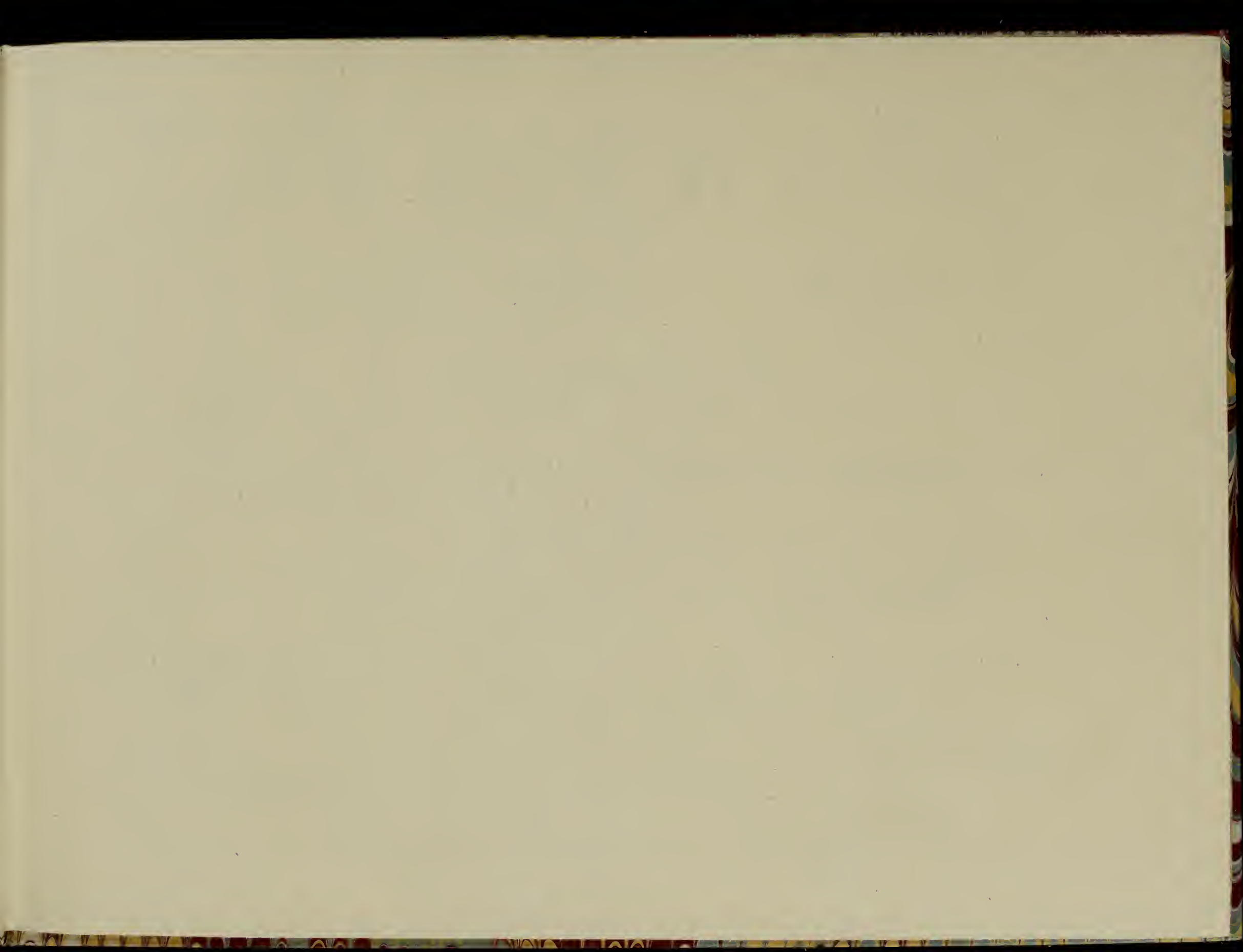




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(15)



51

ROBIN HOOD

or

Sherwood Forest

A COMIC OPERA,

as Performed with Universal Applause, at the

THEATRE-ROYAL, COVENT-GARDEN;

Selected & Composed by

William Shield.

The Words by Leo^d Mac Nally Esq^r

Pr: 10.6.

Entered at Stationers Hall.

L O N D O N

Printed by John Bland, at his Music Warehouse, N^o. 15, Holborn.

The Poor Soldier 0.6 0
Additional Song in d^o 0.0 9
Lord Mayor's Day 0.5 0

Of whom may be had by the above Author
Divorce 0.2 0
Election 0.1 6
Henry & Emma 0.1 6

The Two Additional
Songs in the
Castle of Andalusia 0.1 6

51

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2
OVERTURE to ROBIN HOOD or SHERWOOD FOREST

for the
HARPSICHORD or PIANO-FORTE

Composed by M^r Bumgarten.

The musical score is written for Harpsichord or Piano-Forte and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as 'r' (ritardando) and 'f' (forte). The score is presented in a clear, legible format with a decorative border on the left side of the page.

This image shows a page of handwritten musical notation, consisting of six systems of grand staves. Each system contains a treble clef staff and a bass clef staff, both with a key signature of one sharp (F#). The notation is dense and complex, featuring a variety of rhythmic patterns and melodic lines. The first system includes a fermata over a note in the treble staff and a circled '3' at the end of the system. The second system has a fermata over a note in the bass staff. The third system has a fermata over a note in the treble staff. The fourth system has a fermata over a note in the bass staff. The fifth system has a fermata over a note in the treble staff. The sixth system has a fermata over a note in the bass staff. The paper is aged and shows some staining and wear.

4.

This page contains a handwritten musical score for a four-part setting, likely a fugue or a complex instrumental piece. The score is organized into seven systems, each consisting of two staves. The key signature is G major (one sharp) and the time signature is 4/4. The notation is dense and intricate, featuring a variety of rhythmic values, including sixteenth notes, eighth notes, and quarter notes, often grouped in beams. There are several instances of triplets and sixteenth-note runs. Performance markings are present, including 'w' (likely 'writ' or 'writ') and 'hr' (likely 'hairpins' or 'hairpins'). The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

Handwritten musical score on a single page, featuring seven systems of music. Each system 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 one sharp (F#), and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings such as *tr* (trills). The music is highly rhythmic and melodic, with frequent sixteenth and thirty-second notes. A large number '5' is written in the upper right corner of the first system. The page shows signs of age, including some staining and wear at the edges.

Andante

Pastorella

Handwritten musical score, first system. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the upper staff and a supporting bass line in the lower staff. A fermata is placed over the final note of the upper staff, which is marked with the number 7.

Handwritten musical score, second system. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

Handwritten musical score, third system. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

Handwritten musical score, fourth system. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

Handwritten musical score, fifth system. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff. A fermata is placed over the final note of the upper staff, which is marked with the number 7.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a complex, flowing melody in the treble staff and a more rhythmic accompaniment in the bass staff.

The second system of musical notation continues the piece. It features a treble staff with a melodic line and a bass staff with a supporting accompaniment. The key signature remains D major. There are some dynamic markings and articulation marks, such as 'tr' (trill), visible in the treble staff.

The third system of musical notation shows a continuation of the musical piece. The treble staff contains a melodic line with some chromaticism, while the bass staff provides a steady accompaniment. The key signature is D major.

The fourth system of musical notation continues the composition. The treble staff has a melodic line with some trills and grace notes. The bass staff has a rhythmic accompaniment. The key signature is D major.

The fifth and final system of musical notation on this page. It features a treble staff with a melodic line and a bass staff with an accompaniment. The key signature is D major. The system concludes with a final cadence.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of chords and then transitions into a more active melodic line with sixteenth-note patterns. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and some rhythmic patterns.

The second system continues the piece. The upper staff features a melodic line with various ornaments, including mordents and grace notes, and some chromaticism. The lower staff continues with a steady accompaniment of chords and rhythmic figures.

The third system shows a continuation of the melodic and harmonic themes. The upper staff has a more active melodic line with some grace notes. The lower staff maintains a consistent accompaniment.

The fourth system features a melodic line in the upper staff that is more rhythmic and active, with many sixteenth notes. The lower staff continues with a steady accompaniment.

The fifth system concludes the piece. The upper staff has a melodic line that ends with a final cadence. The lower staff provides a final accompaniment with chords and rhythmic patterns.

CHEARFULL

STELLA
In Sherwood's grove, The sweets of love, We'll taste and drink till mellow; With dimpled smiles, Sly

MARGARET

ROWMEN
In Sherwood's grove, The sweets of love, We'll taste and drink till mellow; With dimpled smiles, Sly

In Sherwood's grove, The sweets of love, We'll taste and drink till mellow; With dimpled smiles, Sly

tenute
winks and wiles, Each pretty lads will please her fellow Ranting, Flanting, Gay gallant ling, Such

tenute
winks and wiles, Each pretty lads will please her fellow Ranting, Flanting, Gay gallant ling, Such

tenute
winks and wiles, Each pretty lads will please her fellow Ranting, Flanting, Gay gallant ling, Such

like was ne-ver feen O! Hey down derry derry Merry maids and Archers

like was ne-ver feen O! Hey down derry derry Merry maids and Ar--chers Merry maids and Archers

like was ne-ver feen O! Hey down derry derry merry maids and Ar--chers Archers

merry maids and Archers, Tripping it on the green O

merry maids and Archers Tripping it on the green O

merry maids and Archers Tripping it on the green O

The Violins imitate the Cymbol

Sung by Mr EDWIN

ALLEGRO

RUTTEKIN Shield

I mend pottles and cans Hoop

jugspatch kettles and pans and o-ver the country over the country trudge it

Oboe

I sing without measure, nor fear loss of treasure, And carry my all in my budget. I sing without measure, nor

Bassoons

fear loss of treasure, And carry my all in my budget. Here

Flute

under the green leav'd bushes --- Here under the green leav'd bushes -- O how we'll firk it

ca-per and Jerk it firk it Jerk it caper and Jerk it singing as blithe as Thrushes

singing as blithe as Thrushes

2

In not plagu'd with a wife,
 Live free from contest and strife,
 Blow high, blow low Ruttekin neer will
 I eat when I'm hungry, mind it
 Drink when I'm dry,
 Join Pleasure where ever I find it.
 Here under the green leav'd bushes,
 O how we'll Jerk it,
 Caper and Firk it,
 Singing as blithe as Thrushes

Vio: 2^{do} *Sempre Piano*

Oboe *Affettuoso*

Cres *p* Edwin

Ye pow'r whomake Virtue your

care, O bend from your bowers a--bove; Say why should dif-trefs and de--spair, be the constant at--endants on Love?

why should dif-trefs and de-spair, be the constant at--endants on Love? *sf* *p* *pmo* *Should*

fine

All^o con Spirito

War with its wide spreading force, of Nations the scourge and the curse, To ten-fold its rage be increas'd, The

torment of Lovers are worse the torments of Lovers the torments of Lovers the torment of Lovers are

worse the torments of Lovers are worse. Should war with its wide spreading force, of

Clar.^s and Horns.

Nations the scourge and the curse, To ten-fold to ten-fold its rage be in-

Clarinet *espress^o*
 -creas'd in-creas'd the torments of Lovers are worse, the tor-

Horns

ments of Lovers are worse - Ye Da Capo

Bassoons

DUETT Sung by M^r Banister and M^r Johnstone

EDWIN

Harrington

Horns

The stag through the
fo- rest, when rouz'd by the horn, fore frightened, high bounding, flies wretched, for- lorn; Quick
ROBIN
when rouz'd by the horn, fore frightened, high bounding, flies wretched, for lorn; Quick
panting, heart bursting, the hounds now in view, speed doubles! speed! dou- bles! they eager pur-
panting, heart bursting, the hounds now in view, speed doubles! speed! dou- bles! they eager pur-
-sue. pur- - sue. speed doubles! they ea- - ger pur- sue.
-sue. pur- - sue. speed doubles! they ea- - - ger pur- sue.

But 'scaping the hunters again thro' the groves,
Forgetting past evils with freedom he roves
Not so in his soul who from tyrant love flies,
The shaft overtakes him, despairing he dies.

Sung by M^{rs} Kennedy

Dolce

Giordani

Larghetto

piu:

for:

MARGARET

Beat on my heart eyes pour your tears, cor-ro-ding grief con-sume my years, as thou my

Girl I once was glad but now a Wi-dow e-ver sad, Love made me hap-py happy for a

while, and then like thee I'd cheer-ful smile, now like the wil-low droops my head I mourn a

Lo-ver hus-band dead.

piu:

for:

Allegro

When the Men a courting came

With their flattering prittle prattle Of their fool'ries I made game And rallied them with tittle tat-tle Cooing to me Wooing to me

Teizeing of me Pleasing of me Offring pelf Each filly Elf Came cooing wooing bowing to me

2

The Divinè with looks demure
 Talk'd of Tithes and Eating plenty
 Shew'd the profits of his Cure
 And vow'd to treat me with each dainty
 Cooing, &c.

3

The learned Sergant of the law
 Shew'd his parchments, briefs, and papers
 In his Deeds I found a flaw
 So dismiss'd him in the Vapours
 Cooing, &c.

4

Phyfic now display'd his wealth
 With his Nostrums but the fact is
 I resoly'd to keep my Health
 Nor dye a martyr to his practice
 Cooing, &c.

5

But at last a Swain bow'd low
 Candid handsome tall and clever
 Squeez'd my hand I can't tell how
 But he won my heart for ever.
 Cooing, &c.
 I sent all other wooers from me.

BALLAD
Shield

Sung by M^{rs} BANISTER

19

ANGELINA

Moderato
I travestid.

Judah's barren land at beauty's altar to adore but there the Turk had spoild the land and Sions daughters were no.

more In Grece the bold imperious mein the wanton look the leering eye hade loves de--vo--tion not be

seen where constan_cy is never nigh

From thence to Italy's fair shore,
I bent my never ceasing way,
And to Loretta's temple bore,
A mind devoted still to pray.
But there, too, superstition's hand
Had fickle'd ev'ry feature o'er,
And made me soon regain the land

Where beauty fills the western shore.

Where Hymen with celestial pow'r
Connubial transport doth adorn;
Where purest virtue sports the hour
That ushers in each happy morn.
Ye daughters of old Albion's isle,
Where'er I go, where'er I stray,
O charity's sweet children smile,

To chear a Pilgrim on his way.

Shield

Clar: and Horns

CLORINDA

Allegro

Trump of Fame your name has breath'd its praise is founded far and near stout Little John with Laurel wreath'd has

reach'd each dame and damfels ear stout Little John with Laurel wreath'd has reach'd each dame and

damfels ear But it is not you Bold Robin Hood Bold

Ro-bin Hood I come to seek with bended bow 'tis him I'd meet by ho-ly rood to

Clar:

Conquer with my Oh, ho, ho, my Oh

Hoicks

that man of might I fain would fight and

Sy

Conquer with my Oh, ho, ho.

2

Through frost and snow,
 Though cold winds blow,
 I never fail,
 In rain or hail,
 Though thunders roll,
 From pole to pole,
 To conquer with my Oh, ho, ho .
 With bended bow,
 The buck or doe,
 I never fail,
 Through rain or hail,
 Though thunders roll,
 From pole to pole,
 To conquer with my Oh, ho, ho .

ho

Con Sordini.

Siciliano

Pizz.

arco.

Sf.

EDWIN.

Her hair is like a gol-den clue Drawn from Mi-her-vas loom - Her lips car-na-tions dropping dew Her

Oboes

breath is a per-fume Her brow is like the mountain Snow Gilt by the morning beam Her cheeks like liv-ing

arco.

Ro-ses glow Her eyes like a-zure stream A-dieu my friend be me for-got And from thy mind de-fact But may that Hap-pi-ness be

Sf.

Pizz.

thine Which I can never taste Which I can never taste Which I can ne-ver ne-ver taste

arco.

F.

P.

GLEE

Lord Mornington

M^{rs} Martyr
M^{rs} Kemble

By Greenwood Tree or mofsy Cell We merry maids and Archers we merry maids we merry maids and

M^{rs} Kennedy
M^r Quick

By Greenwood Tree or mofsy Cell We merry maids and Archers we merry maids and

M^r Davis
M^{rs} Brett

By Greenwood Tree or mofsy Cell We merry maids and Archers we merry maids and

M^r Bannister

By Greenwood Tree or mofsy Cell We merry maids and Archers we merry maids and

Archers dwell dwell in quiet here from worldly Strife we pass a Gay and ru-ral Life blithe blithe by the

Archers dwell in quiet here from worldly Strife we pass a Gay and ru-ral Life blithe by the

Archers dwell in quiet here from worldly Strife we pass a Gay and ru-ral Life blithe by the

Archers dwell in quiet here from worldly Strife we pass a Gay and ru-ral Life blithe by the

moons Pale quiv'ring quiv'ring beams we frisk it frisk it frisk it frisk it frisk it near the Chrystal streams frisk it

moons Pale quiv'ring quiv'ring beams we frisk it frisk it frisk it frisk it near the Chrystal streams

moons Pale quiv'ring quiv'ring beams we frisk it frisk it frisk it frisk it near the Chrystal streams frisk it

moons Pale quiv'ring quiv'ring beams we frisk it frisk it frisk it frisk it near the Chrystal streams

frisk it frisk it near the Chrystal streams our Sta-tions on the Kings high way

frisk it frisk it frisk it near the Chrystal streams our Sta-tions on the Kings high way we rob the

frisk it frisk it near the Chrystal streams our Sta-tions on the Kings high way we rob the

frisk it frisk it frisk it near the Chrystal streams our Sta-tions on the Kings high way

The woe worn wretch me still Pro - tect The Widow Orphan
 rich the Poor to Pay. The woe worn wretch me still Pro - tect the Wi - - dow Or - phan
 rich the Poor to Pay. The woe worn wretch me still Pro - tect the Wi - - dow Orphan
 the Poor to Pay The woe worn wretch me still Pro - tect the Wi - - dow Orphan

ne'er neg - lect Fat Churchmen Proud we Cause to
 ne'er neg - lect Churchmen Proud we Cause to Stand Fat Churchmen Proud we
 ne'er neg - lect Fat Churchmen Proud we Cause to Stand we
 ne'er neg - lect Fat Churchmen Proud we Cause to Stand Fat Church - men Proud we

fl. *Pia.* fl.

Stand we Cause to Stand and Whistle Whistle Whistle Whistle

Stand we Cause to Stand and Whistle Whistle Whistle Whistle

Stand we Cause to Stand and Whistle Whistle Whistle Whistle

Stand we Cause to Stand and Whistle Whistle Whistle Whistle

1 2

for our Steady band, band, flute *h*

for our Steady band, band,

for our Steady band, band,

1 2
for our Steady band, band,

End of the first Act

MARGARET. Shield.

Andante

Once I was though now I'm fad

As the Springing Season glad E'er beheld in its domain or fair Summer in her train or rich Autumn

in his year Sing I could as Sky Lark clear E'er a-las in Grief I tell in to chains of Love I fell But

with expresⁿ

now filent must I be Pity me maids pity me Pity me since he's no more Beauteous fwain of Avons shore

Woods that wave the mountain tops
 O'er whose moss the titmouse hops
 Tell my tale to rustling gales
 Fountains weep it through the vales
 And with her own sorrow faint
 Let sad Echo join the plaint
 Since I've lost the brightest lad
 That e'er made a Virgin glad

Now all mournfull I must be
 Pity me maids pity me
 Pity me for he's no more

Beauteous fwain of A---vous shore

All^o con Spirito

Horns

When rud-dy Au-ro-ra a -

waken the day And dewdrops impearl the sweet flow-ers fo - gay Sound found my stout ar - chers found horns and a way - - -

With arrows sharp pointed we go With Arrows sharp pointed we go See Sol now: a -

ri-fes in splendor fo bright I O Pæan For. I O Pæan for Phœbus for Phœbus who leads to de-light all glo-rious il -

lumind now ri-fes to fight Tis he boys is god of the Bow is god of the Bow is god of the

Corni

The musical score is arranged in four systems. The first system includes parts for Corni (top staff), Horns (middle staff), and Oboe (bottom staff). The second system features a vocal line with lyrics and a bass line. The third system includes parts for I Oboes (top staff) and a bass line (bottom staff). The music is in a common time signature and features various rhythmic patterns and dynamics.

Bow of the Bow

Oboe

Horns

For.

See fol now a - ri - ses in splendor how bright Tis he boys is god of the Bow

For.

I Oboes

Fresh Roses we'll offer at Venus's shrine
 Libations we'll pour to great bacchus divine
 While mirth love and pleasure in junction combine
 For Archers true sons of the fame
 For Archers &c

Bid sorrow adieu in soft numbers we'll sing
 Love and friendship love and friendship
 Love friendship and beauty shall make the air ring
 Wishing health and success to our Country and King
 Encrease to their honor and fame
 To their honor and fame
 To their honor and fame
 To their ho - - nor and fame

Wishing health and success to our Country and King
 Encrease to their honor and fame

Sung by M^r Brett.

Andante

Agitato

methed grant the blessing To possess her virgin love never more would I transgressing from my rural maiden rove ne - ver more would I trans -

gressing from my ru - ral maiden rove with af - fec - tions sweet carefing Id to Stella constant prove constant prove

with af - fec - tions sweet carefing Id to Stel - la constant prove to Stella to Stella to Stella constant

prove if to me fhedgrant the blefing to pofefs her virgin love never more woud I tranfgrefing from my ru - ral mai - den

rove Ne - ver more woud I tranfgres - ing from my rural maid - en rove So clofely fhoud our hearts entwine fhed not

know her own from mine her own from mine So clofe - ly Idour hearts entwine fo clofe - ly Id our hearts entwine fhed not

know her own from mine if to me shud grant the blef- sing to possets her vir- gin love ne- ver more woud

trans- gresing from my ru- ral mai- den rove ne- ver more woud I trans- gresing from my rural maiden rove ne- ver

more woud I transgref- sing from my ru- ral mai- den rove never more from my rural maiden rove

Sung by M^{rs} Kemble.

(Never 'till now.)

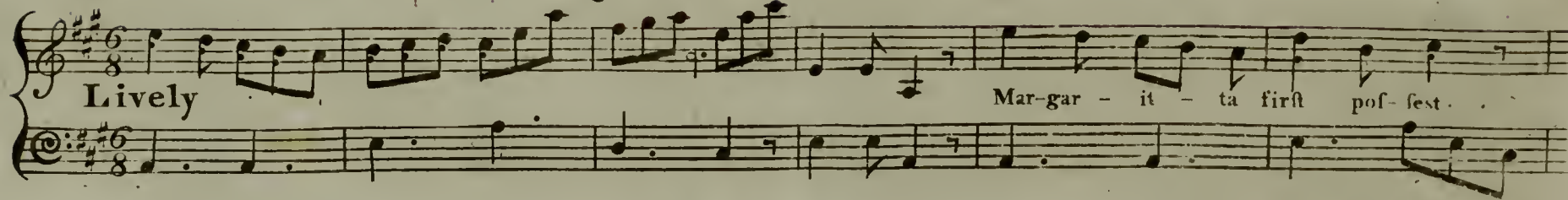
STELLA

You swear your hear^t beats with loves pain but I be lieve your vows are breathd in vain

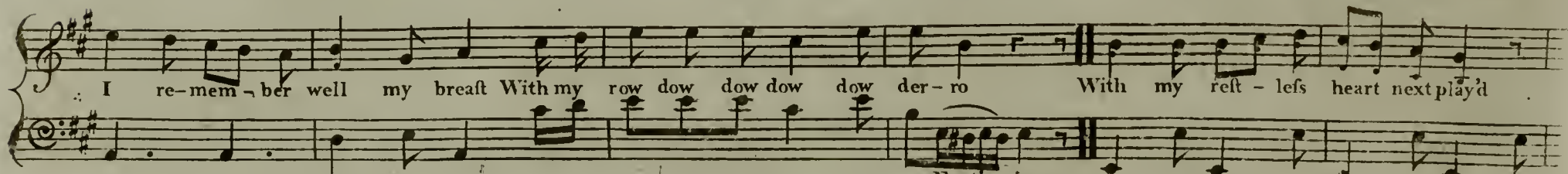
for fore I fear that youd de- ceive me for fore I fear that vould de- ceive me

Then I'd no longer seek the plain
The rural sports gay dance and sound strain
Those cheering scenes would only grieve me
Fatal to wolves to fleety flocks
To soldiers war to seamen hidden rocks
To maidens love you may believe me

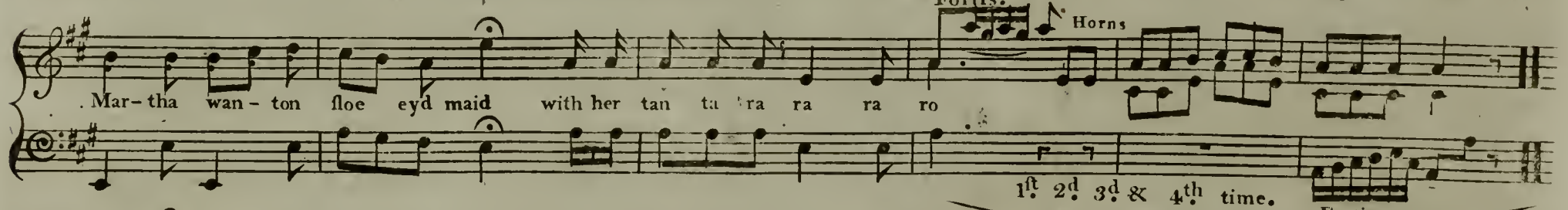
Lively



Mar-gar - it - ta first pos- fest.



I re-mem - ber well my breast With my row dow dow dow dow der - ro With my rest - less heart next play'd



Mar - tha wan - ton floe eyd maid with her tan ta ra ra ra ro

Fortis. *Horns*

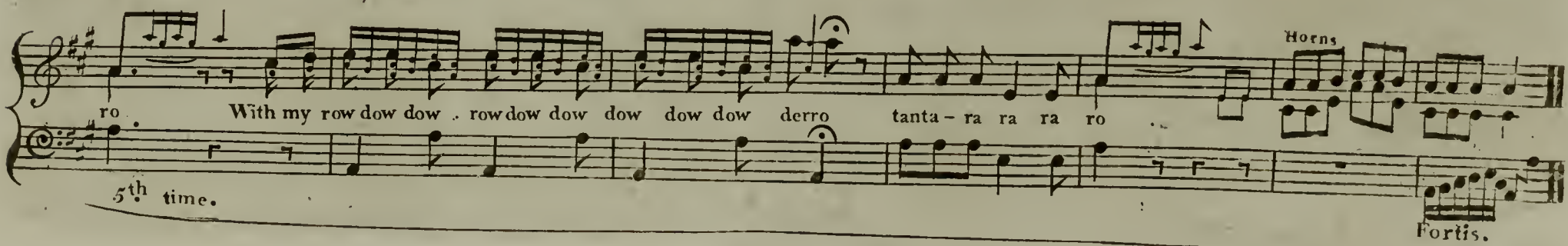
1st 2^d 3^d & 4th time. *Fortis*

2
 She to Catharine gave place,
 Kate to Betsev's am'rous face,
 With my, &c.
 Marv then and gentle Ann
 Both to reign at once began
 With their, &c.

3
 Jenny next a tyrant she
 But Rebecca set me free
 With my, &c.
 In a week from her I fled
 And took Judith in her stead
 With her, &c.

4
 She possess'd a wondrous grace
 But she wanted Sufan's face
 With my, &c.
 Ifabella's rolling eye
 Eclips'd Sufan's presently
 With her, &c.

5
 Brown skinn'd Befs I next obey'd
 Then lov'd Nanny red hair'd maid
 With my, &c.
 None could bind me I am free
 Yet love all the fair I see



ro With my row dow dow . row dow dow dow dow derro tanta - ra ra ra ro

Horns

5th time. *Fortis.*

Sung by Mr. Bannister.

ROBIN HOOD, Shield.

WITH SPIRIT BUT NOT TOO QUICK.

When the chill Si-roc-co blows And

Winter tells a heavy tale When pies and daws and rooks and crows Do sit and curse the frost and snows Then give me Ale

Old brown Ale stout brown Ale O give me stout brown ale
Viola Sf. Sf. Sf.

2

Ale in a Saxon Rumkin then such as will make
Grimalkin prate
Bids valour burgeon in tall men
Quickens the poets wit and pen
Dispises fate
Old brown
Stout brown
Nut brown
O give me stout brown Ale

3

Ale that the plowmans heart upkeeps and
equals it to tyrants thrones
That wipes the eye that over weeps
And lulls in sweet and dainty sleeps
Th' overwearied bones
Old brown
Stout brown
Nut brown
O give me stout brown Ale

4

Grand child of Ceres Bacchus daughter Wines emulous neighbour
if but stale
Enobling all the nymphs of water
And filling each mans heart with laughter.
Oh give me Ale
Old brown
Stout brown
Nut brown
O give me stout brown Ale

Sung by M.^{rs} Martyr

Shield

Vio 2^{do}

Clar.^s
Horns

Allegro

The flame of love af... swages, When once it is re-veal'd; But fiercer still it rag-es The

sf

1º
2º

Clar.:

more it is conceald; But fiercer still it rages The more it is conceald the more it is conceald;

f

Clar.^s
Horns

Con.fent.ing makes it colder, When

Clar.^s & Horns

met it will re-treat, Repul'ses make it bolder, And dangers make it sweet and dan-

Bassoon

gers make it sweet

ad libitum

The

Pizz:

Viola

flame of love af- swages, When once it is re- veald; But fiercer still it rages The more it is conceald; the more

sf Pizz:

Clar^s

Violins

Col arco

But fiercer still it rag- es the more it is conceald the

Bassoons

f

f

f

more it is conceald the more the more it is conceald.

arco *f*

Shield

Sung by M^r. Bannister.

Accompanied on the Trumpet
by M^r. Sargeant

Maestoso

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lower staff is a piano accompaniment in bass clef with the same key signature and time signature. The tempo marking 'Maestoso' is placed to the left of the first staff.

The second system continues the vocal and piano parts from the first system. It features a vocal line in treble clef and a piano accompaniment in bass clef, both in two flats and common time.

The third system includes a vocal line with lyrics and a trumpet part. The lyrics are: "Robin Hood As burns the charger when he hears the trumpets martial found the trumpets martial". The trumpet part is in treble clef and begins with the word "Trumpet". The piano accompaniment continues in the bass clef.

The fourth system continues the vocal and instrumental parts. The lyrics are: "found the trumpets martial found". The trumpet/oboe part is in treble clef and begins with the word "Trump: Oboe". The piano accompaniment continues in the bass clef.

sfz
Eager to scour the field he rears, And turns th'in-den-ted ground

sfz
he snuffs the air e-rects his flow-ing main his

mfz *Cres.*
flow-ing main his flow

f *ff*
ing main he scents the big war and sweeps a-long the plain he

for.

scents the big war And sweeps along the plain sweeps sweeps sweeps sweeps scents the big

Trumpets *for:* *fin:*

war and sweeps along the plain he spans the indented ground and sweeps along the plain,

ff *for:*

Im - patient thus my ardent soul bounds forth on wings of wind, and spurn the moments

as they roll with lagging pace be - hind with lag - ging pace behind, As

burns the char-ger when he hears the trumpets mar-tial found the trumpets mar-tial

Trumpet

found, the trumpets mar-tial found Im =

Trumpet

fp Horns *fp* *fp*

patient thus my ar-dent soul bounds forth on wings of wind. and spurn the moments as they roll

fp *fp*

spurns the moments as they roll spurns the moments as they roll with lagging pace behind, spurns, spurns, spurns, spurns, and

p
spurns the mo-ments as they roll with lag

-ging pace be

ff
=bind lagging pace be - - hind.
Cadenza *f*

Allegretto

SCARLET

Flutes

I love thee by heaven what can I say more then fet not my passion a cooling I

love thee by hea - ven what can I say more then fet not my passion a cooling If thou yieldst not at once I must :

Sf.

Flutes

een give thee o'er for I'm but a novice at fooling for I'm but a novice I'm but a novice

Sy

for I'm but a novice at fooling

2

What my love wants in words it shall make up in deeds,
 Then why should we waste time in stuff child.
 A performance you know well a promise exceeds,
 And a word to the wife is enough, child.

Sung by M^{rs} Kennedy M^r Brett M^r Davis and M^r Darley.

Smith

Sym

Hark! the hollow Woods refounding, Echo to the bugle Horn; Swift the Buck, with vigour bounding,
 Echo to the bugle Horn; Swift the Buck, with vigour bounding,
 Swift the Buck, with vigour bounding,
 Swift the Buck, with vigour bounding,

leaps the Brake and clears the Thorn: Shafts arrest his eager flight,
 leaps the Brake and clears the Thorn: Shafts arrest his eager flight, high he leaps, the
 leaps the Brake and clears the Thorn: Ev'ry Art he now is trying, Shafts arrest his eager flight, high he leaps, the
 leaps the Brake and clears the Thorn: Shafts arrest his eager flight,

Hark! the leafy Woods resounding,
 Hounds full crying, now he's vanish'd, now he's vanish'd, now he's vanish'd from our fight. Hark! the leafy Woods resounding,
 Hounds full crying, now he's vanish'd, now he's vanish'd, now he's vanish'd from our fight. Hark! the leafy Woods resounding,
 Hark! the leafy Woods resounding,

Echo to the bugle Horn; swift the Buck with vigour bounding leaps the Brake and clears the Thorn:
 Echo to the bugle Horn; swift the Buck with vigour bounding leaps the Brake and clears the Thorn: twanging Bows with
 swift the Buck with vigour bounding leaps the Brake and clears the Thorn:
 swift the Buck with vigour bounding leaps the Brake and clears the Thorn:

see he rears, he turns his head;
 Death pursuing, see he rears, he turns his head;
 see he rears, he turns his head; bays the Dogs, but nought from ru - in, nought can save him, nought can save him,
 see he rears, he turns his head; bays the Dogs, but nought from ru - in, nought can save him, nought can save him,

Sound the Horn, huzza in Chorus, we are free from Care, my boys; Rural Pleasures

Sound the Horn, huzza in Chorus, we are free from Care, my boys; Rural Pleasures

nought can save, he falls, he's dead. Sound the Horn, huzza in Chorus, Rural Pleasures

nought can save, he falls, he's dead. Sound the Horn, huzza in Chorus, Rural Pleasures

lie before us, Health gives length and strength to Joys, Health gives length and strength to Joys.

lie before us, Health gives length and strength to Joys, Health gives length and strength to Joys.

lie before us, Health gives length and strength to Joys, Health gives length and strength to Joys.

lie before us, Health gives length and strength to Joys, Health gives length and strength to Joys.

Sung by M^{rs} Banister

Accompanied on the Oboe
by M^r W^m Parke.

Shield

Oboe

Violins

mf

col ebre fine

sfor

Legato

2^d Violin

Oboe

Cadenza

The musical score is arranged in five systems. The first system shows the Oboe and Violins parts. The second system continues the Oboe and Violins parts, with the vocal line 'Shield' appearing above the Oboe staff. The third system continues the Oboe and Violins parts. The fourth system continues the Oboe and Violins parts. The fifth system continues the Oboe and Violins parts, with the vocal line 'Shield' appearing above the Oboe staff. The score includes various performance markings such as *mf*, *sfor*, *Legato*, *col ebre fine*, and *Cadenza*.

^d
2. Violin

Oh Nigh

tingale, who, on you blooming Spray, was blest at eve, when all the Woods were still; was blest at

Oboe Solo

Violins Oboe

eve when all the Woods were still: Thou with fresh hope the lover's heart doth

Oboe

Violins

fill, while jol - - - ly hours lead on pro-pitious May. while jol - - - ly hours

For *Pia*
 lead on
f p

lead on - - - - - pro - pi - tious May.
f
 2^d Violin

Oboe
 Thy languid Notes which close the eyes of day thy languid Notes which close the eyes of day portend success in

love in love with thy soft lay. por - tend success in love in love with thy soft

Violins

lay thy li - quid notes

Violins

Viola

espress^{vo}

col espress^{vo}

thy languid Notes portend success in Love

Violins

Clar

Cadenza

Violins

with thy soft Lay. thy soft

Lay.

Sung by Mr Johnstone

Shield
Oboes
Affetuoso
EDWIN
Since all my hopes dear maid are

blown to air and my fond hearts betray'd to sad de-spair Here in this wilderness my sorrows I'll re-

-hearsc and thy hard heartedness Thou cruel fair

Sf

Sf

Violoncell col arco

2

No bell, no fun'ral fire,
No tears for me,
No grave do I desire,
No obsequie;
Thy gentle red breast, he
With leaves shall cover me,
And sing my elegy
Most dolefully

Sung by M^r Johnstone.

Shield

Piano Forte
Harp or
Harpsichord

Adagio e Softenute

Since all my hopes dear maid are

blown to air and my fond hearts be-tray'd to sad de-spair

Here in this wil-derness my for-rows I'll re-hearfe and thy hard heartedness thou

cru-el fair

s f

2

No bell, no fun'ral fire,
 No tears for me;
 No grave do I desire,
 No obsequie;
 Thy gentle red breast, he
 With leaves shall cover me,
 And sing my elegy
 Most dolefully

Shield

RUTTEKIN

Vivace Lively

Let's seek the bow of

Robin Hood this is his bridal day and cheerfully in blithe Sherwood bridesmaids and bridesmen play then follow follow me my

bonny bonny lads and we'll the pastime see for the minstrels sing and the sweet bells ring and they

Bells

Pizzicato

feast right merrily merrily and they feast right merrily merrily

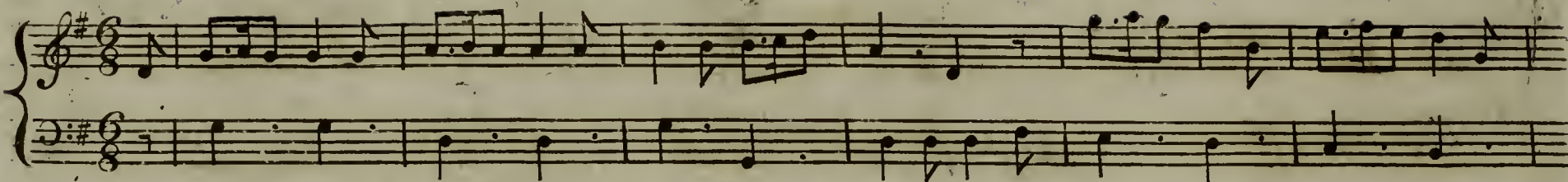
2

3

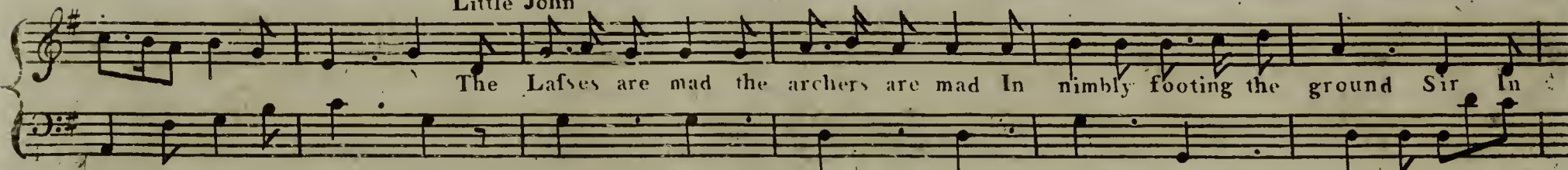
The humming beer flows round in pails,
 With mead that's stout and old,
 And am'rous virgins tell love tales,
 To thaw the heart that's cold.
 Then follow me my bonny lads,
 And we'll the pastime see,
 For the minstrels sing,
 And the sweet bells ring,
 And they feast right merrily.

There dancing sprightly on the green,
 Each light foot lad and lass,
 Sly stealing-kisses when unseen,
 And gingling glass with glass.
 Then follow me my bonny lads,
 And we'll the pastime see,
 For the minstrels sing,
 And the sweet bells ring,
 And they featt right merrily.

Old Tune



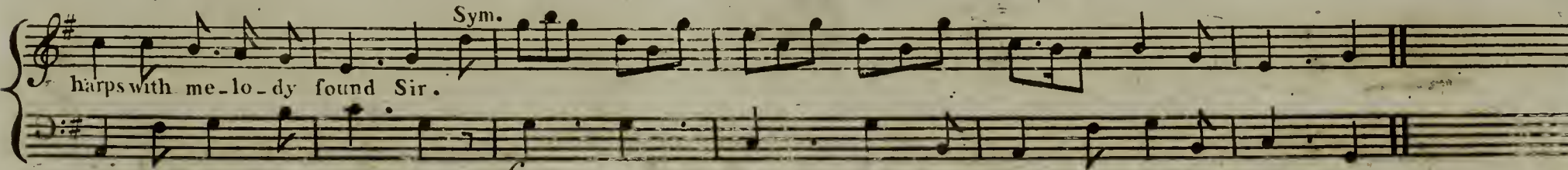
Little John



The Lases are mad the archers are mad In nimble footing the ground Sir In



merry Sherwood no Soul shall be sad while harps with melody found Sir In merry Sherwood no Soul shall be sad while



harps with me-lo-dy found Sir.

for:

2

We'll tittle till mad then madly sing
Madrigals Catches and Gleees Sir
Chaunt out like mad till the welkin ring
Under the Mistletoe trees Sir.
Chaunt out &c

3

We fight like mad when we fall on our Foes
Shoot arrows wing'd like the wind Sir
The fat fallow deer can't 'scape our bows
Nor in ' swiftnefs safety find Sir.
The fat &c

4

Then madly we'll sing and madly we'll dance
And madly all rore out Sir
And madly make our Enemies prance
If mad to try about Sir.
And madly &c

5

Brave Scarlet is mad — Stout Allen is mad
And John's as mad as the best Sir
Maidens run mad our hearts are glad
Stark mad shall be ev'ry guest Sir
Maidens &c

Allegro

ANNETTE

My name's ho- nest Harry O Mary I will marry O in spite of Nell or I- fa- bel I'll

follow my own va- ga- ry O with my Rigdum Jigdum ai- ry O I love lit- tle Mary O in

Oboes

spite of Nell or I- fa- bel I'll follow my own va- ga- ry O

2

Straight she is and bonny O,
 Sweet as sugar-candy O,
 Fresh and gay,
 As flow'rs in May,
 And I in her Jack-a-dandy O,
 With my Rigdum Jigdum &c.

3

Soon to church I'll bring her O,
 Where we'll wed together O,
 And that done,
 Then we'll have fun,
 In spite of wind or weather O,
 With my Rigdum Jigdum &c.

Sung by Mr. Johnstone and Mrs. Bannister.

Shield

DUETT

Edwin

Sostenuto and with simplicity

Thus let me hold thee to my heart, And

Bassoon

Pizzicato

Angelina

ev-ry care re--sign, And shall we never never part My life, my all thats mine?

Angelina

No never from this hour to part, well live and love fo true.

Edwin

No never from this hour to part, well live and love fo true.

col arco

The sigh that rends thy constant heart, breaks An - ge - li - nas too.

The sigh that rends thy constant heart, shall break shall break thy Edwins too. the

that rends thy constant heart breaks An - ge - li - nas too the sigh that rends thy

sigh that rends thy con - - - stant heart shall break thy Ed - wins too the

Adagio con - stant heart breaks An - ge - li - nas too.

sigh that rends shall break thy Edwins too.

Allegro Staccato

Rutkin

Don't

Shill I shall I nor with Love dally, wilt be my Wife wilt be my Wife with thee each Shilling if thou art willing Ill share thro' Life, Ill

Share thro' Life. With tipling and rattling and smiling babes prating, like Mammy pretty, like Daddy witty, hearts

light as a feather we'll trip it together from Vill to City from Vill to City.

2
 My heart so jolly
 From melancholy
 Is always free,
 Sweet recreation
 Without vexation
 Ill find for thee:
 Coats caps and fine kirtles
 With posies and myrtles
 And gowns so gay,
 At wakes you'll foot it
 Skip reel, and cut it
 Spruce queen of May.

3
 Then make me happy
 With Stingo nappy
 Ill chear your mind,
 Alas with gazing
 My poor heart's blazing
 Your hand be kind:
 Im burning to cinder
 My wishes like tinder
 The spark of your eyes
 Now kindles fire in
 O with defiring
 Your true Love dies.

Sung by Mrs Kennedy.

Bertoni.

Andantino

F. F.

Friendship claims the name of lover Gentle perturbation cease Tender passion I discover Hence with care and welcome peace Tender passion I dif-

- cover Hence with care and welcome peace Hence with care and welcome peace Friendship claims the name of lover Gentle pertur-

- bation cease Tender passion I discover hence with care and welcome peace hence with care and welcome peace

All^o molto

When close pressing and fond car-ressing shall I answer answer no when close pressing and fond ca-ressing Shall I answer answer

P. F. P. P. F. P.

no shall I answer answer no fond carefing shall I answer answer no when with smiling foft joy be --

P. P. F. P. F. P. Tempo Primo

guiling coud I cru-el let him go coud I cru-el let him go Friendship claims the name of lover

P. Rinf. P.

Gentle pertur-ba-tion cease Tender pafsion I dif-cover hence with care and welcome peace tender pafsion I difcover hence with care and welcome

Rinf. P.

peace Tender pafsion I dif-cover hence with care and welcome peace hence with care and welcome peace Allegro affai When clofe

Rinf. P.

preffing and fond careffing shall I answer answer no no no no no when with smiling foft joy beguiling

F P F P F P F P F

coud I cru-el bid him go coud I cruel bid him go coud I cruel bid him go

Rin. F P F

The call to Dinner. For Clarinetts Horns and Bassoons.

Shield

Clar. 1^{mo}

Clar. 2^{do}

Horns

Harp^d or PianoForte

Bassoons

Allegretto Clar:

Chalm?

FINALE. Sung by all the Characters.

Shield

Rondo

Lively

STELLA

Oboes

Let the music

Bassoon

sprightly play This is Hymens ho - li - - day Smiling Virtues him a - wait Guardian of the married state

CHORUS.

Bells 1st 2^d and 3^d time ⁶³

Let the music sprightly play This is Hymens ho-li-day smiling virtues him a wait Guardian of the married state

4th and last time.

Fine.

MARGARET.

Ro-feat god of soft de-fire

Each fond heart e-late with joy

ALLEN

Mirth and wit and song inspire

Each fond heart e-late with joy

Ho- nest love can ne-ver cloy Ho- nest love

Ho- nest love can ne-ver cloy

Ho- nest love can ne- ver cloy Ho- nest love

Ho- nest love can ne- ver cloy

Let the music

Affettuoso

ANGELINA

Musical staff for Angelina, treble clef, key signature of one sharp (F#), common time signature. The melody consists of quarter and eighth notes.

Dim-pled in - no-cence ap - pear, Free from sor-row void of fear, Thy fair

EDWIN

Musical staff for Edwin, treble clef, key signature of one sharp (F#), common time signature. The melody consists of quarter and eighth notes.

Dim - pled in - no-cence ap - pear, Free from sor-row void of fear, Thy fair

Musical staff for accompaniment, bass clef, key signature of one sharp (F#), common time signature. It features a simple harmonic accompaniment.

Musical staff with flute entries, treble clef, key signature of one sharp (F#), common time signature. It features a melodic line with 'Flutes' markings above it.

fif-ter bring with thee, bring with thee, bring with thee, capti-vating modesty.

Musical staff for Edwin, treble clef, key signature of one sharp (F#), common time signature. The melody consists of quarter and eighth notes.

fif - ter bring with thee, bring with thee, bring with thee, capti = vating modesty.

Musical staff for accompaniment, bass clef, key signature of one sharp (F#), common time signature. It features a simple harmonic accompaniment.

LITTLE JOHN RUTTIKEN & FRIAR.

Let the music &c. D.C.

Catch.

Musical staff 1, treble clef, 6/8 time signature. It begins with a first ending bracket and ends with a second ending bracket.

Fill the foa-ming horn up high, Nor let the tune - full lips be dry,

Musical staff 2, treble clef, 6/8 time signature. It begins with a first ending bracket and ends with a second ending bracket.

Let the brim-ming gob - let smile, and blood red wine our cares be-guile.

Musical staff 3, treble clef, 6/8 time signature. It begins with a first ending bracket and ends with a second ending bracket.

Fill fill fill it high Fill it high Let the music &c. D.C.



