

M  
1503  
G37  
M47  
1903

CONCERT VERSION  
OF  
**MERRIE ENGLAND.**

---

WRITTEN BY  
**BASIL HOOD.**

COMPOSED BY  
**EDWARD GERMAN.**

PRICE 3/6 NET CASH. (\$1.00).

---

Choruses only, PRICE 1/6 NET CASH.

---

**CHAPPELL & Co., Ltd.,**

50, NEW BOND STREET, LONDON, W.

NEW YORK

41, East 34th Street.

TORONTO.

347, Yonge Street.

MELBOURNE.

235, Flinders Lane.

Seul Représentant pour la France et ses Colonies, la Belgique, et la Suisse Française,

ADOLPH FÜRSTNER, 18, RUE VIGNON, PARIS.

All rights reserved under the International Copyright Act. For permission to perform the work apply to Messrs. Chappell & Co. The right of reproduction and performance on any mechanical instrument is strictly reserved.

---

Orchestral Parts may be Hired

---

Copyright. MCMIII by CHAPPELL & Co

Harper & Co.

Newmarket

# THE ARGUMENT

**T**HE ARGUMENT, as developed in the Opera, (omitting the principal humorous characters and incidents) is that Sir Walter Raleigh is in love with Bessie Throckmorton, one of Queen Elizabeth's Maids of Honour. He writes an acrostic to her, which, being lost, is found by Jill-all-alone, a dweller in the woods, who is suspected of being a witch: she gives it to the Earl of Essex, who, considering Sir Walter Raleigh to be his rival for the hand of Queen Elizabeth, uses it against him by handing it to the Queen. She reads the praises of a certain Bessie, and taking the compliment to herself, is not displeased thereby; when however she discovers that the acrostic was intended for her maid (Bessie Throckmorton) she orders Raleigh to be banished and Bessie to be imprisoned. Jill, who has further incensed the Queen by some mocking words, is ordered to be burnt as a witch.

Essex, when he discovers that Raleigh is not his rival, attempts to repair the mischief he has wrought by the following device:—

He arranges that one of the foresters shall impersonate Herne the Hunter and appear in an apparition to the Queen while she is seated in the forest beneath Herne's Oak. According to tradition the appearance of the weird huntsman occurs only when the monarch contemplates a crime. The device succeeds, the Queen relents, and both the lovers and Jill are pardoned.

## THE COMPLETE ORCHESTRA

For **MERRIE ENGLAND**, is as follows:—

1 Flute	2 Cornets
1 Piccolo (and 2nd Flute)	3 Trombones
1 Oboe	1 Drums, etc.
2 Clarinets	1 Harp (ad lib.)
2 Bassoons	and
2 Horns	Strings

NOTE.—It does not follow, however, that all these instruments need be employed.

# CONCERT VERSION

— OF —

# MERRIE ENGLAND.

---

---

## CHARACTERS.

---

BESSIE THROCKMORTON	(Maid of Honour to the Queen)	...	...	...	...	...	...	Soprano
* {	"JILL-ALL-ALONE" (a supposed Witch)	...	...	...	...	...	...	Contralto.
	QUEEN ELIZABETH							
SIR WALTER RALEIGH		...	...	...	...	...	...	Tenor
THE EARL OF ESSEX		...	...	...	...	...	...	Baritone
<hr/>								
A TAILOR		...	...	...	...	...	...	Tenor
A BAKER		...	...	...	...	...	...	Tenor
A TINKER		...	...	...	...	...	...	Baritone
A BUTCHER	}	...	...	...	...	...	...	Bass
LONG TOM								
} Members of Chorus.								

Chorus of LORDS, LADIES, TOWNSFOLK, SOLDIERS, &c.

\* These parts may be taken by the same Vocalist.

# CONTENTS.

## PART I.

	Page
INTRODUCTION ... ..	1
1. OPENING CHORUS ... .. " Sing adown, adown "	6
2. SONG ( <i>Jill</i> ) AND CHORUS ... .. " Oh where the deer do lie "	18
3. SONG ( <i>Raleigh</i> ) AND CHORUS ... .. " That every Jack "	23
4. QUINTET ... .. " Love is meant to make us glad "	22
	( <i>Bessie, Jill, Raleigh, Essex, Long Tom</i> )
5. BALLAD ( <i>Bessie</i> ) ... .. " She had a letter from her love "	44
6. SONG ( <i>Essex</i> ) AND CHORUS ... .. " The Yeomen of England "	47
7. DUET ( <i>Bessie and Raleigh</i> ) ... .. " Come to Arcadie "	54
8. MARCH AND CHORUS ... .. " Long live Elizabeth "	62
9. SONG ( <i>Elizabeth</i> ) WITH CHORUS ... .. " O peaceful England "	69
10. FINALE ... .. " It is a tale of Robin Hood "	75

PRINCIPALS AND CHORUS.

## PART II.

11. { INTRODUCTION AND CHORUS ... .. " The month o' May "	125
{ SOLO ( <i>Jill</i> ) ... .. " Cat, cat where have you been ? "	
12. QUARTET ... .. " In England, merrie England "	135
	( <i>Bessie, Jill, Raleigh, Essex</i> )
13. QUARTET AND MALE CHORUS... .. " The sun in the heaven is high "	146
14. DUET ( <i>Jill and Raleigh</i> )... .. " It is the merry month of May "	154
15. RUSTIC DANCE AND JIG ... ..	160
16. SONG ( <i>Raleigh</i> ) ... .. " The English Rose "	166
17. DUET ( <i>Essex and Raleigh</i> ) AND CHORUS " Two merry men a-drinking "	170
18. WALTZ SONG ( <i>Bessie</i> ) ... .. " Who shall say "	183
19. { SONG ( <i>Essex</i> )	
{ WITH TRIO ( <i>Bessie, Jill, Raleigh</i> ) }	" When Cupid first " 189
20. FINALE ... .. " Robin Hood's Wedding "	196

PRINCIPALS AND CHORUS.



*NOTE.—In the Concert Version of "Merrie England" the numbers occur in practically the same order as in the Opera. Several of the humorous numbers have, however been omitted.*

CONCERT VERSION  
OF  
MERRIE ENGLAND.

WRITTEN BY  
BASIL HOOD.

COMPOSED BY  
EDWARD GERMAN

I.—OPENING CHORUS.

Sing down, a down, a down,  
Who comes this way?  
The May Queen comes, let her path be spread  
With roses white and with roses red,  
The flowers of Merrie England!

Of what shall be the crown  
For the Queen o' May?  
Of roses white and of roses red  
Shall a crown be made for the May Queen's  
head,  
The flowers of Merrie England!

And who shall guard the crown  
Of the Queen o' May?  
Two men of Windsor born and bred  
Who wear her badges of white and red,  
The flowers of Merrie England.

II.—SONG AND CHORUS.

JILL.

Oh, where the deer do lie  
There dwell I!  
Far in the forest shade,  
Down in the dappled glade—

Oh, what a life!  
Throw her a bone!  
Nobody's wife—  
Jill-all-alone!

Where Herne the Hunter rides  
Jill abides;  
I hear the ghostly sounds,  
Herne's phantom horn and hounds—

On, she's a witch!  
Pick up a stone!  
Die in a ditch—  
Jill-all-alone!

But when the morning breaks  
And awakes  
All other frost things,  
Jill too awakes and sings—

Oh, the sweet day;  
Queen on a throne!  
Merry as May—  
Jill-all-alone.

III.—SONG AND CHORUS.

RALEIGH.

That every Jack should have a Jill  
Dame Nature always meant, sirs;  
But where's the gill can hope to fill  
This Jack to his content, sirs?  
Since three or four of gills or more  
Do make his proper measure,  
Give Jack his mead, and Jack indeed  
Will bubble high with pleasure!

Then here's a lack  
Of care that kills,  
When every Jack  
Hath all his gills  
Of what he wills,  
Or mead or sack,  
For they're the Jills  
For fat Black Jack!

Now, Jack will lay you on the ground  
If you stay long together,  
For I'll be bound, though fat and round,  
He is as tough as leather!  
And who so wills to steal his Jills  
Will find it is a tussle,  
Till on his back he's laid by Jack,  
For Jack's a man of muscle!

But here's a lack, &c.

IV.—QUINTET.

BESSIE, JILL, RALEIGH, ESSEX and LONG TOM.

Love is meant to make us glad,  
 Hey, jolly, jolly little Cupid !  
 Fools do let him make them sad,  
 Hey, folly, folly, they are stupid !  
 Let's be wise  
 If we do meet him,  
 Heave no sighs  
 But gladly greet him !  
 And say to him " Good day " to him,  
 He'll treat us as we treat him !  
 Hey, jolly, jolly little Love !  
 Sorrow follows folly,  
 As the berries grow on holly,  
 And oh, 'tis folly  
 To be afraid of Love !  
 Love is but a butterfly,  
 Hey, jolly ! What is there to match it ?  
 Will you watch it flutter by ?  
 Oh, folly, folly not to catch it !  
 Try to keep  
 It when you've caught it !  
 Wherefore weep  
 If you have sought it ?  
 To sigh for it, and die for it,  
 Oh, wisdom never taught it !  
 Hey, jolly, jolly little Love !  
 Sorrow follows folly,  
 As the berries grow on holly,  
 And oh, 'tis folly  
 To run away from Love !

V.—BALLAD.

BESSIE.

She had a letter from her love,  
 And on her heart she laid it :  
 Twas all in rhyme, and Father Time  
 She vowed could never fade it !  
 Ah me ! a lover's vow—  
 She knoweth better now !  
 She lost the letter from her love,  
 Or somebody did steal it ;  
 And oh, the smart of her poor heart,  
 She vowed that naught could heal it !  
 Ah me ! a lover's vow—  
 She knoweth better now !  
 She found the letter from her love,  
 When she had sorely missed it ;  
 And spite the stain of mud and rain,  
 She fondled it and kissed it !  
 Ah me ! a lover's vow—  
 She knoweth better now !

VI.—SONG AND CHORUS

ESSEX.

Who were the Yeomen, the Yeomen of  
 England ?  
 The free men were the Yeomen, the free  
 men of England  
 Stout were the bows they bore  
 When they went out to war,  
 Stouter their courage for the honour of  
 England !

And Spaniards and Dutchmen,  
 And Frenchmen and such men,  
 As foemen did curse them,  
 The bowmen of England !  
 No other land could nurse them,  
 But their motherland, Old England !  
 And on her broad bosom did they ever thrive ?

Where are the Yeomen, the Yeomen of  
 England ?  
 In homestead and in cottage they still dwell  
 in England !  
 Stained with the ruddy tan  
 God's air doth give a man,  
 Free as the winds that fan the broad breast  
 of England !

And Spaniards and Dutchmen,  
 And Frenchmen and such men,  
 As foemen may curse them,  
 The Yeomen of England !  
 No other land can nurse them,  
 But their motherland, Old England !  
 And on her broad bosom shall they ever  
 thrive !

VII.—DUET.

BESSIE and RALEIGH.

Ral.

When true love hath found a man,  
 He will hear the pipe of Pan ;  
 Pan, the god of open country,  
 Oh, his tunes are pretty !  
 Nature bids you bring your sweet one  
 Where no other soul may meet one ;  
 " Nature made the country side,  
 And man did make the city.

Come, come to Arcadie !  
 Bring your Phyllis, happy Corydon !  
 Learn together, if you can,  
 The simple tunes of Piper Pan !

*Bess.*

When a maid doth love a man,  
She will hear the pipe of Pan;  
Pan will call her, call her, call her,  
With a magic ditty!  
Better far a country cottage  
If your true love share your pottage,  
Than to dwell in Castle Pride,  
As some do—more's the pity!  
Come, come to Arcadie!  
I'll be Phyllis, you be Corydon!  
Happy maid and happy man,  
To dance all day for Piper Pan!

VIII.—MARCH AND CHORUS.

*Entrance of QUEEN ELIZABETH.*

Long live Elizabeth!  
Sing with united breath  
God save Elizabeth, and England bless!  
May heaven prosper her!  
May heaven foster her!  
St. George for Merrie England and England's  
Queen Bess!  
God save Elizabeth!  
Loyal and true till death  
Unto Elizabeth shall England be!  
Held high thy sceptre is  
Over thine enemies!  
Elizabeth for England, and England for  
thee!

IX.—SONG AND CHORUS.

*ELIZABETH.*

O peaceful England!  
While I my watch am keeping  
Thou, like Minerva,  
Weary of war, art sleeping!  
Sleep on a little while,  
And in thy slumber smile;  
While thou art sleeping, I'll  
Be wakeful, ever wakeful!  
Sword and buckler by thy side,  
Rest on the shore of battle-tide,  
Which, like the ever-hungry sea,  
Howls round this Isle;  
Sleep till I awaken thee,  
And in thy slumber smile!  
England, fair England,  
Well hast thou earned thy slumber;  
Yet, though thy bosom  
No breastplate now encumber,  
Let not thy fingers yield  
Grasp of thy sword and shield;  
Thou shalt awake and wield  
Destruction when I call thee!

Sword and buckler by thy side.  
Rest on the shore of battle-tide,  
Which, like the ever-hungry sea,  
Howls round this Isle;  
Sleep till I awaken thee,  
And in thy slumber smile!

X.—FINALE. (PRINCIPALS AND CHORUS.)

*Bess.*

It is a tale of Robin Hood,  
Of Tuck and Little John,  
And all of those who followed him,  
With his Maid Marion.  
For she followed him  
Beneath the greenwood tree,  
As Love may follow thee!  
Though Fortune frown,  
Thou'lt wear a crown  
A king may never see!  
With a hey, Jolly Robin!  
Then who would not be out of Court,  
As Robin Hood befell,  
To fare as Love may bid him fare,  
And bid all else farewell?  
If Love follow him  
Beneath the greenwood tree,  
As Love may follow thee,  
Though fortune frown,  
Thou'lt wear a crown  
A king may never see!  
With a hey, Jolly Robin!

*Eliz.*

Would queens could love as Marion did!  
Heigho!

*Essex.*

Would I were Robin Hood if that were so.

*Long Tom.*

I plead the cause  
Of this poor sorely-stricken girl, whom folk  
Do call Jill-all-alone—

*Chorus.*

She is a witch!

*Townspeople.*

Aye! Aye! A witch! She is a witch!  
A witch! A witch! A witch!

*Eliz.*

Who speak against her?

*Chorus.*

These four worthy citizens of Windsor Town!  
(*The BUTCHER, BAKER, TINKER, and TAILOR  
advance.*)

QUARTET AND CHORUS.

We are four men of Windsor—  
A Butcher of Windsor,  
And a Baker of Windsor,  
And a Tinker of Windsor,  
And a Tailor of Windsor.

And good meat I sell,  
And good bread I bake,  
And my tin is good tin,  
And good clothes I make !  
So we all ply a good trade in Windsor,  
And cry—

Who'll buy ? Who'll buy ? Who'll buy—  
buy—buy

From the four men of Windsor ?  
The Butcher of Windsor,  
And the Baker of Windsor,  
And the Tinker of Windsor,  
And the Tailor of Windsor.

*Butcher.*

When you buy meat try *my* meat !

*Baker.*

When you buy bread try *my* bread !

*Tinker.*

When you buy tin try *my* tin !

*Tailor.*

When you buy clothes try *my* clothes !

*All.*

For we all ply a good trade in Windsor,  
And cry—  
Who'll buy ? Who'll buy ? Who'll buy—  
buy—buy  
From the four men of Windsor.

*Elizabeth (to Jill).*

What say you, girl ?

They say you are a witch ;

*Jill.*

A witch is wise :  
So if a witch I should know more than they ;  
But if I am a witch I know much less,  
Because I do not know I am a witch ;  
But I do know what I do know ! Now, hark !

I know that love  
Is far above

All other pretty things,  
And I do know  
That being so  
'Tis coveted by kings.

But Love hath wings  
And passeth by  
A king sometimes for such as I !  
I wonder why ?

*Chorus.*

By those words we accuse her  
Of drawing by her magic  
The love of faithful lovers  
Unto herself by witchcraft !

*Essex. (handing paper to Eliz.)*

She had this piece of writing,  
Which I did find upon her—  
Perhaps it is a love charm,  
A thing of evil purpose.

*Eliz. (with delight)*

The verse is an acrostic,  
And its initial letters  
Do make the name of " Bessie,"  
And I do know the writing.

*Essex.*

Why, 'tis Sir Walter Raleigh's !

*Eliz.*

Yes ; is it not thy writing ?  
And *my* name that is written ?

*Ral.*

The writing is my writing,  
And I give back the letter  
*(handing it to Bess.)*  
To her for whom I wrote it.

*All.*

Bessie Throckmorton !

ENSEMBLE.

*Ral.*

My troth is plighted  
To this gentle maid ;  
In secret I have paid  
My past addresses !  
Blow high, blow low !  
Now *coram publico*,  
I let the whole world know  
My heart is Bessie's !

*Bess.*

Though I'm affrighted,  
And sore afraid,  
Though dread of her tirade  
My soul possesses !  
Blow high, blow low !  
However fortune blow,  
I'll let the whole world go  
For thy caresses !

*Eliz.*

Now I am slighted  
For another maid!  
Love's like a falcon strayed  
With broken jesses!  
Fly high, fly low,  
Wherever love may go,  
What lure can women throw  
For lost caresses!

*Chorus.*—In love united  
They are not afraid!  
In secret has he paid  
His past addresses!  
Blow high, blow low,  
However fortune blow,  
He'll let the whole world go  
For her caresses!

SOLO.

*Jill.*

I know that love  
Is far above  
All jewels that are seen;  
And I do know  
That being so  
'Tis wanted by a Queen.  
But Love, I ween,  
May pass her by—  
So I may laugh,

*Eliz.*

No! Thou shalt die!  
Go—lodge this witch within the Castle walls:  
I'll see her burn there! Thou, Sir Walter,  
Go to thy country house and banishment.

(*To Bessie.*)

Go to the Castle, thou—a prisoner!

DUET.

RALEIGH and BESSIE.

*Ral.*

Be not affrighted!  
Sweet, be not afraid!  
Although the Queen's tirade  
Thy soul oppresses!  
Blow high, blow low,  
However fortune blow,  
I'll let the whole world go  
For thy caresses!

*Bess.*

Though I'm affrighted,  
And sore afraid!  
Though dread of her tirade  
My soul possesses!  
Blow high, blow low,  
However fortune blow,  
I'll let the whole world go  
For thy caresses!

CHORUS

If Love do follow thee  
Beneath the greenwood tree.  
Though Fortune frown,  
Thou'lt wear a crown  
A king may never see!  
With a hey, Jolly Robin!

*End of Act I.*

ACT II.

XI.—OPENING CHORUS WITH SOLO

*Jill.*

CHORUS (*heard off*).

The month o' May has come to-day,  
And who will wear a frown-a?  
For where's the knave  
Who'll not be merry?  
We'll dig his grave,  
With a derry down derry,  
A down, a down, a down a!

SOLO.

*Jill. (nursing her Cat)*

Cat, cat, where have you been?  
I've been to the Castle to look at the Queen.  
Cat, cat, did she sit on a throne?  
Verily, yes, like a Jill-all-alone.  
Cat, cat, what do you mean?  
A Queen is a woman, a woman a Queen!  
Cat, cat, shall I sit on a throne?  
Verily, yes, when a lover you own.

CHORUS (*heard off*).

The Queen o' May is crowned to-day  
With a crown, a crown, a crown-a!  
Then where's the knave  
Who'll not be merry?  
And join the stave,  
With a derry down derry,  
A down, a down, a down-a!

XII.—QUARTET.

BESSIE, JILL, RALEIGH and ESSEX.

In England, merrie England,  
There lived a king upon a time—  
To tell his name might be a crime—  
In England, merrie England!  
But he sometimes did doff his crown,  
And walk abroad like any clown,  
In England, merrie England!

And if he met a pretty wench,  
(And maids are fairer than the French,  
In England, merrie England,)

He'd kiss her, as an Englishman  
Should kiss a maiden when he can,  
In England, merrie England!

So let us sing,  
God save the King  
Of England, merrie England!

With fal la lal,  
For bluff King Hal  
Of England, merrie England!

XIII.—QUARTET & MALE CHORUS

(The TAILOR, BAKER, TINKER, BUTCHER).

*Tailor.*

The sun in the heaven is high!  
No clouds do bespeckle the sky!  
And a man and a maid  
Do kiss in the shade—  
And so shall my bottle and I!  
With a hey, and a ho,  
And a hey nonny no,  
A fig for the weather, say I!

*Chorus.*— For in summer or winter,  
In autumn or spring,  
Whatever betide me—  
Whatever they bring,  
With my bottle beside me  
I'm able to sing  
My hey nonny, hey nonny no!

*Baker.*

The clouds they may come in the sky!  
The rain it may fall by-and-bye!  
And the water may drench  
The man and the wench—  
A fig for cold water, say I!  
With a hey, and a ho,  
And a hey nonny no,  
Whatever the weather, I'm dry!

*Chorus.*— For in summer or winter,  
In autumn or spring, &c.

*Butcher.*

The snow it may cover the ground!  
The river with ice may be bound!  
But when maidens grow old,  
And love groweth cold,  
My bottle and I shall be found!  
With a hey, and a ho,  
And a hey nonny no,  
However the seasons come round!

*Chorus.*— For in summer or winter,  
In autumn or spring, &c.

XIV.—DUET.

JILL and RALEIGH

*Jill.*

It is the merry month of May,  
The bees do hum a roundelay,  
And all the world is sunny.  
So let your brown thoughts hie away,  
And search the world for honey

*Raleigh.*

Oh, love, it is a happy thing,  
It cometh unto clown or king,  
As any one may see.  
And of all places where it flies,  
There is no place beneath the skies  
More fair than where the bracken grows,  
The honeysuckle and the rose,

Beneath the greenwood tree.  
While bees do hum their roundelay,  
'Tis there I'll dream that Love some day  
May even come to me.

XV.—RUSTIC DANCE AND JIG.

XVI.—SONG.

RALEIGH.

Dan Cupid hath a garden  
Where women are the flow'rs,  
And lovers' laughs and lovers' tears  
The sunshine and the show'rs.  
And oh, the sweetest blossom,  
That in his garden grows,  
The fairest queen, it is, I ween,  
The perfect English rose!

Let others make a garland  
Of every flow'r that blows;  
But I will wait till I may pluck  
My dainty English rose!  
In perfume, grace, and beauty  
The rose doth stand apart—  
God grant that I, before I die,  
May wear one on my heart

THE PLAY OF ROBIN HOOD AND  
LITTLE JOHN.

XVII.—DUET AND CHORUS.

ESSEX and RALEIGH.

*Essex.*

Two merry men a-drinking, a-drinking!  
Before the moon was sinking, a-sinking!  
A Stranger he did pass that way,  
And he did listen to their lay—

*Chorus.*—All on a summer's night!

*Ral.*

Who dares to drink  
Or fight with me?  
I'll not shrink  
Whoever he be!  
I'll crack his crown  
Or drink him down  
Before the grey of morning!

*Essex.*

Then Tuck he stood a-blinking, a-blinking,  
At Robin Hood a-winking, a-winking,  
And Tuck did to the Stranger say,  
"To Robin Hood there's toll to pay."

*Chorus.*—All on a summer's night!

*(Robin Hood and Little John fight with Staves.)*

*Essex.*

Poor Robin lay a-thinking, a-thinking—  
And Tuck he sat a-blinking, a-blinking—  
And Little John did sing this lay,  
For he it was who won the day—

*Chorus.*—All on a summer's night!

*All.*

Then all did sit a-drinking, a-drinking,  
Until the moon was sinking, a-sinking,  
For Little John did with them stay,  
So all did sing this roundelay  
On many a summer's night! :—

Who dares to drink  
Or fight with me?  
I'll not shrink,  
Whoever he be.  
I'll crack his crown  
Or drink him down  
Before the grey of morning.

XVIII.—WALTZ SONG.

BESSIE.

Who shall say that Love is cruel?  
I do guard it as a jewel,  
Counting it the single flower  
In a world of weed!  
What if Love do bring me sorrow?  
Love to-day and die to-morrow—  
Loveless life is lifeless living—  
That were death indeed!  
Life is sweet, but Love is sweeter;  
Life is prose—but Love a metre,  
Throbbing with the pulse of music  
All that lovers need.

Life's a chime, and Love the ringer;  
Life's a lute, and Love the singer;  
Though he choose a song of sadness,  
'Tis a song to heed.

Loveless life is lifeless living,  
Only Love hath power of giving  
Unto life its breath and beauty—  
Love is all divine.  
Life's the canvas—nought is duller,  
Till it gloweth gay with colour,  
'Neath the hand of Love the painter  
Master of Design!  
Life's the parchment—but the sonnet  
Only Love can write upon it.  
Life is but an empty goblet,  
Love's the rosy wine.

Life's a chime, and Love the ringer;  
Life's a lute, and Love the singer;  
Though he sing a song of sadness  
I will not repine.

XIX.—SONG.

ESSEX, with BESSIE, JILL, and RALEIGH

When Cupid first this old world trod,  
He was, you know, a baby god;  
And old Dame Nature nursed the lad,  
But let him run about unclad.  
One day my Lady Fashion came,  
And blushed beneath her rouge with shame,  
To see the pretty innocent  
Unclothed, in Gipsy Nature's tent.

And, heedless of Dame Nature's curse,  
She took him from his gipsy nurse,  
And set him in her chariot,  
Determined to improve his lot.

Beneath my Lady Fashion's rule,  
 Poor Cupid then was sent to school,  
 And learned the laws of common sense,  
 And how to value pounds and pence.  
 She dressed him up from toe to top,  
 And put him in a London shop,  
 Where Cupid, at the counter, sells  
 New tunes for modern marriage bells.

For Love no longer baits his hooks  
 With gentle sighs and tender looks,  
 But nowadays poor lovers get  
 Entangled by a million net.

So Cupid seldom comes to us  
*In puris naturalibus,*  
 For such extremely simple guise  
 Would shock the modern worldly-wise.  
 Yet even now sometimes, they say,  
 He takes a little holiday ;  
 And every now and then returns  
 Where old Dame Nature waits, and yearns !

For Love's a gipsy still at heart,  
 Though fashion makes him look so smart ;  
 And I, for one, would not complain  
 Were he a naked child again !

---

XX.—FINALE ACT II.

BESSIE, JILL, RALEIGH, ESSEX and CHORUS.

*Bessie and Raleigh.*

Who'll come, said Robin Hood  
 Who'll come to my wedding ?

*Jill.*

All those who love  
 The blue sky above,  
 And the green grass to lie upon—  
 'Tis better than bedding !

*Chorus.*

All such are welcome  
 At Robin Hood's Wedding.

*Bess. and Ral.*

Who'll tie the lovers' knot,  
 At Robin Hood's Wedding ?

*Essex.*

I, said the Friar,  
 And I'll lead the choir,  
 Quoth Friar Tuck to Robin Hood,  
 At Robin Hood's wedding.

*Bess. and Ral.*

Who'll be the groom, his man  
 At Robin Hood's wedding ?

*Essex.*

I, said Big John,  
 My Lincoln I'll don,  
 Quoth Little John to Robin Hood,  
 At Robin Hood's wedding.

*Bess. and Ral.*

Who'll give the bride away  
 At Robin Hood's wedding ?

*Essex.*

I, said the King,  
 My Queen too I bring,  
 Quoth Richard unto Robin Hood,  
 At Robin Hood's wedding.

*Ral.*

Who'll dance with Robin Hood  
 At Robin Hood's wedding ?

*Bessie.*

I, said his bride,  
 I'll dance by thy side,  
 Quoth Marion to Robin Hood,  
 At Robin Hood's wedding.

*Chorus.*

Then God save the King !  
 And God save the Queen !  
 And let us all sing  
 And dance on the green  
 In memory of Robin Hood,  
 In memory of Marion,  
 And all the merry men and maids  
 Who danced at their wedding.  
 With a hey, Jolly Robin, &c



# MERRIE ENGLAND.

## INTRODUCTION.

Allegro con spirito. (♩ = 112)

PIANO.

Allegro moderato. ♩ = 104.

First system of musical notation. Treble and bass staves. Dynamics: *f* (first measure), *pp delicato.* (fourth measure). Performance markings: *ped.* and asterisks under the bass staff in the first and third measures. A hairpin crescendo is shown above the treble staff.

Second system of musical notation. Treble and bass staves. Dynamics: *ff* (third measure). Performance markings: accents (>) above the treble staff in the first, second, and fourth measures.

Third system of musical notation. Treble and bass staves. Dynamics: *f p* (second and fourth measures). Performance markings: a **D** chord symbol above the treble staff in the second measure. Accents (>) above the treble staff in the second and fourth measures.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f p* (second measure). Performance markings: a first ending bracket labeled **1** above the treble staff in the fourth measure.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p* (second measure). Performance markings: a **E** chord symbol above the treble staff in the second measure. A hairpin crescendo is shown above the treble staff in the first measure. A second ending bracket labeled **2** above the treble staff in the first measure, with *rit* below it. *a tempo.* is written above the treble staff in the second measure. *ped.* and asterisks under the bass staff in the first and third measures.

\* Ped. \* Ped. \* Ped. \*

**F delcicato**  
ppp

Ped. \* Ped. \* Ped.

f accel.

ff trem.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Prestissimo. ♩ = 200.

sf ff

JIG.

The first system of the JIG piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *p* (piano). There are accents (>) and slurs over the notes.

The second system continues the JIG piece. It features a treble clef upper staff and a bass clef lower staff. A dynamic marking of *f* is present. A trill is indicated by a 'tr' symbol above a note in the upper staff.

The third system of the JIG piece shows a treble clef upper staff and a bass clef lower staff. It includes a trill ('tr') and dynamic markings of *f* and *p*.

The fourth system of the JIG piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. It features dynamic markings of *f* and *p*, and a trill ('tr') in the upper staff.

The fifth system of the JIG piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. It features a dynamic marking of *ff* (fortissimo) and a section marked with a large 'H' above the staff.

The first system of musical notation consists of two staves. The upper staff features a treble clef and a key signature of two sharps (F# and C#). It begins with a melodic line of eighth notes, followed by a series of quarter notes with accents. The lower staff has a bass clef and contains a bass line with quarter notes and a dynamic marking of *sf* (sforzando) in the second measure. An asterisk (\*) is placed below the first measure of the bass staff.

The second system continues the piece. The upper staff shows a melodic line with slurs and accents. The lower staff features a bass line with chords and a dynamic marking of *animato.* in the second measure.

The third system shows the continuation of the melodic and bass lines. The upper staff has a treble clef and the lower staff has a bass clef. The music includes slurs and accents throughout.

The fourth system features a treble clef and a bass clef. The upper staff has a melodic line with slurs and accents, and a *rall.* (rallentando) marking at the end. The lower staff has a bass line with chords and slurs.

The fifth system shows the final part of the page. It consists of two staves with treble and bass clefs. The upper staff has a melodic line with slurs and accents, and the lower staff has a bass line with chords and slurs.

*Segue N°1.*

Nº 1.

OPENING CHORUS.

Allegro vivace. ♩ = 132.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Allegro vivace' with a quarter note equal to 132 beats per minute. The first measure is marked with a piano (*p*) dynamic and an accent (>). The music features a mix of eighth and sixteenth notes with various articulations.

The second system continues the musical piece. It features a crescendo (*cresc.*) marking in the second measure. The notation includes a variety of rhythmic patterns and dynamic markings, with some notes marked with accents.

The third system of notation includes a forte (*f*) dynamic marking and an accent (*A*) over a note in the upper staff. The music continues with complex rhythmic figures and dynamic contrasts.

The fourth system shows a continuation of the rhythmic patterns established in the previous systems, with repeated eighth-note figures in both staves.

The fifth and final system on this page features a sforzando (*sf*) dynamic marking and a fermata over a chord in the lower staff. The music concludes with a final chord and a fermata.

Ed.

\*



Ped. \* Ped. \*

Ped. \* Ped. \*

**B** GIRLS. 1 2 1

CHORUS. Sing a down, a down, a down a, Sing a down, a

MEN. Sing a down, a down, a down a, Sing a down, a

L.H.

CHORUS. down a, Sing a down, a

down a, Sing a down, a

L.H.

CHORUS.

down, a down a, Sing a down, a down a. \_\_\_\_\_

down, a down a, Sing a down, a down a. \_\_\_\_\_

1 2

CHORUS.

MEN. |

Who comes this way? \_\_\_\_\_

*p*

CHORUS.

*c* Not too fast.

The May Queen comes,

The May Queen comes, Not too fast.

*ad.*



CHORUS.

let her path be spread With ro - ses white and with ro - ses

let her path be spread With ro - ses white and with ro - ses

\* *Ad.* \*

CHORUS.

red, O, let her path be spread with the flow'rs of Mer - rie

red, O, let her path be spread with the flow'rs of Mer - rie

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

CHORUS.

Eng - land, of Mer - rie Eng - - land!

Eng - land, of Mer - rie Eng - - land!

*Ad.* \*

Animato.

First system of piano introduction. Treble clef with a melodic line of eighth notes. Bass clef with a harmonic accompaniment of chords and single notes. Dynamics include *p* and *v*.

Second system of piano introduction. Treble clef features a melodic line with a dynamic marking of *f*. Bass clef continues the accompaniment. A large 'D' is written above the treble staff.

CHORUS.

First system of the chorus. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. Dynamics include *mf* and *MEN.* with first and second endings indicated by numbers 1 and 2.

Of what shall be the crown For the Queen o' May?

Piano accompaniment for the first line of lyrics, consisting of two staves (treble and bass clef) with rhythmic accompaniment.

CHORUS.

Second system of the chorus. The vocal line continues with the lyrics 'Of ro - ses'. Dynamics include *p*.

Of ro - ses

Piano accompaniment for the second line of lyrics, consisting of two staves (treble and bass clef). Dynamics include *p dolce.*

Ed.

\*

red\_\_\_\_\_ We'll make a crown

CHORUS.

white and of ro - ses red, We'll make\_\_\_\_\_ a crown for the

CHORUS.

May Queen's head, For the May Queen's head.

Of ro - ses

CHORUS.

Of ro - ses white and ro - ses red, The flowr's of

white and ro - ses red, The flowr's of

CHORUS.

Eng - land, of Eng - land, the flow'rs of Mer-rie Eng - land!

Eng - land, of Eng - land, the flow'rs of Mer-rie Eng - land!

CHORUS.

And who shall guard the crown — of the Queen o'

*p*

CHORUS.

May? —

CHORUS.

MEN. bred, — Who wear her

Two men of Wind - sor born and bred, Who wear — her

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

CHORUS.

bad - ges of white and red, The flow'rs of Mer-rie Mer-rie Eng - -

bad - ges of white and red, The flow'rs of Mer-rie Mer-rie Eng - -

*Ped.* \* *Ped.* \*

CHORUS.

-land, The flow'rs of Mer-rie Mer-rie Eng - - land, of

-land, The flow'rs of Mer-rie Mer-rie Eng - - land, of

CHORUS.

Eng - land!

Eng - land!

*Red.* \*

CHORUS.

GIRLS. The

MEN. The May Queen comes!

*sf*

CHORUS.

May Queen comes! Ah!

Ah!

*rall.*

*Red.*



*Tall-*

CHORUS.

*ff a tempo.*

The May Queen comes! let her path be spread With

The May Queen comes! let her path be spread With

*f a tempo. moderato*

\* *Ad.* \* *Ad.*

CHORUS.

ro - ses white And with ro - ses red, — O, let her path be

ro - ses white And with ro - ses red, — O, let her path be

\* *Ad.* \* *Ad.* \*

CHORUS.

spread with the flow'rs of Mer - rie Eng - land, — of Mer - rie Eng - -

spread with the flow'rs of Mer - rie Eng - land, — of Mer - rie Eng - -

*Ad.* \* *Ad.* \*

CHORUS.

**G**

- land! *TENS* *mf*

- land! O, let her path with flow'rs be spread, With ro - ses white and

*ten.* *mf* *ten.*

CHORUS.

Of Eng - land, of Eng - land, The flow'rs of Mer - rie Eng - land, With

ro - ses red Of Eng - land, of Eng - land, The flow'rs of Mer - rie Eng - land, With

CHORUS.

*cresc.* *ff*

ro - ses white and ro - ses red, The

*cresc.* *ff*

ro - ses white and ro - ses red, The

*cresc.* *red.*



CHORUS.

flow'rs of Mer - rie Eng - land, — The flow'rs of  
 flow'rs of Eng - land, — The flow'rs of

Red. \* Red. \* Red.

**H**  
Molto allegro.

CHORUS.

Mer - rie Eng - - land! —  
 Mer - rie Eng - - land! —

Molto allegro.  
 accel.

\* Red. \*

CHORUS.

Segue.

No 2.

## SONG.- (Jill) and CHORUS.

"OH! WHERE THE DEER DO LIE!"

Allegro. ♩=104.

Piano introduction in B-flat major, 6/8 time. The music features a melody in the right hand and a bass line in the left hand. The tempo is marked Allegro with a quarter note equal to 104 beats per minute. The piece begins with a forte (*f*) dynamic and concludes with a *rall.* (ritardando) marking.

Meno mosso. ♩=96.

JILL.

Vocal line for Jill in B-flat major, 4/4 time. The tempo is marked Meno mosso with a quarter note equal to 96 beats per minute. The lyrics are: "Oh! where the Deer do lie There dwell I,". The piano accompaniment is in the same key and time signature, starting with a piano (*p*) dynamic.

Vocal line for Jill in B-flat major, 4/4 time. The lyrics are: "Far in the for-est shade, Down in a dap-pled glade, Ah! where the Deer do lie,". The piano accompaniment continues in the same key and time signature.

Allegro.

There dwell I. Oh! what a life, Throw her a bone,

*accel.* *f* *p*

No-bo-dy's wife, Ah! Jill all-a-lone!

*rit.* *p* **A** *ff* Allegro.

CHORUS. Oh! what a life,

Oh! what a life,

*rit.* *pp* *accel.* *ff*

*Ed.* \*

Jill, all-a-lone,

*p rall.* **Allegro agitato.**

CHORUS. Throw her a bone, No-bo-dy's wife, Jill, Jill.

Throw her a bone, No-bo-dy's wife, Jill, Jill.

*pp* *pp* *rall.* *fff*

*Ed.* \*

Meno mosso.

JILL.

**B**

Where Herne the Hun-ter rides

*ff* *trem.* *sf* *p* *pp*

Jill a - bides; I hear the ghost-ly sounds, Herne's Phan-tom horn and hounds, Where

— Herne the hun-ter rides — Jill a - bides. —

*accel.*

Allegro.

Oh! she's a witch, Pick up a stone! Die in a ditch,

*sf* *p*

*rit.* **C** *accel.*

Ah! Jill, all a - lone.

*rit.* *p* *accel.*

*rit.* *p* *accel.*

**Allegro.**

**CHORUS.**

*ff*

Oh! she's a witch! Pick up a stone!

*ff*

Oh! she's a witch! Pick up a stone! **ENCORE.**

*ff*

**Meno mosso.**

**JILL.**

But when the morn - ing breaks And a - wakes all o - ther for - est

*sf* *pp*

*animato*

things, — Jill, too, a - wakes, — a -

*rit.* **D** *f largamente*

- wakes and sings. Oh! the sweet day, Queen on a throne,

*rit.*

*f colla voce* 2

*p accel.*

mer-ry as May, mer-ry as May.

*p accel.*

*f*

*rit.*

*largamente* *ff rall.* *molto* **Presto.**

Jill all a - lone.

**CHORUS.** *ff rall.* *molto* **Presto.**

Jill all a - lone.

*rall.* *ff* *molto* **Presto.**

Jill all a - lone.

*largamente* *ff rall.* *molto* *f* *f* *f*

*rit.* \*

No. 3.

SONG.- (Raleigh) and CHORUS.

"THAT EVERY JACK."

(BAND PARTS in Bb)

Allegro spiritoso. ♩=108.

ENCORE.

RALEIGH.

1. That 'ev - - - 'ry Jack should have a Jill Dame  
 2. Jack \_\_\_\_\_ will lay you on the ground If

Na - ture al - ways meant, sirs; \_\_\_\_\_ But  
 you stay long to - geth - er; \_\_\_\_\_ For

CHORUS.

Dame Na - ture al - ways meant, sirs;  
 If you stay long to - geth - er;

Dame Na - ture al - ways meant, sirs;  
 If you stay long to - geth - er;



where's \_\_\_\_\_ the gill can hope to fill This Jack to his con-  
 I'll \_\_\_\_\_ be bound, tho' fat and round, He is as tough as

*Ad.* \*

- tent, sirs; \_\_\_\_\_ Since three \_\_\_\_\_  
 lea - ther! \_\_\_\_\_ And who \_\_\_\_\_

*p.*  
 Black Jack to his con - tent, sirs.  
 He is as tough as lea - ther.

*p.*  
 Black Jack to his con - tent, sirs.  
 He is as tough as lea - ther.

*ten. pp*

*Ad.* \*

— or four of gills, or more, Do make his pro-per mea - sure; Give  
 — so wills to steal his jills Will find it is a tus - sle, Till

*pp*



Jack his mead And Jack in-deed, Will bub-ble high, Will  
 on his back he's laid by Jack, For Jack's a man, For

bub-ble high with plea - sure!  
 Jack's a man of mus - cle!

*p accel. e cresc.*

Will bub-ble high, will  
 For Jack's a man, for

Will bub-ble high, will  
 For Jack's a man, for

Ah!  
 Ah!

bub - ble high, will bub - ble high with plea - sure.  
 Jack's a man, for Jack's a man of mus - cle.

bub - ble high, will bub - ble high with plea - sure.  
 Jack's a man, for Jack's a man of mus - cle.

*ff*

**B**

*rall.* *a tempo*

Then here's a lack Of care that kills, When ev-'ry Jack Hath  
But here's a lack Of care that kills, When ev-'ry Jack Hath

*rall.* *a tempo*  
*f* *pp*

*sf*

all his gills Of what he wills, Or mead, or sack, For they're the Jills For  
all his gills Of what he wills, Or mead, or sack, For they're the Jills For

*sf*

fat Black Jack!  
fat Black Jack!

*f*

Then here's a lack of care that kills, When  
But here's a lack of care that kills, When

*f*

Then here's a lack of care that kills, When  
But here's a lack of care that kills, When

*f*

C

ev - 'ry Jack Hath all his gills Of what he wills, Of mead, or  
 ev - 'ry Jack Hath all his gills Of what he wills, Of mead, or

ev - 'ry Jack Hath all his gills Of what he wills, Of mead, or  
 ev - 'ry Jack Hath all his gills Of what he wills, Of mead, or

For they're the Jills, For they're the Jills for fat Black  
 For they're the Jills, For they're the Jills for fat Black

sack, For they're the Jills, For they're, they're the Jills for fat Black  
 sack, For they're the Jills, For they're, they're the Jills for fat Black

sack, For they're the Jills, For they're, they're the Jills for fat Black  
 sack, For they're the Jills, For they're, they're the Jills for fat Black

*sf*

1.

Jack.

Jack.

Jack.

Jack.

This system contains the first musical phrase. It features four staves: three vocal staves (treble, alto, and bass clefs) and one piano accompaniment staff (grand staff). The vocal lines are marked with a long horizontal line and the name 'Jack.' The piano accompaniment includes a sixteenth-note triplet in the right hand and a bass line in the left hand.

2.

2. Now Jack — for fat Black

Jack For they're the jills for fat Black

Jack For they're the jills for fat Black

*sf* *rall.*

This system contains the second musical phrase. It features four staves: three vocal staves and one piano accompaniment staff. The vocal lines include the lyrics: '2. Now Jack — for fat Black', 'Jack For they're the jills for fat Black', and 'Jack For they're the jills for fat Black'. The piano accompaniment includes a sixteenth-note triplet in the right hand and a bass line in the left hand. Performance markings include *sf* and *rall.*

*accel.*

Jack.

Jack.

Jack.

Jack.

*accel.*

This system contains the third musical phrase. It features four staves: three vocal staves and one piano accompaniment staff. The vocal lines are marked with a long horizontal line and the name 'Jack.' The piano accompaniment includes a sixteenth-note triplet in the right hand and a bass line in the left hand. Performance markings include *accel.*

No. 4.

QUINTET.

"LOVE IS MEANT TO MAKE US GLAD."

(BAND PARTS in F)

Allegretto grazioso. ♩=96.

Not too fast.

BESSIE.

Love is meant to make us glad- Hey jol-ly, jol-ly, Hey

JILL.

Love is meant to make us glad- Hey ho!

RALEIGH.

Love is meant to make us glad- Hey jol-ly, jol-ly, Hey

ESSEX.

Love is meant to make us glad- Hey ho!

LONG TOM.

Love is meant to make us glad- Hey ho!

Not too fast.

B. jol-ly lit-tle Cu-pid! Fools do let him make them sad! Hey fol-ly, fol-ly, Hey *pp*

J. Hey— ho! Fools do let him make them sad! Hey ho! *pp*

R. jol-ly lit-tle Cu-pid! Fools do let him make them sad! Hey fol-ly, fol-ly, Hey *pp*

ES. Hey— ho! Fools do let him make them sad! Hey ho! *pp*

L.T. Hey— ho! Fools do let him make them sad! Hey ho! *pp*

B. fol-ly, they are stu-pid! Let's be wise If we do meet him! *mf*

J. hey— ho! Let's be wise If we do meet him! *mf*

R. fol-ly, they are stu-pid!

ES. hey— ho! Let's be wise If we do meet him! *mf*

L.T. hey— ho! Let's be wise— *mf*



B. *f* Ah! *p* Let's be wise, Let's be wise, Oh

J. *f* Ah! *p* Let's be wise, Let's be wise, Oh

R. *f* Heave no sighs But glad-ly greet him! *p* Let's be wise, Let's be wise, Oh

ES. *f* Heave no sighs But glad-ly greet him! *p* Let's be wise, Let's be wise, Oh

L.T. *f* Heave no sighs But glad-ly greet him! *p* Let's be wise, Let's be wise, Oh

B. *A animato* Love is meant to make us glad, to meant to make us glad!

J. Love is meant to make us glad, to make us glad!

R. *A animato* Love is meant to make us glad, to make us glad!

ES. Love is meant to make us glad, to meant to make us glad!

L.T. Love is meant to make us glad, to make us glad!

*animato*



B. *f* And say to him "Good day" to him, *p* He'll treat us as we

J. *f* And say to him "Good day" to him, *p* He'll treat us as we

R. *f* And say to him "Good day" to him, *p* He'll treat us as we

ES. *f* And say to him "Good day" to him, *p* He'll treat us as we

L.T. *f* And say to him "Good day" to him, *p* He'll treat us as we

B. treat him! *mf* With a hey, jol-ly, jol-ly, hey,

J. treat him! He'll treat us as we treat him!

R. treat him! *mf* With a hey, jol-ly jol-ly, hey,

ES. him!

L.T. him! *mf* He'll treat us as we treat him!

B. jol-ly, lit-tle Love! Hey, lit-tle Love! With a hey, jol-ly, jol-ly, hey,

J. Hey! With a hey,

R. jol-ly, lit-tle Love! Hey! With a hey,

ES. Hey! With a hey,

L.T. Hey! With a hey,

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

*f* *p*

*f* *p*

*f* *p*

*f* *p*

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

*Red.* *Red.* \*


BESSIE.

jol-ly, lit-tle Love! Sor-row fol-lows fol-ly, As the ber-ries grow on hol-ly, And

oh! 'tis fol-ly, oh! 'tis fol-ly! And oh! 'tis fol-ly, To be a - fraid of

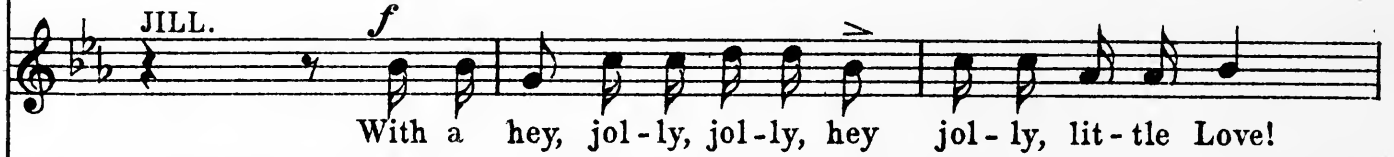
*a tempo*  
BESSIE.

*f* **B**



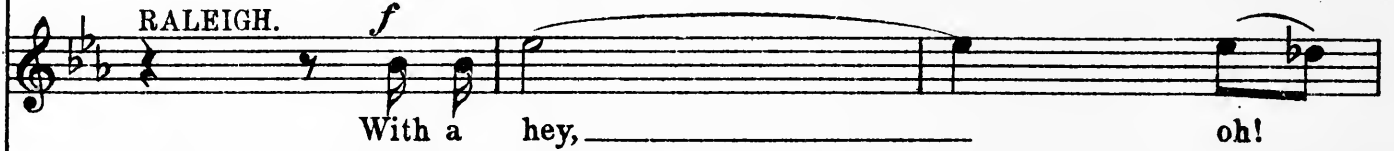
Love! With a hey, jol-ly, jol-ly, hey jol-ly, lit-tle Love!

JILL.



With a hey, jol-ly, jol-ly, hey jol-ly, lit-tle Love!

RALEIGH.



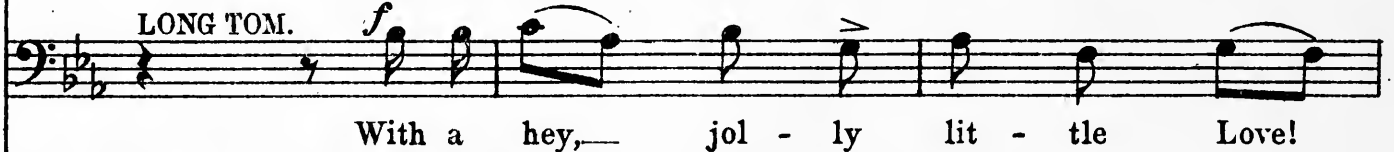
With a hey, oh!

ESSEX.



With a hey, jol-ly lit-tle Love!

LONG TOM.



With a hey, jol-ly lit-tle Love!

*a tempo*



B. *pp*  
Sor-row fol-lows fol-ly, As the ber-ries grow on hol-ly, And Oh 'tis fol-ly,

J. *pp*  
Sor-row fol-lows fol-ly, As the ber-ries grow on hol-ly, And Oh 'tis fol-ly,

R. *pp*  
Sor-row fol-lows fol-ly, As the ber-ries grow on hol-ly, And Oh 'tis fol-ly,

ES. *pp*  
Sor-row fol-lows fol-ly, As the ber-ries grow on hol-ly, And Oh 'tis fol-ly,

L.T. *pp*  
Sor-row fol-lows fol-ly, As the ber-ries grow on hol-ly, And Oh 'tis fol-ly,



*rit.*

B. Oh! 'tis fol - ly! And Oh! 'tis fol - ly, To be a fraid of

J. Oh! 'tis fol - ly! And Oh! 'tis fol - ly, To be a - fraid of

R. Oh! 'tis fol - ly! And Oh! 'tis fol - ly, To be a - fraid of

ES. fol - ly, fol - ly! Oh! 'tis fol - ly, To be a - fraid of

L.T. fol - ly, fol - ly! Oh! 'tis fol - ly, To be a - fraid of

*rit.*

**C** ENCORE  
*a tempo*

B. Love!\_

J. Love!\_

R. Love!\_

ES. Love!\_

L.T. Love!\_

*a tempo*

B. *p* Love is but a but - ter - fly *pp* Hey! jol - ly, jol - ly hey,

J. *p* Love is but a but - ter - fly *pp* Hey! ho!

R. *p* Love is but a but - ter - fly *pp* Hey! jol - ly, jol - ly hey,

ES. *p* Love is but a but - ter - fly *pp* Hey! ho!

L.T. *p* Love is but a but - ter - fly *pp* Hey! ho!

B. *mf* What is there to match it? Will you watch it — flut - ter by? *pp* Oh! fol - ly fol - ly, oh,

J. *mf* Hey — ho! *pp* Will you watch it flut - ter by? Hey! ho!

R. *mf* What is there to match it? Will you watch it — flut - ter by? *pp* Oh! fol - ly fol - ly, oh,

ES. *mf* Hey — ho! *pp* Will you watch it flut - ter by? Hey! ho!

L.T. *mf* Hey — ho! *pp* Will you watch it flut - ter by? Hey! ho!

B. fol-ly not to catch it! Try to keep it when you've caught it!

J. Hey! ho! Try to keep it when you've caught it!

R. fol-ly not to catch it!

ES. Hey! ho! Try to keep it when you've caught it!

L.T. Hey! ho! Try to keep it when you've caught it!

B. Ah! Where-fore weep: Where-fore weep: Oh

J. Ah! Where-fore weep: Where-fore weep: Oh

R. Where-fore weep: If you have sought it, Where-fore weep: Where-fore weep: Oh

ES. Where-fore weep: If you have sought it, Where-fore weep: Where-fore weep: Oh

L.T. Where-fore weep: If you have sought it, Where-fore weep: Where-fore weep: Oh



**A** (2nd Verse.)  
*animato*

B. Love is meant to make us glad,- is meant to make us glad!

J. Love is meant to make us glad,- to make us glad!

R. Love is meant to make us glad,- to make us glad!

ES. Love is meant to make us glad,- is meant to make us glad!

L.T. Love is meant to make us glad,- to make us glad!

B. *f.* To sigh for it, and *pp* die for it, Oh, wis-dom ne-ver

J. *f.* To sigh for it, and *pp* die for it, Oh, wis-dom ne-ver

R. *f.* To sigh for it, and *pp* die for it, Oh, wis-dom ne-ver

ES. *f.* To sigh for it, and *pp* die for

L.T. *f.* To sigh for it, and *pp* die for



B. taught it! With a hey jol-ly jol-ly hey,

J. taught it! *mf* Oh, wis-dom ne-ver taught it!

R. taught it! With a hey jol-ly jol-ly hey,

ES. it-

L.T. it- *mf* Oh, wis-dom ne-ver taught it!

B. jol-ly lit-tle Love! *f* Hey! lit-tle Love, *a tempo p* With a hey!

J. Hey! *f* With a hey! *p*

R. jol-ly lit-tle Love! *f* Hey! lit-tle Love, *p* With a hey! jolly, jol-ly, hey,

ES. Hey! *f* With a hey! *p*

L.T. Hey! *f* With a hey! *p*

*rall.* *a tempo pp*

B. 

J. 

R. 
  
jol-ly lit-tle Love! Sor-row fol-lows fol-ly, As the ber-ries grow on hol-ly, And

ES. 

L.T. 



B. 

J. 

R. 
  
oh, 'tis fol-ly, oh, 'tis fol-ly And oh, 'tis fol-ly To— run a-way from

ES. 

L.T. 



*a tempo***B** (2nd Verse.)

B. *f* With a hey, jol - ly jol - ly hey, jol - ly lit - tle Love!

J. *f* With a hey, jo jol - ly hey, jol - ly lit - tle Love!

R. *f* Love! ——— With a hey, ——— ho!

ES. *f* With a hey, jol - ly lit - tle Love!

L.T. *f* With a hey, jol - ly lit - tle Love!

*a tempo*

*mf*

B. *pp* Sorrow follows fol - ly, as the ber - ries grow on hol - ly, And oh, 'tis fol - ly

J. *pp* Sorrow follows fol - ly, as the ber - ries grow on hol - ly, And oh, 'tis fol - ly

R. *pp* Sorrow follows fol - ly, as the ber - ries grow on hol - ly, And oh, 'tis fol - ly

ES. *pp* Sorrow follows fol - ly, as the ber - ries grow on hol - ly, And oh, 'tis fol - ly

L.T. *pp* Sorrow follows fol - ly, as the ber - ries grow on hol - ly, And oh, 'tis fol - ly

*pp*

## Broader.

B. Oh, 'tis fol - ly, And Oh, 'tis fol - ly, To — run a - way from *rall.* *pp*

J. Oh, 'tis fol - ly, And Oh, 'tis fol - ly, To run a - way from *pp*

R. Oh, 'tis fol - ly, And Oh, 'tis fol - ly, To run a - way from *pp*

ES. Oh, 'tis fol - ly, Oh, 'tis fol - ly, To run a - way from *pp*

L.T. Oh, 'tis fol ly, Oh, 'tis fol - ly, To run a - way from *pp*

*Broader.*

*rall.* *pp*

**C** (2nd Verse) *a tempo* *accel.*

B. Love! — 'Tis fol - ly To — run a - way from Love!

J. Love! — a - way from Love!

R. Love! — a - way from Love!

ES. Love! — a - way from Love!

L.T. Love! — a - way from Love!

*a tempo* *f* *pp delicato*

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some beamed together, with a few longer notes. The bass staff contains a simpler accompaniment of quarter and eighth notes. The key signature has two flats, and the time signature is 4/4.

The second system continues the piece. It features a *rall.* (rallentando) marking above the treble staff. A large letter **D** is placed above the treble staff, followed by the text *a tempo*. The musical notation includes various note values and rests, with some notes beamed together.

The third system shows further development of the melodic line in the treble staff and the accompaniment in the bass staff. The notation includes slurs and various note values.

The fourth system is marked with a large letter **E** above the treble staff. A *pp* (pianissimo) dynamic marking is placed below the treble staff. The musical notation continues with similar rhythmic patterns.

The fifth system concludes the piece. It features a *pp* dynamic marking below the treble staff. The notation includes various note values and rests, ending with a final cadence.

top page 47

*out*

BALLAD.- (Bessie.)

"SHE HAD A LETTER FROM HER LOVE"

(BAND PARTS in B Minor.)

Allegretto semplice. ♩ = 112.

*mf* *p*

♩. \* ♩. \* ♩. \* ♩. \*

BESSIE.

She had a let - ter from her love And on her heart she  
lost the let - ter from her love Or some - bo - dy did

*pp*

♩. \*

**A**

laid it! 'Twas all in rhyme and Fa - ther Time She vow'd could ne - ver  
steal it! And oh! the smart in her poor heart, She vow'd that nought could

*pp*

fade it. Ah! Ah  
heal it. Ah! Ah

*pp*



me! Ah me! A lov\_er's vow; She knoweth bet\_ter  
 me! Ah me! A lov\_er's vow; She knoweth bet\_ter

*rit.*

*mf* *rit.* *pp*

ENCORE

now. She  
 now.

**B**  
*a tempo*

*mf* *p*

*1.*

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

*2.*

*f*

She found the let\_ter from her love When she had sore\_ly

*animato*

*f*

*p*

miss'd it; Des\_pite the stain of mud and rain She fond\_led it, and

*p*



*cresc.* *meno mosso.* *pp*

kiss'd it. Ah! \_\_\_\_\_ Ah

*rit.*

me! Ah me! a lov-er's vow! \_\_\_\_\_ She know-eth

*p* *f* **D**

bet-ter— now, Ah! \_\_\_\_\_

*p* *f* *acc.* *rall.*

*pp* *rall.*

\_\_\_\_\_ She know-eth bet-ter—

*pp* *colla voce* *ppp*

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

No 6.

SONG:- (Essex) and CHORUS.

“THE YEOMEN OF ENGLAND?”

Allegro marziale. ♩ = 138.

*f* S. Drum.

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It features a strong rhythmic pattern with a snare drum accompaniment. The melody consists of eighth and quarter notes, with some triplet figures. The accompaniment provides a steady harmonic and rhythmic foundation.

ESSEX.

Who were the Yeo-men—the Yeo-men of Eng-land?

The Essex section consists of a vocal line and a piano accompaniment. The vocal line is in a simple, rhythmic style, with lyrics written below the notes. The piano accompaniment features a steady bass line and chords that support the vocal melody. The music is in 3/4 time and one sharp.

*animato*

The freemen were the Yeomen, the freemen of Eng-land! Stout were the

The chorus begins with a vocal line and piano accompaniment. The tempo is marked as *animato*. The piano accompaniment includes a dynamic marking of *p* (piano) and a performance instruction of *sempre staccato*. The music is in 3/4 time and one sharp.

bows they bore, When they went out to war,— Stout-er their courage for the

The second part of the chorus continues the vocal line and piano accompaniment. The piano accompaniment maintains the *sempre staccato* texture. The music concludes the section in 3/4 time and one sharp.

**A**

ho - nour of Eng - land, And

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'ho - nour of Eng - land,' followed by a rest and then 'And'. The piano accompaniment includes dynamic markings of *mf* and *sf*, along with accents and slurs.

Spaniards and Dutchmen And Frenchmen and such men, As foe - men did curse them, The

*Nations to Eastward & Nations to Westward*

*pp*

The second system continues the vocal line with the lyrics 'Spaniards and Dutchmen And Frenchmen and such men, As foe - men did curse them, The'. The piano accompaniment is marked *pp* and features a steady accompaniment pattern.

Bow - men of Eng - land! No o - ther land could nurse them, But their Mother - land, old

The third system continues the vocal line with the lyrics 'Bow - men of Eng - land! No o - ther land could nurse them, But their Mother - land, old'. The piano accompaniment continues with a consistent accompaniment pattern.

Eng - land! And on her broad bo - som did they e - ver thrive!

*allargando*

*allargando*

*f*

The fourth system concludes the vocal line with the lyrics 'Eng - land! And on her broad bo - som did they e - ver thrive!'. The piano accompaniment is marked *allargando* and *f*, and includes a triplet in the final measure.

**B**  
CHORUS.

CHORUS.

And Span-iards and Dutch-men, And French-men and

And Span-iards and Dutch-men, And French-men and

*Nations to Eastward + Nations to*

*ff*

*simile*

CHORUS.

*Westward* such men, As foe-men did curse them, The Bow-men of Eng-land! No

such men, As foe-men did curse them, The Bow-men of Eng-land! No

*ten.*

*ten.*

CHORUS.

o-ther land could nurse them, But their Mother-land Old Eng-land! And

o-ther land could nurse them, But their Mother-land Old Eng-land! And

*ESSEX and CHORUS unis.*

*ff*

*ff*

ENCORE.

on her broad bo-som did they e - ver thrive!

*animato*

*mf*

ESSEX.

Where are the Yeo-men the

Meno mosso.

Yeo-men of Eng-land? In homestead and in

*p*

Animato.

Cot-tage They still dwell in Eng-land! Stained with the ruddy tan,

*sempre staccato*

God's air doth give a man, Free as the winds that fan The broad breast of

Eng-land! And Span-iards and

Dutch-men, And French-men and such men, As foe-men may curse them, The

Yeo - men of Eng-land! No o-therland can nurse them, But their Mother-land, old



*allargando* *accel.*

Eng-land! And on her broad bo-som Shall they e - ver thrive, shall

*allargando* *accel.*

*rall.* *ff*

they, - shall they e - ver thrive! ———

CHORUS. *ff* *ff* *ff*

And Span-iards and

And Span-iards and

*rall.* *f* *a tempo* *ff* *ff* *simile*

CHORUS.

Dutchmen, And Frenchmen and such men, As foe-men may curse them, The

*Eastward + return to beyond*

Dutchmen, And Frenchmen and such men, As foe-men may curse them, The



**CHORUS.**

*ten.*

Yeo-men of England! No o-ther land can nurse them, But their Mother-land, old

*ten.*

Yeo-men of England! No o-ther land can nurse them, But their Mother-land, old

**CHORUS.**

*ESSEX with CHORUS.*

*ff* Eng-land! And on her broad bo-som Shall they e-ver

*rall.*

*ff* Eng-land! And on her broad bo-som Shall they e-ver

*rall.*

**CHORUS.**

*ff* thrive, Shall they e-ver thrive!

*molto rall.*

*ff* thrive, Shall they e-ver thrive!

*molto rall.*

*Largamente.*

*ff*

*molto rall.*

*ff*

Nº 7.

## DUET.—(Bessie and Raleigh.)

"COME TO ARCADIE"

Allegro con brio.  $\text{♩} = 104.$ 

Allegro con brio.  $\text{♩} = 104.$

The piano introduction is in G major, 2/4 time. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The dynamic marking is *mf*.

RALEIGH.  
*leggiero*

When true love hath found a man, He will hear the Pipe of Pan,

The vocal line for Raleigh is in G major, 2/4 time, marked *leggiero*. The piano accompaniment is marked *p* and *pp*.

R. Pan, the god of o-pen coun-try, Oh, his tunes are

The vocal line for Raleigh continues in G major, 2/4 time. The piano accompaniment continues with the same texture.

R. **A** pret-ty! Na-ture bids you bring your sweet one, Where no o-ther

The vocal line for Raleigh concludes in G major, 2/4 time, marked **A**. The piano accompaniment continues with the same texture.

R. soul may meet one. — Ah! — “Nature made the coun-try side,

*mf*

R. — And man did make the ci - ty.”

*pp* *rall. molto*

**B** *meno mosso* *accel.* *Tempo I*

R. Come, come to Ar - ca - die! Bring your Phyl - lis, hap - py Co - ry - don!

*pp* *meno mosso* *accel.* *Tempo I*

R. Learn to - ge - ther, if you can, The sim - ple tunes of Pi - per

*rall.* BESSIE. *f allargando* *accel.* *mf a tempo*

Ah! Come, come to Ar - ca - die, Bring your Phyl - lis

*rall.* RALEIGH. *f allargando* *accel.* *mf a tempo*

Pan! Come, come to Ar - ca - die, Bring your Phyl - lis

*rall.* *f allargando* *accel.* *mf a tempo*

B. hap - py Co - ry - don! Ah! \_\_\_\_\_ Learn to - ge - ther

R. hap - py Co - ry - don! Learn to - ge - ther, if you can, \_\_\_\_\_ the tunes of

*cresc.*

B. if you can, \_\_\_\_\_ Tra la, la, la, la, la, la, Come.

R. Pi - per Pan! \_\_\_\_\_ Come

Ed. \*

ENCORE.  
*a tempo*

B. *rit.* — to Ar - ca - die! *a tempo*

R. *rit.* — to Ar - ca - die! *a tempo*

*rit.* *a tempo*

C BESSIE.  
*leggiero*

When a maid doth love a man, She will hear the Pipe of Pan, —

*p*

B. — Pan will call her, call her, call her, —

*pp*

B. — With a mag - ic dit - ty! Bet - ter far a coun - try cot - tage



B. 

If your true love share your pot-tage — Ah! —

*mf*

B. 

Than to dwell in Cas-tle Pride — As some do, more's the

*p*

**D** *Meno mosso. accel. Tempo I.*

B. 

pi-ty! Come, come to Ar-ca-die! I'll be Phyllis,

*rall. molto* *pp*

*Ed.* \*

B. 

You be Co-ry-don! Hap-py maid and hap-py man, To dance all day for

BESSIE. *rall.* *f allargando* *accel.*  
 Pi - per Pan! Come come to Ar - ca - die!

RALEIGH. *rall.* *f allargando* *accel.*  
 Ah! — Come come to Ar - ca - die!

**Tempo I<sup>o</sup>**  
 B. *mf* I'll be Phyl-lis, You'll be Co-ry-don. Ah! —

R. *mf* You'll be Phyl-lis, I'll be Co-ry-don. Learn to - ge - ther, if you can, —

**Tempo I<sup>o</sup>**

B. Hap - py maid and hap - py man, — Tra la, la, la, la, la,

R. — The tunes of Pi - per Pan, —

*cresc.*



**E** *animato*

B. la, Come— to Ar-ca - die!

R. Come— to Ar-ca - die! Come— to Ar-ca - die! Hap-py

*animato* *p*

B. Tra la, la, la, la, la, Tra la, la, la, la, la,

R. maid and man, Come— to Ar - ca -

B. la, Tra la, la, la, la, la, la, la, la, la, la, Tra la, la, la, la, la,

R. - die! Hap - py maid and man, Come,—

B. *la, la, la, la, la, Tra la, la, la, la, la, la, la, la, la, la,*

R. *to Ar - ca - -*

B. *la, Tra la, la, la, la, la, la, la, la, la, la, la, la, la, la,*

R. *- die! Hap - py maid and man,*

B. *la, Come to Ar - ca - die!*

R. *Come to Ar - ca - die!*

No. 8.

ENTRANCE of QUEEN ELIZABETH.

Allegro alla Marcia. ♩ = 116.

First system of the piano introduction. Treble and bass staves. Treble clef has a 3/4 time signature. The music features a melody with triplets and sextuplets. The bass line consists of chords. Dynamics include *mf*. A fermata is placed over the first measure of the bass line. A double bar line with repeat dots is at the end of the system, followed by an asterisk.

Second system of the piano introduction. Treble and bass staves. The treble clef has a 6/8 time signature. The melody continues with sextuplets. Dynamics include *crese.* and *molto*. A fermata is placed over the first measure of the bass line. A double bar line with repeat dots is at the end of the system, followed by an asterisk.

Chorus introduction and first vocal line. Treble and bass staves. Treble clef has a 4/4 time signature. The music is marked *ff*. The vocal line begins with the lyrics: "Long live E - liz - a - beth! Sing with u - ni - ted breath,". The piano accompaniment features chords and a steady bass line.

Second vocal line of the chorus. Treble and bass staves. The vocal line continues with the lyrics: "- beth ——— And mer-rie Eng - land. God save E - liz - a - beth, And Eng-land, mer-rie Eng - land." The piano accompaniment continues with chords and a steady bass line.

Piano accompaniment for the chorus. Treble and bass staves. The music features chords and a steady bass line, supporting the vocal lines.

CHORUS.

May hea-ven pros-per her, May hea-ven fos-ter her. Saint

May\_ hea-ven pros - per her, May hea - ven fos - ter her. Saint

Eng - land, — And Eng - land's Queen Bess.

CHORUS.

George for mer-rie Eng - land, And Eng - land's Queen Bess Queen

George for mer-rie Eng - land, And Eng - land's Queen Bess Queen

CHORUS.

Bess, Queen Bess! May

Bess, Queen Bess! May

D

CHORUS.

Hea - ven pros - per her, May Hea - ven fos - ter her, Saint  
 Hea - ven pros - per her, May Hea - ven fos - ter her, Saint

*p*

CHORUS.

George for mer - rie Eng - land And Eng - land's Queen  
 George for mer - rie Eng - land And Eng - land's Queen

CHORUS.

Bess, And Eng - land's Queen Bess! May Hea - ven pros - per her, May hea - ven  
 Bess, And Eng - land's Queen Bess! May Hea - ven pros - per her, May hea - ven



CHORUS.

fos - ter her. Saint George for mer - rie Eng - land and

fos - ter her. Saint George for mer - rie Eng - land and

The first system of the chorus features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the lyrics "fos - ter her. Saint George for mer - rie Eng - land and" written below. The piano accompaniment is written for the right and left hands, with a tempo marking of "Ad." and dynamic markings of "\*" and "mf".

CHORUS.

England's Queen! May Heav'n, may Hea - ven pros - per her. Long live E -

England's Queen! May Heav'n, may Hea - ven pros - per her.

The second system of the chorus continues the vocal line and piano accompaniment. The lyrics are "England's Queen! May Heav'n, may Hea - ven pros - per her. Long live E -". The piano accompaniment includes a dynamic marking of "mf" and a tempo marking of "Ad.".

CHORUS.

- liz - a - beth, E - liz - - a - beth

Long live E -

The third system of the chorus concludes the vocal line and piano accompaniment. The lyrics are "- liz - a - beth, E - liz - - a - beth" and "Long live E -". The piano accompaniment features a dynamic marking of "f" and a tempo marking of "Ad.".

CHORUS.

- liz - a - beth, Long live E -

CHORUS.

***ff* Maestoso.**  
God save E - liz-a-beth! Loy - al and

*rall.*

- liz - a-beth! ***ff*** God save E - liz-a-beth! Loy - al and

*rit.* ***ff*** Maestoso.

CHORUS.

true till death, — un-to her English Queen — shall Eng-land be. —

true till death, — un-to her English Queen — shall Eng-land be. —



CHORUS.

Held high, thy sceptre is Safe from thine en-e-mies E -

Held high, thy sceptre is Safe from thine en - e-mies E -

CHORUS.

Eng-land, — And <sup>G</sup> *animato* *cresc.*  
- liz - a-beth for Eng - land, And Eng - land for thee. — E -

- liz - a - beth for Eng - land, And Eng - land, Eng - land for

*Più vivo.*  
*cresc.*

*Ad.* \*

CHORUS.

- liz - a-beth for Eng - land, and Eng - land, and Eng -

thee. — E - liz - a-beth for Eng - land, and Eng -

*mf*

CHORUS.

- land for thee!

- land for thee!

*ff*

*Cres.*

*accel.*

*molto*

*V*

**H** Tempo di Minuetto. (Not too fast.)

*sf sf ten.*

*p*

*rall.*

Segue

## No. 9.

## SONG (Elizabeth.) with CHORUS.

**Moderato. (Not too fast.)** **ELIZABETH.**  
*tranquillo*

*p*  $\text{♩} = 92.$  *pp* *tranquillo*

O peace-ful Eng-land,

While I my watch am keep-ing, Thou, like Mi - ner - va

Wear-y of War, art sleep-ing.

**CHORUS.**  
*pp*

Wear-y of War, art sleep-ing.  
*pp*

Wear-y of War, art sleep-ing.

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It features a vocal line for Elizabeth and a piano accompaniment. The tempo is marked 'Moderato. (Not too fast.)' and the metronome marking is '♩ = 92.'. The piano part begins with a dynamic of 'p' and later moves to 'pp'. The vocal line includes lyrics: 'O peace-ful Eng-land, While I my watch am keep-ing, Thou, like Mi - ner - va Wear-y of War, art sleep-ing.' The chorus section is marked 'CHORUS.' and 'pp', with the lyrics 'Wear-y of War, art sleep-ing.' repeated. The piano accompaniment for the chorus is also marked 'pp'.

ELIZABETH.

Sleep on a lit-tle while, And in thy slum-ber smile.

While thou art sleep-ing I'll be wake - ful, e-ver wake - ful

Ah! Sword and

*rit.* **K a tempo** *p*

buck-ler by thy side, Rest on the shore of Bat-tle-tide, Which, like the

e - ver hun - gry sea, — Howls round this — Isle. *p*

sleep till I a - wa - ken thee, And in thy slum - ber smile! *L*

*pp* *mf*

*p*

*tranquillo*

Eng - land, fair Eng - land, Well hast thou earned thy slum - ber,

*pp*

Yet though thy bo - som No breast-plate now en - cum-ber.

**CHORUS.**

*J* (2nd Verse) *pp* **ELIZABETH.** *f* *animato*

No breast-plate now en - cum-ber. Let not thy fingers yield

No breast-plate now en - cum-ber.

*pp* *mf* *animato*

Grasp of thy sword and shield. ——— Thou wilt a -

*Largamente*

- wake — and yield des - truc - - tion, if I call thee! ———

*ff*

ENCORE.

K (2nd Verse)

Ah \_\_\_\_\_ Sword and

*accel.* *dim.* *rit.* *p* *pp*

buck-ler by thy side, Rest on the shore of Bat-tle-tide Which, like the

e-ver hun-gry sea, Howls round this Isle. O

*p*

sleep till I a-wa-ken thee, And in thy slum ber smile!

*pp* *L* (2nd Verse)

*ready*



*pp*

Sword and buckler by thy side, Rest on the shore of bat-tle-tide Which, like the

*pp*

Sword and buckler by thy side, Rest on the shore of bat-tle-tide Which, like the

*pp*

*Ad.*

\*

*tranquillo pp*

*dim.*

ever hungry sea, Howls round this Isle! O sleep till she a-wakens thee, And

*pp*

*dim.*

ever hungry sea, Howls round this Isle! O sleep till she a-wakens thee, And

*pp*

*dim.*

ELIZ. *pp*

*rit.*

*ppp*

And in thy slum-ber, smile!

*pp*

*ppp*

in thy slum-ber smile!

*pp*

And in thy slum-ber, smile!

*ppp*

in thy slum-ber smile!

And in thy slum-ber, smile!

*mf*

*pp*

*rit.*

*ppp*

to page 125

No 10.

FINALE-ACT I.

Allegro giocoso. ♩ = 116.

Piano introduction for the first system, featuring a treble clef staff with a whole rest and a grand staff with piano accompaniment in 2/4 time.

BESSIE. *con anima.*

It is a tale of Rob - in Hood, of

*pp con anima.*

Red. \*

Tuck, and lit - tle John, And all of those who fol - lowed him With

*rall. a tempo*

*rall. a tempo*

Red. \*

his Maid Ma - ri - on, With his Maid Ma - ri - on. For she,

Red. \*

B. *for she fol - lowed him, As*

B. *Love may fol - low thee, Be - neath the green-wood*

B. *tree. Tho' for - tune frown, Thou'lt wear a crown a king may nev - er*

B. *see!*

**CHORUS.**

*As Love may fol - low thee, Be - neath the green-wood tree Tho'*

*As Love may fol - low, fol - low thee, Be*

BESSIE. **B**

CHORUS.

With a hey, Rob-in,  
 for - tune frown Thoul't wear a crown A king may nev-er see!  
 -neath the green - wood, green - wood tree!

*p*  
*p delicato.*

B. jol-ly, jol - ly Rob - in, Hey, Rob-in, jol-ly, jol-ly Rob-in, What tho' for - tune

*rall.*

B. wear a frown, With a hey, \_\_\_\_\_ jol-ly, jol-ly, Rob-in!

CHORUS.  
 With a hey, jol - ly, jol - ly Rob-in, Hey,  
 With a hey, jol - ly, jol - ly Rob-in, jolly, jol-ly

With a hey, jol - ly hey, jol - ly

*a tempo.*  
*f a tempo.*

CHORUS.

Rob - in jol - ly

Rob - in jol - ly, jol - ly Rob - in hey! — ho, hey ho!  
Rob - in jol - ly Rob - in hey! — ho, hey ho!

hey, jol - ly, jol - ly Rob - in hey! ho!

BESSIE.

Then

**C**

B. who would not be out of court As Rob-in Hood be - fel? To fare as love may

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

B. *rall.* *a tempo.*  
bid him fare! And bid all else fare - well, — And bid all else fare -

*rall* *a tempo.*

B. *accel.*

-well. If love fol-low him, If love fol-low fol-low fol-low

B. *f*

him, If love \_\_\_\_\_ fol - low

B. *a tempo*

him As

CHORUS. *p*

If love fol - - low

*p*

If love fol - - low

*a tempo*

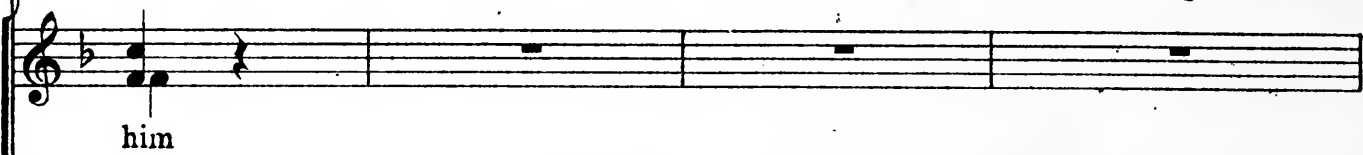
*p* L.H.



**D** *f*

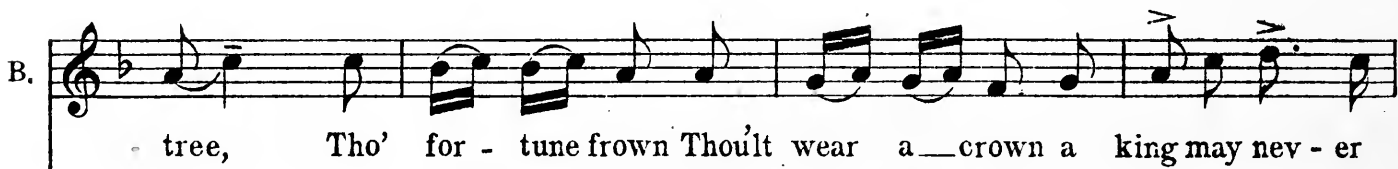
B. 

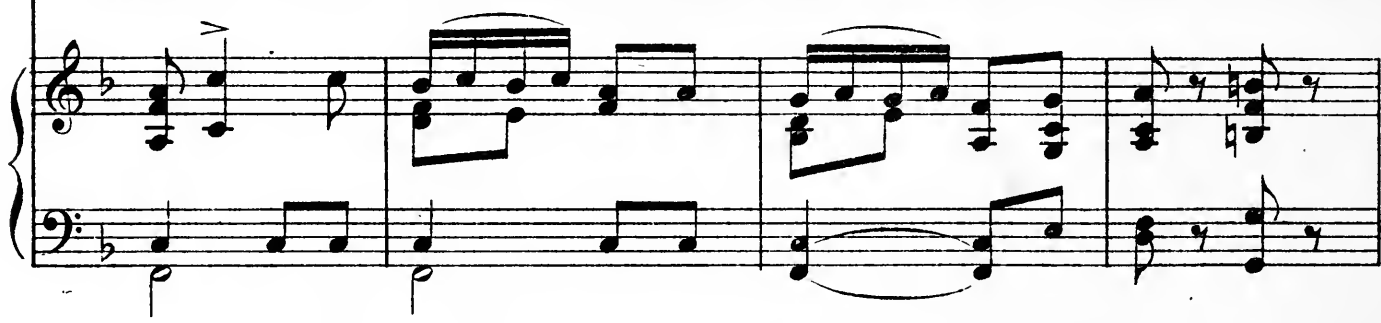
CHORUS.

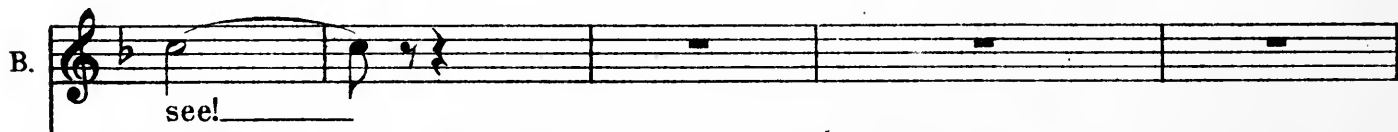




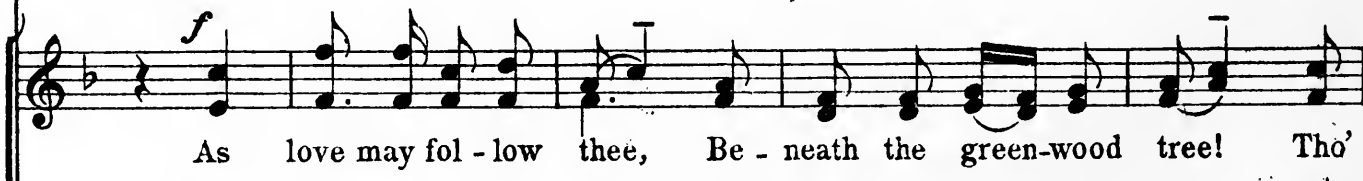


B. 



B. 

CHORUS.









B. *BESSIE.* *>*  
 With a Hey, Ro-bin  
 for - tune frown, Thoult wear a crown a King may nev-er see!  
 - neath the green - wood green - wood tree!

CHORUS.

*p delicato.*

B. *rall.*  
 jol-ly jol-ly Ro - bin Hey, Ro-bin, jol-ly jol-ly Ro-bin, What tho' for - tune

*rall.*

B. *a tempo.* *f*  
 wear a frown, With a hey, jol-ly, jol-ly Ro - bin,  
 With a hey, jol - ly, jol - ly Ro-bin, Hey, jol-ly, jol-ly  
 With a hey, jol - ly Ro - bin, A

CHORUS.

*a tempo* *f*

**E** *animato.*

B. *animato.*  
 Ro - bin jol - ly Ro - bin, With a hey, — jol - ly Ro - bin,  
*animato.*  
 CHORUS. Ro - bin jol - ly jol - ly Ro - bin, With a hey, — jol - ly Ro - bin,  
 Ro - bin jol - ly Ro - bin, *animato.*  
 hey, jol - ly, jol - ly Ro - bin, With a hey, — jol - ly Ro - bin,

B. jol - ly Ro - - bin. —  
 CHORUS. jol - ly Ro - - bin. *ff unis.*  
 jol - ly Ro - - bin. With a hey, Ro - bin,

CHORUS. *ff unis.*  
 With a hey, Ro - bin, jolly, jol - ly Ro - bin hey! ho!  
 jol - ly, jol - ly Ro - bin, hey, Ro - bin, jol - ly Ro - bin, hey! ho!

CHORUS.

hey ho!

hey ho!

*dim.* *sempre.*

**F** *RECIT.*  
ELIZABETH.

Would Queens could love as

*rit.* *RECIT.*

*p* *pp*

*a tempo* **ESSEX.**

Mar-ion did! Heigh-ho! heigh-ho! Would I \_\_\_\_\_ were Ro-bin

*a tempo* *f* *pp*

*Red.*

**E.** **LONG TOM. (Sung by Essex)**

Hood if that were so (Heigh-ho! heigh - ho!) Ma-dam, I ask a

*p*

**G**

L.T. *fa - vour!* *I plead the*

*Animato.*

*sf* *dim.* *p*

L.T. *con espress.*

*cause of a poor, sore-ly strick-en girl, Whom*

L.T. *folk do call "Jill - all - a - lone."* *SOPRANO CHORUS.*

*Allegro vivace.* *She is a*

*fff*

*CHORUS.* *witch!* *She is a witch!* *(CONT.) She is a witch!* *She is a*

*unis. f* *She is a witch!* *She is a*

*a witch!*

**CHORUS.**

*unis* *rall.*

witch! She is a witch! a witch, a witch, a witch!

She is a witch! She is a witch! a witch, a witch, a witch!

**CHORUS.**

**H** *a tempo*

Oh, she's a witch! Pick up a stone! Die in a ditch! \_\_\_\_\_

Oh, she's a witch! Pick up a stone! Die in a ditch! \_\_\_\_\_

*ffa tempo*

**CHORUS.**

*ff largamente* *a tempo.*

Jill - all - a - lone! \_\_\_\_\_

Jill - all - a - lone! \_\_\_\_\_

*largamente* *a tempo.*

CHORUS.

Musical score for the Chorus, featuring vocal staves and piano accompaniment in 4/4 time.

RECIT.  
ELIZABETH

Musical score for Elizabeth's recitative, including vocal line and piano accompaniment.

Who speak a-gainst her?

Moderato.

*p* *mf a tempo*

CONTRALTO CHORUS.

Musical score for the Contralto Chorus, including vocal line and piano accompaniment.

These four worthy

*sf sf*

CON.

Allegro. ♩ = 138.

K

Musical score for the Contralto soloist, including vocal line and piano accompaniment.

cit-izens of Wind-sor town!

*p*



TAILOR. > We're four men— of Wind-sor, — We're four - men— of

BAKER. > We're four men— of Wind-sor, — We're four - men— of

TINKER. > We're four men— of Wind-sor, — We're four - men— of

BUTCHER. > We're four men— of Wind-sor, — We're four - men— of


T. > Wind - sor, —

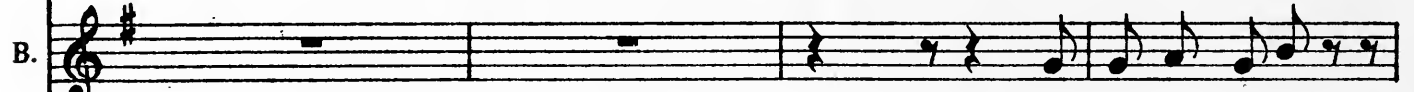
B. > Wind - sor, — A Ba-ker of Windsor,

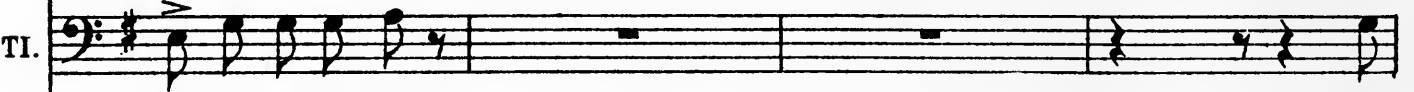
TI. > Wind - sor, — A


BA. > Wind - sor, — A But-cher of Wind-sor,


*p* *sempre staccato.*

T.  **A Tai-lor of Windsor,**

B.  **And good bread I bake!**

TI.  **Tin-ker of Windsor,** **And**

BA.  **And good meat I sell!**



T.  **And good clothes I make! So we all ply a good trade in**

B.  **So we all ply a good trade in**

TI.  **my tin is good tin! So we all ply a good trade in**

BA.  **So we all ply a good trade in**



T. Wind-sor town And cry— Who'll buy?—

B. Wind-sor town And cry— Who'll buy?—

TI. Wind-sor town Who'll buy?— Who'll

BA. Wind-sor town Who'll buy?— Who'll

T. Who'll buy? buy? buy? buy?— From the four men of

B. Who'll buy? buy? buy? buy?— From the four men of

TI. buy? Who'll buy? buy? buy? buy?— From the four men of

BA. buy? Who'll buy? buy? buy? buy?— From the four men of

TAL. Wind-sor town, From the four men of Wind - sor.

BA. Wind-sor town, From the four men of Wind - sor.

TI. Wind-sor town, From the four men of Wind - sor.

BU. Wind'-sor town, From the four men of Wind - sor.

LL

BU. BUTCHER.

When you buy meat, buy my meat. —

*pp* *delicato*

BA. BAKER. TINKER.

When you buy bread, buy my bread. — When you

TI. TAILOR.

buy tin, buy my tin. \_\_\_\_\_ When you buy clothes, buy

TA. my clothes. \_\_\_\_\_

CHORUS. From the four men of Wind-sor

From the four men of Wind-sor

CHORUS. town, From the four men of Wind - sor, The four men of Windsor all

town, From the four men of Wind - sor, The four men of Windsor all

TA. \_\_\_\_\_

BA. \_\_\_\_\_

TI. \_\_\_\_\_

BU. \_\_\_\_\_ *p* The

CHORUS.  
 ply a good trade, O the four men of Windsor all ply a good trade. O the  
*p* The

TA. \_\_\_\_\_ The

BA. \_\_\_\_\_ *p* The Bak-er of Wind-sor,

TI. \_\_\_\_\_ The Tin-ker of Wind-sor,

BU. \_\_\_\_\_ *p* Butch-er of Wind-sor,

CHORUS.  
 Butch - er, Bak - - er, Tin - - ker,  
 Butch - er, Bak - - er, Tin - - ker,

*pp* *sempre staccato*



TA. Tai - lor of Windsor Butch - er, Bak - er,  
 BA. Butch - er, Bak - er,  
 TI. Butch - er, Bak - er,  
 BU. Butch - er, Bak - er,

CHORUS.  
 Tai - - lor The Butch-er of Wind-sor, The Bak-er of Windsor, The  
 Tai - - lor The Bak-er of Windsor,

TA. Tin - - ker, Tai - - lor,  
 BA. Tin - - ker, Tai - - lor, And  
 TI. Tin - - ker, Tai - - lor,  
 BU. Tin - - ker, Tai - - lor, And good meat I sell!  
 And all

CHORUS.  
 Tin-ker of Windsor, The Tai - lor of Wind-sor, And Butch - er  
 The Tai - lor of Wind-sor, And Butch - er

TA. *And good clothes I make! And we*

BA. *good bread I bake! And we*

TI. *And my tin is good tin! And we*

BU. *ply a good trade And we*

**CHORUS.**  
 Bak - - er, Tin - ker, Tai - - lbr And  
 Bak - - er, Tin - ker, Tai - - lor And

TA. *all ply a good trade in Wind - sor town. And cry*

BA. *all ply a good trade in Wind - sor town. And cry*

TI. *all ply a good trade in Wind - sor town. Who'll*

BU. *all ply a good trade in Wind - sor town. Who'll*

**CHORUS.**  
 all ply a good trade in Wind - sor town.  
 all ply a good trade in Wind - sor town.

TA. Who'll buy? — Who'll buy? buy?

BA. Who'll buy? — Who'll buy? buy?

TI. buy? — Who'll buy? Who'll buy? buy? buy?

BU. buy? — Who'll buy? Who'll buy? buy? buy?

CHORUS.

TA. *Mf* buy? buy? — From the four men of Wind-sor town, From the

BA. *f* buy? buy? — From the four men of Wind-sor town, From the

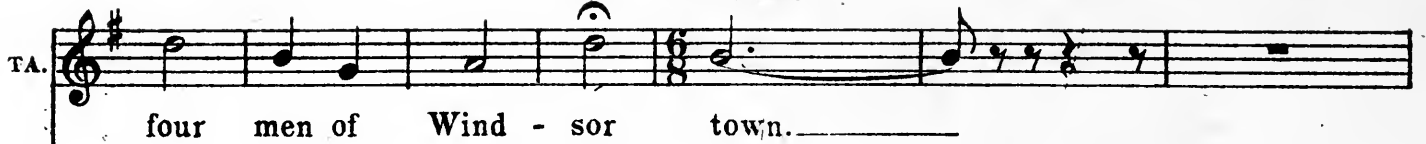
TI. *f* buy? buy? — From the four men of Wind-sor town, From the

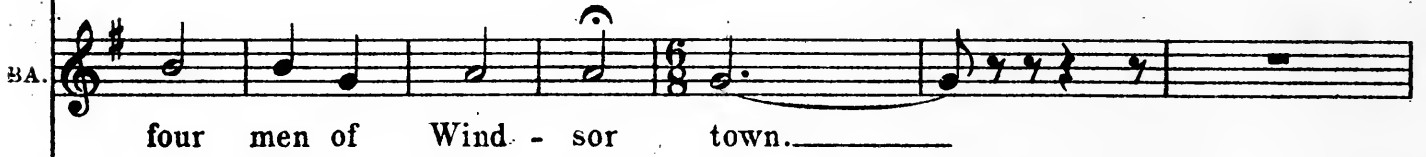
BU. *f* buy? buy? — From the four men of Wind-sor town, From the

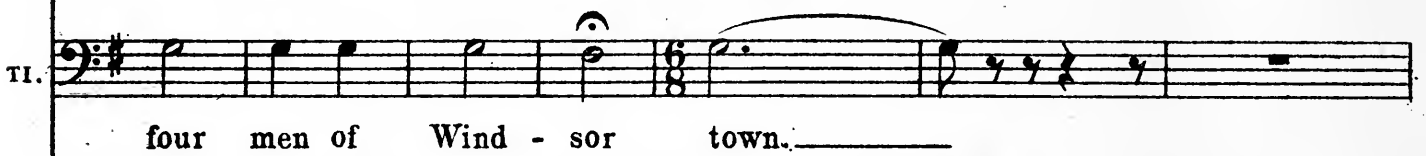
CHORUS. *f* From the four men of Wind-sor town, From the

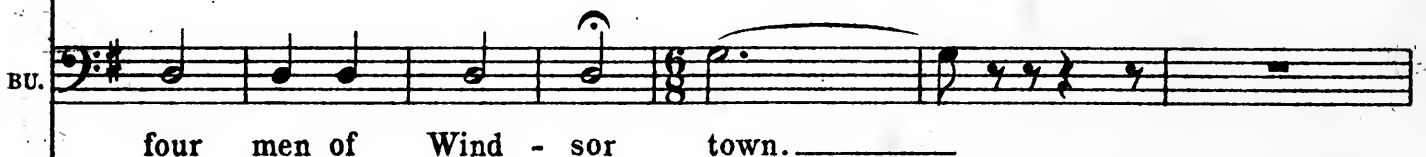
From the four men of Wind-sor town, From the

Presto.

TA.  four men of Wind - sor town.

BA.  four men of Wind - sor town.

TI.  four men of Wind - sor town.

BU.  four men of Wind - sor town.

CHORUS.  four men of Wind - sor town.

 four men of Wind - sor town.

 Presto. *f accel.*



**N** ELIZABETH.

*a tempo*

Musical notation for Elizabeth's vocal line, first system. Treble clef, 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes.

What say you girl? They say you are a witch!

**Allegro molto.**

Piano accompaniment for Elizabeth's first system. It features a bass line with a half note and a treble line with chords and a melodic line. Dynamics include *sf* and *ff*.

RECIT.

*a tempo*

*ff*

JILL. Recit.

A witch is wise, So

Musical notation for Jill's vocal line and piano accompaniment. Jill's line is in treble clef, 4/4 time. The piano accompaniment includes a treble line with chords and a bass line. Dynamics include *pp*.

**Moderato.**

if a witch, I do know more than they— But if I am a witch I know much

Musical notation for the first system of the Moderato section. It includes a vocal line in treble clef and piano accompaniment in both treble and bass clefs. Dynamics include *ppp*.

*ad lib.*

less, Be-cause I do not know I am a witch; But I do know what I do know!

Musical notation for the second system of the Moderato section. It includes a vocal line in treble clef and piano accompaniment in both treble and bass clefs. Dynamics include *cresc.*

*a tempo*

Allegretto con tenerezza. (Not too Slow.)

J. *a tempo*

Now hark! I know that love is

*f a tempo* *p* *pp*

Red. \*

J. far a-bove all o - ther pret - ty things, — And I do know that

Red. \*

T. be - ing so, 'Tis co - vet - ed by kings. — But love hath

J. wings, — And pass-eth by a king, some-times, For such as



J. *pp*

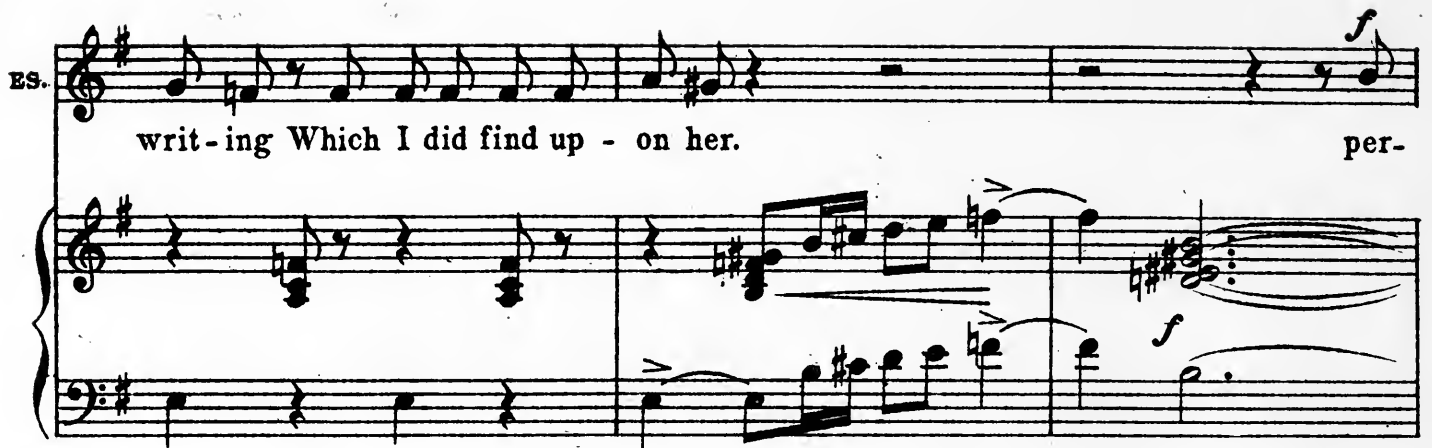
I. \_\_\_\_\_ I won-der why! \_\_\_\_\_ I won-der why! \_\_\_\_\_

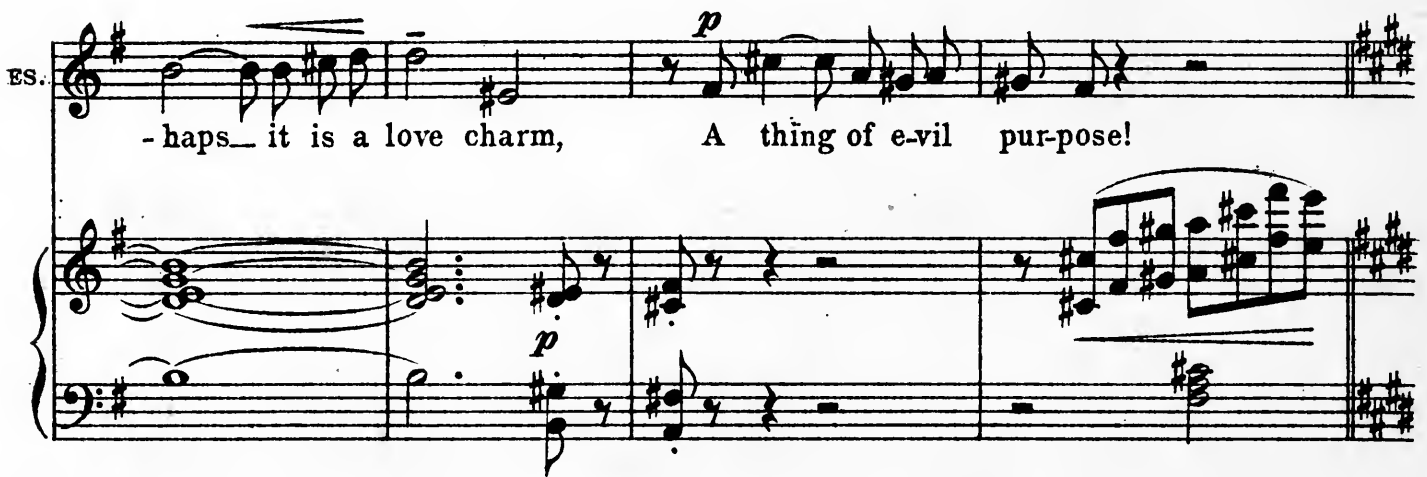
○ Allegro agitato.  
SOPRANO CHORUS. *a tempo*

By those words we ac-cuse her Of draw-ing by her mag-ic, The

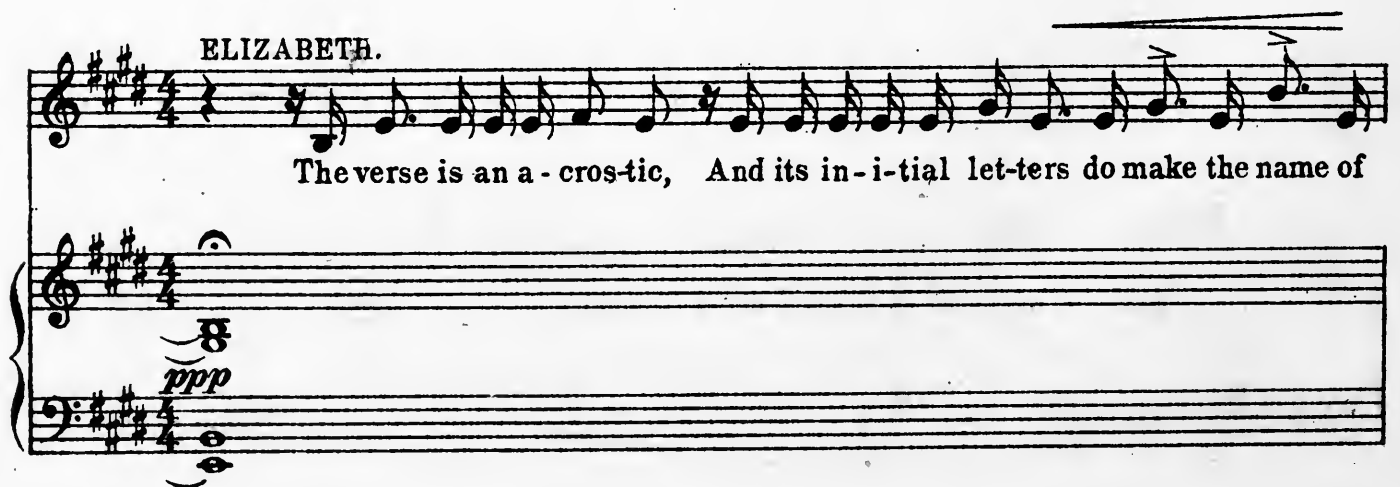
SOP love of faith-ful lov-ers un-to her - self; By witch-craft, by

SOP which-craft! by witch - craft! ESSEX. She had this piece of

ES.  writ-ing Which I did find up - on her. per-

ES.  -haps\_ it is a love charm, A thing of e-vil pur-*p*ose!

ES.  *Allargando..* *dim.* *ff* *p*

ELIZABETH.  The verse is an a - cros-tic, And its in - i - tial let - ters do make the name of *ppp*

Allegro gicoso.

(with great animation.)

EL. "Bes-siel!" And I do know the writ - ing!

ESSEX.

ELIZABETH.

'Tis Sir Wal - ter Ra-leigh's. Yes! Yes!

(to Raleigh.)

Is it not thy writ - ing, and my name that is writ - ten?

EL.

RALEIGH.

The writ-ing is my writ-ing, And I give back the let-ter to

R.

**Agitato.**

R. her, to her \_\_\_\_\_ for whom I wrote it.

CHORUS.

Bes-sie Throck-

Bes-sie Throck-  
**Allegro molto.**

*f* *colla voce*

*rall.* *molto* -mor - ton! Bes-sie Throck-mor - - ton!

*f* *rall.* -mor - ton! Bes-sie Throck-mor - - ton!

**R** **Allegro moderato.**  
*con moto.*

R. My troth is plight-ed to this gen - - tle maid;

**Allegro moderato.**  
*con moto.*

*f* *3 p*

R. In se - cret I have paid my past ad - dress - es!

R. Blow high, blow low, Now Co - ram pub - li - co, I

R. let the whole world know — my heart — is

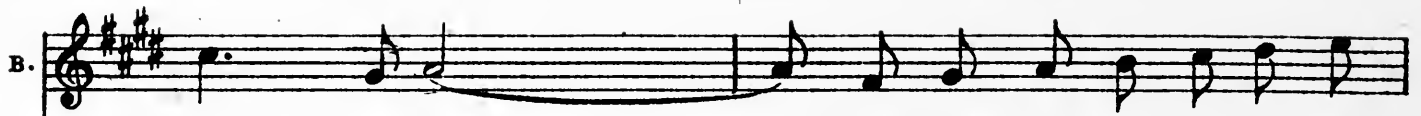
*rall.*


BESSIE.  
*a tempo*


Tho' I'm af-frighted And—

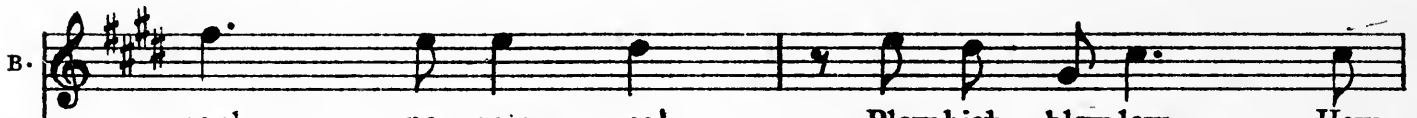
R. Bes-sie's! my heart, — my heart is Bes-sie's! —


*pp* *pp*


B.    
 sore a - fraid, ————— Though dread of her ti - rade My

R.    
 My troth is — plight - - - ed to this



B.    
 soul pos - sess - es! Blow high, blow low, How

R.    
 maid; In se - cret I have paid — my past ad - -



B.    
 ev - er for - tune blow I'll let the whole world go — for thy — ca -

R.    
 - dress - - es, I let, — I let the whole world





ELIZABETH.

B. *p* *f animato*  
 -ress-es, For thy \_\_\_\_\_ for thy ca-ress-es! \_\_\_\_\_ Now I am slighted For an-  
 R. *p*  
 know— my heart, my heart is Bes-sie's! \_\_\_\_\_

EL. \_\_\_\_\_  
 - oth - er maid, \_\_\_\_\_ Love's like a fal - con strayed, with

EL. \_\_\_\_\_  
 bro - ken jess-es! Fly high, fly low, Wher - ev - er love may go, \_\_\_\_\_

EL. \_\_\_\_\_  
 — What lure can wo - man throw for lost ca - ress - es!

Grandioso.

BESSIE. *molto rall.*

Musical staff for Bessie, starting with a whole note rest followed by a melodic line with accents and a dynamic marking of *ff*.

Ah! \_\_\_\_\_ Tho' I'm af-fright-ed and\_

ELIZABETH.

Musical staff for Elizabeth, starting with a whole note rest followed by a melodic line.

Ah! \_\_\_\_\_

RALEIGH.

Musical staff for Raleigh, starting with a whole note rest followed by a melodic line with accents and a dynamic marking of *ff*.

Ah! \_\_\_\_\_ My troth is plight-ed to this

ESSEX.

Musical staff for Essex, starting with a whole note rest followed by a melodic line.

Grandioso.

S.

Musical staff for Soprano (S.), starting with a whole note rest followed by a melodic line with accents and a dynamic marking of *ff*.

Ah! \_\_\_\_\_ In love u - ni - ted They are

A.

Musical staff for Alto (A.), starting with a whole note rest followed by a melodic line with accents and a dynamic marking of *ff*.

Ah! \_\_\_\_\_ In love u - ni - ted

T.

Musical staff for Tenor (T.), starting with a whole note rest followed by a melodic line with accents and a dynamic marking of *ff*.

Ah! \_\_\_\_\_ In love u - ni - ted

B.

Musical staff for Bass (B.), starting with a whole note rest followed by a melodic line with accents and a dynamic marking of *ff*.

Ah \_\_\_\_\_ In love u - ni - ted

Grandioso.

Piano accompaniment for the Grandioso section, featuring a grand staff with treble and bass clefs. It includes triplets, accents, and a dynamic marking of *ff*. The tempo is marked *rall. molto*.

B. sore a - fraid, Tho' dread of her ti-rade my

EL. Now I am slight - ed for an -

R. gen - - - tle maid; 'n se - cret I have paid my

ES. Now thou art slight - - - ed for an -

S. not a - fraid, Tho' jeal - ous of her maid Our

A. They are not a - fraid, Tho' jeal - ous

T. They are not a - fraid, Tho' jeal - ous

B. They are not a - fraid, Tho' jeal - ous

B. soul pos-ses - es, Blow high, blow low, How

EL. - oth - er maid. Love's like a fal - con

R. past ad-dress - es. Blow high, blow low, Now,

ES. - oth - er maid Love's like a fal - con strayed, with

S. good Queen Bess is! Blow high, blow low, How

A. of her maid Our good Queen Bess is! Blow


T. of her maid Our good Queen Bess is! Blow


B. of her maid Our good Queen Bess is! Blow


B.   
 - ev - er for-tune blow I let the whole world go \_\_\_\_\_ For


EL.   
 strayed, with bro - ken jes - ses! What


RA.   
 Cor-am Pub-li - co, I let the whole world know \_\_\_\_\_ my

ES.   
 bro - ken jes - ses! what cure, \_\_\_\_\_ what

S.   
 - ev - er for-tune blow, He'll let the whole world go \_\_\_\_\_ For

A.   
 high, blow low! How - ev - er for - tune

T.   
 high, blow low! How - ev - er for - tune

B.   
 high, blow low! How - ev - er for - tune



## Largamente.

*fff* *dim. e molto rall.*

B. thy \_\_\_\_\_ ca-ress-es, for thy, \_\_\_\_\_ for thy ca-ress-es.

EL. *fff* cure can wo - men know for lost, for lost ca-ress-es.

RA. *fff* heart \_\_\_\_\_ is Bessie's my heart \_\_\_\_\_ my heart is Bessie's.

ES. *fff* cure can wo - men know for lost, for lost ca-ress-es.

S. *fff* her \_\_\_\_\_ ca-ress-es, For her \_\_\_\_\_ for her ca-ress-es.

A. *fff* blow, He'll let the whole world go For her ca - ress-es.

T. *fff* blow, He'll let the whole world go For her ca - ress-es.

B. *fff* blow, He'll let the whole world go For her ca - ress-es.

## Largamente.

*fff* *dim. e molto rall.* *mf*



**S** Allegretto. *JILL.*

*p* Not too Slow.

Ah! \_\_\_\_\_ I know that *love* is

J. far a-bove all jew-els that are seen!— And I do know that, be-ing so, 'tis

J. wan-ted by a Queen.— But love, I ween,— May pass her by. So

**Agitato.**

*ELIZABETH.*

J. I may laugh! so I may laugh! No! thou shalt die! Thou shalt

Allegro.

RECIT.  
Agitato.

EL. die! \_\_\_\_\_ Go! lodge the witch with-in the cas-tle walls! I'll see her

Allegro.

EL. burn there!

RECIT.

Allegro.

EL. Thou, Sir Wal-ter, go to thy coun-try house and ban - ish-ment!

(To Bessie.)

rall. molto.

EL. Go to the cas-tle, thou a pris - o-ner! a pris - o-ner! a pris - o -

**T** Allegro appassionato.

ELIZ.

- ner

BESS.

RAL.

Tho' I'm af-fright-ed and — sore a - fraid,

Be not af-fright-ed Sweet be not a - fraid!

*And. 6*

\*

B.

— Tho'dread of her ti-rade my soul po - ses - ses, Blow high, blow low, How-

R.

— Al-tho' the Queen's ti-rade Thy soul op-press - es Blow high, blow low, Now,

*p*

B.

- ev - er for - tune blow, I'll let the whole world go — For

R.

co - ram pub - li - co, I let the whole world know — my

B. thy ca - res-ses, for thy for thy ca-res-ses!

R. heart is Bess-ies! my heart my heart is Bessies!

Entrance of MORRIS DANCERS.  
Allegro.

CHORUS. SOP. & TEN. TUTTI.

Hey, hey, hey, hey, hey, hey, hey,

Cho. hey, Hey, hey, hey,

Cho. Ah! Ah!

B. *p* *p*

If Love \_\_\_\_\_ do fol-low thee, Beneath the green-wood tree, Tho'

R. *p* *p*

If Love \_\_\_\_\_ do fol-low thee, Ah! \_\_\_\_\_ Tho'

ES. *p*

If Love do follow thee, fol-low thee, Beneath the green-wood tree, Tho'

S. *pp*

Beneath the green-wood tree, Tho'

Ah!

A. *pp* *pp*

Ah!

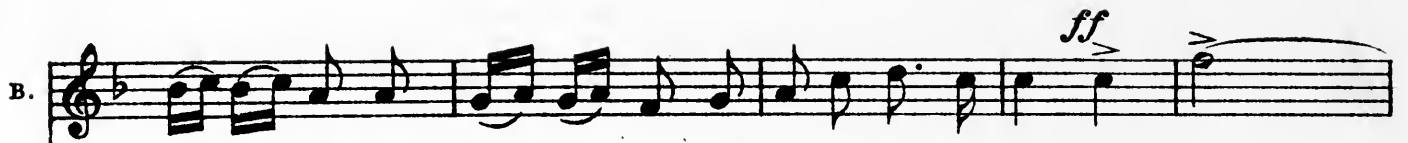
T. *pp*

Ah!

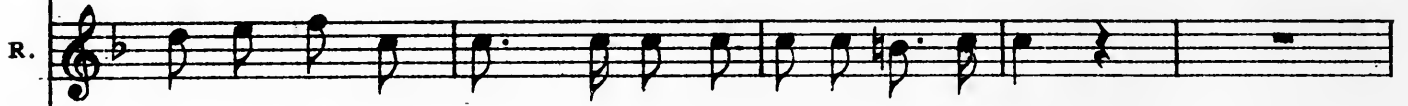
B. *pp*

If Love do fol-low thee, fol-low thee, fol - low thee, fol-low

*pp*

B.  *ff*

For-tune frown Thou'lt wear a crown a King may ne-ver see! If love \_\_\_\_\_

R. 

For-tune frown Thou'lt wear a crown a King may ne-ver see!

ES. 

For-tune frown Thou'lt wear a crown a King may ne-ver see!

S.  *unis.*

For-tune frown Thou'lt wear a crown a King may ne-ver see!

If Love do fol-low

A. 

Ah!

If Love do fol-low

T. 

Ah!


If Love do

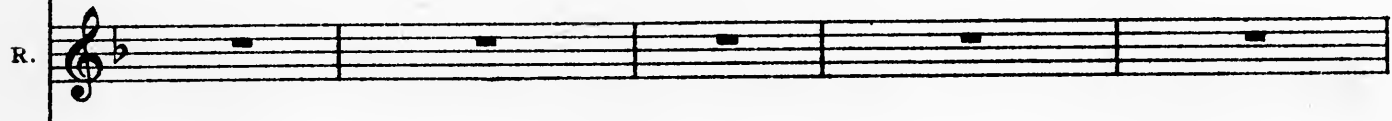
B. 


thee, fol-low thee, fol-low thee, fol-low thee, If Love do




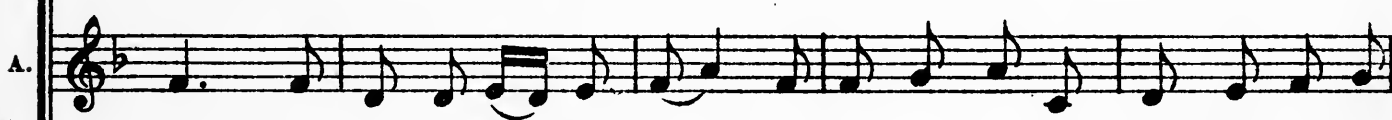



B.  fol - low thee.


R. 


ES. 

S.  thee— Be-neath the green-wood tree,— Tho' For-tune frown, Thou'lt wear a crown a


A.  thee Be-neath the green-wood tree,— Tho' For-tune frown, Thou'lt wear a crown a


T.  fol - low fol - low thee, Tho' For-tune frown Thou'lt wear a crown a


B.  fol - low fol - low thee, Be - neath the green - wood,





**U**


B.  With a hey, Ro-bin jol-ly, jol-ly Ro-bin, hey, Ro-bin

R.  With a hey, Ro-bin jol-ly, jol-ly Ro-bin, hey,


ES.  With a hey, Ro-bin jol-ly, jol-ly Ro-bin, hey Ro-bin,


S.  King may ne-ver see! With a hey, Ro-bin jol-ly, jol-ly Ro-bin, hey, Ro-bin

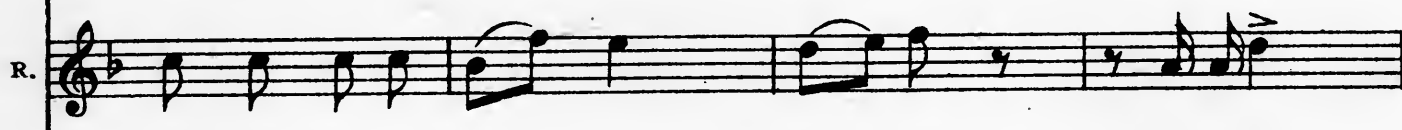
A.  King may ne-ver see! With a hey, Ro-bin jol-ly, jol-ly Ro-bin, hey,

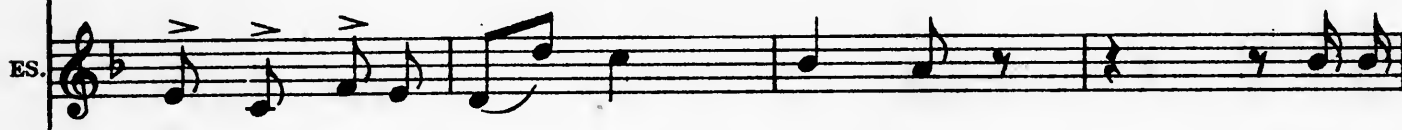
T.  King may ne-ver see! With a hey, Ro-bin jol-ly, jol-ly Ro-bin, hey, Ro-bin,


B.  green - wood tree! With a hey, Ro-bin jol-ly, jol-ly Ro-bin, hey, Ro-bin,

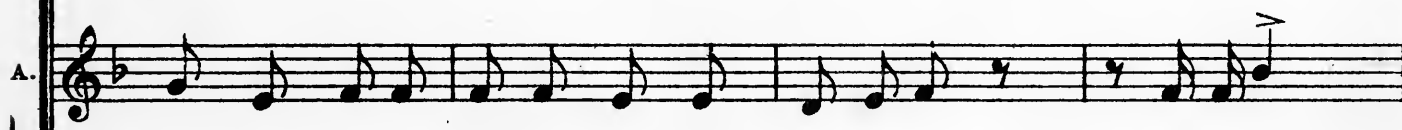


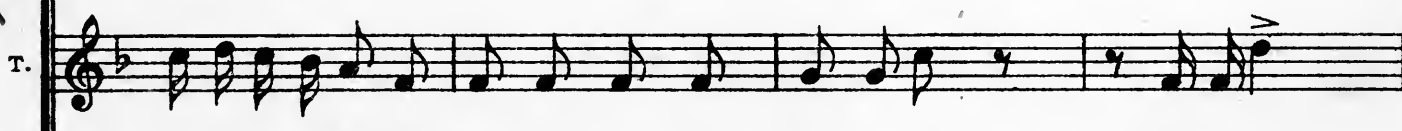
B.    
 jol-ly, jol-ly Ro-bin, What tho' for - tune wear a frown, With a hey! \_\_\_\_\_

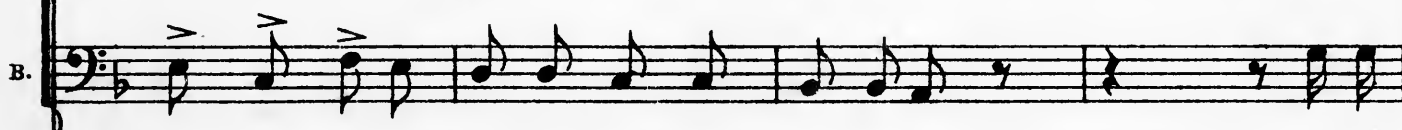
R.    
 jol - ly Ro-bin, hey— ho! hey— ho! With a hey!

ES.    
 jol - ly Ro-bin, hey ho! hey ho! With a

S.    
 jol-ly, jol-ly Ro-bin, What tho' for - tune wear a frown, With a hey! \_\_\_\_\_

A.    
 jol - ly Ro-bin, What tho' for - tune wear a frown, With a hey!

T.    
 jol-ly, jol-ly Ro-bin, What tho' for - tune wear a frown, With a hey!

B.    
 jol - ly Ro-bin, What tho' for - tune wear a frown, With a



B. — jol-ly, jol-ly Ro-bin hey, Ro-bin, jol - ly Ro-bin

R. jol - ly, a hey jol-ly, jol-ly Ro-bin jol - ly Ro-bin

ES. hey ho! With a hey ho! With a hey jol-ly, jol-ly Ro-bin!

S. — jol-ly, jol-ly Ro-bin hey Ro-bin jol - ly Ro-bin! Tho'

A. jol - ly, jol - ly Ro-bin, hey Ro-bin jol-ly, jol-ly Ro-bin! Tho'

T. jol - ly, jol - ly Ro-bin, jol-ly, jol-ly Ro-bin jol - ly Ro-bin! Tho'

B. hey! jol - ly Ro-bin, With a hey! jol-ly, jol-ly Ro-bin! Tho'

The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). It features a rhythmic accompaniment with chords and single notes, providing a harmonic foundation for the vocal parts. The melody is primarily in the treble clef, with some bass clef accompaniment in the lower register.

Molto Allegro.

B. A King may ne - - -

R. A King may ne - - -

E. Tho' For-tune frown Thou't wear -

For-tune frown Thou't wear a crown a King, — a King, —

For-tune frown Thou't wear a crown a King, — a King, —

For-tune frown Thou't wear a crown a King, — a King, —

For-tune frown Thou't wear a crown a King, — a King, —

Molto Allegro.

CHORUS

B. *rall. molto*  
 - - - ver, may ne-ver see. With a

R. *rall. molto*  
 - - - ver, may ne-ver see. With a

E. *rall. molto*  
 - a crown a King may ne-ver see. With a

- A King may ne-ver see. Thou'lt wear - - - a crown. With a *rall. molto*

- A King may ne - ver see. Thou'lt wear - - - a crown. With a *rall. molto*

- A King may ne - ver see. Thou'lt wear - - - a crown. With a *rall. molto*

- A King may ne - ver see. Thou'lt wear - - - a crown. With a *rall. molto*

*rall. molto*

CHORUS.



B. *fff a tempo*  
 hey, Ro-bin, jol-ly, jol-ly Ro-bin, hey, Ro-bin jol-ly, jol-ly Ro-bin, Thou'lt wear a

R. *fff a tempo*  
 hey, Ro-bin, jol-ly, jol-ly Ro-bin, hey, Ro-bin jol-ly, jol-ly Ro-bin, Thou'lt wear a

E. *fff a tempo*  
 hey, Ro-bin, jol-ly, jol-ly Ro-bin, hey, Ro-bin jol-ly, jol-ly Ro-bin, Thou'lt wear a

*fff a tempo*  
 hey, Ro-bin, jol-ly, jol-ly Ro-bin, hey, Ro-bin jol-ly, jol-ly Ro-bin, Thou'lt wear a

*fff a tempo*  
 hey, Ro-bin, jol-ly, jol-ly Ro-bin, hey, Ro-bin jol-ly, jol-ly Ro-bin, Thou'lt wear a

*fff a tempo*  
 hey, Ro-bin, jol-ly, jol-ly Ro-bin, hey, Ro-bin jol-ly, jol-ly Ro-bin, Thou'lt wear a

*fff a tempo*  
 hey, Ro-bin, jol-ly, jol-ly Ro-bin, hey, Ro-bin jol-ly, jol-ly Ro-bin, Thou'lt wear a

*fff a tempo*  
*sf*

B. crown a King may ne-ver see!

R. crown a King may ne-ver see!

E. crown a King may ne-ver see!

crown a King may ne-ver see!

crown a King may ne-ver see!

crown a King may ne-ver see!

crown a King may ne-ver see!

**CHORUS.**

crown a King may ne-ver see!

*animato*

*accel.*

*rall.*

*sf sf sf sf sf*