the op-

p

-press'd And to love and friend ship too

f

Be as thine own ar.row as thine own ar.row true.

DD.

MARIAN.

Hail to the English bow, - Hail to the marksmans' craft.

ALICE.

Hail to the English bow, - Hail to the marksmans' craft.

LOCKSLEY.

Hail to the English bow, - Hail to the marksmans' craft.

ALLAN.

Hail to the English bow, - Hail to the marksmans' craft.

SHERIFF.

Hail to the English bow, - Hail to the marksmans'

CHORUS.

Hail to the English bow, - Hail to the marksmans' craft.

Hail to the English bow, - Hail to the marksmans' craft.

Hail to the English bow, - Hail to the marksmans'

Mer-ri-ly speed the shaft, The ter...ror of En-gland's foe.

Mer-ri-ly speed the cloth yard shaft, The ter...ror of En-gland's foe.

Mer-ri-ly speed the cloth yard shaft, The ter...ror of En-gland's foe.

craft. Mer-ri-ly speed the shaft the ter...ror of En-gland's foe.

Mer-ri-ly speed the

Mer-ri-ly speed the cloth yard shaft, The ter...ror of En-gland's foe.

Mer-ri-ly speed the cloth yard shaft, The ter...ror of En-gland's foe.

craft. Mer-ri-ly speed the shaft, The ter...ror of En-gland's foe.

riten.

QUINTET.

MARIAN.
My heart from its ter...ror re...po...ses at

ALICE.
Her care's at an end, she's hap-py at

LOCKSLEY.
The prize I have won, thou'rt mine love at

ALLAN.
Her care's at an end,..... she's hap-py at

SHERIFF.

ANDANTE
SOSTENUTO.

last, The dangers that threat'nd like sha...dows are

last, The dangers that threat'nd like sha...dows are

last, Thy needless fore...bo...ding and sor...rows are

last, Thy needless fore...bo...ding and sor...rows are

past: Oh moment of

past: Oh moment of

past: Oh moment of

past: Oh moment of

The prize thou hast won thou may'st chaim her at

hap-pi-ness! free from al-

hap-pi-ness! free from al-

hap-pi-ness! free from al-

hap-pi-ness! free from al-

last, Oh neer may her glad...ness with cares be o'er.....

--loy, Oh rapture! Oh rapture, Oh rapture, Oh
 --loy, Oh rapture! Oh rapture, Oh rapture, Oh
 --loy, Oh rapture! Oh rapture, Oh rapture, Oh
 --loy, Oh rapture! Oh rapture, Oh rapture, Oh
 cast! May never her gladness, may never her
 cre - - scen - - - - do.

rap...ture that nought.... that nought up...on earth can e'er de-
 rapture! nought can e'er de..
 rapture! nought, that nought up...on earth can e'er de-
 rapture! nought can e'er de..
 gladness, ne'er be o.....ver..

-stroy! Oh moment of hap-pi-ness free from al...
 -stroy! Oh moment of hap-pi-ness free from al...
 -stroy! Oh moment of hap-pi-ness free from al...
 -stroy! Oh moment of hap-pi-ness free from al...
 -cast The storm of mis...for...tune would sure...ly de...

-loy..... Oh rapture, Oh rapture that nought on earth can de-
 -loy..... Oh rapture, Oh rapture that nought on earth can de-
 -loy Oh rapture, Oh rapture that nought on earth can de-
 -loy..... Oh rapture, Oh rapture that nought on earth can de-
 -stroy..... The flower, the flower that feels the sunshine of

-stroy; Oh moment of hap-pi-ness free from al..

-stroy; Oh moment of hap-pi-ness free from al..

-stroy; Oh moment of hap-pi-ness free from al..

-stroy; Oh moment of hap-pi-ness free from al..

joy, The storm of mis...for....tune would sure...ly de..

-loy..... Oh rapture, Oh

-loy..... Oh rapture, Oh rapture, Oh rapture, Oh

-loy..... Oh rapture, Oh rapture, Oh rapture, Oh

-loy..... Oh rapture, Oh rapture, Oh rapture, Oh

-stroy.... The flower, the flow-er

rapture, Oh rap...

rapture That nought up... on earth can de... stroy, Oh.....

rapture That nought up... on earth can de... stroy, Oh

rapture That nought up... on earth can de... stroy, Oh

That basks in the sun... shine of joy The

...ture that nought on earth..... can e'er de.....

-rap ture that nought on earth can e'er de.....

-rap ture that nought on earth can e'er..... de..

-rap ture that nought on earth can e'er de.....

flow....er that basks in the sun..... shine of

stroy nought can de.....

stroy nought can de.....

stroy Oh rap...ture that nought can e'er de.

stroy nought can de.....

joy sun...shine of

CHORUS.

Mo...ment of rap...ture

Mo...ment of rap...ture

Mo...ment of rap...ture

-stroy Oh rap...ture that

-stroy nought can

-stroy nought can

-stroy nought can

joy basks in

mf Mo...ment of rap...ture

mf Mo...ment of rap...ture

mf Mo...ment of rap...ture

Mo...ment of rap...ture

nought can..... de....stroy.

e'er..... de....stroy.

e'er..... de....stroy.

e'er..... de....stroy.

sun shine and joy.

Ah

Ah

Ah

p

SHERIFF.

My chil.....dren, my chil.....dren, thus your loves.....

ALL? MODERATO. *p*

.... I bless..... May you live long.....

sf *sf*

..... in hap..... pi.....

p/p *f*

EE.

SOMPNOUR. (Behind the Scenes.)

...ness. My Lord, they use me badly.

p/p

(Entering.)

My Lord, my Lord, my Lord, they treat me

f

(seeing Locksley.)

sad ly, Heyday! what's this?

ff

Found, found at last! Quick! seize him, bind him,

sf. p. sf.

SHERIFF.

What mean you?

hold him fast, seize him, bind him, hold him fast.

sf. f.

CHORUS.

What mean you? what mean you, what mean you?

What mean you? what mean you?

What mean you? what mean you?

SOMPNOUR.

This, — The ter...ror of the wood —

f *ppcs.* *sf*

MARIAN.

FF.

Robin Hood!

ALICE.

Robin Hood!

ALLAN.

Robin Hood!

SHERIFF.

Robin Hood!

SOMPNOUR.

stands there! the fa...mous Ro bin Hood!

The knave who

CHORUS.

Robin Hood!

Robin Hood!

Robin Hood!

f *p* *p*

fobb'd me, the thief who robb'd me, The ter ri ble, hor ri ble! vile Robin

Hood..... the vile Ro...bin Hood.

CHORUS.

Nay, that's the best

Nay, that's the best

Nay, that's the best

sf *p*

MARIAN.

SHERIFF. My husband!

SOMPNOUR. 'Tis Locksley!

I mean what I

ar...cher, the pride of the day!

ar...cher, the pride of the day!

ar...cher, the pride of the day!

SOMPNOUR.

say, Whether Locksley or no 'tis the fam'd Robin Hood, The knave who

fob'd me, the thief who robb'd me, The ter-ri-ble, hor-ri-ble, vile Robin

Hood..... the vile Ro...bin Hood!

GG.

ROBIN HOOD.

Yes — I am he..... who in free..... dom's

cause Have re-sis-ted a ty-rant's laws..... Have

help'd the weak against the strong... Have sought to redress the

poor man's wrong, Have made the rich hy-pocrite bow,

And tho' de...fenceless, I de...fy you now.

SHERIFF.

Guards

cres. *f* *ff* *sf*

HH.

MARIAN.

My father, my father, my father, no!

.... seize him at once! Thank

p *sf*

SHERIFF.

Heav'n I have es...cap'd a hea vy

MARIAN.

Ne...ver!

blow. Leave that base out...law!

Du...ty binds me to my

O..bey thy fa...ther!

husbands side for e-ver.

J.J.

True love, true love in my

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with a whole note G4, followed by quarter notes A4, B4, C5, and B4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

heart trea...surd deep for thee..... I

The second system continues the vocal line with a whole note G4, followed by quarter notes A4, B4, C5, and B4. The piano accompaniment maintains its rhythmic pattern, with a melodic line in the right hand and a supporting bass line in the left hand.

che..... rish And from me it shall not

The third system shows the vocal line with a whole note G4, followed by quarter notes A4, B4, C5, and B4. The piano accompaniment continues with its characteristic eighth-note flow in the right hand and a consistent bass line in the left hand.

part Though the world itself should pe.....

The fourth system concludes the vocal line with a whole note G4, followed by quarter notes A4, B4, C5, and B4. The piano accompaniment features a final melodic flourish in the right hand and a concluding bass line in the left hand, ending with a double bar line.

MARIAN.
 rish!
 SHERIFF.

Quick!
 SOMPNOUR. tear them a...sun...der,

Quick!

ALLÒ CON FUOCO.
fp *cres.*

SHERIFF.
 SOMPNOUR. quick! tear them a...sun...der, quick!

drag him a.....long, quick! tear them a...sun...der, quick!

CHORUS.
 Tear them quick a...sun...der!
 Tear them quick a...sun...der!
 Tear them quick a...sun...der!

MARIAN.

At...tempt, at...tempt not to part us, ye ob.....du.rate

ALICE.

Be...ware, be...ware, ye base min...ions, his arm is still

ROBIN HOOD.

Such lo.....ving, lo.....ving de...vo...tion out...weighs ev'ry

ALLAN.

Be...ware, be...ware, ye base min...ions, his arm is still

SHERIFF.

drag him a....long.

SOMPNOUR.

drag him a....long.

drag him quick a....long.

drag him quick a....long.

drag him quick a....long.

The piano accompaniment consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include accents (>) and piano (p). The accompaniment supports the vocal lines with harmonic structure and rhythmic accompaniment.

M.
throng. My arm, my

AL:
strong. His heart, his

R.H.
wrong. Their threats, their

ALL:
strong. His heart, his

SHER:
He's craf...ty and bold but the cas.tle is strong.

SOMP:
He's craf...ty and hold but the cas.tle is strong.

f He is bold and craf...ty but the cas.tle strong. *sf*

f He is bold and craf... ty but the cas.tle strong. *sf*

f He is bold and craf... ty but the cas.tle strong. *sf*

M.

 arm may be weak, but in love I am strong.

AL:

 heart still is firm, you will not triumph long.

R.H.

 threats are but weak when her love is so strong.

ALL:

 heart still is firm, you will not triumph long.

SHER:

 The out.... law who

SOMP:

 The out.... law who

f

 The out.... law who

f

 The out.... law who

f

 The out.... law who

f

 The out.... law who

f

 The out.... law who

f

 The out.... law who

sf

M.
His hours in the dun...geon I'll cheer

AL:
Not yet should his foes cease to fear

R.H.
When one thus to love him is here

ALL:
Not yet should his foes cease to fear

SHER:
caus'd you to fear Has end.....ed his

SOMP:
caus'd you to fear Has end.....ed his

caus'd us to fear Has end.....ed his

caus'd us to fear Has end.....ed his

caus'd us to fear Has end.....ed his

sf
ff

M.
Or torn from his arms perish here, torn from his arms

AL:
His life Robin Hood will sell dear, his life.... Robin..

R.H.
His life Robin Hood will sell dear, his life.... Robin..

ALL:
His life Robin Hood will sell dear, his life.... Robin..

SHER:
wicked ca...reer Tear them a...sun...der

SOMP:
wicked ca...reer Tear them a...sun...der

wick...ed ca...reer Tear them a sun...der

wick...ed ca...reer Tear them a sun...der

wick...ed ca...reer Tear them a sun...der

8a

sf *p* *ff*

M.
 pe.....rish here At....tempt not, at....tempt not to

AL:
 will sell dear..... Be.....ware ye, be.....ware, ye base

R.H.
 will sell dear..... Her lo.....ving, her lo.....ving de.

ALL:
 will sell dear..... Be.....ware ye, be.....ware, ye base

SHER:
 drag him, drag him along, along, a ..

SOMP:
 drag him, drag him along, along, a ..

drag him, drag him along, along, a ..

drag him, drag him along, along, a ..

drag him, drag him along, along, a ..

8a

M.

part us, ye ob...du...rate thron'g.

AL:

min...ions his arm is still strong.

R.H.

-vo...tion out...weighs ev'ry wrong.

ALL:

min...ions his arm is still strong.

SHER:

-long, a...long.

SOMP:

-long, a...long.

Tear them a...sun...der

-long, a...long

ff

Tear them

-long, a...long

ff

Tear them quick,

-long, a...long

ff

-long, a...long Tear them quick,

ff

SHERIFF.

Musical staff for Sheriff's first vocal line, showing a melodic phrase in G major.

Tear them a...sun...der!

SOMPNOUR.

Musical staff for Sompnour's first vocal line, showing a melodic phrase in G major.

Drag him a...long!

Musical staff for Sheriff's second vocal line, starting with the word 'quick,'.

quick,

tear them

Musical staff for Sompnour's second vocal line, starting with the words 'tear them quick,'.

tear them quick,

Musical staff for Sheriff's third vocal line, starting with the words 'tear them quick,'.

tear them quick,

Piano accompaniment for the first system, featuring a treble and bass clef with a melodic line in the right hand and a harmonic accompaniment in the left hand.

Musical staff for Sheriff's fourth vocal line, starting with the words 'drag him a...long!'.

drag him a...long! Quick, tear them a...sun...der, quick,

Musical staff for Sompnour's third vocal line, starting with the words 'Quick, tear them a...sun...der, quick,'.

Quick, tear them a...sun...der, quick,

Musical staff for Sheriff's fifth vocal line, starting with the word 'quick,'.

quick,

Tear them quick Tear a...sun...der

Musical staff for Sompnour's fourth vocal line, starting with the words 'Tear them quick Tear a...sun...der'.

Tear them quick Tear a...sun...der

Musical staff for Sheriff's sixth vocal line, starting with the words 'Tear them quick Tear a...sun...der'.

Tear them quick Tear a...sun...der

Piano accompaniment for the second system, featuring a treble and bass clef with a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *ff* and *sf*.

MARIAN.

At...tempt, at...tempt not to part us, ye

ALICE.

Be...ware, be...ware; ye base min...ions, his

ROBIN HOOD.

This lo...ving, lo...ving de...vo...tion out..

ALLAN.

Be...ware, be...ware, ye base min...ions, his

SHERIFF.

drag him a...long

SOMPNOUR.

drag him a...long

drag him quick a...long

drag him quick a...long

drag him quick a...long

M.
ob..... du...rate throng.



AL:
arm is still strong.



R.H.
weighs all my wrong.



ALL:
arm is still strong.



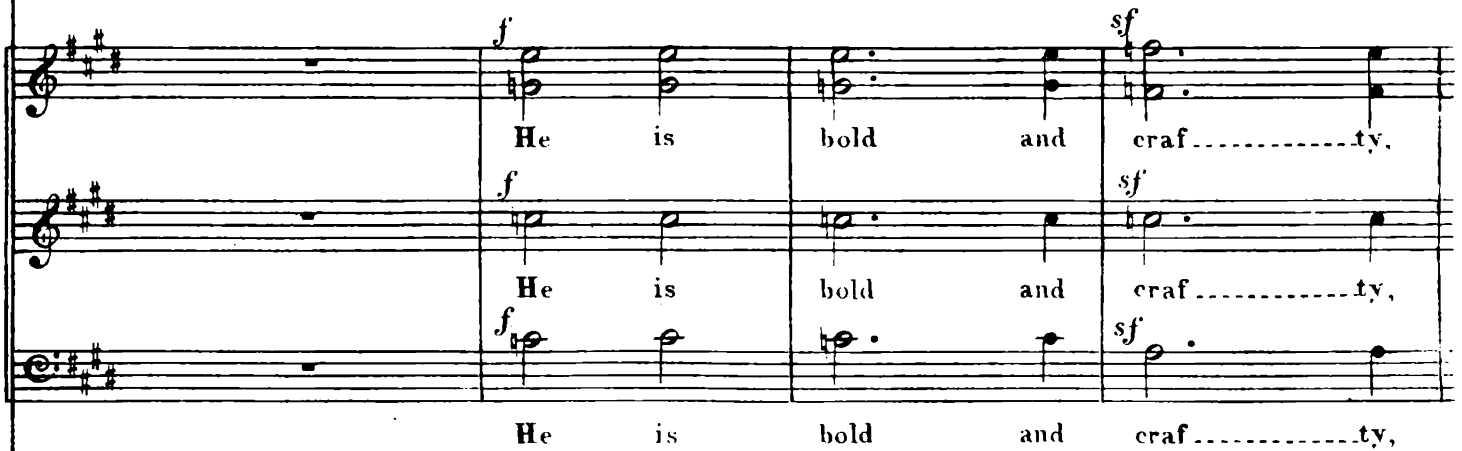
SHER:
He's craft.....ty and bold, but the



SOMP:
He's craft.....ty and bold, but the



f He is bold and *sf* craft.....ty,
f He is bold and *sf* craft.....ty,
f He is bold and *sf* craft.....ty,
He is bold and craft.....ty,



ff *sf*



SHERIFF.

cas...tle
SOMPNOUR.

is strong, but the cas...tle is strong.

cas...tle is strong, but the cas...tle is strong.

He is bold and craf..... ty, but the cas...tle's strong, the cas...tle's

He is bold and craf..... ty, but the cas...tle's strong,

He is bold and craf..... ty, but the cas...tle's strong,

Yes the

Yes the

strong,

strong.... strong.... Yes the

the cas...tle's strong, strong.... strong..... Yes the

the cas...tle's strong, strong..... strong..... Yes the

MARIAN.

True love, true love in my

ALICE.

Beware ye, base minions, his arm is

ROBIN HOOD.

This loving devotion outweighs my

ALLAN.

Beware ye, base minions, his arm is

SHERIFF.

cas...tle is strong.

SOMPNOUR.

cas...tle is strong.

cas...tle is strong.

cas...tle is strong.

cas...tle is strong.

M.  heart, True love, true love

AL:  strong, Beware ye, base minions,

R.H.  wrong, This lo-ving de...vo-tion

ALL:  strong, Beware ye, base minions, .

SHER:  Quick tear them a.....sun..der

SOMP:  Quick tear them a.....sun..der

 Quick tear them a.....sun..der

 Quick tear them a.....sun..der

 Quick tear them a.....sun..der

 *ff*

M.
in my heart, And from

AL:
his arm is strong, Be-ware ye

R.H.
outweighs my wrong, This lo-ving

ALL:
his arm is strong, Be-ware ye

SHER:
Quick drag him a long

SOMP:
Quick drag him a long

Quick drag him a long

Quick drag him a long

Quick drag him a long

Quick drag him a long

ff *p*

MARIAN.

me it shall not, shall not part.....

ALICE.

base minions, be-ware ye, be-ware, true love,

ROBIN HOOD.

de-vo-tion outweighs all my wrong, true love,

ALLAN.

base minions, be-ware ye, be-ware, true love,

cre - - - - - scen - - - - - do.

.....
true love's in her heart.....

true love's in her heart.

true love's in her heart.

sf

MARIAN.

ALICE.

ROBIN HOOD.

ALLAN.

SHERIFF.

Tear them quick, tear them quick, tear them a...

SOMPNOUR.

Tear them quick, tear them quick, tear them a...

CHORUS.

Tear them quick, tear them quick, tear them a...

Tear them quick, tear them quick, tear them a...

Tear them quick, tear them quick, tear them a...

-sun..der, drag him a....long. Tear them
 -sun..der, drag him a....long. Tear them
 -sun..der, drag him a....long. Tear them
 -sun..der, drag him a....long. Tear them
 -sun..der, drag him a....long. Tear them

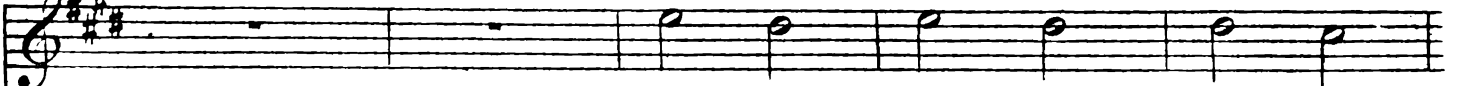
8a

quick a...sun..der, Drag him quick a.....long, drag him
 quick a...sun..der, Drag him quick a.....long, drag him
 quick a...sun..der, Drag him quick a.....long, drag him
 quick a...sun..der, Drag him quick a.....long, drag him
 quick a...sun..der, Drag him quick a.....long, drag him

7418

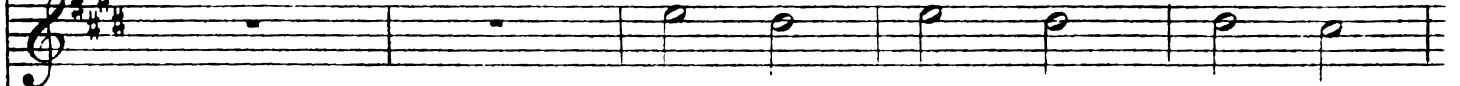
The musical score is arranged in two systems. The first system consists of six vocal staves and a piano accompaniment. The lyrics are "quick a long, drag him quick a long" repeated twice. The piano part features a rhythmic accompaniment with dynamic markings *sf* and *ff*. The second system consists of six vocal staves and a piano accompaniment. The lyrics are "Ah" repeated twice. The piano part continues with a similar accompaniment and dynamic markings *ff*. The score includes various musical notations such as notes, rests, and dynamic markings.

MARIAN.



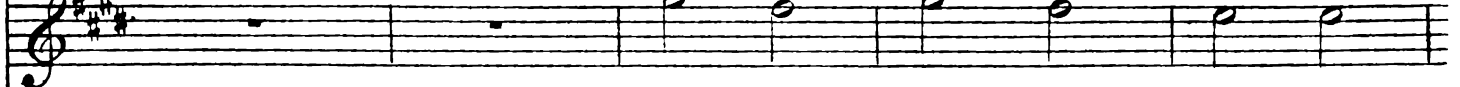
True love, true love's in my

ALICE.



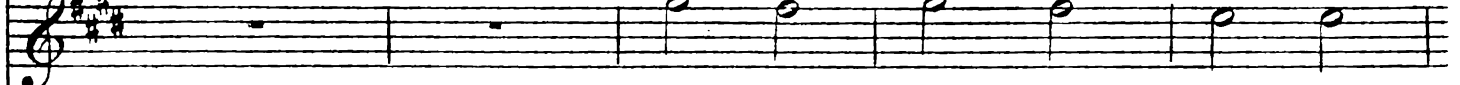
True love, true love's in her

ROBIN HOOD.



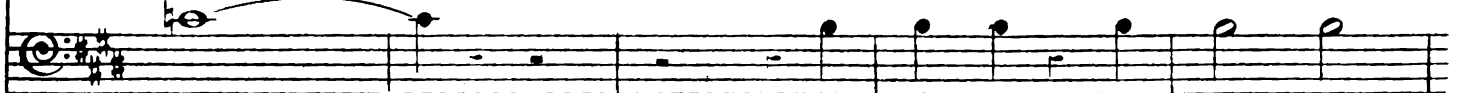
True love, true love's in her

ALLAN.



True love, true love's in her

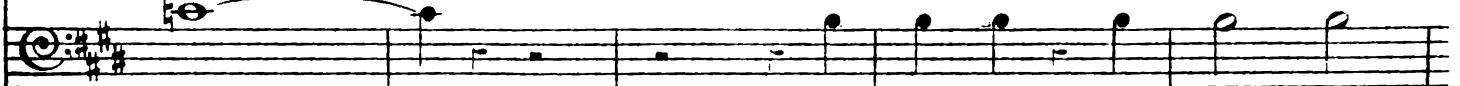
SHERIFF.



Ah

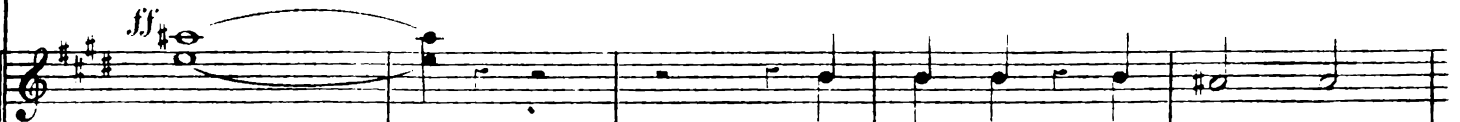
quick drag him, quick drag him,

SOMPNOUR.



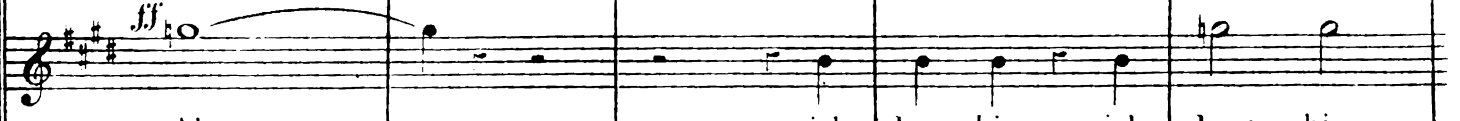
Ah

quick drag him, quick drag him,



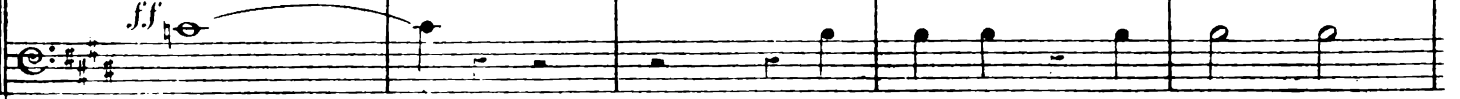
Ah

quick drag him, quick drag him,



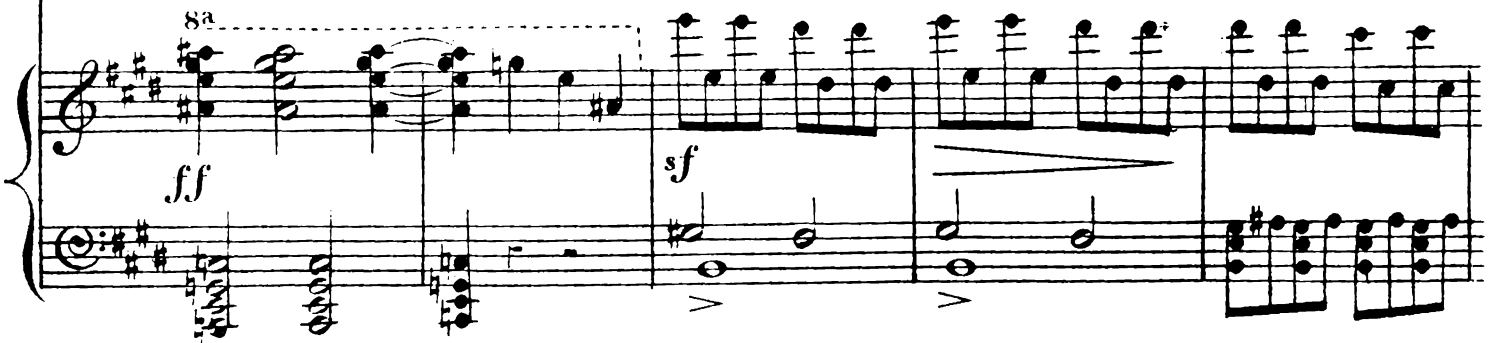
Ah

quick drag him, quick drag him,



Ah

quick drag him, quick drag him,



M.
heart

AL:
heart

R.H.
heart, her heart.

ALL:
heart, her heart.

SHER:
heart, her heart.

SOMP:
quick a long.

quick a long.

quick a long.

quick a long.

quick a long.

8a

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Nº 14. ENTR' ACTE.

ALLEGRO
CON FUOCO.

goc

ff

sf

ff

sf

come Recitativo.

p

Cres.

f

a tempo.

p

Cres.

f

sf

f

sf

f

sf

f

poco ritenuto.

p

f

sf

p

poco riten: dim:

pp

l'istesso tempo.

Dolce.

pp

sf

Cres.

cre - - scen - - do.

pp

sf

p

riten:

fp

pp

Detailed description: This is a page of musical notation for piano, consisting of seven systems of staves. The first system begins with the tempo marking 'l'istesso tempo.' and the dynamic marking 'Dolce.' followed by 'pp'. The second system features a 'sf' dynamic marking. The third system includes a 'Cres.' marking. The fourth system has the text 'cre - - scen - - do.' written above the notes. The fifth system contains 'pp' and 'sf' markings. The sixth system starts with a 'p' marking and includes some decorative markings above the notes. The seventh system concludes with 'riten:' and 'fp' markings. The notation includes various note values, rests, and dynamic markings throughout.

GREATEST PLAGUE ON EARTH IS LOVE.

Nº 15. DUETTINO.

ALLEGRETTO.

p Cres. *f* *p*

ALICE.

He's a

ALLAN.

Greatest plague on earth is love,

ff *p*

tiger not a dove, Plotting, planning, hatching, brewing,

Mischief he is al-ways doing,

He's a ti-ger not a dove, Mis- chief he is al-ways
Great-est plague on earth is love, Mis- chief he is al-ways

do----ing. If the world from love were free Oh how hap--py all would
do----ing. Oh how hap--py all would

be. Yet, if love had flown a--way,-- Should we do with-
be.

7418

out him, pray? Ah well---a---day ah well---a---

Ah well---a---day ah well---a---

f *pp* *f* *pp*

day ah well---a---day.

day ah well---a---day.

f *p* *f*

VIVACE.

Brought he joy or brought he pain.... We would

VIVACE.

Brought he joy or brought he pain... We would

ff *p*

call him back a--gain, brought he joy or brought he pain we would
call him back a--gain, brought he joy or brought he pain we would

p
pp

call him back a--gain, brought he joy or brought he pain we would
call him back a--gain, brought he joy or brought he pain we would

Cres.
f

call him back... a--gain.
call him back... a--gain.

f

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Tempo I^o

Love can
Love's the lord of all mis - rule,

p

make the sage a fool, Love de - lights our cares to double
Love re - joi - ces in our trouble,

Love can make the sage a fool, Love re - joi - ces in our
Love's the lord of all mis - rule, Love re - joi - ces in our

sf

trou --- ble, Oh how hap-py, oh how wise, Those must be who love des-

trou --- ble, Those must be who love des-

Cres. *f*

prise. Yet if love had flown a --- way Should we do with-

prise.

pp *f* *p*

out him, pray? Ah well -- a -- day! ah well -- a --- day!

Ah well -- a -- day! ah well -- a --- day! ah

f *pp* *f* *pp* *f*

ah well a day.

well a day.

f *sf*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The first vocal line has the lyrics "ah well a day." and the second has "well a day." Both lines feature a long, sweeping melodic line. The piano accompaniment is shown in the bottom two staves, with dynamics *f* and *sf* indicated. The piano part includes chords and moving lines in both hands.

VIVACE.

Brought he joy or brought he pain We would

VIVACE.

Brought he joy or brought he pain We would

ff *p*

Detailed description: This system contains the third and fourth systems of the musical score. The tempo is marked **VIVACE.** in both systems. The vocal lines (top two staves) repeat the lyrics "Brought he joy or brought he pain We would". The piano accompaniment (bottom two staves) features a more rhythmic and active pattern, with dynamics *ff* and *p* indicated. The piano part consists of chords and moving lines in both hands.

call him back a --- gain, brought he joy or brought he

call him back a --- gain, brought he joy or brought he

p *pp*

Detailed description: This system contains the fifth and sixth systems of the musical score. The vocal lines (top two staves) continue with the lyrics "call him back a --- gain, brought he joy or brought he". The piano accompaniment (bottom two staves) continues with a similar rhythmic pattern, with dynamics *p* and *pp* indicated. The piano part consists of chords and moving lines in both hands.

pain..... We would call him back a --- gain, brought he

pain..... We would call him back a --- gain, brought he

Cres.

joy or brought he pain we would call him back a --

joy or brought he pain we would call him back a --

f

gain.

gain.

sf

MY CHILD HAS FLED.

Nº 16. SCENA.

SHERIFF.

My child has fled?

AGITATO.

The solace of my waning years is gone?

And I am left a -- lone?

Would I were

dead! Great was her

ff *sf* *ppp*

love for me, I thought —

pp *ff*

The traitor comes —

p *Cres.* *f*

her love is naught. She has

LARGHETTO.

ppp

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left me to mourn, She will ne-ver re--turn, The old man

pp

sighs for his dar-ling child, From eyes that are not

used to weep, Tear-drops, tear-drops, tear-drops

Cres. *p*

creep. The heart is hea--vy, the brain grows wild,

sf *f* *p*

Her fa... ther's love she re... mem... bers

not, All is for... got, Yes, all is for... got. The

wiles of a stranger her soul have be... guil'd, the wiles of a

stranger her soul..... have be-guil'd.

RECIT:

A brow more o - pen a more honest

f p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in C major, 4/4 time, with lyrics "A brow more o - pen a more honest". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics *f* and *p* are indicated.

mien Than this bold out - law's ne'er was seen.

p

Detailed description: This system contains the next two staves of music. The vocal line continues with lyrics "mien Than this bold out - law's ne'er was seen.". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* is present.

Straight was his look

sf p

Detailed description: This system contains the third and fourth staves of music. The vocal line has lyrics "Straight was his look". The piano accompaniment features more complex chordal textures. Dynamics *sf* and *p* are indicated.

and frank his smile,

f mf

Detailed description: This system contains the final two staves of music on the page. The vocal line has lyrics "and frank his smile,". The piano accompaniment concludes with a series of chords. Dynamics *f* and *mf* are indicated.

Who would be - lieve a fa - ther's searching

tr *ff*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat). The piano part features a prominent bass line with chords and moving lines. Dynamics include *tr* (trill) and *ff* (fortissimo).

eye the trai - - tor could de - - ceive...

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The piano part continues with a similar texture to the first system, featuring a strong bass line.

But..... he shall not be spar'd

f *ff* *Agitato.* *a tempo.*

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The tempo changes to *Agitato.* and then *a tempo.* The piano part has a more active texture in the *Agitato* section. Dynamics include *f* (forte) and *ff* (fortissimo).

By the law that he dar'd

Detailed description: This system contains the fourth two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The piano part features a complex, rhythmic accompaniment in the right hand.

Rob - ber - like to de - fy by the law that he

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a minor key, marked with an accent (>) and a flat (b). The piano accompaniment starts with a fortissimo (sf) dynamic and provides harmonic support with chords and moving lines.

dar'd rob - - her-like to de - - fy

The second system continues the vocal melody with the lyrics "dar'd rob - - her-like to de - - fy". The piano accompaniment features a more active, rhythmic pattern with slurs and accents, maintaining the sf dynamic.

By the law by the law

The third system shows a change in the key signature to a major key (two sharps). The vocal line repeats the phrase "By the law by the law". The piano accompaniment continues with sf dynamics and features a more complex harmonic texture.

he..... shall die.

The fourth system concludes the phrase with "he..... shall die.". The vocal line has a long dotted line under "he". The piano accompaniment transitions to a fortissimo (ff) dynamic and ends with a final cadence in the major key.

ALLEGRO MOSSO.

The

p *Cres.* *ff*

hope that I che-- rish'd is gone, But my

p *Cres.*

heart is not chill'd by des--- pair, The

f *p*

plea---sure of ven---geance, of ven-----geance is

Cres. *sf*

wa - - - - - king there..... The

The first system of music features a vocal line with a long note on 'wa' followed by a melodic phrase for 'king there.....' and the word 'The'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in both hands, starting with a piano (*p*) dynamic.

plea - - - - - sure of ven - - - - - geance is wa - - - - - king there. For

The second system continues the vocal line with 'plea - - - - - sure of ven - - - - - geance is wa - - - - - king there. For'. The piano accompaniment maintains the rhythmic pattern, with a piano (*p*) dynamic marking.

ven - - - - - geance, for ven - - - - - geance I live a - - - - - lone..... for

The third system features the vocal line: 'ven - - - - - geance, for ven - - - - - geance I live a - - - - - lone..... for'. The piano accompaniment includes dynamic markings for piano (*p*), crescendo (*Cres.*), and sforzando (*sf*).

ven - - - - - geance, for ven - - - - - geance I live a - - - - - lone, I

The fourth system concludes the vocal line with 'ven - - - - - geance, for ven - - - - - geance I live a - - - - - lone, I'. The piano accompaniment continues with the established rhythmic pattern.

live a --- lone, for ven --- geance, ven ---

sf *Cres.* *f*

geance a --- lone.

ff

I hold him fast — Ere a day be

sf

past For my mea - sure - less wrongs he shall sure --- ly a ---

sf

tone. I hold him

fast — Ere a day be past For my mea — sure — less

wrongs he shall sure — — — ly, shall sure — — — ly a — — — tone

he shall a — — — tone For my mea — — — sure — less

wrongs he shall sure-----ly shall sure-----ly a--tone.....

Cres. *ff*

..... I live, I

C

live for re--venge a---lone! I live for re--venge a--lone!

ff

I live for re-venge a--lone, I live for re-

ff *sf* *sf*

venge re--venge a--

This system shows the beginning of a musical piece. The vocal line is written on a single staff with a treble clef and a common time signature. It features a series of notes with a dotted line indicating a long note. The piano accompaniment consists of two staves (treble and bass clefs) with a complex, rhythmic pattern of chords and single notes.

lone.

gva
ff

This system continues the musical piece. The vocal line has a dotted line above it with the word "lone." written above. The piano accompaniment features a series of chords and single notes, with a dynamic marking of *ff* (fortissimo) and a tempo marking of *gva* (ritardando).

gva
ff

This system continues the musical piece. The piano accompaniment features a series of chords and single notes, with a dynamic marking of *ff* (fortissimo) and a tempo marking of *gva* (ritardando).

ff

This system continues the musical piece. The piano accompaniment features a series of chords and single notes, with a dynamic marking of *ff* (fortissimo).

This system concludes the musical piece. The piano accompaniment features a series of chords and single notes, with a dynamic marking of *ff* (fortissimo).

TO KING RICHARD AT ONCE YOU MUST GO.

Nº 17. DUET.

MODERATO.

SHERIFF.

To King Richard at once you must go

SOMPNOUR.

I know, I

This sig-net to him you must show

know.....

Just so, just

From him your reward you will ask

so, A pleasant task, a pleasant

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system continues the vocal lines and piano accompaniment. The lyrics are: "From him your reward you will ask" and "so, A pleasant task, a pleasant".

A warrant from him you will bring....

task Which will cause the robber to

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system continues the vocal lines and piano accompaniment. The lyrics are: "A warrant from him you will bring...." and "task Which will cause the robber to". Dynamic markings *f* and *p* are present in the piano accompaniment.

swing which will cause the robber to swing... which will cause the robber to

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system continues the vocal lines and piano accompaniment. The lyrics are: "swing which will cause the robber to swing... which will cause the robber to". A dynamic marking *f* is present in the piano accompaniment.

A *p*.

Those eyes

swing.... to swing.... to swing

fp

..... that with a ser-pent's glance up-on my Ma-----

rian fell..... Will soon..... be clos'd in

p *f p*

death, 'tis well..... That tongue..... that could her

f p

soul... ea trance... Will lose..... its po... tent spell

Brave

The first system of music features a vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics are "soul... ea trance... Will lose..... its po... tent spell". Below the vocal line is a piano accompaniment consisting of two staves, with a grand staff bracket on the left. The piano part includes dynamic markings such as *p* and *f*.

Those eyes..... that with a ser... pent's

Robin 'tis your turn to dance,

The second system continues the musical piece. The vocal line has the lyrics "Those eyes..... that with a ser... pent's" and "Robin 'tis your turn to dance,". The piano accompaniment features a more active bass line with dynamic markings *f* and *p*.

glance up-on my Ma... rian fell.....

Hung like our con... vent bell you'll dance on.

The third system concludes the page. The vocal line has the lyrics "glance up-on my Ma... rian fell....." and "Hung like our con... vent bell you'll dance on." The piano accompaniment continues with similar rhythmic patterns and dynamic markings.

..... Will soon..... be clos'd in death 'tis
 nothing I can tell The strongest

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted line, followed by the lyrics "Will soon..... be clos'd in death 'tis". The piano accompaniment includes dynamic markings *f* and *p*. The lyrics "nothing I can tell The strongest" are positioned below the vocal line.

well,..... That tongue..... that could her soul.... en--trance Will
 pitcher may per---chance.... be broken the

The second system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line continues with the lyrics "well,..... That tongue..... that could her soul.... en--trance Will". The piano accompaniment includes dynamic markings *f* and *p*. The lyrics "pitcher may per---chance.... be broken the" are positioned below the vocal line.

lose..... will lose its po---tent its po----- tent
 strongest pitcher may per-----chance.... be broken in the

The third system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line continues with the lyrics "lose..... will lose its po---tent its po----- tent". The piano accompaniment includes dynamic markings *f* and *Cres.*. The lyrics "strongest pitcher may per-----chance.... be broken in the" are positioned below the vocal line.

spell. Re -- turn with ut -- most

well.

f *pp* **B**

Detailed description: This system contains the first two systems of music. The top system has a vocal line with lyrics 'spell.' and 'Re -- turn with ut -- most'. The second system has a vocal line with the lyric 'well.'. Below these are two staves of piano accompaniment. The piano part begins with a forte (*f*) dynamic and includes a section marked *pp* (pianissimo) and a section labeled **B**. The key signature has one flat (B-flat) and the time signature is common time (C).

haste At the

Not a moment not a moment not a moment not a moment will I waste

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line with lyrics 'haste' and 'At the'. The second system has a vocal line with the lyrics 'Not a moment not a moment not a moment not a moment will I waste'. Below these are two staves of piano accompaniment. The piano part continues with chords and some melodic lines. The key signature remains one flat and the time signature is common time.

foot of the gal -- lows tree You will

I see, I see

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics 'foot of the gal -- lows tree' and 'You will'. The second system has a vocal line with the lyrics 'I see, I see'. Below these are two staves of piano accompaniment. The piano part features a more active melodic line in the right hand. The key signature remains one flat and the time signature is common time.

find the outlaw and me

And a love--ly sight it will

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with one flat (B-flat major or D minor) and a common time signature. The lyrics are "find the outlaw and me" on the first line and "And a love--ly sight it will" on the second line. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings of *f*, *p*, and *sf*.

SOMP:

be..... and a love---ly sight it will be.....

The second system of the musical score continues the vocal and piano parts. It begins with the instruction "SOMP:". The lyrics are "be..... and a love---ly sight it will be.....". The piano accompaniment includes dynamic markings of *sf* and *p*.

I shall rub my hands with glee, I shall

cre - - - scen - - -

The third system of the musical score features the lyrics "I shall rub my hands with glee, I shall" and "cre - - - scen - - -". The piano accompaniment includes dynamic markings of *f* and *p*.

rub my hands.... with glee.....

do.

The fourth system of the musical score continues the vocal and piano parts. The lyrics are "rub my hands.... with glee....." and "do.". The piano accompaniment includes dynamic markings of *f* and *tr*.

ALLEGRO ENERGICO.

ff *ff*

SHERIFF.

Ample ven--geance do I take.... Stubborn hearts with fear I

p

shake Tremble da--ring rebels all.... Tomorrow the blow on your chieftain will

SOMP:

fall. Lots of mo--ney I shall take Oh me-thinks I hear it

staccato.

shake Some must rise and some must fall Who laughs at the end, laughs the loudest of

SHERIFF.

Ample ven--geance do I take..... Stub - born

SOMPNOUR.

all Lots of money I shall take

f

hearts with fear I shake Tremble da---ring re---bels

Oh methinks I hear it shake Some must rise and some must

all... To-mor-row the blow on your chief-tain will fall am-ple
 fall Who laughs at the end laughs the loud-est of all, lots of money I shall
f *colla parte.* *f/p*

ven-----geance do I take, stubborn hearts..... with
 take lots of money I shall take oh methinks I hear it shake lots of money I shall

fear I shake, Trem-ble da-----ring
 take oh me-thinks I hear it shake, some must rise and some must

re...bels all..... yes trem...ble
 fall..... who laughs at the end laughs the loud...est of

f

all am...ple ven...geance
 all lots of mo-ney I shall take lots of mo-ney I shall

fp

do I take stub-born hearts.... with
 take oh me_thinks I hear it shake lots of mo-ney I shall

fear I shake Trem--ble da-----ring
 take oh methinks I hear it shake some must rise and some must

Cres.

re-----bels all..... yes, trem-----ble
 fall.... who laughs at the last laughs the loud---est of

f

all trem-ble da-----ring re-----bels
 all some must rise and some must

b₂

sf

all to-mor-row the blow... on... your

fall who laughs at the end

chief...tain will fall.

laughs the loud--est of all.

sf *ff*

NOW THE SUN HAS MOUNTED HIGH.

Nº 18. PART SONG.

ANDANTE.

Tenore 1º

1st Verse. Now the sun has mounted high, Monarch of a cloudless
 *2nd ,, Now the trav'ler in the road Lays a-side his drea-ry

Tenore 2º

1st Verse. Now the sun has mounted high, Monarch of a cloudless
 *2nd ,, Now the trav'ler in the road Lays a-side his drea-ry

Basso 1º

1st Verse. Now the sun has mounted high, Monarch of a cloudless
 *2nd ,, Now the trav'ler in the road Lays a-side his drea-ry

Basso 2º

1st Verse. Now the sun has mounted high, Monarch of a cloudless
 *2nd ,, Now the trav'ler in the road Lays a-side his drea-ry

Accomp!

*The Second Verse is omitted in the Performance on the Stage.

sky...
load,

sky...
load,

sky
load,

sky
load,

Now the world de--sires re-
Pleas'd to slum--ber

Now the world de--sires re-
Pleas'd to slum--ber

Now the world de--sires re-
Pleas'd to slum--ber

Now the world de--sires re-
Pleas'd to slum--ber

While the
in the shade Of some

While the
in the shade Of some

While the
in the shade Of some

While the
in the shade Of some

fire... of noon-tide
kind--ly fo--rest

fire of noon-tide
kind--ly fo--rest

fire of noon-tide
kind--ly fo--rest

fire of noon-tide
kind--ly fo--rest

glows,
glade

glows,
glade

glows,
glade

glows,
glade

Hush'd
Now.....

Hush'd is ev'--ry
Now no lon-ger

Hush'd is ev'--ry
Now no lon-ger

no sound Save the
 no more Soft - er

warbling bird, Thro' the leaves no sound is heard,
 can we hear Rust'ling of the star-tled deer,

warbling bird, Thro' the leaves no sound is heard,
 can we hear Rust'ling of the star-tled deer,

Thro' the leaves no sound is heard,
 Rust'ling of the star-tled deer,

mur-----m'ring of the bee Who lulls the flow'rs
 seems the streamlet's song, It creeps a--long,

Save the murm'ring of the bee Who lulls the flow'rs
 Soft - er seems the streamlet's song, It creeps a--long,

Save the murm'ring of the bee Who lulls the flow'rs lulls
 Soft - er seems the streamlet's song, It creeps a--long, creeps

Save the murm'ring of the bee Who lulls the flow'rs
 Soft - er seems the streamlet's song, It creeps a--long,

Oras. - - - - - *- cen -* - - - - - *- do.* *f* *Dim.*

lulls the flow'rs, lulls the flow'rs.... with
 creeps a long And flow'rs.... with
 la - - - zi - ly me -

Cre *scen* *do.* *f* *dim.*

lulls the flow'rs, lulls the flow'rs.... with
 creeps a long And flow'rs.... with
 la - - - zi - ly me -

Cre *scen* *do.* *f* *dim.*

lulls the flow'rs, lulls the flow'rs.... with
 creeps a long And flow'rs.... with
 la - - - zi - ly me -

Cre *scen* *do.* *f* *dim.*

cres. *- cen -* *- do.* *f* *dim.*

drow - - - - sy min - strel - sie. When the fields are a - - thirst in the
 thinks it creeps a - long. When the fields &c.

drow - - - - sy min - strel - sie. When the fields are a - - thirst in the
 thinks it creeps a - long. When the fields &c.

drow - - - - sy min - strel - sie. When the fields are a - - thirst in the
 thinks it creeps a - long. When the fields &c.

drow - - - - sy min - strel - sie. When the fields are a - - thirst in the
 thinks it creeps a - long. When the fields &c.

p *pp* *pp* *pp*

pp

noon - tide heat, When the grass is soft and re-

noon - tide heat, When the grass is soft and re-

noon - tide heat, When the grass is soft and re-

noon - tide heat, When the grass is soft and re-

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the right and left hands. The key signature is B-flat major (two flats). The lyrics are: "noon - tide heat, When the grass is soft and re-". There are dynamic markings of *mf* (mezzo-forte) in the vocal parts.

pose is sweet, The green - - - wood the green - -

pose is sweet, The green - - - wood the green - -

pose is sweet, The green - - - wood the green - -

pose is sweet, The green - - - wood the green - -

The second system continues with four vocal staves and a piano accompaniment. The lyrics are: "pose is sweet, The green - - - wood the green - -". There are dynamic markings of *pp* (pianissimo) and *Cres.* (crescendo) in the vocal parts. The piano accompaniment includes a *cres.* marking.

- cen - - do. *f* *p*

wood, the green - - - wood, the green - - - wood is a

- cen - - do. *f* *p*

wood, the green - - - wood, the green - - - wood is a

- cen - - do. *f* *p*

wood, the greenwood's a plea - sant re - - - treat..... is a

- cen - - do. *f* *p*

wood, the greenwood's a plea - sant re - - - treat..... is a

- cen - - do. *ff* *p*

plea - - - sant re - - - treat..... the green - - -

plea - - - sant re - - - treat..... the green - - -

plea - sant a plea - - - sant re - - - treat..... the green - - -

plea - sant a plea - - - sant re - - - treat..... the green - - -

pp *Cres.*

pp *Cres.*

pp *Cres.*

pp *Cres.*

pp *cres.*

wood the green wood the green wood the
wood the green wood the green wood the
wood the green wood the greenwood's a plea-sant re-
wood the green wood the greenwood's a plea-sant re-

-cen- do. -cen- do. -cen- do. do. -cen- do.

ff green wood is a plea-sant re-treat.
ff green wood is a plea-sant re-treat.
ff treat is a plea-sant re-treat.
ff treat is a plea-sant re-treat.

SONS OF THE GREENWOOD.

No. 19. SONG WITH CHORUS.

CON BRIO.

ff

The piano introduction is in 3/4 time, key of D major. It features a strong, rhythmic accompaniment with a melody in the right hand. The first measure is marked with a forte dynamic (*ff*) and an accent (>).

MARIAN.

Sons of the green - wood come, come,

The vocal line begins with a half rest, followed by the lyrics. The piano accompaniment provides a steady harmonic support. The piano part includes a piano dynamic (*p*) and accents (>).

Haste from your lea'-fy home, come, come,

The vocal line continues with the lyrics. The piano accompaniment maintains the harmonic structure. The piano part includes accents (>).

Hearts that are not dead and cold Friendship's call will move,

The vocal line concludes with the lyrics. The piano accompaniment provides a final harmonic support. The piano part includes accents (>).

Hands, that trusty swords can hold, Wield them now for him we

love, Ev'ry heart with ar-dour swel-ling:

Haste you from your leafy dwel-ling; Has-ten has-ten at my

call, Fo-est chil-dren one and all....

MARIAN.

Hasten,

hasten.

CHORUS.

Tenori.

Yes, we quit our leafy dwelling, Every heart with ar-dour swell-ing,

Bassi.

Yes, we quit our leafy dwelling, Every heart with ar-dour swell-ing,

p

sf

fo- rest children one and all!

cres:

Haste, o- bedient to thy call, Bound to- ge- ther one and all!

Haste, o- bedient to thy call, Bound to- ge- ther one and all!

f

sf

ff

sf

sf

Sons of the green-wood, come, come, Haste from your

CHORUS.
We come, we come,
We come, we come,

This system contains the first vocal line and piano accompaniment. The vocal line starts with 'Sons of the green-wood, come, come, Haste from your'. The piano accompaniment features a melody in the right hand and chords in the left hand. Dynamics include *mf* and *p*.

lea fy home, come, come, Haste! a-no-ther hour's de-lay

CHORUS.
we come, we come.
we come, we come.

This system contains the second vocal line and piano accompaniment. The vocal line continues with 'lea fy home, come, come, Haste! a-no-ther hour's de-lay'. The piano accompaniment continues with a similar texture. Dynamics include *f* and *p*.

May the life we va-lue cost, Soon will dawn the fa-tal day, And

This system contains the third vocal line and piano accompaniment. The vocal line begins with 'May the life we va-lue cost, Soon will dawn the fa-tal day, And'. The piano accompaniment continues. Dynamics include *f* and *p*. A triplet of eighth notes is marked with a '3' above it.

12

all..... is lost, Ev'ry heart with ar-dour

MAR:

swelling, Haste you from your leafy dwel-ling, Has-ten, hasten to my

Ten: *pp*

CHORUS: Has-ten, has-ten

Bass: *pp*

Has-ten, has-ten

call, Fo-rest children one and all. hasten

CHORUS: haste, Yes, we quit our leafy dwel-ling, haste. Yes, we quit our leafy dwel-ling,

mf

has - ten Fo - rest

CHORUS.
 Ev' - ry heart with ardour swel - ling, Haste, o - - be - dient to thy call, Fo - - rest

Ev' - ry heart with ardour swel - ling, Haste, o - - be - dient to thy call, Fo - - rest

cres: *f*

cres: *f*

Cres. *f*

children one and all.

CHORUS.
 children one and all.
 children one and all.

children one and all.

sf *ff* *sf* *sf*

7418

Nº 20. SCENA.

ANDANTE.

The musical score is written for piano and consists of seven systems of staves. The first system is marked 'ANDANTE.' and begins with a dynamic of *mf*. The second system features a *pp* dynamic and includes the instruction 'cre - - - scen'. The third system includes the vocal syllable 'do.' and dynamics *f*, *pp*, and *mf*. The fourth system starts with a *p* dynamic and includes a *f* dynamic. The fifth system is marked 'gva.' and includes dynamics *sf*, *pp*, *Cres.*, *sf*, and *ff*, along with the instruction 'loco.'. The sixth system includes dynamics *pp*, *sf*, *p*, *Cres.*, *sf*, and *pp*. The seventh system includes *tr* (trills) and a final *f* dynamic. The score is written in a key signature of two flats and a common time signature.

ROBIN HOOD.

sotto voce.

Vain was the proud am - bi - tion of a san - guine

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'Vain was the proud am - bi - tion of a san - guine'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords. Dynamics include a piano (*p*) marking.

hour That taught me to be - lieve I might relieve my country groaning

The second system continues the vocal line with the lyrics 'hour That taught me to be - lieve I might relieve my country groaning'. The piano accompaniment continues with the same rhythmic pattern, featuring some chordal changes. Dynamics include a piano (*p*) marking.

'neath a ty - rant's pow'r.

The third system continues the vocal line with the lyrics ''neath a ty - rant's pow'r.'. The piano accompaniment features a dynamic shift to *sf* (sforzando) and then back to *p*. The piano part includes some arpeggiated chords and a more active bass line.

più animato.

Vain the de - lu - sion under which I could sup - pose Required

The fourth system begins with the tempo marking *più animato.* and the lyrics 'Vain the de - lu - sion under which I could sup - pose Required'. The piano accompaniment becomes more rhythmic and active, with a dynamic of *f* (forte) in the right hand and *p* in the left hand.

love was solace for the bit - t'rest woes.

The fifth system continues the vocal line with the lyrics 'love was solace for the bit - t'rest woes.'. The piano accompaniment features a dynamic of *f* and includes some arpeggiated chords. The system concludes with a final chord in the piano part.

animato assai.

f A robber's shame and not a patriot's glory is my

agitato. *p* *agitato.*

doom: The thought that Marian suffers, suffers for my sake, Ten-

thou - sand fold doth make the anguish, the an - guish of my disappointment

cre - scen - do. *f*

In this li - ving tomb.

LARGHETTO CANTABILE.

Life to me is no lon - - - ger dear,

Calm-ly I meet my fate Strange to hope and

strange to fear The death-bringing dawn I wait.

Of its ter-rors is death be-reft, From my gal-lant friends I am

torn My lov'd one weeps for-lorn weeps

Nought, nought is left my lov'd one weeps for-

lorn, Ah... nought, nought is left.

nought, nought is left nought, nought is

left.

Tenori.

Bassi.

CHORUS. (di dentro.)

VIVACE.

The wood the wood the

CHORUS (di dentro)

gay green - wood the wood the wood the gay green -

CHORUS (di dentro.)

Sor-rows that o'er the pa-lace brood will
wood the wood the wood the gay green - wood will

ROBIN HOOD.

CHORUS (di dentro)

Oh wel-
neer in-vade our own green-wood.....
neer in-vade our own green-wood.....

come thou well known strain Thou

art not sung in vain.... Thou tell'st me friends are hov'ring

poco *cresc.* *scen* *do.*

(Climbs to the window.)

near..... My an- - - - - swer they..... shall

piu *cresc.*

ROBIN HOOD.

hear..... The wood the wood the gay green -

MARIAN. (di dentro.)

True love true

pp The wood the wood

The wood the wood

fp

CHO: (di dentro.)

wood Is just the home to suit my mood Be - -

love in my heart.....

the gay green - - - - - wood the

the gay green - - - - - wood the

CHO: (di dentro.)

7+18

neath its li-ving trel-lis work I loll more

Trea-sur'd deep for thee

wood the wood the gay

wood the wood the gay

CHO'S (di dentro.)

proud than king or Turk Full well I know the

I che-rish And from

green - - - wood..... the wood the

green - - - wood..... the wood the

CHO'S (di dentro.)

spa-cious hall For these free limbs would be too small Un-

me It shall not part.....

wood the gay green wood the

wood the gay green wood the

CHO'S (di dentro.)

riten:

fet-ter'd I.... would rest or rove.... The turf be-
riten:

Though the world it-self
poco cres: *riten:*

wood the wood the gay
poco cres:

wood the wood the gay

poco cres:

a tempo.

neath the sky..... a-bove No de-
 should pe-rish
a tempo.

green-wood
pp

green-wood.....

a tempo. *pp*

lusion is that voice Desponding heart re-joice My
poco *a* *poco*

merry men will gather round When they hear my bugle sound.

cre - - - - - scen - - - - -

They will strike off my fet - ters my wea - - - - - pon they'll re -

do.

store And Robin Hood will be their chief once more.

ff *ff*

ALLEGRO GUERRIERO.

ff *sf*

sf

Cou-rage fires me hopes a -- wake I long to take part in the

strife..... Where all that's dearest is at stake And lost..... but with

life With my falchion in my hand Ev'ry foeman I'll withstand Ev'ry

danger I'll de-fy Prepar'd to live, prepar'd to die.

I long to take part in the strife..... Where

all that's dear-est is at stake And free-dom is

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "all that's dear-est is at stake And free-dom is". The piano accompaniment is in bass clef, starting with a piano (*p*) dynamic and a crescendo (*Cres.*) marking. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

lost..... but with life With my fal- chion in my

The second system continues the vocal line with the lyrics "lost..... but with life With my fal- chion in my". The piano accompaniment features a series of triplets of eighth notes in both hands, with a piano (*p*) dynamic marking.

hand Ev'-ry foe-man I'll with-stand

The third system has the lyrics "hand Ev'-ry foe-man I'll with-stand". The piano accompaniment consists of a steady eighth-note accompaniment in both hands.

Ev'-ry dan-ger I'll de-fy.....

The fourth system contains the lyrics "Ev'-ry dan-ger I'll de-fy.....". The piano accompaniment starts with a fortissimo (*ff*) dynamic and includes a piano (*p*) dynamic marking. It features a series of triplets of eighth notes in the right hand.

..... Pre-par'd to live pre-par'd to die With my

The fifth system concludes with the lyrics "..... Pre-par'd to live pre-par'd to die With my". The piano accompaniment includes a piano (*p*) dynamic marking and a key signature change to one flat (Bb) for the final phrase.

fal- chion in my hand Ev'-ry foe man I'll with-

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "fal- chion in my hand Ev'-ry foe man I'll with-". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes several triplet markings (indicated by a '3' over the notes) and a dynamic marking of *ff* (fortissimo).

stand. Ev-ry dan-ger I'll de-

The second system continues the vocal line with the lyrics "stand. Ev-ry dan-ger I'll de-". The piano accompaniment features a dynamic marking of *ff* and includes a section with a key signature change to one flat (F) and a common time signature.

fy Pre- par'd... to live prepar'd to

The third system shows the vocal line with the lyrics "fy Pre- par'd... to live prepar'd to". The piano accompaniment includes a dynamic marking of *p* (piano) and a crescendo leading to a dynamic marking of *f* (forte).

die prepar'd to live prepar'd to die.

The fourth system contains the vocal line with the lyrics "die prepar'd to live prepar'd to die.". The piano accompaniment features a dynamic marking of *ff* and includes a section with a key signature change to one flat (F) and a common time signature.

The fifth system shows the final part of the piano accompaniment, consisting of two staves in treble and bass clefs. It concludes with a double bar line.

Nº 21. THIRD FINALE.

ALIGE.

ALLAN.

CHORUS
of Matrons
& Maids.

ANDANTE
PATETICO.

1^{mo}
Hark, hark
2^{do}
Hark, hark

Great Bell. *p*

Hark to that doleful bell!

1^{mo}
Hark to that doleful bell!

p
hark, hark, hark, hark hark, hark,

dolce.

Tis freedom's knell! A.

Tis freedom's knell! A.

hark! hark, hark, hark

Alas for Robin Hood The brave the generous the good! His
 Alas for Robin Hood The brave the generous the good! His

A...las! a...las!

This system contains the first two systems of a musical score. It features two vocal staves with lyrics and a piano accompaniment. The lyrics are 'Alas for Robin Hood The brave the generous the good! His' repeated on two lines. The piano part includes dynamic markings like *f* and *p*.

hap...less doom..... we all de...plore, Our
 hap...less doom..... we all de...plore, Our tears.....

a...las! a...las!

This system contains the third and fourth systems of the musical score. The lyrics continue with 'hap...less doom..... we all de...plore, Our' and 'hap...less doom..... we all de...plore, Our tears.....'. The piano accompaniment features a *sforzando* (*sf*) marking and a *piano* (*p*) marking.

tears we give him, we..... can do no more.
 we give him, we..... can do no more.

A...las! we can do no more.

This system contains the fifth and sixth systems of the musical score. The lyrics are 'tears we give him, we..... can do no more.' and '.... we give him, we..... can do no more.'. The piano accompaniment includes dynamic markings for *mezzo-forte* (*mf*) and *fortissimo* (*ff*).

Bold rebel, your crimes are rewarded at last,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are "Bold rebel, your crimes are rewarded at last,". The piano part includes a triplet in the left hand and dynamic markings of *p* and *ff*.

The laws you have outrag'd en-

The second system continues the vocal line and piano accompaniment. The lyrics are "The laws you have outrag'd en-". The piano part features a triplet in the left hand and dynamic markings of *p* and *ff*.

-chain'd..... hold you fast; The laws..... in your

The third system continues the vocal line and piano accompaniment. The lyrics are "-chain'd..... hold you fast; The laws..... in your". The piano part features a triplet in the left hand and a dynamic marking of *p*.

mad..... ness you dard..... to de...fy.....

The fourth system continues the vocal line and piano accompaniment. The lyrics are "mad..... ness you dard..... to de...fy.....". The piano part features a triplet in the left hand and dynamic markings of *f* and *p*.

You now are their vic.....tim, ig.....no.....bly you

The fifth system concludes the vocal line and piano accompaniment. The lyrics are "You now are their vic.....tim, ig.....no.....bly you". The piano part features a triplet in the left hand and dynamic markings of *f* and *p*.

ALICE.

A.....las for Ro...bin Hood the

ALLAN.

A.....las for Ro...bin Hood the

die.
CHORUS.

A.....las!

brave the gen'rous the good.

ROBIN HOOD.

mezza voce.

Proud Norman, my

brave the gen'rous the good.

courage is true to the last,

Of nought I re-

pent when I think of the past.

SHERIFF.

Cease, cease this shameless

boasting, and confess Your sins to this most holy Fa.ther.

CHORUS.

A...las, a...

ROBIN HOOD.

Yes, yes—

-las, a...las, a...las, a...las, for Ro...bin Hood.

But first I ask to have my right hand free, — The

on...ly boon I crave (Robin's hand is unpinioned.)
SHERIFF.

So let it be —

ROBIN HOOD.
animato.
Ha! Robin Hood his jailors laughs to scorn — Now

.... he can once more wind his horn. (Blows his bugle.)

(Tenori & Bassi Behind the Scenes.)

Tenori. *CHORUS of Outlaws.* At the sound we ap pear

Bassi. At the sound we ap .

ALLEGRO ANIMATO. *ppp*

To re lease thee were near

-pear To re lease thee

(Entering)

to re lease thee, to re lease thee.

to re lease thee,

ere scen do.

To re lease thee we are near. *ff*

we are near, To re lease thee we are near. *ff*

MARIAN.

Ro... bin you are savd, oh hap... py day! My

ALICE.

Oh what wond'rous sight do we be... hold! The

ROBIN HOOD.

Ma... rian, trea sure of my heart, oh say, De-

ALLAN.

Oh what wond'rous sight do we be... hold! The

SHERIFF.

Jus tice gross.ly this is set a ... side, My

Soprani.

Oh what wond'rous sight do we be... hold! The

Tenori.

Safe from jai... lor and from gib.... bet now, You

LITTLE JOHN *coi Bassi.*

Safe from jai... lor and from gib.... bet now, You

CHORUS.

ff

hopes are fulfilled and my fears past a way.....
 Sons of the forest indeed must be bold.....
 -vo.....tion like this can my life e'er re...pay.....
 Sons of the forest indeed must be bold.....
 ven...geance is baffled, the laws are defied.
 Sons of the forest indeed must be bold.
 free.....ly may roam 'neath the mer.....ry green bough.
 free.....ly may roam 'neath the mer.....ry green bough.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The lyrics are printed below the vocal line, with some words connected to the notes above them. The score is divided into two systems by a vertical bar line. The first system contains the first four lines of lyrics, and the second system contains the remaining lyrics. The piano accompaniment features a steady rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios.

Ro bin, you are sav'd, Oh hap... py day, Ro bin, you are sav'd, oh

Oh what wondrous sight do we be-hold, Oh what wondrous sight do

Ma rian, treasure of my heart, oh say, Ma rian, treasure of my

Oh what wondrous sight do we be-hold, Oh what wondrous sight do

Oh what wondrous sight do we be-hold, Oh what wondrous sight do

Oh what wondrous sight do we be-hold, Oh what wondrous sight do

Safe from jai... lor and from gib... bet now, Safe from jai... lor and from

Safe from jai... lor and from gib... bet now, Safe from jai... lor and from

Safe from jai... lor and from gib... bet now, Safe from jai... lor and from

sf

hap... py day! My hopes are ful... fill'd and my
 we be... hold! The Sons of the fo... rest in
 heart, oh say, De... vo... tion like this can my
 we be... hold! The Sons of the fo... rest in

we be... hold! The sons of the fo... rest in--
 gib... bet now, You free... ly may roam 'neath the
 gib... bet now, You free... ly may roam 'neath the

sf *ff* 8^a

fears past a way.

deed must be hold.

heart e'er re pay.

deed must be hold.

deed must be hold.

mer ry green wood.

mer ry green wood.

f/p

dis.o.bedient child! O..ver thy corse I less should mourn

Than now at thy re...turn, Join'd with a band of outlaws

wild: Dis...grace, disgrace, Oh

trai.....tress to thy race!

cre - - - scen - - - do.

MARIAN.

By all the love that you have shewn me, By all the

ANDANTE
MOSSO.

The first system of music features a vocal line for Marian and a piano accompaniment. The piano part begins with a *pp* dynamic marking. The key signature has two sharps (F# and C#), and the time signature is 3/8.

ties thro' which you own me, I ad-jure you — Par-don me the

The second system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

faith I bear to him In life or death whose

The third system continues the vocal line and piano accompaniment. The piano part maintains its accompaniment pattern, supporting the vocal melody.

love for me, oh fa-ther! dearest! dearest!

The fourth system continues the vocal line and piano accompaniment. The piano part includes dynamic markings of *f* and *pp*. The vocal line has a crescendo leading to the first *f* marking, followed by a decrescendo to *pp* for the final *dearest!*

once you blest — whose love for me..... oh

The fifth system concludes the vocal line and piano accompaniment. The piano part ends with a *dolce.* marking. The vocal line has a long note on 'oh' that spans across the end of the system.

dear-est fa-ther, once you blest- whose

love for me, whose love father, once you

colla parte.

f *p*

a tempo. ROBIN HOOD.

SHERIFF. blest. Let fall on

In vain you kneel, in vain. in vain be-seech me.

f *p* *f* *p* *p*

MARIAN.

Oh Fa-ther!

me thy ven-geance ra-ther Than on thy

Oh Fa...ther! Oh par...don!

child..... re..... lent..... less fa..... ther,

SHERIFF.

in vain you kneel

ROBIN HOOD.

ra...ther than on your child. Think not I, tho'

in vain you kneel, in vain beseech me.

cres.

rescued, will..... be free, While she whose fault is

pp *cres.*

lo..... ving me..... For her de...votion suf...fers

sf *p*

'neath a pa-rents wrath, For her de-vo-tion

suffers 'neath a pa-rents' wrath - for her.... de-votion

suf-fers 'neath her parents' wrath.

In vain you kneel, in

MARIAN.

Ah!.....

vain... in vain be-seech me. For-get the out-cast

cres.

..... my father!

who could teach thee Dis... o...bedience of thy parent's will, And

par.....don.

in my heart, in my heart..... find wel...come, find wel...come

sf *p*

MARIAN

I ad....jure you, I ad-jure you,

ROBIN HOOD.

Let thy vengeance fall,

still. Forget the out.....cast,

cre

par-don me, pardon me the faith I bear

Let thy vengeance fall on

forget the out-cast, forget him,

scen do

oh fa-ther.

me a-lone.

for-get him! Else fear a father's

Those words of ter-ror

At that dread me-nace

curse on thy un-duteous head. Oh bit-ter an-guish,

pp *f*

dart like light...ning thro'..... my breast, Those
I re...lease thee, I release thee from thy troth, Yes
bit...ter an.....guish would that she and I were dead - Oh bit-ter,
words..... of ter...ror dart..... dart,
I re...lease..... re...lease thee from thy troth,
bit...ter an.....guish would that I were dead,
dart..... thro'..... my *f* heart.
free..... thee from thy *f* troth.
would.... that I were *f* dead.

8a

pp

7418

(Enter Sompnour with Soldiers.)

SHERIFF.

ALLEGRO
MAESTOSO.

ALICE.

ALLAN.

LITTLE JOHN.

SOMPNOUR.

CHORUS.

Soprani.

Tenori.

Bassi.

The moment of de...li...verance is past!

fast as a ny pair of legs could car.....ry,

SHERIFF.

The

SOMPNOUR.

Be...lieve me, be lieve me I'd no wish to tar..... ry.

The first system of the musical score. It includes a vocal line for the Sheriff (top staff) and a vocal line for Sompnour (middle staff). Below them is a piano accompaniment consisting of a treble and bass clef (bottom two staves). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics for Sompnour are "Be...lieve me, be lieve me I'd no wish to tar..... ry."

warrant for this outlaw's death you bring,

Sign'd in due order by the King. See

The second system of the musical score. It continues the vocal lines and piano accompaniment from the first system. The lyrics for Sompnour are "warrant for this outlaw's death you bring," and "Sign'd in due order by the King. See". The piano accompaniment features a long, sustained chord in the left hand.

too, see too I bring with me an am...ple force,-

The third system of the musical score. It continues the vocal lines and piano accompaniment. The lyrics for Sompnour are "too, see too I bring with me an am...ple force,-". The piano accompaniment includes a triplet of eighth notes in the right hand.

Now will the law most sure-ly, sure-ly take its course.

The fourth system of the musical score. It concludes the vocal lines and piano accompaniment. The lyrics for Sompnour are "Now will the law most sure-ly, sure-ly take its course." The piano accompaniment ends with a final chord in the right hand.

ALICE.
 CHORUS.
 ALLAN.
 LITTLE JOHN.

The moment of de...li...verance is past!
 The moment of de...li...verance is past!
 The moment of de...li...verance is past!

SOMPNOUR.

He made me dance, I now shall see him swing.

SHERIFF (reads) "The acts of violence committed by the bold outlaw, commonly called Robin Hood, have reached our ear; his constant defiance of the law merits the severest punishment, and he would be utterly unworthy of pardon were not his deeds to be ascribed in some measure to the misgovernment of our brother, John, and his nefarious agents. As the country is in want of defenders against threatening foes, we hereby offer to Robin Hood and all his comrades, on condition that they employ their well tried valor in the country's service, a free pardon."

ALLEGRO RISOLUTO.

ROBIN HOOD.

Glad...ly I'll

fight for my country and King! At last they're united, their cause is the

ff

same. Gladly I'll fight for the lion-hearted

f

King.

CHORUS.
 Well die to a man for the lion-hearted King.
 Well die to a man for the lion-hearted King.

LITTLE JOHN. *ff*

ff

SHERIFF.
 I cannot scorn him whom my King befriends, Brave Robin, I accept thee

f

MARIAN.

ROBIN HOOD.

SHERIFF.

as my son.

Oh rap...ture!

Oh joy!

ALLEGRO BRILLANTE.

SOMPNOUR.

Pe...rils that threa...tend like sha-dows are past, And all, except me, are made

ALICE col Soprano?

Pe...rils that threa...tend like sha-dows are past, And hap-pi-ness vi...sits the

ALLAN col Tenore I?

Pe...rils that threa...tend like sha-dows are past, And hap-pi-ness vi...sits the

LITTLE JOHN col Basso.

Pe...rils that threa...tend like sha-dows are past, And hap-pi-ness vi...sits the

hap...py at last; May mis-chief a-light on that cursed green wood, And

lo...vers at last; But neer be for-got-ten the mer-ry green wood, By

lo...vers at last; But neer be for-got-ten the mer-ry green wood, By

lo...vers at last; But neer be for-got-ten the mer-ry green wood, By

all that belongs, all that belongs to the vile Ro-bin

sf Ma-rian the Mai-den and bold Ro-bin Hood.

sf Ma-rian the Mai-den and bold Ro-bin Hood.

sf Ma-rian the Mai-den and bold Ro-bin Hood.

8a

Hood, vile Ro-bin Hood. Ah.....

MARIAN.

bold Ro-bin Hood.

bold Ro-bin Hood.

bold Ro-bin Hood.

bold Ro-bin Hood.

Ah.....

cres.

Ah.....

Ah.....

ff

Pe...rils that threat'nd like sha...dows are past, And

ff

Pe...rils that threat'nd like sha...dows are past, And

ff

colla parte.

ff

Pe...rils that threat'nd like sha...dows are past, And

hap-pi-ness vi...sits the lo...vers at last. Ne'er be for-got...ten the

hap-pi-ness vi...sits the lo...vers at last. Ne'er be for-got...ten the

hap-pi-ness vi...sits the lo...vers at last. Ne'er be for-got...ten the

mer-ry green-wood, By Ma...rian the Mai...den and

mer-ry green-wood, By Ma...rian the Mai...den and

mer-ry green-wood, By Ma...rian the Mai...den and

bold Ro...bin Hood.

bold Ro...bin Hood.

bold Ro...bin Hood.

8a