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Famous Bostonians



# Maid Marian

A Comic Opera  
in Three Acts



Libretto by **G. Smith**  
**Harry** Music by  
**Reginald de Koven**



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# “MAID MARIAN”

*COMIC OPERA IN THREE ACTS*

LIBRETTO

BY

HARRY B. SMITH

MUSIC

BY

REGINALD de KOVEN.

VOCAL SCORE PR. \$2.00 NET.

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# "Maid Marian."

First produced at the Chestnut St. Opera House, Philadelphia, Pa.  
November 4th, 1904, by the

## BOSTONIANS,

Under the Direction of Klaw & Erlanger.

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### Characters.

Sheriff of Nottingham .....	<i>Henry Clay Barnabee.</i>
Little John.....	<i>W. H. MacDonald</i>
Robin Hood.....	<i>Albert Parr</i>
Will Scarlet .....	<i>Allan C. Hinckley</i>
Friar Tuck .....	<i>George B. Frothingham</i>
Alan-a-Dale .....	<i>Adele Rafter</i>
Guy of Gisbourne.....	<i>W. H. Fitzgerald</i>
Dame Durden.....	<i>Josephine Bartlett</i>
Giles } Gamekeepers.....	{ <i>J. J. Fennesey</i>
Geoffrey } .....	{ <i>W. J. Sullivan</i>
Yussuf (A Slave Merchant).....	<i>J. J. Martin</i>
Sir H. Ven de Vere } Knights of .....	{ <i>Albert Wilder</i>
Sir Hugh Montford } St George .....	{ <i>Henry Brown</i>
Messenger.....	<i>Harry Dale</i>
Herald .....	<i>Albert Watson</i>
Amina, a snake charmer.....	<i>Helen Gordon</i>
Lady Vivian .....	<i>Belle Harper</i>
Maid Marian .....	<i>Grace van Studdiford</i>
Huntsmen, Men-at-Arms, Saracen Warriors, Mummers, Crusaders, etc.	

### Scenes.

**Act I.** — The Park surrounding the Castle of the Earl of Huntington.

**Act II.** — The Camp of the Crusaders in the desert, with the city of Acre in the distance.

**Act III.** — The great Banqueting Hall of Huntington Castle on Christmas Day.

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Personally staged by **Mr. Herbert Gresham.**  
Musical Director **Samuel L. Studley.**

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# "Maid Marian."

Comic Opera in 3 Acts.

Libretto by  
HARRY B. SMITH.

Music by  
REGINALD de KOVEN.

## Overture.

Allegro, poco maestoso, a la Marcia.

Piano.

Allegro con spirito.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and some accidentals. The bass clef staff contains a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* is present in the middle of the system.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The notation includes various accidentals and articulation marks.

Third system of musical notation. This system shows a more rhythmic accompaniment in the bass clef, with many chords and some rests. The treble clef continues with the melodic line.

Fourth system of musical notation. The treble clef staff has a more active melodic line with eighth notes. The bass clef accompaniment consists of a steady eighth-note pattern.

Fifth system of musical notation. The treble clef staff features a melodic line with some slurs. The bass clef accompaniment is characterized by a rhythmic pattern of eighth notes with frequent rests.

Sixth system of musical notation. The treble clef staff continues with the melodic line. The bass clef accompaniment maintains the rhythmic pattern of eighth notes with rests.

Allegro moderato e con Sentimento.

Allegro non troppo. A la Valse.



Tempo di Valse.

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Tempo di Valse'. The first measure of the upper staff is marked 'rit.' (ritardando) and the second measure is marked 'a tempo'. The music features a mix of chords and single notes with accents.

The second system continues the piece. It features a 'cresc.' (crescendo) marking in the lower staff. The music is characterized by rhythmic patterns and chordal textures.

The third system includes a 'ff' (fortissimo) dynamic marking in the lower staff. The music continues with various rhythmic and harmonic elements.

The fourth system features another 'cresc.' (crescendo) marking in the lower staff. The piece concludes with a double bar line and repeat signs.

Allegro Come I.

The first system of the second piece is marked 'Allegro Come I' and 'ff' (fortissimo). It begins with a treble clef and a bass clef. The key signature has one sharp (F#). The music is more rhythmic and energetic than the first piece.

The second system continues the 'Allegro Come I' piece. It features a mix of eighth and sixteenth notes in the upper staff and chords in the lower staff.

The third system concludes the 'Allegro Come I' piece. It maintains the 'ff' dynamic and features rhythmic patterns in both staves.

musical notation system 1, featuring treble and bass staves with chords and dynamics like *marc. cresc.*

musical notation system 2, featuring treble and bass staves with chords and dynamics like *cresc.*

musical notation system 3, featuring treble and bass staves with chords and dynamics like *ff*

musical notation system 4, featuring treble and bass staves with chords and dynamics like *accel.*

musical notation system 5, featuring treble and bass staves with chords and dynamics like *mf* and *poco cresc.*

musical notation system 6, featuring treble and bass staves with chords and dynamics like *f*

musical notation system 7, featuring treble and bass staves with chords and dynamics like *sempre*

First system of musical notation. Treble clef contains a melodic line with accents and slurs. Bass clef contains a rhythmic accompaniment. Dynamics include *ff* and *ped.*. The system concludes with a *marc.* marking and a key signature change to two flats.

Second system of musical notation. Treble clef continues the melodic line. Bass clef accompaniment features a *ped.* marking and a *mf* dynamic. The system ends with a *marc.* marking and a key signature change to one flat.

Third system of musical notation. Treble clef features a *cresc.* marking. Bass clef accompaniment consists of a steady rhythmic pattern. The system concludes with a *ped.* marking and a key signature change to two flats.

Fourth system of musical notation. Treble clef contains a melodic line with a slur. Bass clef accompaniment features a *ped.* marking and a key signature change to one flat.

Fifth system of musical notation. Treble clef continues the melodic line. Bass clef accompaniment features a *ped.* marking and a key signature change to two flats.

Sixth system of musical notation. Treble clef contains a melodic line with a slur. Bass clef accompaniment features a *ped.* marking and a key signature change to one flat.

Seventh system of musical notation. Treble clef continues the melodic line. Bass clef accompaniment features a *ped.* marking and a *cresc.* dynamic. The system concludes with a *marc.* marking and a key signature change to two flats.

The image displays a page of musical notation for piano, consisting of seven systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with the instruction *sempre* in the bass staff and *ff* in the treble staff. The second system features the instruction *pressando* in the bass staff. The fourth system is marked *Tempo I.* and *marcato*. The notation includes a variety of note values, rests, and dynamic markings such as *ff* and *mf*. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with a final chord in the seventh system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines with various articulations and dynamics.

Second system of musical notation, continuing the piece with similar chordal and melodic textures. The system concludes with a 3/4 time signature.

*Allegro.*

Third system of musical notation, marked *Allegro*. It features a 3/4 time signature and includes the instruction *poco rall.* (poco rallentando) towards the end of the system.

*Tempo di Valse.*

Fourth system of musical notation, marked *Tempo di Valse*. It begins with *ff rit.* (fortissimo ritardando) and transitions to *a tempo* (ad libitum).

Fifth system of musical notation, continuing the waltz tempo with a steady accompaniment and melodic lines.

Sixth system of musical notation, featuring a melodic line with a long slur and various articulations.

Seventh system of musical notation, concluding the piece with a *cresc.* (crescendo) instruction and a final cadence. The system ends with a double bar line and a common time signature.

Allegro come I.

The first system of music features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The treble staff contains several measures with notes and rests, including a measure with a fermata. The bass staff consists of chords and single notes. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Allegro come I.'.

The second system continues the piece. It includes a first ending bracket marked with a circled '8' above the treble staff. The music features various chordal textures and melodic fragments in both staves. The key signature remains one flat.

The third system begins with a dynamic marking of *molto f* (molto forte) in the middle of the system. The treble staff has more complex melodic lines, and the bass staff provides a steady accompaniment. The key signature is one flat.

The fourth system continues the musical development. It features a variety of chordal patterns and melodic motifs. The key signature is one flat.

Allegro, poco maestoso, a la Marcia.

The fifth system introduces a new section. It features a prominent triplet in the treble staff. The tempo is marked 'Allegro, poco maestoso, a la Marcia.' The key signature is one flat.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *cresc.* (crescendo).

Second system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *ff* (fortissimo) and *fz* (forzando). A triplet of eighth notes is marked with a '3' above it.

Third system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *ff* (fortissimo). A triplet of eighth notes is marked with a '3' above it.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *rit.* (ritardando) and *ff* (fortissimo).

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *ff* (fortissimo).

Act I.

No 1. Introduction and Opening Chorus.

Allegro con spirito.

The first system of the piano introduction consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a mezzo-forte (*mf*) dynamic. The left-hand staff begins with a bass clef and the same key signature and time signature. The music features a series of chords and moving lines in both hands, with a crescendo (*cresc.*) leading to a forte (*f*) dynamic.

The second system continues the piano introduction. The right-hand staff features a melodic line with a *rall. e dim.* (rallentando and diminuendo) marking. The left-hand staff provides harmonic support. The dynamic is marked *pp* (pianissimo).

The third system of the piano introduction. The right-hand staff has a *a tempo* marking. The music is marked *f* (forte). The left-hand staff continues with rhythmic accompaniment. A *cresc.* (crescendo) marking is present.

The fourth system of the piano introduction. The right-hand staff has a *rall. e dim.* marking. The music is marked *p* (piano). The left-hand staff continues with rhythmic accompaniment. A *pp* (pianissimo) marking is present. The system ends with a double bar line and a repeat sign.

The fifth system of the piano introduction. The right-hand staff has a *a tempo* marking. The music is marked *p* (piano). The left-hand staff continues with rhythmic accompaniment. The system includes markings for *poco*, *a*, *poco*, and *cresc.* (crescendo).

The sixth system of the piano introduction. The right-hand staff continues with melodic lines. The left-hand staff continues with rhythmic accompaniment. The system includes markings for *poco*, *a*, *poco*, and *cresc.* (crescendo).



TENOR. *f* *cresc.*  
 Gamekeepers. The morn is dawn-ing bright and clear, A morn - ing meet to  
 BASS I. *f* *cresc.*  
 The morn is dawn-ing bright and clear, A morn - ing meet to

*poco rall.* *ff* *a tempo*  
 hunt the deer, The horns I hear so near.  
 hunt the deer, Re- -sounding near, so near.

Tan-ta - ra,  
 Tan-ta - ra,  
 Tan-ta - ra!  
 Tan-ta - ra!

Chorus. (off stage.) SOPRANO I. II. *mf*  
 TENORS. BASSES. *mf*  
 Tan-ta - ra!  
 Tan-ta - ra!

*cresc. molto*

To the chase come a - way.

To the chase come a - way.

*cresc.* To the chase to - day Let's a - way, let's a - way.

To the chase to - day Let's a - way, let's a - way.

1st Chorus group enter.

*ff*

SOPRANO I.II. *f* *deciso*

TENORS. *f*

Gamekeepers with Chorus. *f*

BASSES. *f*

From a - far and near We as - semble here To follow the chase to day. The

From far and near We follow the chase to day. The

*f* *deciso*

*cresc.* chase you know is the sport of kings And so has been for - e'er and aye, for-

*cresc.* chase you know is the sport of kings And so has been for - e'er and aye, The

*cresc.*

*ff*

*cresc.* *ff*

eer and aye, The sport of kings for aye.  
 sport of kings for aye, for aye, The sport of kings for aye. The morn is dawning

bright and clear, A morn-ing meet to hunt the deer. To the meet we come When the  
 When the

*cresc.* *mf* *mf* *mf*

*dim.*

winding horn we hear. winding horn we hear. Tanta-ra! Tanta-ra!  
 Tanta-ra, Tanta-ra!

*poco rall.* *a tempo* *mf* *mf* *mf*

2nd Chorus (off stage.) TENORS & BASSES. *mf* *mf* *mf*

SOPRANO I. *f* Tantara!

Tanta-ra!

*poco rall.* *a tempo* *mf* *cresc. molto*

SOPRANO I.II. *a 2. ff*

1st Group. Give ye all a good day.

TENORS. BASSES. *a 2. ff*

Give ye all a good day.

2nd Group. Give ye all good day, May the stag be your prey. *deciso*

From a-  
From

Give ye all good day, May the stag be your prey.

*ff*

Tan-ta - ra, *f* *p* Ta-  
Tan-ta - ra! Tan-ta - ra!

Tan-ta - ra, Tan-ta - ra!

far and near We as - sem - ble here To fol - low the chase to - day. The

far and near We fol - low the chase to - day. The

*deciso* *f*

ra, Tan - ta - ra!

*cresc.*

The ear - ly hours of the day have wings,

*cresc.*

The ear - ly hours of the day have wings,

*cresc.*

chase you know is the sport of kings, The

*cresc.*

chase you know is the sport of kings, The

*cresc.*

*cresc.*

The chase you know is the sport of kings, So

The chase you know is the sport of kings, So

*cresc.*

golden hours of the morn have wings, So

*cresc.*

golden hours of the morn have wings, So

*cresc. sempre*

let's a-way, Soon as we may With - out de-lay To hunt the stag to - day, a-way to

let's a-way, Soon as we may With - out de-lay To hunt the stag to - day, a-way to

let's a-way, Soon as we may With - out de-lay To hunt the stag to - day.

let's a-way, Soon as we may With - out de-lay To hunt the stag to - day.

*ff* *rall.* *a tempo*

hunt the stag to - day, a-way hunt the stag to-day. Give ye

hunt the stag to - day, a-way hunt the stag to-day. Give ye greeting all,

Give ye

Give ye greeting all,

*mf* *f*

*poco rall.* *a tempo* *ff*  
greet-ing one and all, — Ay, wel - come one and  
Ay, wel - come one and

*mf* *poco rall.* *a tempo* *ff*  
greet-ing one and all, — Ay, wel - come one and  
Ay, wel - come one and

*poco rall.* *a tempo* *f*

Detailed description: This system contains the first two systems of a musical score. The first system has two vocal staves and a piano accompaniment. The vocal lines are in G major and contain the lyrics 'greet-ing one and all, —' followed by a rest, and then 'Ay, wel - come one and'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. The second system is identical to the first. The piano accompaniment in the third system is marked *poco rall.* and *a tempo*, with a dynamic of *f*.

all. —

all. —

all. —

all. —

*poco animando*

Detailed description: This system contains the second two systems of the musical score. The first system of this section has two vocal staves and a piano accompaniment. The vocal lines are marked *all.* and contain the word 'all.' followed by a long note. The piano accompaniment consists of sustained chords. The second system is identical to the first. The piano accompaniment in the third system is marked *poco animando* and features a more active melodic line in the right hand and a rhythmic bass line in the left hand.





*cresc.*  
 hill, in val-ley, The hounds will ral-ly Ha - la - li, Ha - la - li! Ha -  
*cresc.*  
 hill, in val-ley, The hounds will ral-ly Ha - la - li, Ha - la - li! Ha -

*mf*  
 Ha -  
*mf*  
 Ha -  
*mf*

*cresc.*

*Giocoso.*  
 la - li! — And ev - er through the for - est deep The hunt-ed stag shall  
 la - li! — And ev - er through the for - est deep The hunt-ed stag shall

*pp* Humming.  
*pp* Humming.  
*pp* Humming.

*Giocoso.*

wild-ly leap, In ter-ror at the clarion call A ringing thro' the green wood. So

*dim.* *p rall.* *a tempo* *f*

wild-ly leap, In ter-ror at the clarion call A ringing thro' the green wood.

So

*a tempo* *f*

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

*con spirito* *a 2* *f*

lords and la-dies a-way ride gay-ly And stop yet not for walls or stiles, While

A - way ride gay-ly

*a 2* *f*

lords and la-dies a-way ride gay-ly And stop yet not for walls or stiles, While

A - way ride gay-ly And stop yet not for walls or stiles.

A - way ride gay-ly.

*con spirito* *f*

Red. \* Red. \* Red. \* Red. \*

*cresc.*

horns are sounding And steeds are bounding, Thro' deep-est for - est aisles. — So

*p*

Tan-ta-ra, Tan-ta-ra! Thro' for - est aisles. — So

*ff* <sup>a 2</sup>

*cresc.*

horns are sounding And steeds are bounding Thro' deep-est for - est aisles. —

*p*

Tan-ta-ra, Tan-ta-ra! Thro' for - est aisles. —

*p*

Tan-ta-ra, Tan-ta-ra! Thro' for - est aisles. —

*cresc.*

*ff*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

lords and la-dies, And stop ye not for walls or stiles, While

lords and la-dies,

*ff* <sup>a 2</sup>

A - way ride gay-ly And stop ye not for walls or stiles, While

*ff*

A - way ride gay-ly And stop ye not for walls or stiles.

*ff*

A - way ride gay-ly.

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*stentato*  
**ff**

horns are sounding And steeds are bounding, Thro' deep-est for - est aisles. Ta -

**ff** **pp** **ff**

Tan-ta - ra, Tan-ta - ra, Thro' for - est aisles. Ta -

horns are sounding And steeds are bounding, Thro' deep-est for - est aisles.

Tan-ta - ra, Tan-ta - ra! Thro' for - est aisles.

**ff** **pp** **ff**

Tan-ta - ra, Tan-ta - ra! Thro' for - est aisles.

*Ad.* **pp** **ff**

ra - ta - ta, Ta - ra - ta - ta! 'Tis time to be mount-ing and ride a - way.

ra - ta - ta, Ta - ra - ta - ta! 'Tis time to be mount-ing and ride a - way.

**pp** **ff** **ff**

'Tis time for mount-ing to ride a - way.

(Humming) **pp** **ff**

(Humming) **pp** **ff**

Come **ff**

Come **ff**

*marcato* **pp** **ff**

Lady Vivian. (off stage.)

(coming on)

Who's for the chase to - day? The

Ta - ra - ta - ta! Who's for the chase to - day?

Ta - ra - ta - ta! Who's for the chase to - day?

Ta - ra - ta - ta! Who's for the chase to - day?

ride a - way, Who's for the chase to - day?

ride a - way, Who's for the chase to - day?

Detailed description: This system contains the first four staves of music. The top staff is the vocal line for Lady Vivian, starting with a mezzo-forte (mf) dynamic and moving to forte (f). The second and third staves are vocal lines for other characters, marked piano (p). The bottom staff is the piano accompaniment, marked piano (p). The music is in a 3/4 time signature with a key signature of one flat (B-flat major or D minor).

dew is on the heath-er, The lark sings there a - bove, It is the au - tumn

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line, marked mezzo-forte (mf) and ending with a crescendo (cresc.). The bottom staff is the piano accompaniment, also marked mezzo-forte (mf) and ending with a crescendo (cresc.).

weather now, The time that all true hunt-ers love; The hounds in leash and

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line, marked forte (f) and ending with a crescendo (cresc.). The bottom staff is the piano accompaniment, marked forte (f).

teth - er Im - pa - tient - ly they bay, — The gal - lant steeds all restless are, They

They loud - ly bay. —

They loud - ly bay. —

*ff*

seem to scent the quarry a - far. Let noth - ing now our plea - sure mar. Hal -

Let nothing now ev - er our plea - sure mar.

*p*

*p*

lo, Hal - lo! We long to view the stag at bay! —

We'd fain view the stag at bay! —

We'd fain view the stag at bay! — Then mount ye all And

*pp*

*pp*

*pp*

*f*

*f*

heed the call To ride a way For hunt-ing deer to-day. Hal-lo, Hal-

*rall.*

Lady V. *f ff giocoso*

Hal-lo! The dew is on the heath-er, The lark sings there a-bove, — It  
 The dew is on the heath-er, The lark sings there a-bove, — It  
 lo! — The dew is on the heath-er, The lark sings there a-bove, — It

*giocoso*  
*mf*

is the au-tumn weath-er now, The time that all the hun-ters love; The  
 is the au-tumn weath-er now, The time that all the hunt-ers love; The  
 is the au-tumn weath-er now, The time that all the hunt-ers love; The

*cresc.*

hounds in leash and teth - er A wait and bay, The  
 hounds in leash and teth - er Im - pa - tient - ly they bay, The  
 hounds in leash and teth - er Im - pa - tient - ly they bay, The

*cresc.*

a - way,

*marcato*

gal - lant steeds all rest - less are, They seem to scent the quar - ry a - far, Let  
 gal - lant steeds all rest - less are, They seem to scent the quar - ry a far, Let <sup>a 2</sup>  
 gal - lant steeds all rest - less are, They seem to scent the quar - ry a far, Let

*marcato molto*

noth - ing now our plea - sure mar. We long to view A  
 noth - ing now our plea - sure mar. Hal - lo! Hal - lo! We long to view A  
 noth - ing now ev - er our plea - sure mar. Hal - lo! Ha - lo! We long to view A



no - ble stag of ten at bay, A no - ble stag of ten at bay. A -

no - ble stag of ten at bay, A no - ble stag of ten at bay. A -

no - ble stag of ten at bay, A no - ble stag of ten at bay. A -

A -

far and near Re - sounds so clear The clarion voice of the mer-ry, mer-ry horn, A -

far re - sounds The clarion voice of the mer-ry, mer-ry horn, A -

far and near Re - sounds so clear The clarion voice of the mer-ry, mer-ry horn, A -

far re - sounds

*pressando*

far and near Re - sounds so clear The ring - ing call a - far.

far and near Re - sounds so clear The ring - ing call Up - on the wind - ing

far and near Re - sounds so clear The ring - ing call Up - on the wind - ing

*pressando*

*pesante rall.*

Who's for the chase to - -

horn. Hal - lo! Who's for the chase to - -

horn. Hal - lo! Who's for the chase to - -

*pesante*

*fff rall.*

*a tempo accel. Red. \**

day? The hounds are bay-ing, They call us to the

day? The hounds are bay-ing, They call us to the

day? A - way! The hounds are bay-ing, The hors-es neigh,

day? A - way!

*a tempo accel.*

*molto f*

chase a - way, a - way.

chase a way, a - way.

chase a way, a - way.

*sf*

# Nº 2. Annabel was Fairest.

Song. Lady Vivian and Chorus.

Allegro commodo.

*mf*

*Red.* \*

*p* *rall.*

*Red.* \*

Lady Vivian.  
*> scherzando*

An - na - bel was fair - est      Of the vil - lage maid - ens,      And she knew she was  
Girls I give you warn - ing:      An - na - bel, re - mem - ber      She like you was so

*> a tempo*

*mf leggiero*

fair.      they're fair - er.  
fair.      fair - er.

SOPRANO I.I. *mf*

TENORI. *mf*

BASSI. *mf*

All fair maids well know that they are fair.  
She per - haps was hard - ly quite as fair.

All fair maids well know that they're fair.  
She per - haps was hard - ly fair - er.

Chorus.

Suit - ors she had man - y, Fa - vor - ing not an - y, Bring - ing all de -  
Treat in man - ner scorn - ing Lads, or you'll be mourn - ing, Trust them not, but be -

spair.  
ware!

How sad to be de - spair - ing.  
*f* 'Tis sad to be de - spair - ing. *dim.*

Heigh - o! For all the lads she made de - spair. Heigh - o!  
Heigh - o! 'Tis sad to think we must de - spair. Heigh - o!

Heigh - o! 'Tis sad to be de spair - ing.  
Heigh - o! 'Tis sad to be de spair - ing.

*mf* But one Sum - mer day she went Roaming in the woodland so green;  
Al - an sang his songs of love, An - na - bel - believed him so true,

There she met young Al-an-a - Dale Who to win hearts nev-er doth fail;  
 But he sang those self-same songs To the next he went too woo,

*cresc.*  
 He with lov-er's wile Won her with a smile, Won her with a  
 Laugh-ing in his sleeve That she should be-lieve, As naugh-ty men would

*cresc.*

*mf*  
 smile \_\_\_\_\_  
 do. \_\_\_\_\_ 1 & 2. Nev-er you be - lieve the sto - ries so  
 Won her heart with a smile.  
 All trait - ors do.  
 With win - ning smile.  
 All trait - ors do.  
 With win - ning smile.  
 All trait - ors do.

*mf*

old By a lov-er false and fick - le e'er told. Men you know have

been de- ceiv-ers ev - er, Though we think their hearts of gold. O Be -

Nev-er you be -  
Nev-er you be -

ware! Off the dashing gal-lants gay and so

lieve the love - songs trolled By gal - lants  
lieve the love - songs trolled By gal - lants

*cresc.* *p*

bold. For they are false and faith-less, aye, They be -

bold.

bold.

*cresc.* *p*

*Red. \* Red. cresc. \**

tray, — when they may, — Their love will last for - ev-er they say; But it

*p* *pp*

Be-ware! Take care! Be - ware!

Be-ware! Take care! Be - ware!

*p* *pp*

Be-ware! Take care! Be - ware!

Be-ware! Take care! Be - ware!

*cresc.*

*f poco ad lib.*

on-ly lasts a year and a day. —

*p*

So pray, Be - ware!

So pray, Be - ware!

*colla voce* *f*

1. 2. day. Heigh - o! \_\_\_\_\_ Heigh -  
 ware!\_ So just take a hint from the tale I tell you,  
 ware!\_ So just take a hint from the tale I tell you,

1. 2. *p rall.*  
 Ped. \* Ped. \*

o! \_\_\_\_\_ All men are  
 Vows that they make are just made to sell you, Men are false and  
 Vows that they make are just made to sell you, Men are false and

Ped. \*



*poco ad lib.*

faith - less, aye, And their boast - ed love en - dures for a

faith - less, aye.

faith - less, aye.

This system contains the first two vocal staves and the piano accompaniment. The vocal parts enter with the lyrics 'faith - less, aye, And their boast - ed love en - dures for a'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with various articulations like accents and slurs.

*rall.*

year and a day, Aye, their boast - ed love endures for a day. \_\_\_\_\_

*p* Take care! Be - ware! \_\_\_\_\_

*p* Take care! Be - ware! \_\_\_\_\_

*p* Take care! Be - ware! \_\_\_\_\_

*sfz*

This system continues the vocal lines and piano accompaniment. The vocal parts conclude the phrase 'year and a day, Aye, their boast - ed love endures for a day.' followed by a long line. The piano accompaniment includes dynamic markings such as *p* (piano) and *sfz* (sforzando), along with slurs and accents. The piano part ends with a final chord marked *sfz*.

# No 3. The Cellarer's Toast.

Scarlet, Friar Tuck and Chorus.

Allegro con spirito.

Scarlet. *f*

The

*f* *marcato* *cresc.* *poco rall.* *ff*

*meno mosso* *accel.* *ff* *deciso*

cel-lar is dark and the cel-lar is deep. (Ho, drink, lads, with a  
say that a ghost haunts the cel-lar at night. (Ho, drink, lads, with a

*meno mosso* *colla voce*

*f*

will) My lord of the hall good-ly liq - uor doth keep. (So  
will) It send-eth the maids all a - faint - ing in fright. (So

Tuck.

With a will!  
With a will!

*ff*

Red. \*

*ff* *f animando*

drink, lads, with a will.) To keep the ma - raud - ers from  
drink, lads, with a will.) But trust me, my mas - ters, this

With a will.  
With a will.

*animando*

Red. \*

*cresc.* **ff**

prowling a - bout, My lord of the hall hath a cel - lar - er stout, Who  
 wander - ing wraith Is naught but the cel - lar - er craft - y i' faith, Who

*poco rall.* **f**

cheat - eth the thiev - ing elf, — By drink - ing it all him - self. Ah! Some  
 mak - eth a dis - mal moan, — So that he may quaff a - lone. Ah! Some

I drink what I can my - self.  
 I do love to drink a - lone.

*colla voce*

**Ad.** \*  
 Allegro moderato e giocoso.

*cresc.*

drink to bright eyes, and some drink to the King, Some drink to the joy that a  
 toast their good friends, and some toast a good wife, Some pledge ye a cup to a

*cresc.*

**ff** *rall.*

full purse may bring; But "Here's to good liq - uor wher - ev - er 'tis found," That's the  
 mer - ry long life; But "Here's to good liq - uor wher - ev - er 'tis found," That's the

**ff** *rall.*

*stentato* 1. *a tempo* **Allegro con spirito.**

cel-lar-er's toast, lads, so let it go 'round.  
 cel-lar-er's toast, lads, so TENORS. *ff.* Ay, let it go 'round, ay,  
 BASSES. *ff.* Ay, let it go 'round, ay,

*a tempo* **Allegro con spirito.**

*poco rall.* *a tempo*

That's the cel-lar-er's toast, lads, so let it go 'round.  
 let it go 'round, That's the cel-lar-er's toast, lads, so let it go 'round.  
 let it go 'round, That's the cel-lar-er's toast, lads, so let it go 'round.

*poco rall.* *a tempo*

That's the cel-lar-er's toast, lads, so let it go 'round.  
 let it go 'round, That's the cel-lar-er's toast, lads, so let it go 'round.  
 let it go 'round, That's the cel-lar-er's toast, lads, so let it go 'round.

*poco rall.* *a tempo*

They

2. *a tempo* *rall.*

let it go 'round. Ay, here's to good liq - uor wher - ev - er 'tis found, 'Tis the  
*a tempo* Friar. *rall.*

Ay, here's to good liq - uor wher - ev - er 'tis found, 'Tis the

*a tempo* *ff* *rall.* *a 2.*

Ay, here's to good liq - uor wher - e'er 'tis found, 'Tis the

*a tempo* *ff* *rall.* *a 2.*

Ay, here's to good liq - uor wher - e'er 'tis found, 'Tis the

*a tempo* *rall.*

*stentato* *a tempo* **Allegro con spirito.**

cel - lar - er's toast, lads; so let it go 'round. Ca - na - ry and sack,

*stentato* *a tempo*

cel - lar - er's toast, lads; so let it go 'round. All

**SOPRANO I.II.** *ff*

Ca - na - ry and sack, All

*stentato* *pu tempo* *ff*

cel - lar - er's toast, lads; so send it 'round. Ca - na - ry and sack, All

*stentato* *p a tempo* *ff*

cel - lar - er's toast, lads; so send it 'round. Ca - na - ry and sack, All

*stentato* *a tempo* **Allegro con spirito.**

*poco rall.* *stentato*  
 'Tis the cel - lar - er's toast, lads, so  
*poco rall.* *stentato*  
 sor - row con - found! 'Tis the cel - lar - er's toast, lads, so  
*poco rall.* *a 2.* *stentato*  
 sor - row con - found! 'Tis the cel - lar - er's toast, lads, so  
*poco rall.* *a 2.* *stentato*  
 sor - row con - found! 'Tis the cel - lar - er's toast, lads, so  
*poco rall.* *a 2.* *stentato*  
 sor - row con - found! 'Tis the cel - lar - er's toast, lads, so

*a tempo*  
 let it go 'round, so let it go 'round, go 'round. —  
*a tempo* *pp*  
 let it go 'round, go 'round. —  
*a tempo* *pp*  
 let it go 'round, go 'round. —  
*a tempo* *pp*  
 let it go 'round, go 'round. —  
*a tempo* *pp*  
 let it go 'round, go 'round. —  
*a tempo* *f colla voce* *p* *ff*  
 let it go 'round, go 'round. —

Libretto by  
HARRY B. SMITH.

# No. 4. Song of the Falcon.

Maid Marian and Chorus.

Music by  
REGINALD de KOVEN.

Allegro con spirito.

Piano introduction in 6/8 time, marked *f*. The music features a rhythmic melody in the right hand and a more active bass line in the left hand.

Marian. *f poco declamando*

Let one who will go hunt the deer In covert close; so will not I, E'en

*colla voce*

Musical score for Marian's first line, including vocal line and piano accompaniment.

M. *cresc.*

tho' I love the e - cho clear, E'en tho' I love the e - cho clear Of

*cresc.*

Musical score for the first male voice part (M.), including vocal line and piano accompaniment.

M. horns that each to each re - ply, Of

SOPRANO I & II. *f*

Musical score for Soprano I & II, including vocal line and piano accompaniment.

Chorus. TENORS. Of horns that each to each re - ply,

BASSES. Of horns that each to each re - ply,

Musical score for Tenors and Basses, including vocal lines and piano accompaniment.

Piano accompaniment for the final part of the chorus, including both hands.

M. horns that each to each re-ply. Or let who will give

*p* Horns re - ply - ing.

*p* Horns re - ply - ing.

*rall.* *f* *Poco più animato*

M. zest-ful chase To wi - ly Reynard keen and sly, To me such earth - ly

*cresc.*

*cresc.*

M. sport is base; My quarry's home is in the sky, yes, in the sky. —

*f* Let

*f* Let

*ff*



M. *Fly a -*  
 oth-ers hunt old Reynard sly, Her quar-ry's lair is in\_ the sky.  
 oth-ers hunt old Reynard sly, Her quar-ry's lair is in\_ the sky.  
*deciso*

*A la Valse.* *Tempo di Valse.*  
 way! Fly a - way! Fly a - way! A-way, a - far in a - zure  
*pp* Fly a - way!  
*pp* Fly a - way!

*A la Valse.* *Tempo di Valse.*  
*cresc.*  
 Red. \* Red. \* Red. \*

*con sentimento*  
 air, My no-ble bird, O speed thy flight, Thy way thou dost

M. *cresc.* *poco rit.*  
 trace\_ With state-li - est grace A - far in the sky\_ so blue\_ and

M. *a tempo* *cresc.*  
 bright. Away, a - far thy prey is there, 'Twill not thy pow - er

M. long with - stand, Then at my word, O gallant bird, O gallant

M. *ff* *dim.*  
 bird, Come back, come back to thy la - dy's hand.

M. *Poco sostenuto* *mf* *cresc.*  
 Ah it were well If like my bird Were ev-'ry sigh - ing

M. *rall.* *a tempo* *rall.*  
 love - lorn swain, That at a word he would a - way

M. *p rall.* *f animando*  
 And at my sig - nal come back a - gain. Fly a - way,  
 Chorus. *f animando*  
 Ah! That were well,  
 Ah! That were well,

M. *Tempo I.*  
 Yes a - way, Fly a - way far! A - far a - way  
 A - way a - - far in a - zure  
 If 'twere so. *rall.* On  
 If 'twere so. *p* On

*Tempo I.*  
*rall.*

M. I bid you fly, O speed thy flight, — I set thee  
sky, My no-ble bird O speed thy flight, —  
high, A - way!  
high, A - way!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "I bid you fly, O speed thy flight, — I set thee sky, My no-ble bird O speed thy flight, — high, A - way! high, A - way!". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic accompaniment with chords and moving lines.

M. free. Thy way thou dost trace With state-li - est grace A - far in the  
Thou art free, Thou art free, Seek the  
pp. pp. mf

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "free. Thy way thou dost trace With state-li - est grace A - far in the Thou art free, Thou art free, Seek the". The piano accompaniment includes dynamic markings: *pp.* (pianissimo) and *mf* (mezzo-forte). The piano part features a consistent accompaniment with some melodic movement in the right hand. The system concludes with a *cresc.* (crescendo) marking.

M. *rall.* sky — so blue and so bright *a tempo* Thy prey is there —

sky so blue, so bright. *pp* *rall.* A - way, a - far *ff* thy prey is

sky so blue, so bright. *pp* *ff* thy prey is

sky so blue, so bright. *pp* *ff* thy prey is

*rall.* *ff*

M. — in a - zure air, *cresc.* Thy prey is nigh. — Then at my

there, — 'Twill not thy *cresc.* pow - er long with - stand, —

there, — 'Twill not thy *cresc.* pow - er long with - stand, —

there, — 'Twill not thy *cresc.* pow - er long with - stand, —

*cresc.*

M. *ff*  
 word, O gal-lant bird, O gal-lant bird, Thou wilt o - bey, Come back to thy  
*p* re - - - turn!  
*p* re - - - turn!  
*sfz*

M. *dim.* *cresc.*  
 la - dy's - hand. O, re - turn, Thou wilt o - bey, Nor say me nay, Thou wilt o -  
*dim.* *cresc.*

M. *tr* *Pressando molto.*  
 bey, o - bey.  
*p* Re - turn!  
*p* Re - turn!  
*tr* *Pressando molto.*  
*ped.*

# Nº 5. Chorus.

## Entrance of Sheriff.

*Allegro non troppo. SOP. I. & II. f deciso*

With lord - ly pomp and lord - ly pride The

TENORI. *f deciso*

With lord - ly pomp and lord - ly pride The

BASSI. *f deciso*

*Allegro non troppo.* With lord - ly pomp and lord - ly pride The

*f deciso* *marcato*

*cresc. sempre* Now deigns to vis - it us.

Sher - iff grand and dig - ni - fied Ap - proaches near vis - it us. Be so -

*cresc. sempre*

Sher - iff grand and dig - ni - fied Now deigns to vis - it us. Be so -

*cresc. sempre*

Sher - iff grand and dig - ni - fied Ap - proaches near vis - it us. Be so -

*mf cresc. sempre*

li - ci - tous, Bow down low to him, His *ff* seeth - ing train ne'er

li - ci - tous, Bow down low to him, His *ff* seeth - ing train ne'er

li - ci - tous, Bow down low to him, His *ff* seeth - ing train ne'er

*ff*

nev-er go a-stray, His ea-gle eye is a won-der in its way, His  
 goes a - stray, His ea - gle eye is keen they say, His  
 goes a - stray, His ea - gle eye is keen they say, His  
 goes a - stray, His ea - gle eye is keen they say, His

ea - gle eye is a won-der in its way. So bow,  
 ea - gle eye is keen they say. So bow, give  
 ea - gle eye is keen they say. So bow, give  
 ea - gle eye is keen they say. So bow, All

wel-come to the Sher-iff in a low, low bow.  
 wel-come to the Sher-iff in a low, low bow.  
 hail! Sher-iff in a low, low bow.

*attacca*



# No 5a Sheriff's Song.

Sheriff, Guy and Chorus.

Allegro con spirito.

*f cresc.* *ff* *fz* *mf*

The Sheriff. *f deciso*

I am the Sher-iff mild and good, I - den - ti - fied with  
Guy. oft - en won - der how I grew So won - drous wise, so

Ro - bin Hood;  
brave and true; *f*

I - den - ti - fied with Ro - bin Hood.  
So won - drous wise, so brave, and true.

per - fect man with - out a flaw. A  
cant ac - count for it at all. For

No flaw.  
Nor I.

*ff marcato*

pa - ra - gon of vir - tues high, Whose fa - mous brain and  
 strange to say when just a lad, No men - tal - em - i -

ea - gle eye  
 nence I had, Cause fear and  
 My brain was  
 You all re - call that ea - gle eye, and  
 He was a - sil - ly when a lad, *marcato* was

awe.  
 small. There's  
 And

SOP. I. & II. *marcato*  
 We all re - call his ea - gle eye with awe.  
 In fact we hear he had no brain at all.

TENORI. *marcato*  
 We all re - call his ea - gle eye with awe.  
 In fact we hear he had no brain at all.

BASSI. *marcato*  
 We all re - call his ea - gle eye with awe.  
 In fact we hear he had no brain at all.

nothing you can say, you will un-der-stand, To make me un-der-va - lue my  
 nothing seemed to say to the pass-er - by, This lad is going to grow to a

virtues so grand, I've sung my praise all o - ver this broad land. Some  
 Sheriff so sly, In fact those days I sometimes told a lie. But  
 his praise He's grand!  
 those days O my!

peo-ple there may be Who pick flaws in me, But en - vi - ous they are, It is  
 won-der - ful to tell, As I grew a - pace, In - tel - ligence there dawned In my



ceed-ing-ly bright, As sly as a fox, but a li-on in a fight. So bow! It's  
 ceed-ing-ly bright, but a li-on in a fight.

right, as right as he can be.  
 right, as right as he can be.

right you should, As low as you bowed in Ro-bin Hood, To me, the wise, be -  
*marcato*

nev- o- lent and good.  
 The wise and good.

*ff.* So bow! It's right we should, As  
*ff.* So bow! It's right we should, As

1. *marcato*

To me the wise, be - nev - o - lent, and

*marcato*

To him the wise, be - nev - o - lent, and

low as we bowed in Ro - bin Hood, To him the wise, be - nev - o - lent, and

*marcato*

low as we bowed in Ro - bin Hood, To him the wise, be - nev - o - lent, and

*marcato*

1. *marcato*

good, you should.

good.

good.

good.

good.

*mf cresc.*

1. *marcato*

2.

*f*

I

2. *marcato*

me, the wise, be - nev - o - lent, and good. Bow

*marcato*

him, the wise, be - nev - o - lent, and good, To him We

*marcato*

him, the wise, be - nev - o - lent, and good, To him We

*marcato*

him, the wise, be - nev - o - lent, and good, To him We

*marcato*

2. *marcato*

*Pressando*

low.

*Pressando*

bow.

*Pressando*

bow.

*Pressando*

bow.

*Pressando*

*low.*

\*

# No 6. The Forester's Song.

Little John and Male Chorus.

Allegro deciso.

Piano introduction in 2/4 time, marked *f* (forte) and *mf* (mezzo-forte).

Little John. *f con spirito*

L.J. *f con spirito*

Now lads I will sing to ye all a song Of the  
men love a maid and a lost love more And they

L.J. for - est so cool and so green. I will.  
love for a year and a day. They say.

TENORS.

Chorus.

BASSES.

Sing on, my lad, Of  
Some love, my lad, For

Sing on, my lad, Of  
Some love, my lad, For

L.J. The for-est's the place to a -  
And some love the sea as their

*ff*

for - est cool and green.  
on-ly a year and day.

for - est cool and green.  
on-ly a year and day.

*ff*

*mf*



L.J. *cresc.*  
 wake at morn And to go to your slum-ber at e'en, At  
 on - ly home And they sigh till they're sail - ing a - way, To

To wake  
 They sigh  
*cresc.*  
 To wake at  
 They sigh to

*cresc.*

L.J. *ff*  
 morn, to rest at e'en. Give me the for - est,  
 sail to sea a - way. The sol - dier loves the

And go to rest at e'en.  
 Up - on the sea a - way.

*ff* *p* *lusingando*

morn sail And rest sea at e'en.  
 To sea a - way.

*ff* *p* *lusingando*

L.J.  
 you may have the town With its rack - ing care and its sti - fling air, Give  
 bat - tle and the strife And the pomp and fame of a mar - tial life, While

L.J. *cresc.* *cresc.*

me the for - est, you may have re - nown And the fame of a no - ble  
 some love wine and think there's nothing fine But the cup that they call di -

L.J. *ff*

name, And the fame of a no - ble name, For the wood is my  
 vine, But these all are not in my line, For the wood is my

Of a no - ble name...  
 Are not in his line...

Of a no - ble name...  
 Are not in his line...

L.J.

home, My cas - tle hall and my for - tress wall.  
 home, My pal - ace grand and my na - tive land.

'Tis the saf - est cas - tle  
 'Tis his pal - ace and his

'Tis the saf - est cas - tle  
 'Tis his pal - ace and his



1

deep verd - ant woodland! The for - est is call - ing and we must a -

deep verd - ant woodland! The for - est is call - ing and we must a -

*cresc.* *rall.*

*cresc.* *rall.*

*rall.*

Red. \*

Some way!

Some way!

*mf*

2.

The for - est is calling me, I must a - way!

woodland! The for - est is calling us, we must a - way!

woodland! The for - est is calling us, we must a - way!

*cresc.* *ff* *p*

*pressando*

Red. \*

# Nº7. Madrigal.

Quintet. Marian, Alan, Little John Scarlet & Giles.

*Allegro piacevole.*

Soprano I. *f* Love may come, and love may go, *dim.*

Soprano II. *f* Love may come, and love may go, *dim.*

Tenor. *f* Love may come, and love may go, *dim.*

Baritone. *f* Love may come, and love may go, *dim.*

Bass. Love may come, and love may go, *dim.*

Piano. *mf* Sing a mer-ry

*mf cresc.*

Stray-ing ev - er where it will; Rest - ing nev - er, wan-d'ring still, And

Stray-ing ev - er where it will; *mf cresc.* Rest - ing nev - er, wan-d'ring still, No

Stray - ing ev - er where it will; *mf cresc.* Rest - ing nev - er, wan-d'ring still, And

Stray - ing ev - er where it will; *mf cresc.* Rest - ing nev - er, wan-d'ring still, And

mad - ri - gal where it will; *mf* Ne'er still, and

*p* *mf cresc.*

*f* *dim.* *f giocoso*

nev-er for a mo-ment stay-ing. So do not say you'll love for aye,  
 mo - - ment a stay-ing. So do not say you'll love for aye,  
 nev-er for a mo-ment stay-ing. So do not say you'll love for aye,  
 ne'er, nev - er stay-ing. Do not say, ——— No do not  
 ne'er, nev - er stay-ing. So do not say you'll love for aye,

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is in the bottom staff. The music is in a minor key and 3/4 time. Dynamics include *f* (forte), *dim.* (diminuendo), and *f giocoso* (forte, playful). The lyrics are: "nev-er for a mo-ment stay-ing. So do not say you'll love for aye, mo - - ment a stay-ing. So do not say you'll love for aye, nev-er for a mo-ment stay-ing. So do not say you'll love for aye, ne'er, nev - er stay-ing. Do not say, ——— No do not ne'er, nev - er stay-ing. So do not say you'll love for aye,"

There-by yourself for - swearing; Say you will love just when you may, While  
 Thereby yourself for - swearing; Say you will love just when you may, While  
 Thereby yourself for - swearing; But on - ly say you will love just when you may, While  
 say you will love for aye. Say you will love just when you may, While  
 There-by yourself for swearing. While

The second system of the musical score continues the vocal and piano parts. The lyrics are: "There-by yourself for - swearing; Say you will love just when you may, While Thereby yourself for - swearing; Say you will love just when you may, While Thereby yourself for - swearing; But on - ly say you will love just when you may, While say you will love for aye. Say you will love just when you may, While There-by yourself for swearing. While". The piano accompaniment features chords and rhythmic patterns that support the vocal lines. Dynamics include *f* (forte) and *dim.* (diminuendo).

*cresc.* *f* *deciso*

you are in mind for car- ing. Fa la la la la la Fa la la la la

you are in mind for car- ing. Fa la la la la Fa la la la

you are in mind for car- ing. Fa la la la la la Fa la la la

you are in mind for car- ing. Fa la la la la la la la la la

you are in mind for car- ing.

*cresc.* *f*

*rall.* *p* *a tempo* *f* *dim.*

Fa la la la Ah Love may come, and love may go,

la la la la Fa la Ah Love may come, and love may go,

la la la la la la Fa la la la Love may come, and love may go,

la la la la la la Fa la la la Love may come, and love may go,

Fa la Love may go, 'Tis

*p* *rall.* *f* *a tempo*





*a tempo*

aye. \_\_\_\_\_

Love may come and love may go.

aye. \_\_\_\_\_

Love may come and love may go.

aye. \_\_\_\_\_

Love may come and love may go.

aye. \_\_\_\_\_

Love may come and love may go.

aye. \_\_\_\_\_

Love may come and love may go.

Love may go. Sing

*f* *dim. p*

*f* *dim. p*

*f* *dim. p*

*f* *dim. p*

*f* *dim. p*

*f* *dim. p*

*a tempo*

*f dim.*

*dim. sempre* - - - *rall.* - - - *pp*

Fa la la la la la la Fa la la la la la la la. \_\_\_\_\_

*dim. sempre* *>* *rall.* *pp*

Fa la la la la la la Fa la la la la la la la. \_\_\_\_\_

*dim. sempre* *>* *rall.* *pp*

Fa la la la la la la Fa la la la la la la la. \_\_\_\_\_

*dim. sempre* *>* *rall.* *pp*

Fa la la la la la la Fa la la la la la la la. \_\_\_\_\_

*dim. sempre* *>* *rall.* *pp*

Fa la la la la la la Fa la la la la la la la. \_\_\_\_\_

*dim. sempre* *>* *rall.* *pp*

*dim. sempre* - - - *rall.* - - - *pp*

# N<sup>o</sup> 8. Never in the Wide, Wide World.

Trio. Lady Vivian, Little John & Dame Durden.

*Allegro con spirito.*

Piano introduction in G major, 2/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *poco rall.*

Little J.  
*meno mosso*

Musical score for Little John's part, including vocal line and piano accompaniment. The vocal line begins with the lyrics: "When a wo-man fain would mar-ry, If her swain's in clined to tar - ry,". The piano accompaniment is in G major, 2/4 time, with a dynamic of *mf*.

Musical score for Lady Vivian's part, including vocal line and piano accompaniment. The vocal line begins with the lyrics: "Its because she doesnt know just how to treat him. Go right up to him and kiss him;". The piano accompaniment is in G major, 2/4 time, with a dynamic of *mf*.

Musical score for Dame Durden's part, including vocal line and piano accompaniment. The vocal line begins with the lyrics: "If he dodges, do not miss him, If he's tall you tip toe up to meet him." The piano accompaniment is in G major, 2/4 time, with dynamics of *poco rall.* and *colla voce*.

Allegro commodo.

Dame D.

Oh, I see! Now I will try it.

Allegro commodo.

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

Lady V.

It's a lit - tle ob - ject les - son.

Little J.

I sup - pose I must stand by it.

*a tempo*

*poco rall.*

Wouldst thou see me smile and lan - guish?

I'm the object, I ob - serve

*a tempo*

*colla voce*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*cresc.*  
This im-press-es me as an-guish,

*f marc.* *rall.*  
Pray look pleasant, it wont hurt you If you only keep your nerve. You must

You must

You must

*colla voce*

*Allegro deciso.*

laugh ha ha ha ha! Gai-ly chaff ha ha ha ha! Or love will fly a -

laugh ha ha ha ha! Gai-ly chaff ha ha ha ha! Or love will fly a -

laugh ha ha ha ha! Gai-ly chaff ha ha ha ha! Or love will fly a -

laugh ha ha ha ha! Gai-ly chaff ha ha ha ha! Or love will fly a -

*f*

way with wings un - fur'd. Can you win a heart with sighs Or in

way with wings un - fur'd. Can you win a heart with sighs Or in

way with wings un - fur'd. Can you win a heart with sighs Or in

mel - an - chol - y guise? Oh, no! nev - er in the wide, wide

mel - an - chol - y guise? Oh, no! nev - er in the wide, wide

mel - an - chol - y guise? Oh, no! nev - er in the wide, wide

world. *ff* You must laugh ha ha ha ha! Gai - ly

world. *ff* You must laugh ha ha ha ha! Gai - ly

world. *ff* You must laugh ha ha ha ha! Gai - ly

chaff ha ha ha ha! Or love will fly a - way with wings un fur'd.

chaff ha ha ha ha! Or love will fly a - way with wings un fur'd.

chaff ha ha ha ha! Or love will fly a - way with wings un fur'd.

Can you win a heart with sighs, Or in mel - an - chol - y

Can you win a heart with sighs, Or in mel - an - chol - y

Can you win a heart with sighs, Or in mel - an - chol - y

guise? Oh, no! nev - er in the wide, wide world.

guise? Oh, no! nev - er in the wide, wide world.

guise? Oh, no! nev - er in the wide, wide world.

# Nº 9. Finale. Act I.

Allegro giocoso.  
SOPRANO I.

Chorus.

SOPRANO II.

Allegro giocoso.

Now's the time, for our pre-par-ing Fond farewells to

Now's the time for our pre-par-ing Fond farewells to

say, For the sol-diers go to - day To the wars a - way; Our

say, For the sol-diers go to - day To the wars a - way; Our

friends depart to - day For the wars a - way. Do not make the

friends depart to - day For the wars a - way. Do not make the

part-ing sad-der by your tears. *f* Now's the time for our pre-par-ing

part-ing sad-der by your tears. Now's the time for our pre-par-ing

Fond farewells to say, For the sol-diers go to-day To the wars a-

Fond farewells to say, For the sol-diers go to-day To the wars a-

way.— So smile your best and try to cheer them and sup-press your tears, For

way.— So smile and do sup-press your tears, For

*poco rall.* From home—

they are sad e-nough at heart From home and love to part, Yes

*poco rall.*

they are sad e-nough at heart From love to part, They're

*poco rall.*



*ff a tempo*

they are sad e - nough at heart From home and love to part. So act a cheer-ful

*ff a tempo*

sad e - nough from us to part. So act a cheer-ful

*poco rall.* *a tempo*

part awhile And wear for them a smile.

*poco rall.* *a tempo*

part awhile And wear for them a smile.

SOPRANI I. II.

TENORI I. II.

BASSI I. II.

*Allegro mod<sup>to</sup>*

*mf* Come on, gallants all!

*mf* Come on, gallants all!

*Allegro mod<sup>to</sup>*

*mf* (Trumpet off stage) *cresc.*

*f* We greet one and all.

*ff allarg.* They march a - way to -

*f* We greet one and all.

*ff allarg.* They march a - way to -

*f* We greet one and all.

*ff allarg.* They march a - way to -

*allarg.*

*ff*

*fa 2 con spirito*

M. A. Fare-well to the greenwood! Than Sherwood we have nev-er

L. J. Fare-well to the greenwood! Than Sherwood we have nev-er

S. Fare-well to the greenwood! Than Sherwood we have nev-er

day.

day.

M. A. seen wood More fair to view, Whenthe skies gleam blue Thro' the leaf-y shade By the

L. J. seen wood More fair to view, Whenthe skies gleam blue Thro' the leaf-y shade By the

S. seen wood More fair to view, Whenthe skies gleam blue Thro' the leaf-y shade By the

*cresc.*

M. A. branches made. *ff* Old wood-land fare-well to thee! For

L. J. branches made. *ff* Fare-well to the for-est! Old wood-land fare-well to thee! For

S. branches made. *ff* Fare-well to the for-est! Old wood-land fare-well to thee! For

*ff*

M.  
A. I must go!

L.J. I must go!

S. I must go!

*ff* Fare - well to the

*ff* Fare - well to the for - est, fare - well to the

*ff*

*ff*

M.  
A. *rall.* Old wood - land fare-well to thee! For I must go!\_

L.J. *rall.* Old wood - land fare-well to thee! For I must go!\_

S. *rall.* Old wood - land fare-well to thee! For I must go!\_

for - est! Old wood - land fare-well to thee! For I must go!\_

for - est! Old wood - land fare-well to thee! For I must go!\_

*rall.*

*rall.*

*Fin. \**

Più Allegro.

Marian. (to L.J.)<sup>A</sup> fond farewell to

M. A. *rall.* Say farewell!

L.J. *rall.* Say farewell!

S. *f* *rall.* Say farewell!

Now we must say fare - well!

Più Allegro.

*rall. P* Say farewell!

*rall. P* Say farewell!

*rall.*

Più Allegro.

*dim.* *rall.* *mf*

M. A. her *poco rall.* you'll say, And a long a - dieu. 'Tis she.

L.J. Fare - well I must say to her. *poco rall.* 'Tis she.

S. Say a long fare-well. *poco rall.* 'Tis she.

*f* *poco rall.* From the hunt she doth re - turn.

*f* *poco rall.*

*poco rall.*

Lo stesso tempo.

M. A. *A fond farewell to her*  
 you'll say, And you'll bid her a - dieu.  
 L.J. *I'll say, And I'll bid her a - dieu.*  
 S. *Bid her a long farewell.*

Lo stesso tempo

*pp* Bid her fare - well. *ff* From  
 Bid her fare - well. *ff* From

Lo stesso tempo.

*pp* *ff*

Allegro con spirito.

M. Marian. *Hal - lo!* The dew is on the  
 V. Lady V. *f*  
 D. Dame D. *Ho! Hallo!* The dew is on the heath - er, The  
 A. Alan. The  
 L.J. Little John. The dew is on the  
 S. Scarlet. *Hal - lo!* The dew is on the

Allegro con spirito.

hunt - ing she re - turns.  
 hunt - ing she re - turns.

Allegro con spirito.

*Allegro con spirito.*

M. *p* heath, Larks \_\_\_\_\_ sing a-bove. *cresc.* *f* It is the autumn weather now, The *f*

L.V. lark sings there a - bove, \_\_\_\_\_ *cresc.* *f* It is the autumn weather now, The merry time that

D. lark sings there a - bove, \_\_\_\_\_ The merry time that

A. heath this morn, \_\_\_\_\_ *cresc.* *f* It is the autumn weather now, The

L.J. heather, Lark sing a - bove, \_\_\_\_\_ *cresc.* *f* It is the autumn weather now, The

S. heath this morn, \_\_\_\_\_ *cresc.* *f* It is the autumn weather now, The .

The piano accompaniment consists of two systems of staves. The first system has three staves (treble, middle, and bass clefs) and is mostly empty. The second system has two staves (treble and bass clefs) and contains the piano accompaniment for the song, including dynamic markings *cresc.* and *f*.

M. *f* merry time, that huntsmen ev - er, ev - er dearly love — the best — The *ff*

L.V. hunters love, that huntsmen ev - er, ev - er dearly love, so dear - ly love, — The *ff*

D. hunters love, that huntsmen ev - er dear - ly do love, so dear - ly love, — The *ff*

A. merry time that huntsmen ev - er dear - ly do love, so dear - ly love, — The *ff*

L.J. merry time that huntsmen ev - er dear - ly do love, so dear - ly love, — The *ff*

S. merry time that hunt - ers do love, they do love, so dear - ly love, — The *ff*

The dew is on the heath - er, The lark sings there a - bove, —

The dew is on the heath - er, The lark sings there a - bove, —

M. *ff*  
gal - lant steeds all rest-less are, They seem to scent the quar-ry a - far, Hal -

L.V.  
gal - lant steeds all rest-less are, They seem to scent the quar-ry a - far, Hal -

D.  
gal - lant steeds all rest-less are, They seem to scent the quar-ry a - far, Hal -

A.  
gal - lant steeds all rest-less are, They seem to scent the quar-ry a - far, Hal -

L.J.  
gal - lant steeds all rest-less are, They seem to scent the quar-ry a - far, Hal -

S.  
gal - lant steeds all rest-less are, They scent — the quar-ry a - far, Hal -

*pp* *ff* <sup>a 2</sup>  
They

The steeds all rest - less are, — They

The steeds all rest - less are, —

*pp*  
Hal - lo!

*ff*



M. lo! Ride on, on! Now who's for the chase, my

L.V. lo! Ride on, on! Now who's for the chase, my

D. lo! Ride on, on! Now who's for the chase, my

A. lo! Ride on, on! Now who's for the chase, my

L.V. lo! Ride on, on! Now who's for the chase, my

S. lo! Ride on, on! Now who's for the chase, my

seem to scent The quar-ry a-far. Now who will ride to

seem now to long for the chase a-far. Now who will ride to

M.  
gal-lants, to day, The chase I say! — 'Tis

L.V.  
gal-lants, to day, The chase I say! —

D.  
gal-lants, to day, The chase I say! —

A.  
gal-lants, to day, The chase I say! — (to L. J.) So now's your time to say fare-

L.J.  
gal-lants, to day, The chase I say! — My

S.  
gal-lants, to day, The chase I say! — 'Tis

hounds to day, to hounds to day? —

hounds to day, to hounds to day? —

*mf*

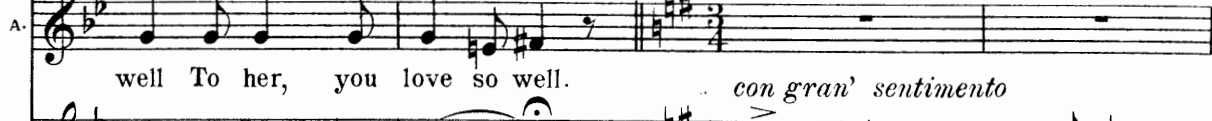
*dim. e rall.*

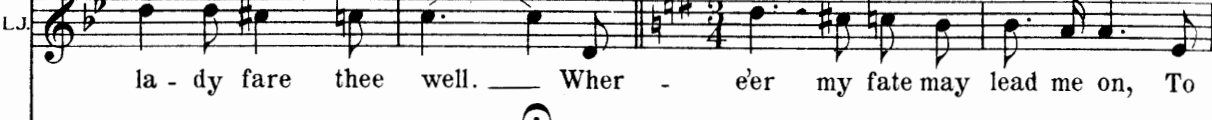
*Andante con moto.*

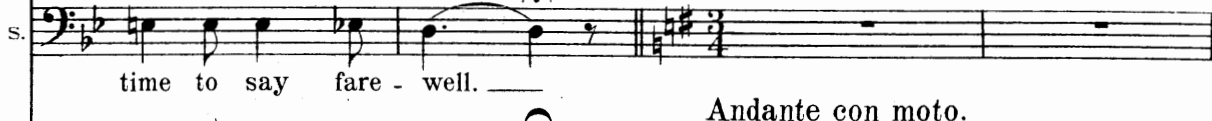
M.  time for say-ing fare - well.

L.V.  My friend fare - well.

D. 

A.  well To her, you love so well.

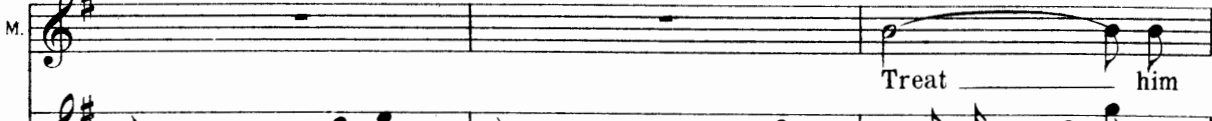
L.J.  la - dy fare thee well. — Wher - e'er my fate may lead me on, To

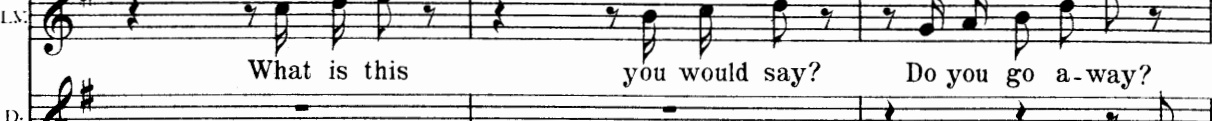
S.  time to say fare - well. —

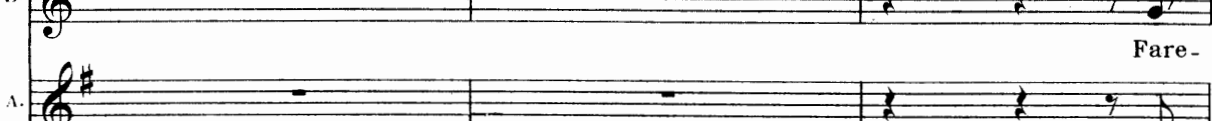
*Andante con moto.*

 *dim. e rall.*

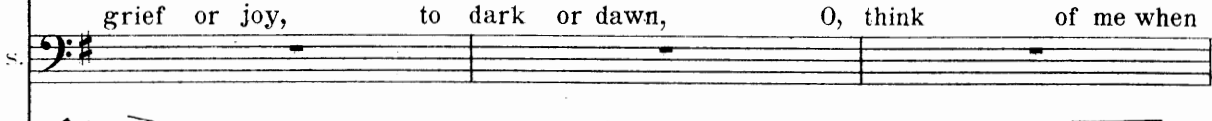
(to Vivian)

M.  Treat him

L.V.  What is this you would say? Do you go a-way?

D.  Fare-

A.  Fare-

L.J.  grief or joy, to dark or dawn, O, think of me when



M. kind - ly For he loves you well,  
 L.V. And why pray? To the wars you say,  
 D. well! —  
 A. well! —  
 L.J. I am gone, My thoughts shall be of thee. — Tho'

M. He loves you well; — Oh pray be  
 L.V. So you real - ly go a - way? — I re - gret!  
 D. Fare - well, Fare - well!  
 A. Un - to the wars a - way, — Fare - well!  
 L.J. *cresc.* time and dis - tance may di - vide In life, in death what -  
 S. (to L.J.) My friend be brave; — be brave!

*rall.*

M. kind to him, Be kind.

L.S. That is well.

D. Fare - well!

A. eer be-tide, I'll think of thee as star and guide, Oh, give one thought to

L.J. Come with me, Come on!

*rall.*

*a tempo*  
a 2

M. 'Tis hour of part-ing, We may nev-er meet a - gain, ne'er meet a -

L.S. 'Tis hour of part-ing, Tis the hour, ne'er meet a -

D. 'Tis hour of part-ing, Tis the hour, ne'er meet a -

A. me. 'Tis the hour we part, Per - chance to

L.J. 'Tis hour of part-ing, Tis the hour, You soon shall

S. Wher - e'er my fate may lead me on, To

Wher - e'er my fate may lead me on, To

*a tempo*

M.  
gain, ne'er a-gain. Now be brave! 'Tis right that

L.V.  
gain, ne'er a-gain. Now be brave! 'Tis right that

D.  
gain, ne'er a-gain. Now be brave! 'Tis right that wo-men

A.  
gain, ne'er a-gain. Now be brave! 'Tis right that wo-men

L.J.  
meet ne'er a-gain. We must part! O think of me when

S.  
meet a - gain. You must part! They'll think of you when

grief or joy, to dark and down, O, think of me when

grief or joy, to dark and down, O, think of me when

M. we should all be brave And nev-er show the fear we feel,

L.N. we should all be brave And nev-er show the fear we feel,

D. should be ev-er brave And nev-er show the fear we feel,

A. should be ev - er brave And nev-er show the fear you feel,

L.N. I am gone a - way, For all my thoughts shall be of thee.

S. you are gone a - way, When you are far a - way.

shall ev-er be of thee.

I am gone, My thoughts shall be of thee. Though

I am gone, My thoughts shall be of thee. Though

M.  
And all our grief we must con-ceal, Nor sor-row ev - er

L.V.  
And all our grief we must con-ceal, Nor sor-row ev - er

D.  
Our grief we must con-ceal, Nor sor-row ev - er

A.  
And all your grief you must con-ceal, No grief you

L.J.  
Tho' time and dis-tance may di-vide In life, or death what-

S.  
Tho' time and dis-tance may di-vide In life what-e'er be -

*cresc.*  
time and dis-tance may di-vide In life, in death what - ev - er

time, tho' time and dis-tance may di-vide In life what - ev - er

what - e'er be -

*cresc.*



M.  *dim.*

dare reveal, For women must wear her brav-est face when those whom she

L.V.  *dim.*

dare reveal, For women must wear her brav-est face when those whom she

D. 

dare reveal, For women wears her brav-est face when those, she loves, de -

A.  *dim.*

must reveal, For wo-men wears her brav-est face when those she loves, de -

L.J. 

e'er betide, I'll ev-er think of thee as a guid-ing star \_\_\_\_\_ to

S. 

tide, May nev-er fear she will think of you when far a -

 *f* *dim.*

may betide, I'll think of thee as star and guide, O, give one thought to

 *f* *dim.*

may betide, be-tide, I'll think of thee as star and guide, O, give one thought to

 *f* *dim.*

tide, I'll ev-er think of thee as star and guide, O, think of





 *f* *dim.*

Allegro non troppo.

M. *rall.* loves, de-part for wars a - way.

L.V. *rall.* loves, de-part for wars a - way.

D. *rall.* part for wars a - way.

A. *rall.* part for wars a - way. They're

L.J. *rall.* me, O, think of me.— Now hith-er come some pilgrims good, So

S. *rall.* way, She'll think of you.— Now hith-er come some pilgrims good, So

me, one ten-der thought to me.— *rall.* me, one thought to me.— *f* So

me, one thought to me.— *rall.* Now *f* hith-er comesome pilgrims good, So

me, one thought to me.— *rall.* Now *f* hith-er comesome pilgrims good, So

*rall.* *f* *Allegro non troppo.*

M. So good, so wise in pil-grim

I.V. So good, so wise in pil-grim

D. So good, so wise in pil-grim

A. here! So good, so wise in pil-grim

I.J. ho - ly pilgrims they, so good, so wise in pil-grim

S. ho - ly pilgrims they, so good, so wise in pil-grim

ho-ly pilgrims pi-ous good, so good, so wise, so ver-y good and

ho-ly pilgrims pi-ous good, so good, so good, so ver-y good and

ho-ly pilgrims pi-ous good, so good, so good and

*rall.*

S. *guise. — Make way!*

A. *guise. — Make way!*

T.1 *guise. — Make way!*

T.2 *guise. — Make way!*

B. *guise. — Make way!*

G. *f* *rall.* *Make way for the pil-grims good! — With*

S. *f* *rall.* *Make way for the pil-grims good! — With*

T. *f* *rall.* *Make way for the pil-grims good! — With*

*wise. — Make way! —*

*wise. — Make way! —*

*rall.* *ff*

Allegro, poco pomposo e marcato.

G. scrip and staff to the ho-ly land I go as a pil-grim pi-ous, From  
pil-grimwight has an ap-pe-tite Al-though he appears so tear-ful, The

Sh. scrip and staff to the ho-ly land I go as a pil-grim pi-ous,  
pil-grimwight has an ap-pe-tite Al-though he appears so tear-ful,

T. scrip and staff to the ho-ly land I go as a pil-grim pi-ous,  
pil-grimwight has an ap-pe-tite Al-though he appears so tear-ful,

Allegro, poco pomposo e marcato.

G. day to day we shall beg our way And no-bod-y dares de-  
walks he takes and the dust he makes To him gives a thirst that's


Sh. - - - - -

T. - - - - -

G. ny us.  
fear-ful.

Sh. I'm a ho-ly her-mit, so all will think, And I  
But a ho-ly her-mit must not in-dulge In such

T. - - - - -

G.  But I will ad-mit with a pi-ous wink, I'm a  
Al-though for me-dic-i-nal pur-pos-es We would

Sh.  go on a way that's lone-ly, But I will ad-mit with a pi-ous wink, I'm a  
things as wine or brandy, Al-though for me-dic-i-nal pur-pos-es We would

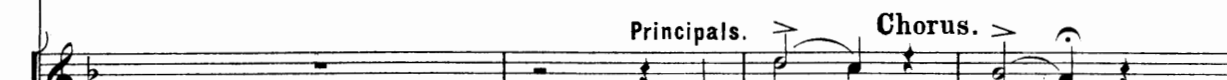

T.  But I will ad-mit with a pi-ous wink, I'm a  
Al-though for me-dic-i-nal pur-pos-es We would



G.  pil-grim for rev-e-nue on-ly, I'm a  
find them ex-cess-ive-ly hand-y, Yes such


Sh.  pil-grim for rev-e-nue on-ly, I'm a  
find them ex-cess-ive-ly hand-y, Yes such

T.  pil-grim for rev-e-nue on-ly, I'm a  
find them ex-cess-ive-ly hand-y, Yes such

**Principals.**  **Chorus.** 

A pil-grim, a pil-grim!  
So hand-y, so hand-y.

A pil-grim, a pil-grim!  
So hand-y, so hand-y.



Allegretto.

*ff*

G. pil-grim for rev - e - nue on - ly.  
liquors would be ver - y handy.

Sh. pil-grim for rev - e - nue on - ly. Ah me! Heigho, With the up - cast eye, And as -

T. pil-grim for rev - e - nue on - ly.  
liquors would be ver - y handy.

Allegretto.

Sh. cet - ic face so pale, O, I would look just right As an an - gel wight With a

G. Ah me! Ah me!

Sh. harp and a ha' pen-ny ha - lo. Ah me! Ah me!

T. Ah me! Ah me!

Principals (with Chorus)

Ah me, heigho, With the up - cast eye, And as -

Ah me, heigho, With the up - cast eye, And as -

G. I would look just right As an an-gel wight With a  
 Sh. I would look just right As an an-gel wight With a  
 T. I would look just right As an an-gel wight With a

cet - ic face so pale, O, He'd look right  
 cet - ic face so pale, O, He'd look right

G. *rall.* harp and a ha'-pen-ny ha - lo. Ah me! heigh - o, heigh -  
 Sh. *rall.* harp and a ha'-pen-ny ha - lo. Ah me! heigh - o, heigh -  
 T. *rall.* harp and a ha'-pen-ny ha - lo. Ah me! heigh - o, heigh -

With *rall.* a ha - lo.  
 With *rall.* a ha - lo.

1. Tempo I.  
 1. Tempo I.



## Allegro maestoso, a la Marcia.

M. Heigh - o! Heigh-o! Now for the march pre - pare!

I.V. Heigh - o! Heigh-o! Now for the march pre - pare!

D. Heigh - o! Heigh-o! Now for the march pre - pare!

A. Heigh - o! Heigh-o! Now for the march pre - pare!

I.J. Heigh - o! Heigh-o! Now for the march pre - pare!

S. Heigh - o! Heigh-o! Now for the march pre - pare!

G. o! Your Heigh-o!

Sb. o! Your Heigh-o!

T. o! Your Heigh-o!

## Allegro maestoso, a la Marcia.

*ff* Heigh - o! Heigh-o! For the march pre - pare!

*ff* Heigh - o! Heigh-o! For the march pre - pare!

*ff* Heigh - o! Heigh-o! For the march pre - pare!

## Allegro maestoso, a la Marcia.

*f marcato*

M.  
S.  
A.  
T.  
B.  
P.

Prepare! Be ready all! Pre - pare! —  
Prepare! Be ready all! Pre - pare! —  
Prepare! Pre - pare! Prepare ye all!  
Prepare! Be ready all! Pre - pare! —  
Prepare! Pre - pare! Prepare ye all! Let us  
Prepare! Pre - pare! Prepare ye all! Let us  
Prepare! Pre - pare! Prepare ye all!  
Prepare! Pre - pare! Prepare ye all!  
Prepare! Pre - pare! Prepare ye all!  
Prepare! Pre - pare! Prepare ye all!  
Pre - pare! Prepare ye all!  
Pre - pare! Prepare ye all!

*sfz*  
*ff marcato*

Deciso.  
*ben marcato*

I.J. *3*  
on - ward march to the Ho - ly Land To de - fend the ban - ner of the

S. *3*  
on - ward march to the Ho - ly Land To de - fend the ban - ner of the

Deciso.  
*ben marcato*

*3*

I.J. *cresc.*  
cross, With the sword and shield We will take the field, Do

S. *cresc.*  
cross, With the sword and shield We will take the field, Do

*cresc.*

I.J. *ff*  
bat - tle, or gain or loss, Fight for the ban - ner of the

S. *ff*  
bat - tle, or gain or loss, Fight for the ban - ner of the

*pp*  
We march, march for the ban - ner

*pp*  
We march, march for the ban - ner

*ff*

M. *f* *cresc.*  
 Let us onward march to the Ho - ly Land To de - fend the banner of the

L.V. *f*  
 Let us onward march to the Ho - ly Land To de - fend the banner of the

D. *f*  
 Let us onward march to the Ho - ly Land To de - fend the banner of the

A. *f*  
 Let us onward march to the Ho - ly Land To de - fend the banner of the

I.J. *f*  
 cross. — Let us onward march to the Ho - ly Land To de - fend the banner of the

S. *f*  
 cross. — Let us onward march to the Ho - ly Land To de - fend the banner of the

G. *f*  
 Let us onward march to the Ho - ly Land To de - fend the banner of the

Sh. *f*  
 Let us onward march to the Ho - ly Land To de - fend the banner of the

T. *f*  
 Let us onward march to the Ho - ly Land To de - fend the banner of the

*p*  
 On - - ward march we all, Fighting for

*f* of the cross. *p* On - - ward march we all, Fighting for

*f* On-ward, on - ward

*cresc.*

M. *ff* cross, With the sword and shield we'll take the field Ev - er fighting for the cross,

V. *ff* cross, With the sword and shield we'll take the field Ev - er fighting for the cross,

D. *ff* cross, With the sword and shield we'll take the field Ev - er fighting for the cross,

A. *ff* cross, With the sword and shield we'll take the field E'er fighting for the cross,

L.J. *ff* cross, With the sword and shield we'll take the field E'er fighting for the cross,

S. *ff* cross, With the sword and shield we'll take the field E'er fighting for the cross,

G. *ff* cross, With the sword and shield we'll take the field E'er fighting for the cross,

Sh. *ff* cross, With the sword and shield we'll take the field E'er fighting for the cross,

T. *ff* cross, With the sword and shield we'll take the field E'er fighting for the cross,

banner of the cross

faith, With sword and shield take the field Fighting gain or

faith, With sword and shield take the field Fighting gain or

shield we'll take the

*ff*

*poco rall.*

M. Fighting gain or loss, Con - quer we will, or die.\_\_\_\_\_

L.V. Fighting gain or loss, Con - quer we will, or die.\_\_\_\_\_

D. Fighting gain or loss, Con - quer we will, or die.\_\_\_\_\_

A. Fighting gain or loss, Con - quer we will, or die.\_\_\_\_\_

L.J. Fighting gain or loss, Go - ing forth to conquer or die.\_\_\_\_\_

S. Fighting gain or loss, Con - quer we will, or die.\_\_\_\_\_

G. Fighting gain or loss, We don't care to conquer or die.\_\_\_\_\_

Sh. Fighting gain or loss, We don't care to conquer or die.\_\_\_\_\_

T. Fighting gain or loss, Con - quer we won't, nor die.\_\_\_\_\_

*poco rall.*

loss, To de-fend the flag of the cross.\_\_\_\_\_

loss, To de-fend the flag of the cross.\_\_\_\_\_

*sfz* *poco rall.* *sfz* *sfz*

Poco più placido.

M.

L.V.

D.

A.

I.J.

Whether 'tis fame and name a - wait us, Whether we go to win or

S.

Whether 'tis fame and name a - wait us, Whether we go to win or

G.

Whether 'tis fame and name a - wait us, Whether we go to win or

Sh.

Whether 'tis fame and name a - wait us, Whether we go to win or

F.

Whether 'tis fame and name a - wait us, Whether we go to win or

Whether 'tis fame and name a - wait us, Whether we go to win or

Whether 'tis fame and name a - wait us, Whether we go to win or

Poco più placido.





M. *ff*  
fly a - far on high, As old St. Geor - ge's ban - ners fly.

L.V. *ff*  
fly a - far on high, As old St. Geor - ge's ban - ners fly.

D. *ff*  
fly, As old St. Geor - ge's ban - ners fly.

A. *ff*  
fly, As old St. Geor - ge's ban - ners fly.

L.J. *ff*  
fly, As old St. Geor - ge's ban - ners fly.

S. *ff*  
fly, As old St. Geor - ge's ban - ners fly, the ban - ners fly.

G. *ff*  
fly, As old St. Geor - ge's ban - ners fly.

Sh. *ff*  
fly, As old St. Geor - ge's ban - ners fly.

T. *ff*  
fly, As old St. Geor - ge's ban - ners fly.

fly a - far on high,  
fly, As old St. Geor - ge's ban - ners fly.

fly, As old St. Geor - ge's ban - ners fly.  
fly.

fly, the ban - ners fly.

*ff* *sfz*

M. *ff* *3* *>* If you con-quer or if you

L.V. *ff* *3* *>* If you con-quer or if you

D. *ff* *3* *>* If you con-quer or if you

A. *ff* *3* *>* If you con-quer or if you

S. *ff* *3* *>* Whether 'tis fame and no-ble name a - wait us, If you con-quer or if you

S. *ff* *3* *>* Whether 'tis fame and no-ble name a - wait us, If you con-quer or if you

G. *ff* *3* *>* Lit-tle we care if no-ble name a - wait us, If you con-quer or if you

Sh. *ff* *3* *>* Lit-tle we care if no-ble name a - wait us, If you con-quer or if you

T. *ff* *3* *>* Lit-tle we care if no-ble name a - wait us, If you con-quer or if you

*mf* *>* March on!

*mf* *>* March on!

*mf* *>* March on!

*ff marcato* *3* *>*

M.  
die, Re-mem-ber wheth-er 'tis fame and no-ble name a -

L.V.  
die, Re-mem-ber wheth-er 'tis fame and no-ble name a -

D.  
die, Re-mem-ber wheth-er 'tis fame and no-ble name a -

A.  
die, Re-mem-ber wheth-er 'tis fame and no-ble name a -

L.J.  
die.

S.  
die.

G.  
die.

Sh.  
die.

T.  
die.

To bat-tle go! For'd sol-diers!

To bat-tle go! For'd sol-diers!

Tempo I.

M. wait you, Re - mem - ber we wait for you. Our

L.V. wait you, Re - mem - ber we wait for you. Our

D. wait you, Re - mem - ber we wait for you. Our

A. wait you, Re - mem - ber we wait for you. Our

L.J. Re - mem - ber 'tis for you, 'tis for you. *ff* Our

S. Re - mem - ber 'tis for you, 'tis for you. *ff* Our

G. Our worst we're bound to do, that is true. *ff* Our

Sh. Our worst we're bound to do, that is true. *ff* Our

T. Our worst we're bound to do, that is true. *ff* Our

March on! *ff* Our

March on! *ff* Our

Soldiers true. *ff* Our

Tempo I.

Piano accompaniment for the final section of the page, featuring a melody in the right hand and a bass line in the left hand.

*sempre marcato molto*

M. ban-ners fly! On-ward march to Ho-ly Land, De-

S. ban-ners fly! On-ward march to Ho-ly Land, De-

D. ban-ners fly! On-ward march to Ho-ly Land, For de-

A. ban-ners fly! On-ward march to Ho-ly Land, For de-

I.J. ban-ners fly! On-ward march to Ho-ly Land, For de-

S. ban-ners fly! On-ward march to the Ho-ly Land, For de-

G. ban-ners fly! On-ward march to Ho-ly Land, For de-

Sh. ban-ners fly! On-ward march to Ho-ly Land, For de-

T. ban-ners fly! On-ward march to the Ho-ly Land, For de-

*sempre marcato molto*

ban-ners fly! Let us on-ward march to the Ho-ly Land, To de-

ban-ners fly! Let us on-ward march to the Ho-ly Land, To de-

ban-ners fly! On-ward march to the Ho-ly Land, To de-

*sempre marcato molto*

ban-ners fly! Let us on-ward march to the Ho-ly Land, To de-

ban-ners fly! Let us on-ward march to the Ho-ly Land, To de-

ban-ners fly! On-ward march to the Ho-ly Land, To de-

M. fend - ing the Ho - ly cross, With the sword and shield We will

L.V. fend - ing the Ho - ly cross, With the sword and shield We will

D. fend - ing e'er the Ho - ly cross, With sword and the

A. fend - ing e'er the Ho - ly cross, With sword and the

L.J. fend - ing e'er the Ho - ly cross, With sword and the

S. fend - ing e'er the Ho - ly cross, With sword and the

G. fend - ing e'er the Ho - ly cross, the flag we love. March on!

Sh. fend - ing e'er the Ho - ly cross, March on!

T. fend - ing e'er the Ho - ly cross, March on!

fend the ban-ner of the cross, With the sword and shield We will *a 2.* *cresc.*

fend the ban-ner of the cross, the flag we love, March on! *cresc.*

cross, *cresc.*

*cresc.*



M. take the field, Go take ye the field to fight the foe, lay him

I.V. take the field, Go take ye the field to fight the foe, lay him

D. shield, — Go take ye the field to fight the foe, lay him

A. shield, — Go take ye the field to fight the foe, lay him

I.I. shield, — We'll con - - quer the field, and fight the foe, and we'll lay him

S. shield, — Do bat - tle, or gain or loss, Fight for the ban - ner — of the

G. March on! Do con - quer the field and fight the foe, and we'll lay him

St. March on! Do con - quer the field and fight the foe, and we'll lay him

T. March on! Do bat - tle, or gain or loss, Fight for the ban - ner — of the

take the field, Do bat - tle, or gain or loss, Fight for the ban - ner — of the

March on! Do bat - tle, or gain or loss, Fight for the ban - ner — of the

*ff*

*ff*

*ff*

*ff*

M. low. Then on - ward to the Ho - ly Land, De -

L.V. low. Then on - ward to the Ho - ly Land, De -

D. low. Then on - ward to the Ho - ly Land, Go, de -

A. low. Then on - ward to the Ho - ly Land, Go, de -

L.J. low. On - ward to the Ho - ly Land, To de -

S. cross. On - ward to the Ho - ly Land, De -

G. low. On - ward to the Ho - ly Land, To de -

Sh. low. On - ward to the Ho - ly Land, To de -

T. cross. On - ward to the Ho - ly Land, De -

cross. Let us on - ward march to Ho - ly Land, To de -

cross. Let us on - ward march to Ho - ly Land, To de -

*sfz* *f marcato* *cresc.*





M.  
sol-dier's du - ty calls you. Go! It is

L.V.  
sol-dier's du - ty calls you. Go! It is

D.  
sol-dier's du - ty is call - ing now to you And you must go.

A.  
sol-dier's du - ty is call - ing now to us And we must go.

L.J.  
take the field, the du - ty calls us all And we must go.

S.  
take the field, We'll con - - - quer or we'll die, And all de -

G.  
take the field, We'll con - - - quer or we'll die, And all de -

Sh.  
take the field, We'll con - - - quer or we'll die, And all de -

T.  
take the field, We'll con - - - quer or we'll die, And all de -

And we shall con-quer or well die,

take the field, the field to do or die, we'll all de - fy!

take the field, We'll con - - - quer or we'll die, And all de -

*sfz*

*rall.*

M. all for the faith we'll dare now. Then

*rall.*

I.V. all for the faith we'll dare now. Then

*rall.*

D. All for the faith you'll dare now. Then

*rall.*

A. All for the faith we'll dare now. Then

*rall.*

L. All for the faith we'll dare now. Then fling out the ban - ner,

*rall.*

S. fy, for the faith we'll dare now. Then fling out the ban - ner,

*rall.*

G. fy, for the faith we'll dare now. Then fling out the ban - ner,

*rall.*

St. fy, for the faith we'll dare now. Then fling out the ban - ner,

*rall.*

T. fy, for the faith we'll dare now. Then fling out the ban - ner,

*rall.*

All for the faith we'll dare now. Then *a 2.*

*rall.*

fy, for the faith we'll dare now. Then fling out the ban - ner,

*rall.*

*molto f*

*molto f*

M.  
fling out the ban-ner, The ban-ner of the Cross we will de-fend for

I.V.  
fling out the ban-ner, The ban-ner of the Cross we will de-fend for

D.  
fling out the ban-ner, The ban-ner of the Cross we will de-fend for

A.  
fling out the ban-ner, The ban-ner of the Cross we will de-fend for

I.J.  
The ban-ner of the Cross we will de-fend for

S.  
The ban-ner of the Cross we will de-fend for

G.  
The ban-ner of the Cross we will de-fend for

Sh.  
The ban-ner of the Cross we will de-fend for

T.  
The ban-ner of the Cross we will de-fend for

fling out the ban-ner, The ban-ner of the Cross we will de-fend for

The ban-ner of the Cross we will de-fend for

Piano accompaniment

Detailed description: This is a musical score for a hymn, page 122. It features ten vocal parts: Soprano (M.), Alto (I.V.), Tenor (D.), Alto (A.), Soprano (I.J.), Soprano (S.), Alto (G.), Soprano (Sh.), Alto (T.), and a Piano accompaniment. The lyrics are: "fling out the ban-ner, The ban-ner of the Cross we will de-fend for". The score is written in a common time signature. The vocal parts are arranged in a choir setting, with some parts having rests in the first two measures. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocalists. The music is in a key with one sharp (F#) and a time signature of common time (C).

Tempo I.

M.  
ayē, for ayē! \_\_\_\_\_

L.V.  
ayē, for ayē! \_\_\_\_\_

D.  
ayē, for ayē! \_\_\_\_\_

A.  
ayē, for ayē! \_\_\_\_\_

L.J.  
ayē, for ayē! \_\_\_\_\_

S.  
ayē, for ayē! \_\_\_\_\_

G.  
ayē, for ayē! \_\_\_\_\_

Sb.  
ayē, for ayē! \_\_\_\_\_

T.  
ayē, for ayē! \_\_\_\_\_

ayē, for ayē! \_\_\_\_\_

ayē, for ayē! \_\_\_\_\_

Tempo I.

*sfz*

*Ped.*

\*

Entr' Acte I.  
The Crusader's March.

Allegro maestoso. A la Marcia.

First system of musical notation. Treble and bass clefs. Time signature is common time (C). The music features a 3/8 time signature. The tempo is *Allegro maestoso. A la Marcia.* The first measure is marked *deciso*. There are trills and accents throughout. The bass line includes a *Red.* (Reduction) and an asterisk (\*) in the second measure.

Second system of musical notation. Treble and bass clefs. The music continues with a 3/8 time signature. The first measure is marked *ff marc.* and the second measure is marked *mf ben marc.*. There are trills and accents throughout. The bass line includes a *col 8* marking.

Third system of musical notation. Treble and bass clefs. The music continues with a 3/8 time signature. The first measure is marked *cresc.*. There are trills and accents throughout. The bass line includes a *col 8* marking.

Fourth system of musical notation. Treble and bass clefs. The music continues with a 3/8 time signature. The first measure is marked *ff*. There are trills and accents throughout.

Fifth system of musical notation. Treble and bass clefs. The music continues with a 3/8 time signature. The first measure is marked *f* and the second measure is marked *cresc.*. The final measure is marked *ff*. There are trills and accents throughout. The bass line includes a *col 8* marking.

First system of musical notation. The treble staff contains a series of chords and melodic lines, including a triplet of eighth notes. The bass staff features a steady accompaniment of chords and single notes. A dynamic marking of *sfz* (sforzando) is present in the bass staff.

Poco piu placido.

Second system of musical notation. The instruction "Poco piu placido." is written above the treble staff. The music continues with chords and melodic lines. Dynamic markings include *sfz* in the bass staff and *mf* (mezzo-forte) in the treble staff.

Third system of musical notation. The instruction "cresc." (crescendo) is written above the treble staff. The music continues with chords and melodic lines. A dynamic marking of *sfz* is present in the bass staff.

Fourth system of musical notation. The instruction "ff marc." (fortissimo marcato) is written above the treble staff. The music continues with chords and melodic lines. A dynamic marking of *sfz* is present in the bass staff.

Fifth system of musical notation. The instruction "ff marc." is written above the treble staff. The music continues with chords and melodic lines. A dynamic marking of *sfz* is present in the bass staff.

Sixth system of musical notation. The instruction "ff marc." is written above the treble staff. The music continues with chords and melodic lines. A dynamic marking of *sfz* is present in the bass staff.

First system of a piano score. The right hand features a complex rhythmic pattern with triplets and slurs. The left hand provides a steady accompaniment with slurs and accents.

Second system of a piano score. The right hand continues with complex rhythmic patterns. The left hand has a more active role with slurs and accents. Dynamics include *cresc. molto* and *molto f*.

Third system of a piano score. The right hand has a more melodic line with slurs. The left hand is simpler with slurs. Dynamics include *sfz* and *Tempo I. marc. molto*.

Fourth system of a piano score. The right hand has a melodic line with slurs and triplets. The left hand has a steady accompaniment with slurs. Dynamics include *mf sempre marc.* and *col 8*.

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand has a steady accompaniment with slurs. Dynamics include *cresc.* and *col 8*.

Sixth system of a piano score. The right hand has a melodic line with slurs and triplets. The left hand has a steady accompaniment with slurs. Dynamics include *ff*, *sfz*, *f marc.*, and *cresc.*. The system ends with *col 8*.



First system of musical notation. The right hand features a melodic line with eighth notes and a triplet of eighth notes. The left hand provides a bass line with chords and single notes. A dynamic marking of *ff* is present in the second measure.

Second system of musical notation. The right hand includes a triplet of eighth notes. The left hand continues with a bass line. A dynamic marking of *ff* is present in the second measure.

Third system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a bass line. A dynamic marking of *molto f* is present in the second measure.

Fourth system of musical notation. The right hand features a melodic line with eighth notes. The left hand has a bass line. A dynamic marking of *ff* is present in the second measure.

Fifth system of musical notation. The right hand includes a triplet of eighth notes. The left hand has a bass line. A dynamic marking of *ff* is present in the second measure. The system concludes with a *Ped.* marking and an asterisk.

## Act II.

## Nº 10. Introduction and Opening Chorus.

Deciso.  
Allegro militaire.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The tempo and mood are indicated as 'Deciso. Allegro militaire.'.

The score consists of six systems of music, each with a treble and bass staff. The dynamics and markings are as follows:

- System 1:** Treble staff starts with a forte (*f*) dynamic. Bass staff starts with a mezzo-forte (*mf*) dynamic. The system concludes with a fortissimo (*sfz*) dynamic.
- System 2:** Treble staff starts with a mezzo-forte (*mf*) dynamic. Bass staff starts with a mezzo-forte (*mf*) dynamic. The system concludes with a fortissimo (*sfz*) dynamic. A 'Ped.' (pedal) marking is present below the bass staff.
- System 3:** Treble staff starts with a *cresc.* (crescendo) marking. Bass staff starts with a *cresc.* marking. The system concludes with a fortissimo (*sfz*) dynamic. A 'Ped.' marking is present below the bass staff.
- System 4:** Treble staff starts with a *cresc.* marking. Bass staff starts with a *cresc.* marking. The system concludes with a fortissimo (*ff*) dynamic. A 'Ped.' marking is present below the bass staff.
- System 5:** Treble staff starts with a fortissimo (*sfz*) dynamic. Bass staff starts with a fortissimo (*sfz*) dynamic. The system concludes with a *cresc.* marking. A 'Ped.' marking is present below the bass staff.
- System 6:** Treble staff starts with a fortissimo (*sfz*) dynamic. Bass staff starts with a fortissimo (*sfz*) dynamic. The system concludes with a *cresc.* marking. A 'Ped.' marking is present below the bass staff.

Additional markings include 'Animando.' above the fifth system, and various accents (>) and slurs throughout the score. Asterisks (\*) are placed below the bass staff at the end of the second, third, and fourth systems.

*sfz* *Ped.* \*

*sfz* *Ped.* \*

*Ped.* \*

SOPRANO I & II.

TENORS I & II.

BASSES I & II.

Chorus.

Here in the camp we wait for the bat-tle One and all, one and all,

Here in the camp we wait for the bat-tle One and all, one and all,

*Marcato.*

*a 2*

Here in biv-ou-ac for bat-tle wait we, The hours in

Here in biv-ou-ac a - wait - ing for the fray,

Here in biv-ou-ac a - wait we now,

camp are gay, The time we wile a - way, While we are  
 Ver - y gay, Wile a - way, While we are  
 Ver - y gay, Wile a - way, While we are

*a2*

wait-ing for the bu-gle call to arms, to arms, While we're wait-ing for the  
 wait-ing for the bu-gle call to arms, to arms, While we're wait-ing for the  
 wait-ing for the bu-gle call to arms, to arms, We a - wait the

*cresc.* *ff.*

call to arms!  
 call to arms! The sol - diers life in camp is rath - er

*f* *p*

slow, We'd

slow, is rath-er slow And we would rath-er go to fight some crav-en

slow, We'd rath-er go to fight some crav-en

foe

foe, some crav-en foe who fears us. *cresc.* Glo-ry on the bat-tle field we

foe, foe. *cresc.* Glo-ry on the bat-tle field we

*cresc.*

*poco rall.* *a tempo*

*ff* love *mf* wait

love, 'tis that we love; Im - pa-tient - ly a - wait we now the call to

love, 'tis that we love; Im - pa-tient wait to

*ff* *poco rall.* *a tempo*

arms! arms, the call to arms, yes we a - wait the call that sum - mons us to

*cresc.* *ff*

arms, Be - cause we love grim wars a - larms. Ah!

*dim. e rall.*

Tempo I.

Give us glo - ry and foes to fight,  
Here in the camp we wait for the bat - tle One and all, one and all,

*ff*

Tempo I.  
*marcato*

*f*

Here in biv-ou-ac for bat-tle wait-ing, The hours in  
 wait-ing long,  
 Here in biv-ou-ac we're wait-ing for the call,  
 Here in biv-ou-ac we're wait-ing long, *a2*

camp are gay, The time we wile a-way, While we are  
 Ver-y gay Wile a-way, While we are

*cresc.* wait-ing for the bu-gle call to arms, to arms, While we're *ff.*  
*cresc.* wait-ing for the bu-gle call to arms, to arms, While we're *ff.*  
*cresc.* wait-ing for the bu-gle call to arms, to arms, While we're *ff.*

wait - ing for the call to arms! But give us  
 wait - ing for the call to arms! *pp* As here in the camp we  
 wait - ing call to arms! As here in the camp we *marcato*

glo - ry and foes to fight; Here in biv - ou -  
 wait for the bat - tle One and all one and all; Here in biv - ou -

ac for bat - tle wait - ing. E - nough we have had of  
 ac Were wait - ing for the bu - gle call. E - nough we have had of

*cresc. ed animando*



qui - et rest, A sol - dier de - lights to do his best, For glo - ry and fame, to  
qui - et rest, A sol - dier de - lights to do his best, For glo - ry and fame, to

*ff* fight for the right, We glad - ly will hear the call to  
*ff* fight for the right, We glad - ly will *rall.* hear the call to  
*ff* fight for the right, We glad - ly will *rall.* hear the call to

*a tempo* arms, the call to arms, the call to arms! - *dim. e rall.*  
arms, We a - wait the sig - nal to fly to arms, to arms, bu - gle call to arms! -

*a tempo* *dim. e rall.* *sfz*

# No 11. The Monk and the Magpie.

Song. Scarlet and Chorus.

Allegro non troppo.

1. A

*f*

*colla*

Poco declamando.

*rall.*

pi-ous monk once tried to teach To an old mag-pie the art of speech. From  
pi-ous monk was kind and good And he did the best, the best he could, To,

*voce*

*cresc.*

Tempo giusto.

pray'r and pen-ance he'd keep a-way To give a les-son  
coax that mag-pie to loud-ly prate The bird con-tin-ued

*cresc.*

*rall.*

ev'ry day; And he vowed that naught his plan should balk, He would make that magpie  
ob-sti-nate; He would kneel and pray that sulk-y bird For a sin-gle, lit-tle

*rall.*

He would make him -  
He would beg one -  
He would make him -  
He would beg one -

*rall.*

*a tempo giocoso*

talk. — He bought him books ga - lore, — Full of lore — in a  
 word. — At last, I grieve to say, — Pa-tience left — him one

talk. — La la la la la la la la la la la la la  
 word. — La la la la la la la la la la la la la

talk. — La la la la la la la la la la la la la  
 word. — La la la la la la la la la la la la la

La la la la la la la la la la la la la  
 La la la la la la la la la la la la la

*a tempo giocoso*

*cresc.*

store, — And he vowed by hook or crook — That the  
 day, — And he swore and cursed that bird, — And he

la la la la la la la la la la la la la la la la la  
 la la la la la la la la la la la la la la la la la

He would teach  
 He did curse

la la la la la la la la la la la la la la la la la  
 la la la la la la la la la la la la la la la la la

He would teach  
 He did curse

la la la la la la la la la la la la la la la la la  
 la la la la la la la la la la la la la la la la la

He would teach  
 He did curse

*cresc.*

bird should know his book, — That the bird — should  
 ut - tered a bad word, — With - in fact, — a  
 should learn to read.  
 a naughty word.

him, his book — to read. In his book  
 him. What word? — a word. Oh how sad

him, his book — should learn to read. In his book  
 him. What word? — a naughty word. Oh how sad

him, his lit - tle book to read.  
 him. What naughty word? a word.

*cresc.* *ff*

learn to read his book. — But the old mag - pie said  
 lot of naugh - ty words. — Then the old mag - pie caught

*rall.* *f* *pp*  
 His book. But the mag - pie he said on - ly  
 Too bad. Then that naugh - ty old mag - pie caught

His book.  
 Too bad. *mf*

That mag - pie said  
 That mag - pie prompt -

*rall.* *mf* *a tempo*

“caw,” And winked with an op - tic war - y, He  
 on, Be - gan for to talk quite plain - ly, The

“caw,” And he winked with a jo - vi - al op - tic. Oh!  
 on And be - gan for to talk ver - y plain - ly. Oh!

And the old mag - pie said “caw,”  
 And the old mag - pie caught on.

on - ly “caw,” And winked with an op - tic sly,  
 ly caught on, Be - gan for to talk quite well.

thought, well I can't, And what's more, I shan't, If it's on - ly to be con -  
 things that he said, They were most ill - bred And he learned for to swear pro -

Said I can't, and I shan't, I won't  
 Things he said, most ill - bred, most ill -

Said I can't, and I shan't, I won't talk,  
 Things he said, most ill - bred, most ill -

I won't  
 most ill -

*cresc.*

tra - ry. Oh! Oh! the old mag - pie said  
 fane - ly. Oh! Tho' he looked ex - treme - ly

talk. \_\_\_\_\_ Oh! the old mag pie - said  
 bred. \_\_\_\_\_ Oh! he looked ex - treme - ly

No. \_\_\_\_\_ He said caw and winked with  
 bred. \_\_\_\_\_ He said dam and winked with

talk. \_\_\_\_\_ Oh! the old mag pie - said caw and winked with  
 bred. \_\_\_\_\_ Oh! he looked ex - treme - ly sad and winked with

*marc.*

caw And he winked with war - y eye.  
 sad, Still his lan - guage was so bad.

winked with eye so wa - ry.  
 winked with eye so wa - ry.

eye so sly and wa - ry. He la - bored with him  
 eye so sly and wa - ry. His lan - guage was the

eye so sly and wa - ry. He la - bored with him  
 eye so sly and wa - ry. His lan - guage was the

eye so sly and wa - ry.  
 eye so sly and wa - ry.

But de - spite all he could do That  
 And it drove that monk in - sane To  
 But spite of all he could do or say, That  
 It drove that monk ve - ry nigh in - sane, To

night and day, He la - bored  
 most pro - fane, It drove that  
 night and day, That  
 monk in - sane, To

night and day, He la - bored  
 most pro - fane, It drove that  
 night and day, That  
 monk in - sane, To

*cresc.*

bird wouldnt say a word. — If you'll lis - ten well White the  
 hear that mag - pie swear. — If you've lis - tened well To the  
 bird wouldnt say a word. —  
 hear that mag - pie swear. —

bird no word would say. — Your sto - ry  
 hear that mag - pie swear. — We've heard your

bird no word would say. — Your sto - ry  
 hear that mag - pie swear. — We've heard your

tale I tell, I o - pine you'll see the mor-al —  
 tale I tell, I o - pine you'll see the mor-al —

tell us of that mag pie. — It's a tale ver - y true that I  
 sto - ry of that mag pie. — There's a warn - ing so great in the

tell us of that mag pie. — It's a tale quite  
 sto - ry of that mag pie. — There's a warn - ing

It's a tale ver - y true that I  
 There's a warn - ing so great in the

Of the old mag - pie.  
 Of the old mag - pie.

tell to you, the monk and the mag - pie.  
 hop-less fate, the monk and the mag - pie.

true, the monk and the mag - pie.  
 great, the monk and the mag - pie.

tell to you, Of the monk and the mag - pie.  
 hop-less fate, Of the monk and the mag - pie.

*dim.* *f marc.*



2.

2. That - pie.

*f* Oh fie! what a naugh-ty bird.— *f* -pie. And the

*f* Oh fie! what a naugh-ty bird.— *f* -pie. And the

*p* *fz* *f*

*rall.*

And the old mag-pie said "caw," said "caw!"

"caw," the bird *p*

old mag-pie said "caw," said "caw," the bird said "caw," said "caw!"

old mag-pie said "caw," said "caw," the bird said "caw," said "caw!"

*marc.* *p* *fz*

# Nº 12. Song of the Outlaw.

Robin Hood and Chorus.

Allegro con spirito.

When the

red sun sinks And the grey owl blinks Full of joy at the com - ing  
si - lent keep In the for - est deep For the King all his game holds

night, — Then the out - law lad Through the for - est goes With a  
dear, — And you'll hear the cry As the hounds draw night In a

*poco rall.* *a tempo poco misterioso*  
step and a heart so light; — Where the branch - es lower He will  
mo - ment they will ap - pear; — And a - long the ground You will

*colla voce*

*cresc.* *ff*

crouch and cower, For a stag of - ten he sees; 'Tis his law-ful game, He takes  
hear the sound, As the fleet-foot steeds draw near; Then fly to the shade Of the

*sfz*

care-ful aim, Master stag drops on his knees.  
deep-est glade, For it's death a-waits you here.

SOPRANO I & II.

Chorus.

TENORS.

BASSES.

With a care-ful  
Fly then unto the

With a care-ful  
Fly then unto the

*f*

Then it's

*rall.*

aim, Mast-er stag drops on his knees. —  
shade, For it's death a - waits you here. —

*rall.*

aim, Mast-er stag drops on his knees. —  
shade, For it's death a - waits you here. —

*rall.* *sfz*

*a tempo*  
*f con energia*

up and a - way with you' out - law lad, You can show them a clean pair of

*f a tempo con energia*

heels, — For you know ev - 'ry path That the for - est hath, Each

cav - ern and tree that con - ceals. You may gal - lop, clit - clat - ter, Your

*poco accel.*

*poco accel.*

hounds they may chat - ter, The fox was - 'nt born to be caught in your traps, And the

*poco rall.*

*poco rall.*

*Tempo giusto.*

lad you are aft - er Can mock you with laughter, When the de - vil turns Saint You may

catch him per-haps.

**Chorus.**

*ff* Then it's up and a - way with you out - law lad, Make

*ff* Then it's up and a - way with you out - law lad, Make

*poco rall.*

You must catch him perhaps.

good your es-cape, A - way!

good your es-cape, A - way!

*ff* Then it's

*ff* Then it's

*dim.* *poco rall.*

*ff*

up and a - way with you out - law lad, You'll show them a clean pair of

up and a - way with you out - law lad, You'll show them a clean pair of

*f con energia*

You know ev - 'ry path that the for - est hath. When the  
 heels. A - way! A - way, my lad, to  
 heels. A - way! A - way, my lad, to

de - vil turns Saint, They will catch you per - - haps. —  
 for - est deep, There safe you'll be. —  
 for - est deep, There safe you'll be. —

# No 13. Serenade.

(A Popular Tune.)

Sheriff and Chorus.

Allegro vivace.

*f*  
*marcato la melodia*

SOPRANO I & II.  
TENORS.  
BASSES.

Your ad -  
Your ad -

Go on and give us ad - vice,

*poco dim.*

Sheriff

When a man is in  
There are fel lows who

vice be - stow on us. La la  
vice be - stow on us. La la  
Give us ad - vice. La

la la la la  
la la la la  
la la la la  
la la la la

*f*  
*p*  
*ff*  
*p*

love, if he'll take my ad - vice, He'll be cer - tain to win.  
 think, that to win a girls heart, They must look ver - y ill,

la la la la la la la la la la  
 la la la la la la la la la la  
 la la la la la la la la la la  
 la la la la la la la la la la

Ill  
 As

Yes, he'll be cer - tain to win.  
 'Tis wrong to look pale and ill.

la la Yes, be cer - tain to win.  
 la la Yes, do'nt look pale and ill.  
 la la Yes, be cer - tain to win;  
 la la Yes, do'nt look pale and ill; He'll  
 Such

Yes, he'll be cer - tain to win; He'll  
 'Tis wrong to look pale and ill; Such





moan-ing and sighs, That's what I ad-vise.  
 you'll get a chill, Keep on smil-ing bright.

Give up all moan-ing and sighs.  
 And let your smil-ing be bright.

la la la la la la Give up moan-ing and sighs.  
 la la la la la la Let your smil-ing be bright.

la la la la la la Give up moan-ing and sighs.  
 la la la la la la Let your smil-ing be bright.

quite to do, Give up all moan-ing and sighs.  
 quite to do, And let your smil-ing be bright.

Have a joy-i-al  
 Let your smil-ing be

He's just the one to ad-vise. la la  
 He's just the one to ad-vise. la la

He's just the one to ad-vise. Let your  
 He's just the one to ad-vise. Let your

He's just the one to ad-vise, to ad-vise.  
 He's just the one to ad-vise, to ad-vise.

air, bright, Gay de - bo - nair, Do not let her im - grin with your  
 Morn-ing and night, Al - ways

la la la la la la  
 la la la la la la

air be mer - - ry, Yes be de - bon -  
 smile be mer - - ry, Wear a jol - ly

ag - ine you care; If you must sing un - der the  
 main and your might; If se - re - nades to her you

la Do not care; If you must se - re - nade her as  
 la Do not care; If you must se - re - nade her as

air, Do not care; la la la la la la  
 air, Do not care; la la la la la la

Do not care; la la la  
 Do not care; la la la



*a tempo*  
*deciso*

O - hel mer-ry is love, I'll have no  
 la la la la la la  
 la la la la la la  
 Sing a po - pu - lar tune, boys. La la

*a tempo*

*deciso*

share in it, If there's de - spair in it, 'Tis no  
 la la la la Then it is not a  
 la la la la Then it is not a  
 la la la la Then it is not a

share in it, If there's de - spair in it, 'Tis no  
 la la la la Then it is not a  
 la la la la Then it is not a  
 la la la la Then it is not a

boon; ———— *ff* O - he! mer-ry is love,

boon la la la la la la la la

boon, I'll not share in it *p* la la la la la la la la

boon, I'll not share in it *p* Oh, yes love should be mer - - - ry.

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent *ff* dynamic marking in the first measure and a *p* marking in the second measure. The key signature is one sharp (F#) and the time signature is 4/4.

If to a maid you sing, Strike up a

*cresc.* la la la la *f* Dont choose a *p.* dole - ful thing;

la la la la *p* la la la la la

You should sing love - ly airs, *p* Ay,

Detailed description: This system contains the next four measures. It continues the vocal and piano parts. The piano part features a *cresc.* (crescendo) marking leading to a *f* (forte) dynamic, followed by a *p.* (piano) dynamic. The lyrics include 'Dont choose a dole - ful thing;'. The piano accompaniment continues with chords and melodic lines.

po - pu - lar tune,  
 Sing a live - ly tune,  
 Sing gay tunes, — Have a jo - vi - al air, Be gay de - bon -  
 Sing a live - ly tune, Have a jo - vi - al air, Be gay de - bon -  
 Sing gay tunes, — Have a jo - vi - al air, Be gay de - bon -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The key signature is G major (one sharp). The vocal parts enter with the lyrics 'po - pu - lar tune,' followed by 'Sing a live - ly tune,' and then 'Sing gay tunes, — Have a jo - vi - al air, Be gay de - bon -'. The piano accompaniment provides harmonic support with chords and melodic lines.

And strike up a po - pu - lar tune.  
 air, And strike up a po - pu - lar tune. la la la la  
 air, And strike up a po - pu - lar tune, Strike up a  
 air, And strike up a po - pu - lar tune,

The second system continues the musical score. It begins with the vocal line 'And strike up a po - pu - lar tune.' followed by 'air, And strike up a po - pu - lar tune. la la la la'. The piano accompaniment includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The system concludes with the vocal line 'air, And strike up a po - pu - lar tune,'.

1

la la la la la la la la la la

po - pu - lar tune. A po - pu - lar tune. La

2

strike up a po - pu - lar, po - pu - lar tune; No

strike up a po - pu - lar, po - pu - lar tune; No

strike up a po - pu - lar, po - pu - lar tune; No

*ff*

sor - row - ful wail your cause will a - vail, Just strike up a

sor - row - ful wail your cause will a - vail, Just strike up a

sor - row - ful wail your cause will a - vail, Just strike up a



*rall.* *a tempo*

po - pu - lar tune.

*rall.* *a tempo*

po - pu - lar tune. la la la la

*rall.* *a tempo*

po - pu - lar tune. la la la la

*rall.* *a tempo*

Yes a po - pu - lar, po - pu - lar,

*mf*

You'll

*p*

la la la la la la la la

*mf*

la la la la You will win

po - pu - lar tune, 'Neath light of the moon,

*dim. e rall.* *prall molto*

win if you will at - tune, at - tune.

*p*

la la la la A - tune.

her if you will at - tune at - tune.

*prall molto*

*dim. e rall.* *p* *sfz*

*ped.* \*

# No. 14. The Man at Arms.

Trio. Robin, Scarlet, Little John and Chorus.

Allegro risoluto.

Piano introduction in D major, 2/4 time. The music is marked *f* and *Allegro risoluto*. It features a rhythmic accompaniment with chords and moving lines in both hands.

Robin. *f deciso*

1. The man at arms is a ter-ror in a fight And the  
 2. The man at arms is a wonder in his way, He can

Little John. *f deciso*

1. The man at arms is a ter-ror in a fight And the  
 2. The man at arms is a wonder in his way, He can

Scarlet. *f deciso*

1. The man at arms is a ter-ror in a fight And the  
 2. The man at arms is a wonder in his way, He can

Vocal lines for Robin, Little John, and Scarlet, and piano accompaniment. The piano part continues with a rhythmic accompaniment.

*cresc.*

car-nage of war is his heart's de-light. When he's all be-dight in  
 fight all the night and ca-rouse all day And he'll nev-er say he

*cresc. >*

car-nage of war is his heart's de-light. When he's all be-dight in  
 fight all the night and ca-rouse all day And he'll nev-er say he

*cresc.*

car-nage of war is his heart's de-light. When he's all be-dight in  
 fight all the night and ca-rouse all day And he'll nev-er say he

*cresc.*

Vocal lines for the chorus and piano accompaniment. The piano part continues with a rhythmic accompaniment, marked with *cresc.*

*ff marcato* *f*

ar-mor bright He's the pic-ture of a war-ri-or. Tho' girls may say, do not  
feels less gay, For in fact it quite a-grees with him. For hopes for-lorn he is

*ff* *f*

ar-mor bright He's the pic-ture of a war-ri-or. Tho' girls may say, do not  
feels less gay, For in fact it quite a-grees with him. For hopes for-lorn he is

ar-mor bright He's the pic-ture of a war-ri-or. Tho' girls may say, do not  
feels less gay, For in fact it quite a-grees with him. For hopes for-lorn he is

go to war a-way, He's com-pell'd with re-gret to say them nay. So he  
ver-y read-y e'er, And his mar-ti-al air makes the la-dies stare, And the

go to war a-way, He's com-pell'd with re-gret to say them nay. So he  
ver-y read-y e'er, And his mar-ti-al air makes the la-dies stare, And the

go to war a-way, He's com-pell'd with re-gret to say them nay. So he  
ver-y read-y e'er, And his mar-ti-al air makes the la-dies stare, And the

*cresc.* *ff marcato*

goes in spite of all they say Tho' it makes him somewhat sor-ri-er.  
deeds that ver-y few would dare Are af-fairs of greatest ease to him.

*cresc.* *ff* *f*

goes in spite of all they say Tho' it makes him somewhat sor-ri-er.  
deeds that ver-y few would dare Are af-fairs of greatest ease to him.

goes in spite of all they say Tho' it makes him somewhat sor-ri-er. No  
deeds that ver-y few would dare Are af-fairs of greatest ease to him. What

*cresc.* *ff*

*declamando* *Tempo giusto.*

mu - sic ev - er was half so sweet As the rat - tle of the bat - tle is to  
 e'er the dan - ger, it's all the same, He is read - y, firm and steady in the

*colla voce*

*f declamando*

He longs so dear - ly the foe to meet And to  
 For all he wants is chance for fame And he

him.  
 fray.

*colla voce*

Red. \*

*f declamando*

*Tempo giusto.* The joy of vic - to - ry  
 But more than fame he's

tac - kle him with un - dim - in - ished vim. \_\_\_\_\_  
 nev - er thinks of ask - ing for his pay. \_\_\_\_\_

*Tempo giusto.*

Red.

he would know, His proudness he is fain to show, A ter - ror to the  
 sure to prize, The joy in some fair la - dy's eyes, Ay, glo - ry is his

A ter - ror to the  
 Ay, glo - ry is his

A ter - ror to the  
 Ay, glo - ry is his

*rall.*

foe. — prize. —

1. 2. For the cling and the clang of the

foe. — prize. —

1. 2. For the cling and the clang of the

foe. — prize. —

1. 2. For the cling and the clang of the

TENORS. A ter - ror to the foe. —  
 BASSES. Yes glo - ry is his prize. —

A ter - ror to the foe. —  
 Yes glo - ry is his prize. —

sword have charms To the ears of the mighty men at arms, And their weapons ring with a

sword have charms To the ears of the mighty men at arms, And their weapons ring with a

sword have charms To the ears of the mighty men at arms, And their weapons ring with a

loud cling,cling.In the cap - ti - vat - ing cla - mor of the fray. — With a  
 loud cling,cling.In the cap - ti - vat - ing cla - mor of the fray. — With a  
 cling. — In the cap - ti - vat - ing cla - mor of the fray. — With a

cling and a clang of the trust - y blade, See the foe - men fly when a  
 cling and a clang of the trust - y blade, See the foe - men fly when a  
 cling and a clang of the trust - y blade, See the foe - men fly when a

*P* Cling, clang, cling, — cling, clang,  
*P* Cling, clang, cling, — cling, clang,

charge is made, And his sword will sing with a cling, clang, cling, For the  
charge is made, And his sword will sing with a cling, clang, cling, For the  
charge is made, And his sword will sing with a cling, clang, cling, For the

cling, \_\_\_\_\_  
cling, clang,  
cling. \_\_\_\_\_

cling, \_\_\_\_\_  
cling, clang,  
cling. \_\_\_\_\_

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics: "charge is made, And his sword will sing with a cling, clang, cling, For the". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. The key signature has three sharps (F#, C#, G#).

vic - to - ry he wins to - day. \_\_\_\_\_ The foe - men reel 'Neath the  
vic - to - ry he wins to - day. \_\_\_\_\_ The foe - men reel 'Neath the  
vic - to - ry he wins to - day. \_\_\_\_\_ The foe - men reel 'Neath the

To - day!  
To - day!

The second system continues the musical score with three vocal staves and piano accompaniment. The vocal parts have lyrics: "vic - to - ry he wins to - day. \_\_\_\_\_ The foe - men reel 'Neath the". The piano accompaniment includes a section with the lyrics "To - day!" on both staves. The key signature remains three sharps.

1. 2.

*rall.* trust - y steel of the men at arms. — arms. —

*rall.* trust - y steel of the men at arms. — arms. —

*rall.* trust - y steel of the men at arms. — arms. —

*p rall.* The men at arms. — *pp* *ff con spirito* For the

*p rall.* The men at arms. — *pp* *ff con spirito* For the

*rall.* 1. 2. *con spirito* *ff*

To the ears of the might - y

To the ears of the might - y

To the ears of the might - y

*>* cling and the clang of the sword have charms To the ears of the might - y

*>* cling and the clang of the sword have charms To the ears of the might - y



men at arms, And their weapons ring with a loud cling,cling, In the

men at arms, And their weapons ring with a loud cling,cling, In the

men at arms, And their weapons ring with a loud cling,cling, In the

men at arms, And their weapons ring with a loud cling,cling,cling, *p*

men at arms, And their weapons ring with a loud cling,cling,cling, *p*

The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

*ff* cap-ti-vat-ing cla-mor of the fray.— With the cling and the clang of the

*ff* cap-ti-vat-ing cla-mor of the fray.— With the cling and the clang of the

*ff* cap-ti-vat-ing cla-mor of the fray.— With the cling and the clang of the

cling. The fray.— With the cling and the clang of the *a 2*

cling. The fray.— With the cling and the clang of the *a 2*

The piano accompaniment continues with chords and melodic lines, including a double bar line and a repeat sign.

trust - y blade, See the foe-men fly when a charge is made, And his  
 trust - y blade, See the foe-men fly when a charge is made, And his  
 trust - y blade, See the foe-men fly when a charge is made, And his  
 trust - y blade, See the foe-men fly when a charge is made.  
 trust - y blade, See the foe-men fly when a charge is made.

sword will sing with a cling, clang, cling.  
 sword will sing with a cling, clang, cling.  
 sword will sing with a cling, clang, cling.  
 cling, clang, cling, — For the vic - to - ry he wins to  
 cling, clang, cling, — For the vic - to - ry he wins to

The foe - men reel 'Neath the trust - y steel Of the men at  
 The foe - men reel 'Neath the trust - y steel Of the men at  
 The foe - men reel 'Neath the trust - y steel Of the men at  
 day, to - day. The foe - men reel 'Neath the trust - y steel Of men at  
 day, to - day. The foe - men reel 'Neath the trust - y steel Of men at

*rall.*  
 arms. With a clash and a clang.  
*rall.*  
 arms. With a clash and a clang.  
*rall.*  
 arms. With a clash and a clang.  
 arms. With a clash and a clang.  
 arms. With a clash and a clang.  
*poco rall.* *sf*

# Nº 15. Tell me again, Sweetheart.

Song, Alan-a-Dale.

Moderato con sentimento.

*f marcato*

The piano introduction consists of two systems of music. The first system is in 3/4 time, marked *mf*. The second system is in 4/4 time, marked *f marcato*. The music features a mix of chords and moving lines in both hands.

Red. \*

*mf con tenerezza*

The first system of the vocal and piano accompaniment is in 3/4 time, marked *mf con tenerezza*. The vocal line begins with the lyrics: "Through all the years thy faith un-bro-ken, Has 'Tis not that I dis-trust thee, dear-est, Or". The piano accompaniment is in 3/4 time, marked *p*. The second system is in 4/4 time, marked *a tempo*. The piano accompaniment continues with a steady rhythm.

Red. \*

*cresc.*

The second system of the vocal and piano accompaniment is in 4/4 time, marked *cresc.*. The vocal line continues with the lyrics: "shown to me how true thou art, Thy gen-tle glanc-es oft have doubt thy loy-al steadfast heart, For thou hast been of friends the". The piano accompaniment is in 4/4 time, marked *cresc.*. The music features a mix of chords and moving lines in both hands.

*cresc.*

*f*

The third system of the vocal and piano accompaniment is in 4/4 time, marked *f*. The vocal line concludes with the lyrics: "spo-ken, And told more than words could im-part, Re-vealed the near-est, In hours when the false friends de-part, None oth-er". The piano accompaniment is in 4/4 time, marked *f*. The music features a mix of chords and moving lines in both hands.

*f*

*dim. rall. con gran' espressione. a tempo* *poco agitato*

M. *ten-der se - crets in thy heart* *Though ev - er 'tis the old sweet*  
*knows how staunch and true thou art,* *But there's one song that never*

*dim. colla voce* *a tempo* *poco agitato*

*rall.*

M. *an - swer,* *'Tis sweetest mu-sic I can hear.*  
*wear - ies,* *One song I ev - er long to hear.*

*rall.*

*Allegro moderato.*  
*mf a la Valse*

M. *Tell me, tell me a - gain as you did of old,*  
*Tell me, tell me a - gain as in old - en days*

*mf*

*cresc.*

M. *Tell me with lips and eyes, dear,* *Noth - ing has changed since your*  
*With your sweet eyes up - turned, dear,* *Tell me the les - son I*

*cresc.*

M. *f*  
 love first you told. The years may come and may go And the roses may all de -  
 long a - go learned. 'Tis new each time that I hear it Al-though of my life 'tis a

M. *cresc. poco allarg.* *Tempo giusto.*  
 part, — But love's olden sto-ry, Hath all of its glo-ry, So tell me a-gain, sweet-  
 part; — There's honor and fame, dear, There's strife for a name, dear, But love is the best, sweet-

M. *f rall.* *a tempo*  
 heart. — I know thou dost love me, and no one a-bove me, But tell me a - gain, sweet-  
 heart. —

M. *rall.*  
 heart, — Oh, tell me a - gain, dear heart. —

Ped. \* Ped. \* Ped. \*

# No. 16. Snake charmer's Song.

Maid Marian and Chorus.

Moderato assai.

*mf*

*f pressando*

*dim.*

*p.*

*mf leggiero*

*trem.*

*rall.*

*a tempo*

*Red. \**

charmer fair      Calls forth the cobra from its lair      Do not fear, Though

it come near,      Harm less it will be.      Her pow'r will keep you

**SOPRANO I. II.**

**TENORI.**      'Twill harm - less      be.

**BASSI.**      'Twill harm - less      be.

*Red. \**

M. from all harm, Her art pre-serve you from a-larm, With her chant so

M. wild and weird, She the snake will charm. The co-bra glides so

*poco animando*

She is charm - ing.

She is charm - ing.

*poco animando*

Red. \*

M. near to her, It scarce-ly seems to stir, O - be - di - ent to

See the ser-pent

See the ser-pent



M.  
her command, It doth un-der-stand. At her song  
there In her pow'r.  
there In her pow'r.

*rall.* It slow-ly glides a - long. *Allegretto grazioso.* Now hear the chant so  
'Tis there!  
'Tis there!

*tr.*  
*colla voce* *mf*

weird and wild: La la la la la la la la la la la la la la la,

By song the serpent is be-guild. La la la la la la la la la

*con sentimento*

Ah, be - ware! She has sorcery for all a - round her,  
Pray, you be - ware,

Ah, be - ware,  
Pray, you be - ware,

Ah, be - ware,

*poco animando*  
*f leggiero*

Men too have found her ver-y fa-tal in her fasci-na - tion  
Be - ware her snare,  
Ah, be - ware,  
Be - ware her snare,  
Ah, be - ware,

*staccato* >

M. She will fas - ci - nate you,

Ver - y fa - tal in her fas - ci - na - tion.

Ah, be - ware, Take heed, be - ware, Take

Ah, be - ware, Take

*cresc.*

*cresc.*

*poco ad lib.* >

M. She will cap - ti - vate you, Her mus - ic has a mag - ic spell, Her

care, be - ware, Take care, be - ware, Take

care, be - ware, Take

*cresc.*

*colla voce*

*a tempo* >

M. As her vic - tims one and

mu - sic has a mag - ic spell so rare. Hear ye her

heed of the spell! Yes she can

heed of the spell! She can

*pp*

*pp*

*pp*

*a tempo* >

M. *f*

all can tell, As she sings her la la la la la la la la la la la la.

song fa la la. With charms a spell she

charm us all, a spell she

charm us all, a spell she

all, yes a

M.

In her dark and glowing eyes A deep enchantment lies,

weaves.

weaves.

M. *cresc.* *poco rall.*

Yes in her eyes — En - chantment lies, — And in her sing - ing

*p* 'Tis mag - ic, we can

*p* 'Tis mag - ic, we can

*cresc.* *poco rall.*

Più mosso.

*mf* poco ritard.

M. *f* *mf*

La la la la la la la la la la la la. So be-ware, of the  
see. She  
see. She

Più mosso.

*mf*

*ritard.*

*ff* a tempo pressando

*rall.*

M. spell be-ware! La la la la la la la la la la la la. So be-ware!  
weaves a spell.  
weaves a spell.

a tempo

pressando

*rall.*

Cadenza ad lib.

(Vocalize to end.)

colla voce.

M. *tr.*

*a misura*  
*p cresc.*

M.

*mf leggiero*

*ff*

M.

*pp* *f*

M.

*pp*

M.

M.

*rall.* Ah, be - ware, be - ware! *a tempo pressando*

She has a charm.

She has a charm.

*colla voce* *ff pressando*

V.

# Nº 17. If you were I, and I were you.

Quartet. Sheriff, Dame Durden, Guy and Tuck.

Allegro con spirito.

The Sheriff.

If  
If

you were I and I were you. Sing marry come up for the change there would be. I'd  
you could on ly take my place. Sing marry come up for the change there would be. You'd

*mf*

Dame Durden.

Guy.

Sheriff.

Friar Tuck.

I see no in-duce-ment for chang-ing with you.  
I see no ad-van-tage in own-ing that face.

The change were de-light-ful.  
You'd than be so hand-some.

ra-ther be my-self than you.  
then pos-ses my hand-some face.

Your  
You'd

I see no in-duce-ment for ei-ther of them.  
I see no in-duce-ment for ei-ther of them.



sen - timent - s are shared by few, It's on - ly a mat - ter of taste, you know;  
 al - so own this form of grace, But that is a mat - ter of taste, you know;

*f*  
It's  
It's  
*f*  
It's  
It's  
*f*  
It's  
It's

*f marcato*

on - ly a mat - ter of taste, we know, We quite a -  
 on - ly a mat - ter of taste, we know, We quite a -

on - ly a mat - ter of taste, we know, We quite a -  
 on - ly a mat - ter of taste, we know, We quite a -

It's mere - ly a mat - ter of  
 It's mere - ly a mat - ter of

*p*  
*p*  
*ff*  
*p*

gree. — Not much pret-ti - er, If I on-ly could  
 gree. — Not so beau-ti-ful, If I on-ly could

gree. —  
 gree. —

taste. — You'd be pret-ti - er, If you on-ly could  
 taste. — You'd be beau-ti-ful, If you on-ly could

gree. —  
 gree. —

change with you; Not much wit - ti - er  
 change with you; Not much clev - e - rer

You'd be wit - ti - er, Oh, much wit - ti - er  
 You'd be clev - e - rer, Oh, much clev - e - rer

change with me; Oh, much wit - ti - er  
 change with me; Oh, much clev - e - rer

You'd be wit - ti - er, Oh, much wit - ti - er  
 You'd be clev - e - rer, Oh, much clev - e - rer

That I real - ly can't see, I do not see, I do not see.  
 No I can not a - gree, I do not see, I do not see.

You sure - ly see, You'll sure - ly see, You sure - ly see.  
 You sure - ly see, You'll sure - ly see, You sure - ly see.

That you sure - ly must see, You'll sure - ly see, You sure - ly see, You sure - ly see.  
 That you sure - ly must see, You'll sure - ly see, You sure - ly see, You sure - ly see.

That sure - ly you see, You sure - ly see, You sure - ly see.  
 That sure - ly you see, You sure - ly see, You sure - ly see.

*mf* *cresc.*  
 If you were I and I were you, I would not im-prove, that is  
 If you were I and I were you, I would not im-prove, that is

*mf* *cresc.*  
 If you were I and I were you, You'd great - ly im-prove, that's  
 If you were I and I were you, You'd great - ly im-prove, that's

*mf* *cresc.*  
 must a-gree. If you were I and I were you, You'd great - ly im-prove, that's  
 must a-gree. If you were I and I were you, You'd great - ly im-prove, that's

*mf* *cresc.*  
 If you were I and I were you, You'd would im-prove, that's  
 If you were I and I were you, You'd would im-prove, that's

cer-tain-ly true. We dont see the case from the  
 cer-tain-ly true. We dont see the case from the

sure - ly true. 'Twould great - ly im -  
 sure - ly true. 'Twould great - ly im -

sure - ly true. 'Twould be a pleasant change for you.  
 sure - ly true. 'Twould be a pleasant change for you.

sure - ly true. You dont see the case from the  
 sure - ly true. You dont see the case from the

same point of view. 1.  
 same point of view.

prove you.  
 prove you.

The change for you, no doubt, would be de - light - ful.\_  
 The change for you, no doubt, would be de - light - ful.\_

same point of view.  
 same point of view. 1.



up for a change of i - den - ti - ty, I de - cline. —

up for a change of i - den - ti - ty, I de - cline. —

up for a change of i - den - ti - ty, I de - cline. —

up for a change of i - den - ti - ty, I de - cline. —

This system contains four staves. The top three are vocal staves with lyrics. The bottom one is a piano accompaniment staff. The music is in a minor key and features a steady eighth-note accompaniment in the piano part.

**Dance.**

*ff*

This system shows the beginning of a piano piece titled 'Dance'. It consists of two staves (treble and bass clef). The music is in a minor key and features a rhythmic accompaniment with a strong dynamic of fortissimo (*ff*).

*fz* *fz*

This system continues the piano piece 'Dance'. It consists of two staves. The music maintains its rhythmic character and dynamic intensity, with markings of fortissimo (*fz*).

*Ped.*

This system concludes the piano piece 'Dance'. It consists of two staves. The music ends with a sustained chord in the bass clef, marked with a pedaling instruction (*Ped.*).

# Nº 18. True Love is not for a Day.

Duet. Marion and Robin.

A la Valse. Moderato.

Piano introduction for 'A la Valse. Moderato.' in B-flat major, 3/4 time. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf* and *p*, with a *rall.* marking towards the end.

Andante con moto.

Vocal and piano accompaniment for the first section. The vocal parts (M. and R.) are in B-flat major, 3/4 time. The piano accompaniment is in the same key and time. Dynamics include *mf con tenerezza* and *p*. The tempo is *Andante con moto*.

M. *mf con tenerezza*

R. *mf con tenerezza*

All the time of part-ing o'er, How sweet to meet thee;

*Andante con moto.*

*p*

Vocal and piano accompaniment for the second section. The vocal parts (M. and R.) are in B-flat major, 3/4 time. The piano accompaniment is in the same key and time. Dynamics include *p*, *cresc.*, and *f*. The tempo is *Andante con moto*.

M.

R. *cresc.* *f*

Days of sep-a - ra-tion seem Now but a passing dream.

*p* *cresc.* *f*

Poco più mosso.

Vocal and piano accompaniment for the third section. The key changes to D major, 3/4 time. The tempo is *Poco più mosso*. Dynamics include *f* and *p*.

M. *f*

R. *p*

Not un - der English skies, In that dear home we love, But

*Poco più mosso.* *p* The home we love.

*mf*

*cresc.*

M. here in this distant land With stran - ger stars a - bove.

R. This foreign land, stran - ger stars a - bove.

*mf cresc. e pressando* **f**

M. But where - e'er we are, In an un-known

R. But, dear - est, where so - e'er we are, Though in an un-known

*cresc. e pressando*

**ff** *allarg.* *dim. e rall.* *ad lib.*

M. land a-far, I am true to thee, For-ev-er true my on-ly love, to

R. land a-far, I am true to thee, For-ev-er true, dear love, to

*allarg.* *dim. e rall.* **p**

*Meno mosso* *mf rall.*

M. thee. My heart turns e'er to thee, to thee.

R. thee. What-ev-er fate may be, I yearn for thee, for thee.

*Meno mosso* *f* *dim. e rall.*



A la Valse. Moderato.

M. *p* True love is not for a day, dear, Not

R. *p* Not for a

A la Valse. Moderato.  
*sosten.*

M. *cresc.* for a year, It lives for aye, Nev - er will be -

R. *cresc.* day or a year, It lives for aye, Nev - er will be -

*l.h.*

*cresc.*

M. *f* tray, Though the clouds dark a - rise, Or *dim.* if

R. *f* tray, Though the clouds dark a - rise, Or *dim.* if

*f* *dim.*

M. *rall.* blue are the skies. Ah yes! *f* True love is not for a -

R. *rall.* blue the skies. Ah yes! *f* True love is not for a -

*rall.* *mf.* *f* Tempo di Valse

*tempo giusto*

M. day, love, Not for a day or a year,

R. day, love, Not for a day or a year,

M. True love en - dur - eth for aye, love, Tho' o'er the

R. True love en - dur - eth for aye, love, Tho' o'er the

*cresc.*

*cresc.*

*cresc.*

M. day clouds may ap - pear, True love

R. day clouds may ap - pear, Tho' distance and time may di -

*ff*

*Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \*

M. is mine — keep - ing fond lov - ers a - part,

R. vide us keep vide us far a - part,

*cresc. e marc. molto*

M. *cresc. e marc. molto* When that time past, O, what joy when at last

R. *cresc. e marc. molto* When that time past, O, what joy when at last

*pressando* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* *rall.* \*

M. *pressando* Once more we meet And a-gain greet, We meet, no

R. *pressando* Yes once more we meet, a-gain, my love, We meet, no

M. *a tempo* more — to part, ———

R. *a tempo* more — to part, ———

*mf poco rall.*

M. *mf poco rall.* no more to part. ———

R. *mf poco rall.* no more to part. ———

# Nº 19. Song of the Crusader.

Robin Hood and Male Chorus.

Allegro deciso.

*p*  
(A trumpet in distance.)

(Enter Robin with guard to set watch.)  
*poco rall.* *mf cresc.* *f*

*cresc.* *f*  
(Trumpet sounds near.)

**TENORS.** *f* The Guard. That will I! *ff*

**BASSES.** *f* Guard ye the ban-ner of St. George! *ff* Guard well the

Guard ye the ban-ner of St. George! Guard well the

*f* *ff* *f*

*ff*  
*Red.*

That will I! —

standard we a - dore!

standard we a - dore!

*fz*

*ff marcato molto*

*ped.*

*f marcato e con spirito*

The trust that's giv-en me, my friends, I'll keep, To

*poco rall.*

die in such a way were glo - ry, Thro' all the weary hours of

*cresc.*

dark - ness deep, I'll guard the emblem of St. George's sto - ry. Yon

*ff marcato*

*ff marcato*

Più tranquillo e cantabile.

*cresc.*

*mf*

Eas-tern cres - cent o'er me gleam-ing Mocks the faith for which we

*p*

*cresc.*

fight. Go com-rades seek your sleep and dream-ing,

*ff Stentato.*

I'll guard the flag. I'll guard the

*mf*

Guard ye the flag! —

*mf*

Guard ye the flag! —

*f*

*cresc.*

Tempo I.

standard of the right. Fear not! No e-vil shall be -

*ff*

*ff*

tide.

*mf* Thy watch keep well; See no e - vil doth be -

Thy watch keep well; See no e - vil doth be -

*sfz* *f marcato*

Red. \*

tide.

Fear not for me, I'll do and

At - tend! At - tend!

At - tend! At - tend!

*mf* *p* *mf* *p*

*sfz* *ff marcato molto*

Red. \*

*marcato molto*

dare to guard the ban - ner. The trust thats giv - en me, my

Fare - well! Fare - well!

Fare - well! Fare - well!

*rall.* *dim.* *pp* *pp* *ff a tempo con energia*

*rall.* *a tempo con energia*

friends, I'll keep, To die in such a way were



glo - ry, Thro' all the wea-ry hours of dark-ness

*cresc.* *rall.*



deep, I'll guard thee well, I'll guard thee well, The

*con tutta forza poco pressando*

*molto f pressando*



ban - ner we all a - dore.

*a tempo*





Act II.

Nº 18. Finale.

Allegro risoluto a la Marcia.

*mf poco misterioso* *poco cresc.* *f*

Sheriff. *p* > Lead on Mos-lems!

Guy *p* > Lead on Mos-lems!

Tuck. *p* > Lead on Mos-lems!

SOPRANO I & II. *p* > Lead on Mos-lems! Sa-ra-cens, your foe is there. Lead on Mos-lems!

TENORS. *p* > Lead on Mos-lems! Sa-ra-cens, your foe is there. Lead on Mos-lems!

BASSES. *p* > Lead on Mos-lems! Sa-ra-cens, your foe is there. Lead on Mos-lems!

Soprano: You will take him un-a-ware. To the charge, To the charge, On to the

Alto: You will take him un-a-ware. To the charge, To the charge, On to the

Tenor: You will take him un-a-ware. To the charge, To the charge, On to the

*cresc.*

Soprano: You will take him un-a-ware. Al-lah will di-rect each arm And preserve from

Alto: You will take him un-a-ware. To the charge, To the charge, On to the

Tenor: You will take him un-a-ware. To the charge, To the charge, On to the

*cresc.*

Piano accompaniment for the second system.

*cresc.*

Soprano: charge! Read-y now, Stead-y now, Charge on the

Alto: charge! Read-y now, Stead-y now, Charge on the

Tenor: charge! Read-y now, Stead-y now, Charge on the

Soprano: harm. Si-lent-ly Sa-ra-cens, Si-lent-ly Sa-ra-cens, To the for-tress

Alto: charge. Read-y now, Stead-y now, Charge on the

Tenor: charge. Read-y now, Stead-y now, Charge on the

Piano accompaniment for the fourth system.

5. *ff*  
 wall. To the ram-parts swift as fie - ry com - et,  
 wall. Charge the ram - parts one and  
 wall. Fie - ry com - et  
 go. Si - lent - ly Sa - ra - cens, Si - lent - ly on!  
 wall. Charge the ram - parts one and

*marcato*

5i. Raise a - loft the ban - ner of Ma - hom - et!  
 all, Raise a - loft the cres - cent  
 Of Ma - hom - et!  
 Si - lent - ly Sa - ra - cens, Si - lent - ly on  
 all, Raise a - loft the cres - cent

*cresc.*

Soprano: Let the cres - cent stand - ard fly,  
 Alto: flag, the cres - cent stand - ard fly,  
 Tenor: Let the cres - cent stand - ard fly,  
 Soprano: To the wall. Read - y all, Stead - y all, To the wall.  
 Alto: flag, The cres - cent stand - ard fly,  
 Tenor: Let the cres - cent stand - ard fly,  
 Piano: *cresc.* *sfz*

Soprano: Up - on the ram - parts high let it fly, Up - on  
 Alto: Up - on the ram - parts high let it fly, Up - on  
 Tenor: Up - on the ram - parts so high, Up - on *marcato*  
 Soprano: On the ram - parts high. On,  
 Alto: On the ram - parts high. On,  
 Tenor: On the ram - parts high. On,  
 Piano: *marcato* *f*

Soprano (Sb.): the wall Our flag shall fly on

Alto (G.): the wall Our flag shall fly on

Tenor (T.): the wall Our flag shall fly on

Mos - lems! Sa - ra - cens, your foe is there. Lead on Mos - lems!

Mos - lems! Sa - ra - cens, your foe is there. Lead on Mos - lems!

Soprano (Sb.): high. Al - lah will di - rect each arm, *cresc.*

Alto (G.): high. Al - lah will di - rect each arm,

Tenor (T.): high. Read - y now, Stead - y now,

You will take him un - a - ware. Al lah will di - rect each arm, *p cresc.*

You will take him un - a - ware. Read - y now, Stead - y now,

Soprano: Keep-ing us from harm. *ff* Si - - lent - ly we'll

Contralto: Keep-ing us from harm. *ff* Si - - lent - ly we'll

Tenor: all one and all. *ff* Si - - lent - ly we'll

Keep-ing us from harm. *ff* Si - lent - ly Sa - ra - cens, Si - lent - ly Sa - ra - cens,

all, one and all. *ff* Read - y now, Stead - y now,

Soprano: creep Up - on the foe, the in - fi - del, who is our foe. —

Contralto: creep Up - on the foe, the in - fi - del, who is our foe. —

Tenor: creep Up - on the foe, the in - fi - del, who is our foe. —

To — the for - tress go To slay the in - fi - del, who is our foe. —

on! Slay the in - fi - del, who is our foe. —

*ff*

Allan. *f* To the walls!

Rubin. *f* Com - rades, to the walls with sword and

Little John. *f* Com - rades, to the walls with sword and

Scarlet. *f* To the walls with sword and

Male Chorus. Crusaders *f* Com - rades, to the walls with sword and

*f* Sheriff. Death to all who op - pose, who op - pose,

*f* Guy. Death to all who op - pose, who op - pose,

F. Tuck. *f* Who op - pose,

Deciso. *f* Death to ev - 'ry trait - or in - fi - del, In - fi - del!

*f* Death to ev - 'ry trait - or in - fi - del,

*f* In - fi - del,

Deciso. *f*

A. We'll die per - chance but nev - er

R. shield! With sword and shield!

J. shield! We'll die per - chance but nev - er

S. shield! We'll die per - chance but nev - er

shield! We'll die per - chance but nev - er

shield! We'll die per - chance but nev - er

Sh. Death to all who op - pose.

G. Death to all who op - pose.

T. Who op - pose.

Death to ev - 'ry trait - or in - fi - del!

Kill the trait - or in - fi - del, In - fi - del!

Death to ev - 'ry trait - or in - fi - del!

In - fi - del!



A. yield, No, we will nev-er yield; Ours yet shall

R. We'll nev-er yield, No, no; Ours yet shall

J. yield, No, we will nev-er yield; Ours yet shall

S. yield, No, we will nev-er yield; Ours shall

yield, We'll nev-er yield. No, no; Ours yet shall

yield, No, we will nev-er yield; Ours shall

Al - lah il Al-lah is the cry. Tackle 'em Sa-ra-cens,

Al - lah il Al-lah is the cry. Tackle 'em Sa-ra-cens,

Al - lah il Al-lah is the cry. Tackle 'em Sa-ra-cens,

*a2*  
Al - lah il Al-lah is the cry, Al - lah il

Al - lah il Al-lah is the cry, Al - lah il

Al - lah il Al-lah is the cry, Al - lah il

A.  
be the field, Do not yield. Strike! De-fend the

R.  
be the field, Do not yield. Strike! De-fend the

L.  
be the field, Do not yield. Strike! De-fend the

S.  
be the field, Do not ev - er yield the field. Strike! De-fend the

*f marc.*

be the field, Do not ev - er yield. Strike! De-fend the

be the field, Do not ev - er yield the field. Strike! De-fend the

*f >*

Sh.  
tac - kle 'em, Don't be shy.

G.  
tac - kle 'em, Don't be shy.

T.  
tac - kle 'em, Don't be shy.

Al - lah is the cry.

Al - lah is the cry.

*marc.*

A.  
ban-ner of the cross, Ay, we will con-quer for the

R.  
ban-ner of the cross, Ay, we will con-quer for the

L.J.  
ban-ner of the cross, Ay, we will con-quer for the

S.  
ban-ner of the cross, Ay, we will con-quer for the

S.  
De-fend the faith,

G.  
De-fend the faith,

T.  
De-fend the faith,

De-fend the faith,

De-fend the faith,

De-fend the faith,

De-fend the faith,

De-fend the faith,

A. hon - or of the cross. St. Georges flag, the  
R. ho - - - ly cross. St. Georges flag, the  
T. ho - - - ly cross. St. Georges flag, the  
S. hon - or of the cross. St. Georges flag, the  
Sh. De - fend the faith! Al - lah il  
G. De - fend the faith! Al - lah il  
T. De - fend the faith! Al - lah il  
De - fend the faith! Al - lah il  
De - fend the faith! Al - lah il

A.  
ban-ner of the right, We shall de - fend; for it we will

R.  
ban-ner of the right, We shall de - fend; for it we will

J.  
ban-ner of the right, We shall de - fend; for it we will

S.  
ban-ner of the right, We shall de - fend; for it we are

ban-ner of the right, We shall de - fend; for it we will

ban-ner of the right, We shall de - fend; for it we are

Sh.  
Al - lah! our bat-tle cry! On-ward! On, Mos-lems, do or

G.  
Al - lah! our bat-tle cry! On-ward! On, Mos-lems, do or

T.  
Al - lah! our bat-tle cry! On-ward! On, Mos-lems, do or

Al - lah! our bat-tle cry! On-ward! On, Mos-lems, do or

Al - lah! our bat-tle cry! On-ward! On, Mos-lems, do or

Al - lah! our bat-tle cry! On-ward! On, Mos-lems, do or

Al - lah! our bat-tle cry! On-ward! On, Mos-lems, do or

A. *f* > *poco cresc.*  
 fight. All for our cause we will

K. *f* > *poco cresc.*  
 fight. All for our cause we will

L.J. *f* > *poco cresc.*  
 fight. All for our cause we will

S.  
 fight - ing to the death.

fight. All for our cause we will

fight - ing to the death.

Sh. die! Tac-kle 'em, tac-kle 'em, Af-ter 'em, af-ter 'em,

G. die! Tac-kle 'em, tac-kle 'em, Af-ter 'em, af-ter 'em,

T. die! Death to the vile in - fi -

*poco cresc.*  
*mf*  
 die! Death to the vile in - fi -

die! Death to the vile in - fi -  
*p*

*poco cresc.*

A. dare.

R. dare. Cour - - - age! nor

L. dare. Cour - - - age! nor

S. we will dare. Cour - - - age! nor

dare. Cour - - - age! nor

we will dare. Cour - - - age! nor

Sh. Sa - ra - cens, Sa - ra - cens on - ward all! Tac - kle 'em, tac - kle 'em,

G. Sa - ra - cens, Sa - ra - cens on - ward all! Tac - kle 'em, tac - kle 'em,

T. del, He dies Death to the  
 Death to the vile in - fi - del,

del, He dies! Death to the

del, He dies! Death to the

A. Cour - - age! nor yield to the

R. yield to des - pair, to the

L.J. yield to des - pair, to the

S. yield to des - pair,

yield to des - pair, to the

yield to des - pair,

Sh. Af - ter 'em Sa - ra - cens, Sa - ra - cens; Sa - ra - cens, On - ward all!

G. Af - ter 'em Sa - ra - cens, Sa - ra - cens, Sa - ra - cens, On - ward all!

T. vile in - fi - del, He dies!

— yes, 'tis death to the vile in - fi -

vile in - fi - del, He dies!

vile in - fi - del, He dies!



A.  
foe in des-pair. Read-y all! Stead-y all! Fight on!

R.  
foe in des-pair. Read-y all! Stead-y all! Fight on!

I. J.  
foe in des-pair. Read-y all! Stead-y all! Fight on!

S.  
in des-pair. Read-y all! Stead-y all! Fight on!

foe in des-pair. Read-y all! Stead-y all! Fight on!

in des-pair. Read-y all! Stead-y all! Fight on!

Sh.  
To the wall! To the wall! One and all! Lead on!

G.  
To the wall! To the wall! One and all! Lead on!

T.  
Al- - lah is our bat - - - tle cry,  
del, This is our bat - - - tle cry,  
Al- - - lah is our bat - - - tle cry,  
Al- - - lah is our bat - - - tle cry,

A. We yet shall win the day.

R. We yet shall win the day.

L.J. We yet shall win the day.

S. We yet shall win the day.

We yet shall win the day.

We yet shall win the day.

We yet shall win the day.

Sh. For your faith go die.

G. For your faith go die.

T. For our faith we'll die, we'll win or die. So

For our faith, we'll die. So lead on,

For our faith, we'll die. So lead on,

we'll die, we'll win or die. So

A. *ff*  
Com - rades, bat - tle for the faith, For the ban - ner

R. *ff*  
Com - rades, bat - tle for the faith, For the ban - ner

L.J. *ff*  
Com - rades, bat - tle for the faith, For the ban - ner

S. *ff*  
Com - rades, bat - tle for the faith, For the ban - ner

*ff*  
Com - rades, bat - tle for the faith, For the ban - ner

*ff*  
Com - rades, bat - tle for the faith, For the ban - ner

Sh. *ff*  
Lead on Mos - lems! Sa - racens, your foe is there, Lead on Mos - lems!

G. *ff*  
Lead on Mos - lems! Sa - racens, your foe is there, Lead on Mos - lems!

T. *ff*  
Com - rades, bat - tle for the faith, For the ban - ner

*ff*  
Lead on Mos - lems! Sa - racens, your foe is there, Lead on Mos - lems!

*ff*  
Com - rades true, Lead on, And

my comrades true,

*molto f*

A.  
of the right. Strike, nor spare the in - - fi -

R.  
of the right. Strike, nor spare the in - - fi -

T.  
of the right. Strike, nor spare the in - - fi -

B.  
of the right. Strike, nor spare the in - - fi -

of the right. Strike, nor spare the in - - fi -

of the right. Strike, nor spare the in - - fi -

Sb.  
You will take him un-a - ware. Al - lah will di-rect each arm and preserve from

G.  
You will take him un-a - ware. Al - lah will di-rect each arm and preserve from

T.  
of the right. Strike, nor spare the in - - fi -

You will take him un a - ware. Al - lah will di-rect each arm And preserve from

take him there. Ready all! Steady all! Keep - ing from

*cresc.*

A.  
del. Just the cause for

R.  
del. Just the cause for

T.  
del. Just the cause for

B.  
del. Just the cause for

harm. So comrades tackle 'em warriors, warriors, Vic-to-ry,

harm. So comrades tackle 'em warriors, warriors, Vic-to-ry,

del. Just the cause for

harm. So comrades tackle 'em warriors, warriors, Vic-to-ry,

harm. Rea-dy all! Stea-dy all!

harm. Rea-dy all! Stea-dy all!

A.  
which we fight, Ay, just is the cause for which we

R.  
which we fight, Ay, just is the cause for which we

L..J.  
which we fight, Ay, just is the cause for which we

S.  
which we fight, Ay, just is the cause.

Sh.  
vic-to-ry will yet be ours, On com-rades, vic-to-ry will yet be ours; We'll

G.  
vic-to-ry will yet be ours, On com-rades, vic-to-ry will yet be ours; We'll

I.  
which we fight, Ay, just is the cause.

On com-rades, vic-to-ry will yet be ours, will be our

*pp*

A.  
fight. 'Tis for the right, 'Tis for the

R.  
fight. 'Tis for the right, 'Tis for the

I., J.  
fight. 'Tis for the right, 'Tis for the

S.  
— 'Tis for the right, 'Tis for the

— 'Tis for the right, 'Tis for the

— 'Tis for the right, 'Tis for the

Sh.  
win vic - to - ry for our faith. Sa - ra - cens, Go on and

G.  
win vic - to - ry for our faith. Sa - ra - cens, Go on and

T.  
— My com - rades on! Go on and

— My com - rades on! Slay the

— My com - rades on! To do or

own.

A.  
right we fight. Hur-rah! Death or

R.  
right we fight. Hur-rah! Death or

T.  
right we fight. Hur-rah! Death or

B.  
right we fight. Hur-rah! Death or

right we fight. Hur-rah! Death or

die, You'll win the day, Vic - to - ry shall be your

die, You'll win the day, Vic - to - ry shall be your

die, You'll win the day, 'Tis all our

vile in-fi - del! We shall con-quer in the bat - tle, Vic - to - ry shall be our

die, We'll win the day, 'Tis all our

die, We'll win the day, 'Tis all our



*accel.*

A.  
vic - to - ry, 'Tis for our faith, We'll con - quer or we'll

R.  
vic - to - ry, 'Tis for our faith, We'll con - quer or we'll

L...J.  
vic - to - ry, 'Tis for our faith, We'll con - quer or we'll

S.  
vic - to - ry, 'Tis for our faith, We'll con - quer or we'll

vic - to - ry, 'Tis for our faith, We'll con - quer or we'll

vic - to - ry, 'Tis for our faith, We'll con - quer or we'll

*accel.*

Sb.  
own. Huz - zah! Huz - zah! Huz - zah! Huz - zah!

C.  
own. Huz - zah! Huz - zah! Huz - zah! Huz - zah!

T.  
own. Huz - zah! Huz - zah! Huz - zah! Huz - zah!

*accel.*

own. Huz - zah! Huz - zah! Huz - zah! Huz - zah!

own. Huz - zah! Huz - zah! Huz - zah! Huz - zah!

*accel.*

Allegro Agitato.

A. die! We're lost, *ff*

R. die! We're lost, *ff*

L.J. die! We're lost, *ff*

S. die! We're lost, *ff*

die!

die!

Sh. — The day is ours! Come out, *ff*

G. — The day is ours! Come out, *ff*

T. — The day is ours! They're lost, *ff*

— The day is ours!

— The day is ours!

— The day is ours!

— The day is ours!

— The day is ours! Come out, *ff*

— The day is ours! *ff*

Allegro Agitato.

*sfz* *ff sfz* *sfz*

A. We are cap-tured!

R. We are cap-tured!

L... We are cap-tured!

T. We are cap-tured!

We are cap-tured!

We are cap-tured!

Sb. You are our

G. You are our

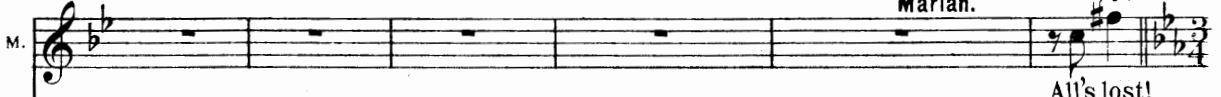
T. They are cap-tured!

*ff* <sup>a2</sup>  
 You our cap-tives are, You are our

You our cap-tives are, You are our

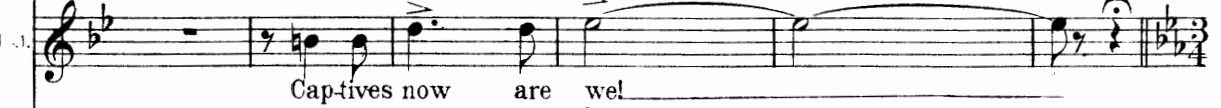
Marian.


All's lost!


M. 

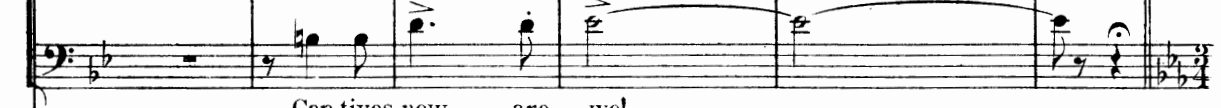
A. 

R. 

I. 

S. 



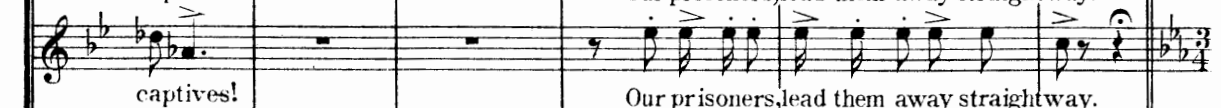


St. 

G. 

D. 









Allegro moderato

A la Valse, moderato.

M. It is for me, the one I love, to save!

*p* *sostenuto*

*cresc.*

M. Mariam. *p*

F. Robin. For we *p*

For we

*p*

Tempo di Valse *rit.* Tempo Giusto. *ped.* \*

M. know love is not for a day, dear, Not for a day or a year, —

A. Allan. She will

R. know love is not for a day, dear, Not for a day or a year, —

L.J. Little J. She will

S. Scarlet. She will

Tempo di Valse *p rit.* Tempo Giusto.

*p* *rit.*

M. *cresc.* True love en-dur-eth for-ev-er, It lives for  
 A. save us all. For-  
 R. *cresc.* True love en-dur-eth for ev-er, It lives for  
 L.J. save us all.  
 S. save us all. Not for day or a year,

*cresc.*

Red. \*

M. aye, will not be-tray. Ah no! Fear  
 A. ev-er and aye, nor will be-tray. Fear  
 R. aye, will not be-tray. Ah, distance and time may di- vide  
 L.J. She will save us all. Distance and time may di- vide  
 S. She will save us all, us all,

SOP. I. & II. *pp* *p*  
 Other Principals TENORI. What's this? They must be  
 and Chorus. BASSI. *pp* What's this? They must be

*f*

Red. \* Red. \* Red. \*

M. not for I will save you, my love, And 'twill be  
 A. not she will save us all, And 'twill be  
 R. us, I'll ev - er love thee a - lone, And 'twill be  
 L.J. you, she will has - ten to save. And 'twill be  
 S. she will has - ten to save, And 'twill be

part - ed straightway, We must part them,  
 part - ed straightway, We must part them,

*cresc.*

M. joy when we meet once a - gain On England's hap - py shore,  
 A. joy when we meet once a - gain On England's hap - py shore,  
 R. joy when we meet once a - gain On England's hap - py shore,  
 L.J. joy when we meet once a - gain On England's hap - py shore,  
 S. joy when we meet once a - gain On England's hap - py shore,

Part them now.  
 Part them now.

*rall.* *a tempo* *f*

*poco rall.*

Allegro con spirito.

M.  
A.  
R.  
L.J.  
S.

On England's hap - py shore.  
On England's hap - py shore.  
On England's hap - py shore.  
On England's hap - py shore.  
On England's hap - py shore.

*f* *poco rall.*

Cap - tives are they.

Cap - tives are they.

Allegro con spirito.

*p* *poco rall.*

S.  
G.

*f* *giocoso*  
Now then, now then ladies and gentle-men Par-don me if I re -

*f* *giocoso*  
Now then, now then ladies and gentle-men Par-don me if I re -



M. *mf*  
I'll save them all.

L.V. -

A. *mf*  
Yes, cap - tives we! A - las what

D. -

R. *mf*  
Yes, cap - tives we!

L.J. *mf*  
Yes, cap - tives we! A - - las what

T. -

S. *mf*  
Yes, cap - tives we! A - - las what

Ch. *cresc.*  
mind That you are cap - tives, Pris - on - ers all of you,

G. *cresc.*  
mind That you are cap - tives, Pris - on - ers all of you,

Empty musical staves for piano accompaniment.

*cresc.*  
Piano accompaniment with *cresc.* marking.

M. How shall I re - lease them,

L.V. How will she re - lease them,

A. fate awaits us? How will she re - lease them,

D. Now then, now then ladies and gentlemen

K. Save your - self darl - ing

L.J. fate awaits us? How will she re - lease us,

T. How will she re - lease us,

S. fate awaits us? How will she re - lease us,

Sh. To a jail you'll be con - signed. Now then, now then ladies and gentlemen

C. To a jail you'll be con - signed. Now then, now then ladies and gentlemen

*f* *giocoso*  
 Now then, now then la - dies and gentle - men  
 Now then, now then la - dies and gentle - men

M.  
one and all, Oh! how shall I re-lease them,

L.V.  
one and all, Oh! how will she re-lease them,

A.  
one and all, Oh! how shall she re-

D.  
Pardon us of we re-mind That you are cap-tives, Prison-ers all of you,

R.  
first of all, Go save your-self, dear,

L.J.  
one and all? Go save your-self, dear,

T.  
one and all? Go save your-self, dear,

S.  
one and all? Go save your-self, dear,

Sh.  
Pardon us of we re-mind That you are cap-tives, Prison-ers all of you,

G.  
Pardon us of we re-mind That you are cap-tives, Prison-ers all of you,

P.  
Pardon us of we re-mind That you are cap-tives, Prison-ers all of you,  
Pardon us of we re-mind That cap-tives, To jail  
That you're cap-tives, To jail

M. one and all?

I.V. one and all?

A. lease us all?

D. to a jail you'll be con - signed.

R. first of all.

L.J. first of all.

T. first of all. Come,

S. first of all.

to a jail you'll be con - signed.

to a jail you'll be con - signed.

to a jail you'll be con - signed.

you'll be con - signed.

*accel.*

Detailed description: This is a musical score for a choir with 12 parts (M., I.V., A., D., R., L.J., T., S., and two unlabeled parts) and piano accompaniment. The score is written in a key with one sharp (F#) and a common time signature. The vocal parts have lyrics such as "one and all?", "lease us all?", "to a jail you'll be con - signed.", "first of all.", and "Come,". The piano part features a complex accompaniment with a section marked "accel." (accelerando) towards the end of the page.

Allegro moderato

M. We must part,

L.V. We must part,

A. We must part,

D. They must sep-a - rate,

R. We must part,

I.J. We must part,

T. no more bill-ing, no more coo-ing now, For you have had e -

S. We must sep-a - rate,

Sh. They must sep-a - rate,

G. They must sep-a - rate,

Allegro moderato

A - way with them!

A - way with them!

Allegro moderato

*f* *fz* *fz* *fz* *cresc.*

*rit.* \*

M. We must part, be sold, ay sold in *> deciso*

I.V. We must part, be sold, ay sold in *> deciso*

A. And a-las we shall be sold, ay sold in *> deciso*

D. They must sep - a - rate,

R. We must part, be sold, ay sold in *> deciso*

I.J. And a-las we shall be sold, ay sold in *> deciso*

T. nough of woo - ing now You're sold, ay sold in *> deciso*

S. They'll be sold, all sold in O - ri - en - tal *> deciso*

Si. They must sep - a - rate,

G. They must sep - a - rate,

A - way with them!

A - way with them!

*fz fz fz f deciso*

M. slav'ry. Fear not we shall meet a-

L.V. slav'ry. Fear not we shall meet a-

A. slav'ry. Fear not we'll meet a-

D. In slav-er-y they'll sell you, They'll sell you in - to slav-er-

R. slav'ry. Fear not we shall meet a-

L.J. slav'ry. Fear not we'll meet a-

T. slav'ry. Fear not we'll meet a-

S. slav'ry. Fear not we'll meet a-

Sb. In slav-er-y we sell you, They shall be slaves, I'll sell them

G. In slav-er-y we sell you, They shall be slaves, I'll sell them

In slav-er-y we sell you, They shall be slaves, we'll sell them

In slav-er-y we sell you, They shall be slaves, we'll sell them

Piano accompaniment

M.  
gain.

S.  
gain.

A.  
gain.

D.  
y.

R.  
gain, we shall meet a - gain.

L.J.  
gain, we shall meet a - gain.

T.  
gain, we shall meet a - gain.

S.  
gain, we shall meet a - gain. The merry wight who deals in

Sh.  
all.

G.  
all.

all.

all.

Piano accompaniment with treble and bass staves.



Sh. slaves May be a vil - lain hid-eous, The naught - i - est of ar-rant

M. *pp* We all may yet be free,

A. *pp* We all may yet be free,

R. *pp* We all may yet be free,

L.J. *pp* We all may yet be free,

S. *pp* We all may yet be free,

Sh. knaves Of wile and guile in - sidious. And yet there's some-thing a - bout the trade Of

M.  
We may es - cape, We all may yet be free,

A.  
We may es - cape, We all may yet be free,

T.  
We may es - cape, We all may yet be free,

B.  
We may es - cape, We all may yet be free,

S.  
We may es - cape, We all may yet be free,

S.  
bar-ter - ing slaves for pelf, That makes me think I'd like to be An

Piano accompaniment

M. *poco rall.*  
 We may es - cape.

L.V. - - - - -

A. We may es - cape.

D. - - - - -

R. We may es - cape.

L.J. We may es - cape.

T. - - - - -

S. We may es - cape.

Sb. ar - rant knave my - self. With a

G. *f poco rall.*  
 I'd fain be one my - self. With a

a2 *poco rall.*  
 I'd fain be one my - self.

I'd fain be one my - self.

*poco rall.*

Allegro commodo.

M. Marian.

A. Alan.

K. Robin.

L.J. Little John.

S. Scarlet.

Sheriff.

Guy.

hey - day, a hey - day, for a harem, a harem, a har - em, Al -

hey - day, a hey - day, for a harem, a harem, a har - em, Al -

Allegro commodo.

N. They

A. They

K. They

L.J. They

S. They

tho' per-haps for qui - et chaps A tri - fle har - em scar - um. There's

tho' per-haps for qui - et chaps A tri - fle har - em scar - um.

M. mean to sell us in - to

A. mean to sell us in - to

R. mean to sell us in - to

L.J. mean to sell us in - to

S. mean to sell us in - to

Sh. nev - er a doubt that the east - ern climes Are the suit - a - ble pla - ces for

G. - - - - -

*cresc.*

M. slav - er - y, But still be not a - fraid,

A. slav - 'ry, But still be not a - fraid,

R. slav - 'ry, But still be not a - fraid,

L.J. slav - 'ry, But still be not a - fraid,

S. slav - 'ry, But still be not a - fraid,

Sh. high old times; And so I sing like an - y - thing, Hey marry come up, come

G. And so I sing like an - y - thing, Hey marry come up, come

M. Marian.  
Be brave! Fear not! Fear not!

L.V. Lady V.  
Fear not! Fear not!

A. Alan.  
Be brave! Fear not! Fear not!

D. Dame D.  
A har - em, a har - em. Sing

R. Robin.  
Be brave! Fear not! Fear not!

L.J. Little John.  
Be brave! Fear not! Fear not!

T. Tuck.  
Be brave! A har - em, a har - em. Sing

S. Scarlet.  
Be brave! Fear not! Fear not!

Sh. Sheriff.  
up, come up, for a har - em, a har - em, a har - em. Sing

G. Guy.  
up, come up, for a har - em, a har - em, a har - em. Sing

*ff*  
A har - em, a har - em. Sing

*ff*  
A har - em, a har - em. Sing

*ff*

M. All shall yet be well,

L.V. All shall yet be well,

A. All shall yet be well,

D. marry come up for a har - em, Sing marry come up and well - a - day

R. All shall yet be well,

L.J. All shall yet be well,

T. marry come up for a har - em, Sing hey

S. All shall yet be well,

Sh. marry come up for a har - em, Sing

G. marry come up for a har - em, Sing

Sing marry come up

marry come up for a har - em, Sing hey, and well - a - day

marry come up for a har - em, Sing hey, Sing

M. col  
L.V.

We shall es-cape, I'll save! Fear not! Fear not!

A.  
We shall es-cape, Be free! Fear not! Fear not!

D.  
For a har - em, Fear not! Fear not!

R.  
We shall es-cape, Be free! Be brave Fear not!

L.V.  
We shall es-cape, Be free! Fear not! Fear not!

T.  
We shall es-cape, Be free! Fear not! I will save

S.  
We shall es-cape, Be free! Fear not! well escape fear not!

S.  
marrycome up and well-a-day for a har - em. They're ours! We win!

G.  
marrycome up and well-a-day for a har - em. They're ours! We win!

For a har - em. Knights. All's lost! Saracens. They're lost!

marrycome up and well-a-day for a har - em. Knights. All's lost, all is lost! Saracens. They're lost, all is lost!

*ff* *rall.*



Tempo di Valse.

Tempo giusto

M. col. L.V. *rit.* It is the for - tune of war, friends, Captured, de - feat - ed are

A. *rit.* It is the for - tune of war, friends, Captured, de - feat - ed are

D. *rit.* It is the for - tune of war, friends, Captured, de - feat - ed are

K. *rit.* It is the for - tune of war, friends, Captured, de - feat - ed are

J. *rit.* It is the for - tune of war, lads, Captured, de - feat - ed are

I. *rit.* It is the for - tune of war, lads, Captured, de - feat - ed are

H. *rit.* It is the for - tune of war, lads, Captured, de - feat - ed are

G. *rit.* It is the for - tune of war, lads, Captured, de - feat - ed are

F. *rit.* It is the for - tune of war, lads, Captured, de - feat - ed are

E. *rit.* It is the for - tune of war, lads, Captured, de - feat - ed are

D. *rit.* It is a tri - umph for me, lad, We are the vic - tors you

C. *rit.* It is a tri - umph for me, lad, We are the vic - tors you

B. *rit.* It is a tri - umph for me, lad, We are the vic - tors you

A. *rit.* It is a tri - umph for me, lad, We are the vic - tors you

Z. *rit.* It is a tri - umph for me, lad, We are the vic - tors you

Y. *rit.* It is a tri - umph for me, lad, We are the vic - tors you

X. *rit.* It is a tri - umph for me, lad, We are the vic - tors you

W. *rit.* It is a tri - umph for me, lad, We are the vic - tors you

V. *rit.* It is a tri - umph for me, lad, We are the vic - tors you

U. *rit.* It is a tri - umph for me, lad, We are the vic - tors you

Tempo di Valse.

Tempo giusto

We are cap - tured, all's lost,  
They are cap - tured, at last,

We are cap - tured, all's lost,  
They are cap - tured, at last,

M. col. L.V.

A.

D.

R.

L.J.

T.

S.

Sh.

G.

We have lost the day.  
We have won the day.  
'Tis the for-tune of  
'Tis the for-tune of

We have lost the day.  
We have won the day.  
'Tis the for-tune of  
'Tis the for-tune of

*crese.*

M. cel.  
L.V.

We yet shall be hap-py and free a - gain, We

A.

We yet shall be hap-py and free a - gain, We

D.

We yet shall be hap-py and free a - gain, We

R.

We yet shall be hap-py and free a - gain, We

L.J.

We yet shall be hap-py and free. So comrades, to-geth-er, we

T.

brave, we'll be free. All we comrades, to-geth-er, we

S.

We shall be hap-py and free. So comrades, to-geth-er, we

Sh.

My Ea - gle brain's working a - gain. Now home we'll go sail-ing in

G.

Your Ea - gle brain's working a - gain. Now home we'll go sail-ing in

now a - way

war, war,	Dont de - spair, They are ours,	We are You are	conquered yet conquered yet	do not de - woe and de -
war, war,	Dont de - spair, They are ours,	We are You are	conquered yet conquered yet	do not de - woe and de -

*molto*

M. col L.V. wait our free - dom a - gain.

A. wait our chance to es - cape, to es - cape.

D. wait our chance to es - cape, to es - cape.

R. wait our free - dom a - gain.

L.J. wait our chance to es - cape, to es - cape a - way.

I. wait our chance to es - cape, to es - cape a - way.

S. wait our chance to es - cape, to es - cape a - way.

Sh. tri - umph, Claim all the trea - sure in sight, thats right.

G. tri - umph, Claim all the trea - sure in sight, thats right.

spair lads, Sold in - to slav - 'ry we'll be, we fear.  
spair now, Sold in - to slav - 'ry you'll be, 'tis clear.

spair lads, Sold in - to slav - 'ry we'll be, we fear.  
spair now, Sold in - to slav - 'ry you'll be, 'tis clear.

spair lads, Sold in - to slav - 'ry we'll be, we fear.  
spair now, Sold in - to slav - 'ry you'll be, 'tis clear.

M. col. L.N. *pressando*

They are the vic-tors and we are their prey, But we'll be free,

A. *pressando*

They are the vic-tors and we are their prey, But we'll be free,

D. *pressando*

They are the vic-tors and we are their prey, But we'll be free,

R. *pressando*

They are the vic-tors and we are their prey, But we'll be free,

L.J. *pressando*

— E'er hand to hand gainst the foe, All — will be

T. *pressando*

They are the vic-tors and we are their prey, All — will be

S. *pressando*

They are the vic-tors and we are their prey, All — will be

Sh. *pressando*

We are the vic-tors and they are our prey, So — let's be

G. *pressando*

We are the vic-tors and they are our prey, So — let's be

*pressando*

All will be well,  
Captured are they,

E'er hand to hand gainst the foe we will stand, All — will be

E'er hand to hand gainst the foe we will stand, They — are our

E'er hand to hand gainst the foe we will stand, All — will be

E'er hand to hand gainst the foe we will stand, They — are our

*pressando*

*cresc. et marcato*

*cresc. et marcato*

*p.*

*p.*

M. col. L.V. *rall.*  
 All will be well com - rades, we shall be free.

A. *rall.*  
 All will be well com - rades, we shall be free.

D. *rall.*  
 All will be well com - rades, we shall be free.

R. *rall.*  
 All will be well com - rades, we shall be free.

L.V. *rall.*  
 well. So fear not com - rades, we'll soon be free.

T. *rall.*  
 well. So fear not com - rades, we'll soon be free.

S. *rall.*  
 well. So fear not com - rades, we'll soon be free.

Sh. *rall.*  
 gone For Eng - land ho! We'll sail to - day.

G. *rall.*  
 gone For Eng - land ho! We'll sail to - day.

All will be well, we will es - cape a - way.  
 They are our prey, now lead them all a - way.

*rall.*  
 well, we'll es - cape, we'll es - cape a - way.  
 prey, no es - cape, no es - cape have they.

*rall.*  
 well, we'll es - cape, we'll es - cape a - way.  
 prey, no es - cape, no es - cape have they.

*rall.* *a tempo*

M.  
col  
L.V.

A.

D.

R.

C.J.

T.

S.

Sh.

G.

The image shows a page of a musical score, page 253. It features a choir arrangement with six vocal parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Contralto (C.J.), and Contralto (C.J.). The vocal parts are written in treble clefs, while the Bass part is in bass clef. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings.

# Entr' Acte II. Saracen Patrol.

Allegro risoluto. A la Marcia.

First system of the musical score. 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 flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes. A *cresc.* marking is present in the latter part of the system.

Second system of the musical score. The upper staff continues the melodic line with eighth notes and rests. The lower staff features a more active bass line with eighth notes and chords. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Third system of the musical score. The upper staff has a more melodic and flowing line. The lower staff continues with a steady accompaniment. A *cresc.* marking is present in the latter part of the system.

Fourth system of the musical score. The upper staff features a melodic line with eighth notes and rests. The lower staff has a rhythmic accompaniment with chords and single notes. A forte (*f*) dynamic is indicated.

Fifth system of the musical score. The upper staff has a melodic line with eighth notes and rests. The lower staff features a rhythmic accompaniment with chords and single notes. A fortissimo (*ff*) dynamic is indicated.

Sixth system of the musical score. The upper staff features a melodic line with eighth notes and rests. The lower staff has a rhythmic accompaniment with chords and single notes.



First system of a piano score. The right hand features a melodic line with eighth-note patterns and accents. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *p* and *mf*.

Second system of the piano score, continuing the melodic and harmonic development in both hands.

Third system of the piano score, featuring a *cresc.* marking in the left hand and a *ff* dynamic at the end of the system.

Fourth system of the piano score, concluding with a *sfz* dynamic and a fermata over the final chord.

Red. \*

Fifth system of the piano score, showing further harmonic and melodic progression.

Sixth system of the piano score, the final system on this page, ending with a fermata over the final chord.

musical notation system 1, featuring treble and bass staves with notes, rests, and dynamic markings such as *marc.* and *ped.*

musical notation system 2, featuring treble and bass staves with notes, rests, and dynamic markings such as *ped.*

musical notation system 3, featuring treble and bass staves with notes, rests, and dynamic markings such as *ped.*

musical notation system 4, featuring treble and bass staves with notes, rests, and dynamic markings such as *mf a poco cresc.*

musical notation system 5, featuring treble and bass staves with notes, rests, and dynamic markings such as *mf a poco cresc.*

musical notation system 6, featuring treble and bass staves with notes, rests, and dynamic markings such as *ff*

musical notation system 1, featuring treble and bass staves with chords and melodic lines. The dynamic marking *molto f* is present.

musical notation system 2, featuring treble and bass staves with chords and melodic lines.

musical notation system 3, featuring treble and bass staves with chords and melodic lines. The dynamic marking *cresc.* is present.

musical notation system 4, featuring treble and bass staves with chords and melodic lines.

musical notation system 5, featuring treble and bass staves with chords and melodic lines.

musical notation system 6, featuring treble and bass staves with chords and melodic lines. The dynamic marking *con tutta forza* is present.

### Act III.

## Nº 21. Introduction and Ensemble.

Allegro non troppo.

*risoluto*

(Bells)

*f marc.*

*cresc.*

Ped. \*

Ped. \*

*rall.*

*a tempo*

Chorus.

TENORI. *mf*

BASSI (off stage) God save ye merry

*dim.*

*rall.*

*a tempo poco ad lib.*

Ped. \*

gen - tle - men, God save ye mer - ry gen - tle - men, God save ye mer - ry

*mf*

God save ye mer - ry gen - tle - men, God save ye mer - ry

SOPRANO I. II.

*a tempo*  
*mf*

gen - tle - men, And give ye Christ - mas cheer. -

gen - tle - men, And give ye Christ - mas cheer.

God save ye mer - ry

*f* *rall. e dim.* *mf a tempo*

Curtain.  
*cresc.*

gen - tle - men, God save ye mer - ry gen - tle - men, God save ye mer - ry

God save ye mer - ry

God save ye mer - ry

*cresc.*

*rall.*

gen - tle - men, And give ye Christ - mas cheer.

gen - tle - men, And give ye Christ - mas cheer.

gen - tle - men, And give ye Christ - mas cheer.

*rall.* *rall.* *rall.*

Allegro con spirito. *f deciso* Two Warders.

Come en-ter all The castle hall, Dis-pense with all for-

The first system of the score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a rest followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *sfz* and *p*.

mal-i - ty. Good cheer we'll make And all par-take Our master's hos - pi -

The second system continues the vocal line and piano accompaniment. The vocal line has a rest followed by eighth notes. The piano accompaniment maintains the same rhythmic pattern. Dynamics include *sfz* and *p*.

tal-i - ty.

**Chorus.**

No more we'll bide In the snow out-side But ac-cept your hos - pi -

No more we'll bide In the snow out-side But ac-cept your hos - pi -

The third system includes a vocal line and piano accompaniment. The vocal line starts with a rest and then has eighth notes. The piano accompaniment continues with eighth notes and chords. Dynamics include *ff* and *ff a2*.

But you'll par-take, Merry

tal - i - ty, No more we'll bide In the snow out - side But we'll partake, Mer-ry

tal - i - ty, But we'll partake, Mer-ry

*molto rall.*

cheer to make, Of our mas-ter's hos-pi - tal - i - ty, Our mas - ter's Christmas

*molto rall.*

cheer to make, Of your mas-ter's hos - pi - tal - i - ty, Your mas - ter's Christ - mas

cheer to make, Of your mas-ter's hos - pi - tal - i - ty, Your mas - ter's Christ - mas

*molto rall.*

1st Warder. *a tempo* > 2d Warder. *a<sup>2</sup>*

cheer. Come en-ter all the castle hall, Come en - ter all!—

cheer.

cheer.

*f a tempo*

Poco pomposo alla Marcia.

*f marc.*

We come that mirth may

*f marc.*

We come that mirth may

Poco pomposo alla Marcia.

*f*



And the wel-kin ring As we  
 well a-bound, The wassail bowl shall make its round,

*a2 cresc.*

*cresc.*

shout and sing In a style exceed-ing fest-i-vous.  
 In a style exceed-ing fest-i-vous. To this

*ff*

*ff*

In Yule-tide cer-e-mon-i-al,  
 cas-tle hall bar-on-i-al,  
 With *cresc.*  
 With *cresc.*

*marc.*

*cresc.*

*ff marc.* *p*

cakes and ale Mirth shall nev - er fail, And none shall get the best of us, the

cakes and ale Mirth shall nev - er fail, And none shall get the best of us, the

*Allegro con spirito.* *f*

best of us. — Fetch the yule log in, my lads,

best of us. — Fetch the yule log in, my lads,

*Allegro con spirito.* *f*

*a2*

Let the fires glow bright - ly, Set the boar's head on the board, To

Let the fires glow bright - ly, Set the boar's head on the board, To

which all bow po - lite - ly, po - lite - ly, po - lite - ly. —

which all bow po - lite - ly, po - lite - ly. —

This system contains three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in a minor key and features a steady rhythmic pattern with some melodic variation in the vocal lines.

Twirl the trench - er, twine the bows From the for - est sha - dy,

Twirl the trench - er, twine the bows From the for - est sha - dy, While the

This system contains three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music continues with similar rhythmic patterns and includes some chromatic movement in the piano part.

While the was - sail bowl goes round, boys, *ff*

was - sail bowl goes round, boys, while the was - sail bowl goes round, boys, *ff*

*cresc.* *ff*

This system contains three staves. The top two staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music builds in intensity, as indicated by the 'cresc.' and 'ff' markings. The piano part features more complex chordal textures.

health, a health, a right good health To ev - 'ry lord and la - dy, A

health, a health, a right good health To ev - 'ry lord and la - dy, A

The first system consists of two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment is in a bass register. The music is in a 3/4 time signature and a key signature of one flat (B-flat). The lyrics are: "health, a health, a right good health To ev - 'ry lord and la - dy, A".

*poco rall.* health, a health, a right good health To ev - 'ry lord and la - dy. Now *a tempo* a2

health, a health, a right good health To ev - 'ry lord and la - dy.

The second system continues the vocal and piano parts. It includes tempo markings: *poco rall.* (poco rallentando) and *a tempo*. The lyrics are: "health, a health, a right good health To ev - 'ry lord and la - dy. Now" and "health, a health, a right good health To ev - 'ry lord and la - dy." There is a repeat sign with a first ending bracket labeled "a2".

*ff animando* hail to the Yule log, all hail, all hail! *ff* All *ff* a2

hail to the Yule log, hail! —

The third system features a change in dynamics and tempo. The tempo marking is *animando* and the dynamic is *ff* (fortissimo). The lyrics are: "hail to the Yule log, all hail, all hail!" and "hail to the Yule log, hail! —". There is a repeat sign with a first ending bracket labeled "a2".

hail to the boar's head, all hail, all hail!

All hail to the boar's head,

This system contains the first two measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The piano part includes dynamic markings such as *mf* and *f*.

hail, all hail! And hail to the Yule log bright!

All hail!

*poco rall.*

This system contains measures 3 through 6. The tempo is marked *poco rall.* (ritardando). The key signature changes to two sharps (D major) in the final measure. The piano accompaniment features sustained chords and a melodic line in the right hand.

Allegro vivace.

Come, join the dance,

*mf*

*a poco cresc.*

This system contains measures 7 through 10. The tempo is marked *Allegro vivace*. The key signature remains D major. The piano accompaniment is more rhythmic and includes a dynamic marking of *a poco cresc.* (crescendo).

Come join the gay Con - tra - dance.

Con - tra - dance.

Con - tra - dance. Come all and

*f*

*ff*

*ff*

Come all and dance,

dance, Both young and old,

Deciso.

Join one and all in the

All must dance to - day. Come join the

Deciso.

dance, in the mer-ry dance, mer-ry ev-er trip-ping so light-ly, To measures so  
 dance, the mer - - ry danc-ing so gay, For hol - i -

sprightly, So *ff* feat-ly and neat-ly, On *a2* this mer-ry, merry day, In a jol-ly  
 day must be mer-ry, Dance neat-ly, On this most gay bright

Be mer-ry,

way Come a - tripping and skip-ping a - way. *a 2* Come one and  
 day Come a - tripping and skip-ping a - way.

all, Both great and small, and shout,  
 Both great and small, and shout.

and sing. Come all what - ev - er be - fall,  
 Come all what - ev - er be - fall,  
 sing.

*f* One and all, great and small, Tra la la,  
*f* None are too young, And none are too old, boys, None are too

*cresc.*

*Red.* \* *Red.* \* *Red.* \*



Tra la la, Tra la la la la. Come one and all,  
poor, And none are too proud. Come

*Red.* \*

all the great and the small. Come  
Come

*ff*

*p cresc.*

join the dance, Come short and  
join the dance, Come short and  
Come great and small,

*molto f*

tall, tall, And join in the dance, the dance. Ev - er gay, the dance.

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "tall, tall, And join in the dance, the dance. Ev - er gay, the dance." The middle staff is a vocal line with lyrics: "tall, And join in the dance, the dance. Ev - er gay, the dance." The bottom staff is a piano accompaniment with chords and melodic lines. The key signature is one sharp (F#) and the time signature is 4/4.

Ev - er gay, Let us all dance. Let us all dance. Ev - er gay, so light!

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Ev - er gay, Let us all dance. Let us all dance. Ev - er gay, so light!" The middle staff is a vocal line with lyrics: "Ev - er gay, Let us all dance. Let us all dance. Ev - er gay, so light!" The bottom staff is a piano accompaniment with chords and melodic lines. The key signature is one sharp (F#) and the time signature is 4/4.

Come all for the dance. Come all for the dance.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Come all for the dance. Come all for the dance." The middle staff is a vocal line with lyrics: "Come all for the dance. Come all for the dance." The bottom staff is a piano accompaniment with chords and melodic lines, including dynamic markings like *sfz*. The key signature is one sharp (F#) and the time signature is 4/4.

# Nº 22. Under the Mistletoe Bough.

Lady Vivian and Chorus.

*Allegretto grazioso.*

The piano introduction is in G major and 6/8 time. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand with chords and eighth notes. The dynamic is marked *mf*.

Lady V.

The first system of the vocal line for Lady Vivian. The melody is in G major and 6/8 time, with lyrics: "Col - in was on - ly a shep - herd lad, But, sooth - ly, a good - ly She was a la - dy of lin - eage high, But, sooth - ly, a ten - der". The piano accompaniment is in G major and 6/8 time, with a dynamic of *p*.

The second system of the vocal line for Lady Vivian. The melody continues with lyrics: "lad was he; And sor - ry to say, in a fool - ish way He heart had she; Yet has - ti - ly vowed that her spir - it proud Should". The piano accompaniment continues with a dynamic of *p*.

The third system of the vocal line for Lady Vivian. The melody concludes with lyrics: "longed for a la - dy of high de - gree. And O, he sighed till the nev - er - more crushed or brok - en be. And O, she said, blush - ing". The piano accompaniment concludes with a dynamic of *cresc.*

L.V. hills re-plied, (For none is so fair as the girl we miss) And  
 ro - sy red: I must mar - ry a hand - some churl for this, For he

L.V. *poco rall.*  
 ev - er said he would give his head to win from her\_ a kiss. —  
 caught me but now 'neath the mistletoe bough And stole from me\_ a kiss. — And  
 For he

Chorus.  
 And For he  
 And For he  
 And For he

*poco rall.*

L.V. *a tempo*  
 ev - er he said he would give his head  
 caught me but now 'neath the mis - tle - toe bough

ev - er said he'd give his head To win from her a  
 caught me now 'neath the mis - tle - toe bough And stole from me a  
 ev - er said he'd give his head To win from her a  
 caught me now 'neath the mis - tle - toe bough And stole from me a

*a tempo*

L.V. *rall.* *a tempo*

A kiss, Oh, Christ-mas comes but once a year. (Sing mar-ry-come-up my

kiss. \_\_\_\_\_  
kiss. \_\_\_\_\_

kiss. \_\_\_\_\_  
kiss. \_\_\_\_\_

*rall.* *a tempo*

L.V.

dear - ie) There's nothing so gay—as Christ-mas cheer To light-en a heart that's

L.V. *poco accel.* *f* *allarg.*

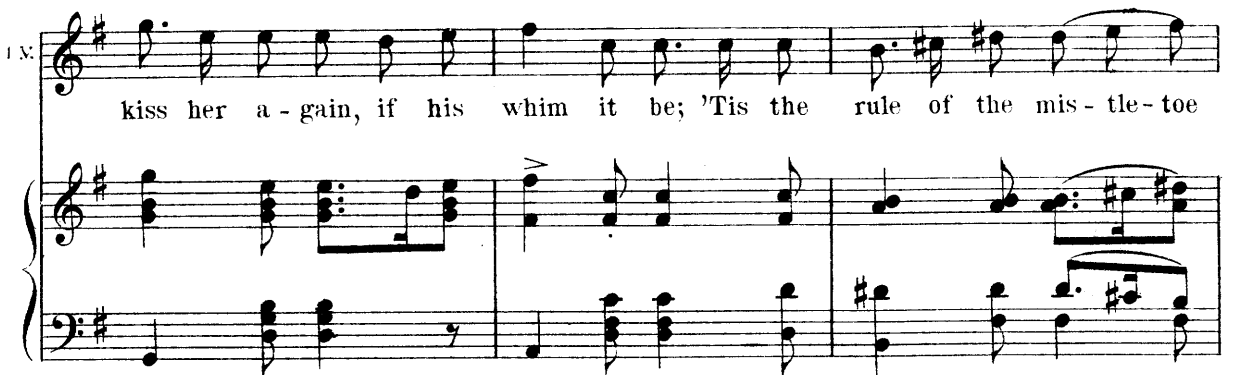
wea - ry. For when the mis-tle-toe hangs down its bough Then com-eth the lov-er's

*colla voce*


L.V. *Tempo giusto*

chance, I vow, To kiss the la - dy of high de - gree, To

*mf*

I. V. 

kiss her a - gain, if his whim it be; 'Tis the rule of the mis - tle - toe

II. *poco rall.* *mf a tempo* 

bough, Heig - ho! — Un - der the mis - tle - toe bough. —

*f* Ha ha, ho ho 'Tis  
*f* Ha ha, ho ho 'Tis

*poco rall.* *a tempo* *mf* 

III. 

Heig - ho! Heig - ho!

fine to see The blush - ing la - dy of high de - gree. He  
 fine to see The blush - ing la - dy of high de - gree. He

*a tempo*

L.V. Un-der the mis-tle - toe

*poco rall.*

kissed her man - y a time, I trow Un-der the mis-tle - toe

kissed her man - y a time, I trow Un-der the mis-tle - toe

*poco rall.* *a tempo*

L.V. <sup>1</sup> bough. — *D.C.* bough. —

bough. — bough. —

bough. — bough. —

<sup>1</sup> *D.C.*

# Nº 23. The Cobbler and the Flies.

Sextet: Robin, Guy, Sheriff, Little John,  
Tuck and Scarlet.

All<sup>o</sup> commodo.  
Robin.

Guy.

Sheriff.

Little John.

Tuck.

Scarlet.

All<sup>o</sup> commodo.

*rall.*

R. blue - bot - tle flies went out one day For a pleas - ant walk to -  
blue - bot - tle flies en - joyed their skate But their for - tune was but

G. Two blue - bot - tle flies went  
Those blue - bot - tle flies en -

Sh. Two blue - bot - tle flies to -  
Those blue - bot - tle flies went

L.J. Two blue - bot - tle flies for a pleas - ant walk to -  
Those blue - bot - tle flies they en - joyed their skat - ing

T. Two blue - bot - tle flies to -  
Those blue - bot - tle flies went

S. Went out one day to -  
En - joyed their skat - ing



R. geth - - er, And they lit on the head of a cob - bler old Who was  
fick - - le, For at last they dis - turbed that cob - bler old For his

G. out, went out one day, And lit, and they lit on the head of a  
joyed their skate that day, For at last they disturbed that

Sh. geth - - er, They lit, and they lit on the head of a  
skat - - ing that day, For at last they disturbed that

L.J. geth - - er, And they lit up - - on a cob - bler  
great - - ly, But at last dis - - turbed that cob - bler

T. geth - - er, And lit, and they lit on a  
skat - - ing that day, They that cob - bler

S. geth - - er, And they lit, and they lit up - - on a  
great - - ly on that day, But they soon dis - - turbed that

R. tap - ping on new shoe leath - er.  
head they much did tick - le.

G. cob - bler old as leath - er.  
cob - bler old by tick - ling.

Sh. cob - bler old as leath - er. That cob - bler's head was  
cob - bler old by tick - ling. That cob - bler sly, smeared

J. old a' - tap - ping leath - er. That cob - bler's head was  
old, his head they tick - led. That cob - bler sly, smeared

T. cob - bler tap - ping leath - er. That cob - bler's head was  
much did tick - le, tick - le. That cob - bler sly, smeared

S. cob - bler tap - ping leath - er. That cob - bler's head was  
cob - bler old by tick - ling. That cob - bler sly, smeared

R. And no wig kept it in hid - ing. So the  
On his head and had good luck there. For next

G. And no wig kept it in hid - ing. So the  
On his head and had good luck there. For next

Sb. smooth as an egg, And no wig kept it in hid - ing.  
cob - bler's wax On his head and had good luck there.

L.J. smooth as an egg, And no wig kept it in hid - ing.  
cob - bler's wax On his head and had good luck there.

T. smooth as an egg,  
cob - bler's wax

S. smooth as an egg, No wig was hid - ing.  
cob - bler's wax, He had good luck there.

*cresc.*

R. blue-bot-tle flies said with glad sur - prise: Oh! what a love - ly place for slid - ing.  
time that they slid on the cob - bler's lid They mild - ly, but firm - ly stuck there.

G. blue-bot-tle flies said with glad sur - prise:  
time that they slid on the cob - bler's lid, *poco accel.*

Sb. Oh! what a love - ly place for slid - ing.  
They ver - y, ver - y neat - ly stuck there. *poco accel.*

L.J. So the blue-bot-tle flies,  
Oh they slid on his lid, *poco accel.*

T. Oh! what a love - ly place for slid - ing.  
They ver - y, ver - y neat - ly stuck there. *poco accel.*

S. So the blue  
On his lid. *poco accel.*

*poco accel.*

*rall.*

R. What a love - ly place for  
They were ver - y firm - ly

G. What a love - ly place for slid - ing,  
They were ver - y firm - ly stuck there, *rall.* What a love - ly place for  
They were ver - y firm - ly stuck there, They were ver - y firm - ly

Sh. What a love - ly place for slid - ing,  
They were ver - y firm - ly stuck there, *rall.* What a love - ly place for  
They were ver - y firm - ly stuck there, They were ver - y firm - ly

L.J. What a love - ly place for slid - ing,  
They were ver - y firm - ly stuck there, *rall.* What a love - ly place for  
They were ver - y firm - ly stuck there, They were ver - y firm - ly

T. What a love - ly place for  
They were ver - y firm - ly

S. What a love - ly place for slid - ing,  
They were ver - y firm - ly stuck there, *rall.* What a love - ly place for  
They were ver - y firm - ly stuck there, They were ver - y firm - ly

*rall.*

R. slid - ing.  
stuck there. Oh! the  
Oh! the

G. slid - ing. Buzz buzz buzz buzz buzz  
stuck there. Buzz buzz buzz buzz buzz

Sh. Tap tap a tap tap tap tap a tap tap a  
stuck there. Tap tap a tap tap tap tap a tap tap a

L.J. Tap tap a tap tap tap tap a tap tap a  
stuck there. Tap tap a tap tap tap tap a tap tap a

T. Buzz Buzz buzz buzz buzz  
stuck there. Buzz buzz buzz buzz buzz

S. Tap tap tap tap tap  
stuck there. Tap tap tap tap tap

R. flies went buzz buzz buzz, As up - on his head they  
flies went buzz buzz buzz, And their lan - guage was ex -

G. buzz buzz buzz buzz buzz buzz

Sh. tap tap a tap tap a tap tap a tap tap a tap tap a tap tap a tap tap a

L.J. tap tap a tap tap a tap tap a tap tap a tap tap a tap tap a tap tap a

T. buzz buzz buzz buzz buzz buzz

S. tap tap tap tap tap tap

R. skat - ed Till the ex - er - cise Caus'd the fes - tive flies To  
cit - ed They would squirm and writhe, But the cob - bler blithe Was ex -

G. buzz buzz buzz buzz buzz buzz

Sh. tap tap a tap tap a tap tap a tap tap a tap tap a tap tap a tap tap a

L.J. tap tap a tap tap a tap tap a tap tap a tap tap a tap tap a tap tap a

T. buzz buzz buzz buzz buzz buzz

S. tap tap tap tap tap tap

*cresc.*

R. feel ex - hil - ar - a - ted.  
cess - ive - ly de - light - ed.

G. buzz buzz buzz buzz

Sh. tap tap a tap tap a tap tap. An ex - hil - ar - a - ting ex - er - cise. —  
tap tap a tap tap a tap tap. Oh that cob - bler was de - light - ed then. —

L.J. tap tap a tap tap a tap tap. An ex - hil - ar - a - ting ex - er - cise. —  
tap tap a tap tap a tap tap. Oh that cob - bler was de - light - ed then. —

T. buzz buzz buzz buzz. An ex - hil - ar - a - ting ex - er - cise. —  
buzz buzz. Oh that cob - bler was de - light - ed then. —

S. tap tap tap tap. An ex - hil - ar - a - ting ex - er - cise. —  
tap tap. Oh that cob - bler was de - light - ed then. —

R. *f* But the cob - bler kept on  
But the cob - bler kept on

G. *f* Buzz Buzz buzz buzz buzz buzz *p* buzz buzz

Sh. Tap tap a tap tap a tap tap a tap tap a tap tap a tap tap a  
Tap tap a tap tap a tap tap a tap tap a tap tap a tap tap a

L.J. Tap tap a tap tap a tap tap a tap tap a tap tap a tap tap a  
Tap tap a tap tap a tap tap a tap tap a tap tap a tap tap a

T. Buzz Buzz buzz buzz buzz buzz *p* buzz buzz

S. Tap Tap tap tap tap tap tap tap tap tap

R. tap tap tap, Pleased by his strat - a - gem. Oh! the  
 tap tap tap, With un - di - min - ished vim. Oh! the

G. buzz buzz buzz buzz buzz Oh! the  
 buzz buzz buzz buzz buzz Oh! the

Sh. tap tap a tap tap a tap tap a tap tap tap tap Oh! the  
 tap tap a tap tap a tap tap a tap tap tap tap Oh! the

L.J. tap tap a tap tap a tap tap a tap tap tap tap Oh! the  
 tap tap a tap tap a tap tap a tap tap tap tap Oh! the

T. buzz buzz buzz buzz buzz buzz buzz Oh! the  
 buzz buzz buzz buzz buzz buzz buzz Oh! the

S. tap tap tap tap tap tap tap Oh! the  
 tap tap tap tap tap tap tap Oh! the

R. *ff* flies were on the cobbler, Yes the flies were on the cobbler, Yet the cobbler was n't on to  
 flies were on the cobbler, Yes the flies were on the cobbler, Yet the cobbler had no flies on

G. *ff* flies were on the cobbler, Yes the flies were on the cobbler, Yet the cobbler was n't on to  
 flies were on the cobbler, Yes the flies were on the cobbler, Yet the cobbler had no flies on

Sh. *ff* flies were on the cobbler, Yes the flies were on the cobbler, Yet the cobbler was n't on to  
 flies were on the cobbler, Yes the flies were on the cobbler, Yet the cobbler had no flies on

L.J. *ff* flies were on the cobbler, Yes the flies were on the cobbler, Yet the cobbler was n't on to  
 flies were on the cobbler, Yes the flies were on the cobbler, Yet the cobbler had no flies on

T. *ff* flies were on the cobbler, Yes the flies were on the cobbler, Yet the cobbler was n't on to  
 flies were on the cobbler, Yes the flies were on the cobbler, Yet the cobbler had no flies on

S. *ff* flies were on the cobbler, Yes the flies were on the cobbler, Yet the cobbler was n't on to  
 flies were on the cobbler, Yes the flies were on the cobbler, Yet the cobbler had no flies on

1

R. *rall.* them, He was n't on to them.

G. *rall.* them, to them, He was n't on to them.

Sh. *rall.* them, to them, He was n't on to them.

L.J. *rall.* them, to them, He was n't on to them.

T. *rall.* them, to them, The cob-ler was n't on to them.

S. *rall.* them, to them, The cob-ler was n't on to them.

2

R. *rall.* him, on him, There were no flies on him, on him. *dim.*

G. *rall.* him, on him, There were no flies on him, on him. *dim.*

Sh. *rall.* him, on him, There were no flies on him. *dim.*

L.J. *rall.* him, on him, There were no flies on him, on him. *dim.*

T. *rall.* him, on him, The cob-ler had no flies on him, on him. *dim.*

S. *rall.* him, on him, The cob-ler had no flies on him. *dim.*

# Nº 24. Finale. Act III.

Allegro risoluto.

M.  
L.V.  
A. *ff*  
D.  
R. *ff*  
G.  
L.J. *ff*  
Sh.  
T.  
S. *ff*  
Let

Chorus.  
SOPRANI I.II. *ff*  
TENORI. *ff*  
BASSI. *ff*  
Now chime the wed-ding bells.

Allegro risoluto.

*f*



M.  
L.V.  
A.  
D.  
R.  
G.  
I.J.  
Sh.  
T.  
S.

wed-ding bells mer-ri-ly ring.  
wed-ding bells mer-ri-ly ring.  
wed-ding bells mer-ri-ly ring.  
wed-ding bells mer-ri-ly ring.  
wed-ding bells mer-ri-ly ring.  
wed-ding bells mer-ri-ly ring.  
wed-ding bells mer-ri-ly ring.

Ring on.  
Ring on.  
Ring on.  
Ring on.  
Ring on.  
Ring on.  
Ring on.  
Ring on.  
Ring on.  
Ring on.

Oh, the  
Oh, the  
Oh, the  
Oh, the  
Oh, the  
Oh, the  
Oh, the  
Oh, the  
Oh, the  
Oh, the

Ring on!  
Ring on!

*ff*

*con spirito*

M. clink and the clank of the sword has charms In the ear of the might-y

L.V. clink and the clank of the sword has charms In the ear of the might-y

A. clink and the clank of the sword has charms In the ear of the might-y

D. clink and the clank of the sword has charms In the ear of the might-y

R. clink and the clank of the sword has charms In the ear of the might-y

G. clink and the clank of the sword has charms In the ear of the might-y

L.J. clink and the clank of the sword has charms In the ear of the might-y

Sh. clink and the clank of the sword has charms In the ear of the might-y

T. clink and the clank of the sword has charms In the ear of the might-y

S. clink and the clank of the sword has charms In the ear of the might-y

Ring the

Ring the

*con spirito*

M. men at arms, But the wed - ding bell Can a sto - ry tell That is

L.V. men at arms, But the wed - ding bell Can a sto - ry tell That is

A. men at arms, But the wed - ding bell Can a sto - ry tell That is

D. men at arms, But the wed - ding bell Can a sto - ry tell That is

R. men at arms, But the wed - ding bell Can a sto - ry tell That is

G. men at arms, But the wed - ding bell Can a sto - ry tell That is

L.J. men at arms, But the wed - ding bell Can a sto - ry tell That is

Sh. men at arms, But the wed - ding bell Can a sto - ry tell That is

T. men at arms, But the wed - ding bell Can a sto - ry tell That is

S. men at arms, But the wed - ding bell Can a sto - ry tell That is

chimes, — *p* Ring the wed - ding bells.

chimes, — *p* Ring the wed - ding bells.

M.  
ver - y, ver - y mer - ry in its way. — Oh, the clink and the clank of the

I.V.  
ver - y, ver - y mer - ry in its way. — Oh, the clink and the clank of the

A.  
ver - y, ver - y mer - ry in its way. — Oh, the clink and the clank of the

D.  
ver - y, ver - y mer - ry in its way. — Oh, the clink and the clank of the

R.  
ver - y, ver - y mer - ry in its way. — Oh, the clink and the clank of the

G.  
ver - y, ver - y mer - ry in its way. — Oh, the clink and the clank of the

I.J.  
ver - y, ver - y mer - ry in its way. — Oh, the ring of the

Sh.  
ver - y, ver - y mer - ry in its way. — Oh, the ring of the

T.  
ver - y, ver - y mer - ry in its way. — Oh, the ring of the

S.  
ver - y, ver - y mer - ry in its way. — Oh, the ring of the

a. 2.  
Ring on! Oh, the clink and the clank of the

Ring on! Oh, the ring of the

M. trust - y blade, And the cheer - ing when - e'er a charge is made, Both are

V. trust - y blade, And the cheer - ing when - e'er a charge is made, Both are

A. trust - y blade, And the cheer - ing when - e'er a charge is made, Both are

D. trust - y blade, And the cheer - ing when - e'er a charge is made, Both are

R. trust - y blade, And the cheer - ing when - e'er a charge is made, Both are

G. trust - y blade, And the cheer - ing when - e'er a charge is made, Both are

L.J. trust - y blade, And the cheer - ing when - e'er a charge is made, Both are

S.b. trust - y blade, And the cheer - ing when - e'er a charge is made, Both are

T. trust - y blade, Cheer - ing when - e'er a charge is made Both are

S. trust - y blade, Cheer - ing when - e'er a charge is made Both are

trust - y blade, And the cheer - ing when - e'er a charge is made, Both are *a 2*

trust - y blade, Cheer - ing when - e'er a charge is made, Both are

M. mu - sic rare, But they cant' com - pare To the chim - ing of the wed - ding

V. mu - sic rare, But they cant' com - pare To the chim - ing of the wed - ding

A. mu - sic rare, But they cant' com - pare To the chim - ing of the wed - ding

D. mu - sic rare, But they cant' com - pare To the chim - ing of the wed - ding

R. mu - sic rare, But they cant' com - pare To the chim - ing of the wed - ding

C. mu - sic rare, But they cant' com - pare To the chim - ing of the wed - ding

J. mu - sic rare, But they cant' com - pare To the chim - ing of the wed - ding

T. mu - sic rare, But they cant' com - pare To the chim - ing of the wed - ding

T. mu - sic rare, But they cant' com - pare

S. mu - sic rare, But they cant' com - pare

mu - sic rare, But they cant' com - pare To the chim - ing of the wed - ding

mu - sic rare, But they cant' com - pare To the chim - ing of the wed - ding

mu - sic rare, But they cant' com - pare To the chim - ing of the wed - ding

*poco rall.*

M. bells so gay. Then ring the chimes and drink the health of the groom and

V. bells so gay. Then ring the chimes and drink the health of the groom and

A. bells so gay. Then ring the chimes and drink the health of the groom and

D. bells so gay. Then ring the chimes and drink the health of the groom and

R. bells so gay. Then ring the chimes and drink the health of the groom and

G. bells so gay. Then ring the chimes and drink the health of the groom and

I. J. bells so gay. Then ring the chimes and drink the health of the groom and

Sh. bells so gay. Then ring the chimes and drink the health of the groom and

T. Then ring the chimes and drink the health of the groom and

S. Then ring the chimes and drink the health of the groom and

*poco rall.*

bells so gay. Then ring the chimes and drink the health of the groom and

bells so gay. Then ring the chimes and drink the health of the groom and

*poco rall.*

*sfz*

*poco animando*

M. bride. You lose the

V. bride. You lose the

A. bride. You're done, Mas-ter Sher-iff, You lose the

D. bride. We're done, we're

R. bride. You lose the

G. bride. We're done, we're

I.J. bride. You're done, Mas-ter Sher-iff, You lose the

S. bride. We're done, we're

T. bride. You're done, Mas-ter Sher-iff, You lose the

S. bride. You're done, Mas-ter Sher-iff, You lose the

To Sheriff *mf* *poco animando*

bride. You're done! Your seething brain a -

bride. You're done! Your seething brain has

You're done!

*marcato* *poco animando*

led. \* led.



*e cresc.*

M. game, You lose the game,

V. game, You lose the game,

A. game, You lose the game, Your

D. lost, We're done, we're lost, Your

R. game, You lose the game,

G. lost, We're done, we're lost, Our

L.J. game, You lose the game,

Sh. lost, We're done, we're lost, My

T. game, You lose the game,

S. game, You lose the game,

*e cresc.*

gain has gone a - stray, Your ea - gle eye, you see, can be - tray, Your

gone a - stray, Your ea - gle eye it can be - tray, Your

*e cresc.*

M. You're plans are foiled a - gain, you see.

V. You're plans are foiled a - gain, you see.

A. plans are foiled, you see.

D. plans are foiled, you see, you see.

R. You're plans are foiled a - gain, you see.

G. plans are foiled you see, you see.

T. You're plans are foiled a - gain, you see.

S. plans are foiled, I see, I see.

B. You're foiled at last, Ha, ha, ha!

T. You're foiled at last, Ha, ha, ha!

seeth - ing brain a - gain has gone - a stray, Your ea - gle eyes be -  
 seeth - ing brain has gone a - stray, Your ea - gle eyes be -

*marcato*

Allegro Deciso.

M. We now are u - nit - ed, No more our hopes are

V. They now are u - nit - ed, No more their hopes are

A. They now are u - nit - ed, No more their hopes are

D. They now are u - nit - ed, No more their hopes are

R. We now are u - nit - ed, No more our hopes are

G. They now are u - nit - ed, No more their hopes are

T.S. They now are u - nit - ed, No more their hopes are

Sh. They now are u - nit - ed, No more their hopes are

T. They now are u - nit - ed, No more their hopes are

S. They now are u - nit - ed, No more their hopes are

tray you now.

tray you, as you see.

Allegro Deciso.

*giocoso cresc.*

V. blight-ed. We'll mar-ried be 'Neath the greenwood tree And for - ev - er aft-er—

V. blight-ed. They'll mar-ried be 'Neath the greenwood tree And for - ev - er aft-er—

A. blight-ed. They'll mar-ried be 'Neath the greenwood tree And for - ev - er aft-er—

D. blight-ed. They'll mar-ried be 'Neath the greenwood tree And for - ev - er aft-er—

R. blight-ed. They'll mar-ried be 'Neath the greenwood tree And for - ev - er aft-er—

G. blight-ed. They'll mar-ried be 'Neath the greenwood tree And for - ev - er aft-er—

C. blight-ed. They'll mar-ried be 'Neath the greenwood tree And for - ev - er aft-er—

Sh. blight-ed. They'll mar-ried be 'Neath the greenwood tree And for - ev - er aft-er—

T. blight-ed. They'll mar-ried be 'Neath the greenwood tree And for - ev - er aft-er—

S. blight-ed. They'll mar-ried be 'Neath the greenwood tree And for - ev - er aft-er—

**Giocoso.**

*cresc.*

M.  
hap-py be. So fill up a bum-per to the groom and

V.  
hap-py be. So fill up a bum-per to the groom and

A.  
hap-py be. So fill up a bum-per to the groom and

D.  
hap-py be. So fill up a bum-per to the groom and

R.  
hap-py be. So fill up a bumper, So fill up a bum-per to the groom and

G.  
hap-py be. So fill up a bumper, So fill up a bum-per to the groom and

L.J.  
hap-py be. So fill up a bumper, So fill up a bum-per to the groom and

Sh.  
hap-py be. So fill up a bumper, So fill up a bum-per to the groom and

T.  
hap-py be. So fill up a bumper, So fill up a bum-per to the groom and

S.  
hap-py be. So fill up a bumper, So fill up a bum-per to the groom and

*p*  
So drink gay - ly a health to

*p*  
So drink gay - ly a health to

*p*  
So drink gay - ly a health to

*ff* *stentato*

M. *bride.* And drink to them gay - ly A

V. *bride.* And drink to them gay - ly A

A. *bride.* And drink to them gay - ly A

D. *bride.* And drink to them gay - ly A

R. *bride.* Then fill up a bum - per And drink to them gay - ly A

G. *bride.* Then fill up a bum - per And drink to them gay - ly A

L. *bride.* Then fill up a bum - per And drink to them gay - ly A

Sb. *bride.* Then fill up a bum - per And drink to them gay - ly A

T. *bride.* Then fill up a bum - per And drink to them gay - ly A

S. *bride.* Then fill up a bum - per And drink to them gay - ly A

*them.* And drink to them gay - ly A

*them.* Then fill up a bum - per And drink to them gay - ly A

The musical score consists of 12 vocal staves (M., V., A., D., R., G., L., Sb., T., S.) and a piano accompaniment. The vocal parts are arranged in a SATB format with additional voices. The lyrics are: "bride. And drink to them gay - ly A" for the first four parts, and "bride. Then fill up a bum - per And drink to them gay - ly A" for the next six parts. The final two parts have lyrics: "them. And drink to them gay - ly A" and "them. Then fill up a bum - per And drink to them gay - ly A". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

M.  
health to the bride-groom and his bride so fair. Ay

V.  
health to the bride-groom and his bride so fair. Ay

A.  
health to the bride-groom and his bride so fair. Ay

D.  
health to the bride-groom and his bride so fair. Ay

R.  
health to the bride-groom and his bride so fair. Fill a bum-per, Ay

G.  
health to the bride-groom and his bride so fair. Fill a bum-per, Ay

L.J.  
health to the bride-groom and his bride so fair. Fill a bum-per, Ay

Sh.  
health to the bride-groom and his bride so fair. Fill a bum-per, Ay

T.  
health to the bride-groom and his bride so fair. Fill a bum-per, Ay

S.  
health to the bride-groom and his bride so fair. Fill a bum-per, Ay

health to the bride-groom and his bride so fair. Ay

health to the bride-groom and his bride so fair. Fill a bum-per, Ay

*accel.*

*accel.*

*accel.*

*Fin.\**

*cresc. molto*

*rall.*

M.  
fill up a bum-per And drink ye one and all To groom and bride, to groom and

V.  
fill up a bum-per And drink ye one and all To groom and bride, to groom and

A.  
fill up a bum-per And drink ye one and all To groom and bride, to groom and

D.  
fill up a bum-per And drink ye one and all To groom and bride, to groom and

R.  
fill up a bum-per And drink ye one and all To groom and bride, to groom and

G.  
fill up a bum-per And drink ye one and all To groom and bride, to groom and

L.S.  
fill up a bum-per And drink ye one and all To groom and bride, to groom and

Sb.  
fill up a bum-per And drink ye one and all To groom and bride, to groom and

T.  
fill up a bum-per And drink ye one and all To groom and bride, to groom and

S.  
fill up a bum-per And drink ye one and all To groom and bride, to groom and

*cresc. molto*

*rall.*

fill up a bum-per And drink ye one and all To groom and bride, to groom and

fill up a bum-per And drink ye one and all To groom and bride, to groom and

*poco rall.*



Allegro a la Marcia.

M.  
V.  
A.  
D.  
R.  
G.  
L.J.  
Sh.  
T.  
S.

bride. \_\_\_\_\_

Allegro a la Marcia.

bride. \_\_\_\_\_

bride. \_\_\_\_\_

Allegro a la Marcia.

*ff*

*rall.*

*col 8va*

*Red.*