

OVERTURE (by Geoffrey Toye)

Grave rall. Allegro energico

2 Flutes (2nd also Picc.) *f*

Oboe *f*

2 Clarinets in A *f*

Bassoon *f*

2 Horns in F *f*

2 Cornets in A *f*

2 Trombones *f*

Timpani DR A (also Gong) *pp*

Violin I *f*

Violin II *f*

Viola *f*

Cello & Bass *f*

I II #

Fl *ff*

Ob *ff*

Cl I *ff*

Cl II *ff*

Bsn *ff*

Hn *f*

Ct *f*

Tbn *p*

Timpani *ff*

Vn I *ff*

Vn II *ff*

Va *ff*

Vc & B *ff*

Cello

II take picc.

Fl

Ob

CL

Bsn

Hr

Vn I *div. arco*

Vn II *div. arco*

Va

Vc

mf

a2

mf

arco

mf

arco

CL

Bsn

Hr

Ct

Trb

Vn I

Vn II

Va

Vc

Bass

a2

p

a2

p

a2

p

arco

p

II.

Musical score for the first system, measures 1-3. The score includes parts for Piccolo (Picc), Flute (Fl), Oboe (Ob), Clarinet II (Cl II), Bassoon (Bsn), Horn (Hr), Trumpet (Trb), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The Piccolo part has a dynamic marking of *f* and a fermata. The Flute and Oboe parts have a dynamic marking of *f* and a fermata. The Clarinet II and Bassoon parts have a dynamic marking of *f* and a fermata. The Horn part has a dynamic marking of *a2*. The Trumpet part has a dynamic marking of *pp*. The Violin I and Violin II parts have a dynamic marking of *f*. The Viola part has a dynamic marking of *f*. The Violoncello part has a dynamic marking of *f*. The Bass part has a dynamic marking of *f*.

A 15

Musical score for the second system, measures 4-6. The score includes parts for Piccolo (Picc), Flute (Fl), Clarinet II (Cl II), Bassoon (Bsn), Horn (Hr), Trumpet (Trb), Gong, Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The Piccolo part has a dynamic marking of *f*. The Flute part has a dynamic marking of *f*. The Clarinet II part has a dynamic marking of *a2*. The Bassoon part has a dynamic marking of *f*. The Horn part has a dynamic marking of *a2*. The Gong part has a dynamic marking of *p*. The Violin I and Violin II parts have a dynamic marking of *f*. The Viola part has a dynamic marking of *f*. The Violoncello part has a dynamic marking of *f*. The Bass part has a dynamic marking of *pizz*.

Picc *Take Fl. II*

Fl

Cl ^{a2}

Bsn

Hr ^{a2}

Ct ^I

Vn I

Vn II

Va

Vc

Bass

Cl ^{a2}

Bsn

Hr ^{a2}

Ct

Tub

Vn I

Vn II

Va

Vc ^{Cello}

Ob

CL *a2*

Bsn

Hn *a2*

Ct

Trb

Vn I

Vn II

Va

Vc

Bass *arco*

f

mf

unif.

unif.

Detailed description: This system contains the first nine staves of a musical score. The instruments are Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Horn (Hn), Cor Anglais (Ct), Trombone (Trb), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass. The woodwinds and strings play sustained notes, while the violins play a rhythmic pattern. Dynamics include *f*, *mf*, and *unif.* (uniform). The bassoon part includes a bracketed section.

Fl *a2*

Ob

CL *a2*

Bsn

Hn

Ct

Trb

Vn I

Vn II

Va

Vc

Bass

f

f

f

cresc.

cresc.

cresc.

sf

sf

Detailed description: This system continues the musical score with ten staves. The instruments are Flute (Fl), Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Horn (Hn), Cor Anglais (Ct), Trombone (Trb), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass. The woodwinds play sustained notes, and the strings continue their rhythmic patterns. Dynamics include *f*, *cresc.* (crescendo), and *sf* (sforzando). The flute part includes a bracketed section.

B

Musical score for the first system of instruments. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Horn (Hn), Cor Anglais (Ct), Trombone (Trb), Timpani (Timp), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bass). The score includes various musical notations such as dynamics (f, f marcato, p, ff), articulation (div., stacc.), and performance instructions (a2, pizz, tr). The Flute part begins with a forte (f) dynamic and a series of eighth notes. The Oboe part also starts with a forte (f) dynamic. The Clarinet and Bassoon parts have a single note in the first measure. The Horn part has a whole note. The Cor Anglais and Trombone parts have a whole note with a second octave (a2) marking. The Timpani part has a single note with a trill-like flourish. The Violin I and II parts play a fast, rhythmic pattern with a forte (f) dynamic. The Viola, Violoncello, and Bass parts have a single note with a forte (f) dynamic.

Musical score for the second system of instruments. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Horn (Hn), Cor Anglais (Ct), Trombone (Trb), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bass). The score includes various musical notations such as dynamics (f, ff, stacc.), articulation (stacc.), and performance instructions (a2, pizz). The Flute part has a forte (f) dynamic and a series of eighth notes. The Oboe part has a forte (f) dynamic and a series of eighth notes. The Clarinet part has a forte (f) dynamic and a series of eighth notes. The Bassoon part has a forte (f) dynamic and a series of eighth notes. The Horn part has a forte (f) dynamic and a series of eighth notes. The Cor Anglais and Trombone parts have a whole note with a second octave (a2) marking. The Violin I and II parts play a fast, rhythmic pattern with a forte (f) dynamic. The Viola, Violoncello, and Bass parts have a single note with a forte (f) dynamic.

Musical score for measures 1-3. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Ct.), Trombone (Bsn.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Bass. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The Flute part has a complex rhythmic figure in the first measure. The Oboe and Clarinet parts have sustained notes. The Bassoon part has a melodic line. The Horn part has a melodic line. The Trumpet and Trombone parts have sustained notes. The Violin I and II parts have a rhythmic pattern. The Viola part has a melodic line. The Violoncello and Bass parts have a rhythmic pattern.

C

Musical score for measures 4-6. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Ct.), Trombone (Trb.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Bass. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The Flute part has a complex rhythmic figure in the first measure. The Oboe and Clarinet parts have sustained notes. The Bassoon part has a melodic line. The Horn part has a melodic line. The Trumpet and Trombone parts have sustained notes. The Violin I and II parts have a rhythmic pattern. The Viola part has a melodic line. The Violoncello and Bass parts have a rhythmic pattern.

Musical score for measures 1-3 of the first system. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Trumpet (Tr), Trombone (Tbn), Timpani (Timp), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass. The Flute and Oboe parts feature melodic lines with slurs. The Clarinet and Bassoon parts have sustained notes. The Horn, Trumpet, and Trombone parts have sustained notes with dynamic markings like *mf* and *f*. The Timpani part has a sustained roll. The Violin I and II parts play a rhythmic pattern. The Viola, Violoncello, and Bass parts have sustained notes with dynamic markings like *f* and *arco*.

Musical score for measures 4-6 of the second system. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Trumpet (Tr), Trombone (Tbn), Timpani (Timp), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass. The Flute and Oboe parts have melodic lines. The Clarinet and Bassoon parts have sustained notes. The Horn, Trumpet, and Trombone parts have sustained notes with dynamic markings like *pp*, *p*, and *mf*. The Timpani part has a sustained roll. The Violin I and II parts play a rhythmic pattern. The Viola, Violoncello, and Bass parts have sustained notes with dynamic markings like *pp* and *p*.

9

FL

Ob

Cl

Bsn

Hr

Ct

Trb

Timp

Vn I

Vn II

Va

Vc

Bass

f

cresc.

D Tempo primo

FL

Ob

Cl

Bsn

Hr

Ct

Trb

Timp

Vn I

Vn II

Va

Vc

Bass

f

pizz

Musical score for the first system, featuring woodwinds, strings, and brass. The instruments are arranged in staves from top to bottom: Ob, Cl, Bsn, Hn, Ct, Trb, Vn I, Vn II, Va, Vc, and Bass. The woodwinds and strings play melodic lines, while the brass provides harmonic support. Dynamics include *pp*, *p*, and *mf*. Performance instructions include *arco* for the strings and *I.* and *II.* for the woodwinds. A *2* marking is present in the woodwind parts.

E Allegretto grazioso

Musical score for the second system, featuring woodwinds, strings, and brass. The instruments are arranged in staves from top to bottom: Ob, Bsn, Hn, Ct, Trb, Vn I, Vn II, Va, Vc, and Bass. The woodwinds and strings play melodic lines, while the brass provides harmonic support. Dynamics include *mf*, *p*, and *[p]*. Performance instructions include *Solo* for the Oboe, *arco* for the strings, and *pizz* for the bassoon and bass. A *2* marking is present in the woodwind parts.

The first system of the musical score includes the following parts and markings:

- Flute (FL):** First ending (I.), dynamic marking *[mf]*.
- Oboe (Ob):** First ending (I.).
- Clarinet (Cl):** First ending (I.), dynamic marking *mf*.
- Horn (Hn):** First ending (I.), dynamic marking *p*.
- Violin I (Vn.I):** Standard notation.
- Violin II (Vn.II):** Standard notation.
- Viola (Va):** Standard notation.
- Violoncello (Vc):** Standard notation.
- Bass (Bass):** Standard notation.

The second system of the musical score includes the following parts and markings:

- Oboe (Ob):** Standard notation.
- Clarinet (Cl):** Second ending (2), dynamic marking *a2*.
- Bassoon (Bsn):** Dynamic marking *p*.
- Violin I (Vn.I):** Standard notation.
- Violin II (Vn.II):** Standard notation.
- Viola (Va):** Standard notation.
- Violoncello (Vc):** Standard notation.
- Bass (Bass):** Standard notation.

F

Musical score for measures 1-5 of section F. The score includes parts for Flute (FL), Clarinet (CL), Bassoon (Bsn), Horn (Hn), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include piano (p) and fortissimo (ff). The Flute part has an *a2* marking. The Horn part has a *p* marking. The Clarinet part has an *mf* marking.

poco rall. **G** a tempo

Musical score for measures 6-10 of section G. The score includes parts for Flute (FL), Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Horn (Hn), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include piano (p), fortissimo (ff), and fortissimo (3ff). Performance markings include *pizz* (pizzicato) and *arco* (arco). The Flute part has a *p* marking. The Clarinet part has *mf* and *3ff* markings. The Bassoon part has a *p* marking. The Violin I, II, and Viola parts have *pizz* and *mf* markings. The Violoncello part has *mf* and *arco* markings. The Bass part has *arco* and *pizz* markings.

Flute (Fl): *p*, *mf*, *mf*
Oboe (Ob): *mf*
Clarinet (Cl): *mf*
Bassoon (Bsn): *mf*
Horn (Hn): *p*, *mf*
Violin I (Vn I): *pizz*, *mf*
Violin II (Vn II): *pizz*, *[mf]*
Viola (Va): *pizz*, *mf*
Violoncello (Vc): *pizz*, *mf*
Bass (Bass): *[mf]*

poco rall. *accel.*

Flute (Fl): *mf*, *a2*, *mf*
Oboe (Ob): *mf*
Clarinet (Cl): *mf*, *a2*, *mf*
Bassoon (Bsn): *mf*, *mf*
Trumpet (Ct): *mf*, *a2*, *[mf]*
Trombone (Trb): *mf*, *a2*
Violin I (Vn I): *arco*
Violin II (Vn II): *arco*
Viola (Va): *arco*
Violoncello (Vc): *arco*
Bass (Bass): *arco*, *pizz*

14. H Allegro

Musical score for measures 14-19. The score includes parts for Clarinet (CL), Cor Anglais (Ct), Trumpet (Trb), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass. The tempo is marked 'Allegro'. The key signature has two sharps (F# and C#). The time signature is 4/4. Dynamics include *f*, *mf*, and *p*. Performance instructions include *arco* and *pizz*. A first ending bracket labeled 'I.' spans measures 17-19.

J

Musical score for measures 20-25. The score includes parts for Clarinet (CL), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass. The tempo is 'Allegro'. The key signature has two sharps. The time signature is 4/4. Dynamics include *mf*. A first ending bracket labeled 'I.' spans measures 20-25.

Musical score for measures 26-31. The score includes parts for Flute (Fl), Oboe (Ob), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass. The tempo is 'Allegro'. The key signature has two sharps. The time signature is 4/4. Dynamics include *Solo* and *mf*. A second ending bracket labeled 'a2' spans measures 29-31.

FL ^{a2} ^b K 15

Ob *mf*

Cl *mf*

Bsn *mf*

Hr *mf* ^{a2}

Ct *mf*

Vn I *mf*

Vn II *mf*

Va *mf* ^{a2}

Vc *mf* ^{a2} pizz arco

Bass *mf* ^{a2}

FL *mf* ^{a2}

Ob *mf* ^{a2}

Cl *mf* ^{a2}

Vn I *mf* ^{a2}

Vn II *mf* ^{a2}

Va *mf* ^{a2}

Vc *mf* ^{a2} Cello

FL *f* ^{a2}

Ob *mf* ^{a2}

Cl *mf* ^{a2}

Bsn *mf* ^{a2}

Vn I *f* ^{a2}

Vn II *f* ^{a2}

Va *f* ^{a2} pizz

Vc *f* ^{a2}



Musical score for the first system, featuring woodwinds, brass, strings, and percussion. The instruments listed are Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Trumpet (Trb), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bass). The score includes dynamic markings such as *mf*, *f*, and *[mf]*, and performance instructions like *arco* and *arco* *f*. A rehearsal mark 'a2' is present above the Horn staff.

Musical score for the second system, featuring woodwinds, strings, and cello. The instruments listed are Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Cello (cello). The score includes dynamic markings such as *mf* and *f*, and performance instructions like *arco*. A rehearsal mark 'a2' is present above the Clarinet staff.

M

FL *a2* *mf* *f*

Ob *mf*

CL *a2* *mf* *f* I.

Bsn *mf*

Hn *mf*

Ct *mf* *p*

Trb *mf* *p*

Vn I

Vn II

Va

Vc

FL

CL I. *mf*

Hn

Ct *mf*

Trb *mf*

Vn I

Vn II

Va

Vc *pizz*

Bas *pizz* *mf*

Musical score for the first system, measures 1-6. The instruments listed are Flute (FL), Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Horn (Hn), Cor Anglais (Ct), Trumpet (Trb), Violin (Vc), and Bass. The score includes dynamic markings such as *f* and *a2*, and performance instructions like *cresc.* and *arco*.

N

Musical score for the second system, measures 7-12. The instruments listed are Flute (FL), Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Horn (Hn), Cor Anglais (Ct), Trumpet (Trb), Timpani (Timp), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass. The score includes dynamic markings such as *f*, *mf*, and *p*, and performance instructions like *Solo* and *arco*.

Musical score for the first system, featuring the following instruments: Flute (FL), Clarinet (CL), Bassoon (Bsn), Trumpet (Ct), Trombone (Trb), Timpani (Timp), Violin I (Va I), Violin II (Va II), Viola (Va), Violoncello (Vc), and Bass (Bass). The score includes dynamic markings such as *[f]*, *[mf]*, and *p*, and articulation marks like *a2*. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature.

Musical score for the second system, featuring the following instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hu), Trumpet (Ct), Trombone (Trb), Timpani (Timp), Violin I (Va I), Violin II (Va II), Viola (Va), Violoncello (Vc), and Bass (Bass). The score includes dynamic markings such as *[mf]* and *a2*. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature.

Musical score for the first system, measures 1-5. The score includes parts for Flute (FL), Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Horn (Hn), Trumpet (Tb), Trombone (Tbn), Timpani (Timp), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Flute part has a circled 'a2' above it in measure 5. The Bassoon part has a circled 'a2' above it in measure 5. The Horn part has a circled 'a2' above it in measure 5. The Trombone part has a circled 'a2' above it in measure 5. The Timpani part has a circled 'a2' above it in measure 5. The Violin I and II parts have a circled 'a2' above them in measure 5. The Viola part has a circled 'a2' above it in measure 5. The Violoncello part has a circled 'a2' above it in measure 5. The Bass part has a circled 'a2' above it in measure 5. Dynamics include *mf* and *f*.

Musical score for the second system, measures 6-10. The score includes parts for Flute (FL), Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Horn (Hn), Trumpet (Tb), Trombone (Tbn), Timpani (Timp), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Flute part has a circled 'a2' above it in measure 6. The Oboe part has a circled 'a2' above it in measure 6. The Clarinet part has a circled 'a2' above it in measure 6. The Bassoon part has a circled 'a2' above it in measure 6. The Horn part has a circled 'a2' above it in measure 6. The Trumpet part has a circled 'a2' above it in measure 6. The Trombone part has a circled 'a2' above it in measure 6. The Timpani part has a circled 'a2' above it in measure 6. The Violin I and II parts have a circled 'a2' above them in measure 6. The Viola part has a circled 'a2' above it in measure 6. The Violoncello part has a circled 'a2' above it in measure 6. The Bass part has a circled 'a2' above it in measure 6. Dynamics include *f*, *ff*, *mf*, *pizz*, and *arco*.

This system contains the first six measures of the score. The instruments are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Trb), Timpani (Timp), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bass). The Flute, Clarinet, and Horn parts are marked with *a2*. The Bassoon part has a *f* dynamic marking. The Trumpet part has a *mf* dynamic marking. The Violoncello part has a *f* dynamic marking. The Timpani part has a *f* dynamic marking.

This system contains the next six measures of the score. The instruments are Flute (Fl), Oboe (Ob), Clarinet I (Cl I), Clarinet II (Cl II), Bassoon (Bsn), Horn (Hn), Trumpet (Trb), Timpani (Timp), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bass). The Flute part is marked with *a2* and *Pesante*. The Bassoon part has a *f* dynamic marking. The Horn part has a *f* dynamic marking. The Trumpet part has a *f* dynamic marking. The Violin I part has a *f* dynamic marking. The Violin II part has a *[f]* dynamic marking. The Viola part has a *[f]* dynamic marking. The Violoncello part has a *f* dynamic marking. The Bass part has a *f* dynamic marking.

Musical score for measures 22-27. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Horn (Hr), Trumpet (Tb), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bass). The key signature is one sharp (F#) and the time signature is 4/4. The Flute part begins with a dynamic marking of *a2* and a breath mark. The Clarinet part has a first and second ending bracket. The Bassoon part has a dynamic marking of *[p]*. The Horn part has a dynamic marking of *[mf]*. The Trumpet part has a dynamic marking of *[f]*. The Violin I part has a dynamic marking of *[f]*. The Violin II part has a dynamic marking of *[f]*. The Viola part has a dynamic marking of *[p]*. The Violoncello part has a dynamic marking of *[p]*. The Bass part has a dynamic marking of *[p]*. The score ends with a key signature change to one flat (Bb).

R

Musical score for measures 28-33. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Horn (Hr), Trumpet (Tb), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bass). The key signature is one flat (Bb) and the time signature is 4/4. The Flute part begins with a dynamic marking of *a2*. The Bassoon part has a dynamic marking of *[mf]*. The Horn part has a dynamic marking of *[mf]* and a *Solo a2* marking. The score ends with a key signature change to one sharp (F#).

Fl ^{a2} *(f)* 3

Ob *f* 3

CL ^{a2} *f* 3

Bsn []

Hr

Ct *mf*

Trb [*mf*] *sec* *mf*

Tymp

Vn I

Vn II

Va

Vc *f*

Bass *f*

Detailed description: This system contains the first four measures of the score. The Flute (Fl) part features a melodic line with a second ending bracket labeled 'a2' and a triplet of eighth notes marked '(f) 3'. The Oboe (Ob) and Clarinet (CL) parts have similar triplet markings. The Bassoon (Bsn) part has a bracketed section. The Horns (Hr) are silent. The Trumpets (Trb) and Trombones (Tbn) play chords, with the Trombone part marked 'mf' and 'sec'. The Timpani (Tymp) part has a 'mf' marking. The Violins (Vn I, Vn II) and Violas (Va) play sustained notes. The Violoncello (Vc) and Bass parts play a rhythmic pattern, with the Bass part marked 'f'.

Fl ^{a2} 3

Ob ^{a2} 3

CL ^{a2} 3

Ct *sim.* [*sim.*]

Trb [*mf*] *mp*

Tymp

Vc *f*

Bass *f*

Detailed description: This system contains measures 5 through 8. The Flute (Fl), Oboe (Ob), and Clarinet (CL) parts continue with their melodic lines, each featuring a triplet of eighth notes. The Flute part is marked 'a2' and '3'. The Trumpets (Trb) part is marked '[mf]' and 'mp'. The Trombones (Tbn) part is marked 'sim.' and '[sim.]'. The Timpani (Tymp) part is silent. The Violoncello (Vc) and Bass parts play a rhythmic pattern, with the Bass part marked 'f'.

Musical score for the first system, measures 1-6. The score includes parts for Flute (FL), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Trumpet (Tr), Trombone (Tbn), Timpani (Timp), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bs). The key signature is one sharp (F#) and the time signature is 4/4. The first four measures are mostly rests for the woodwinds. In measure 5, the woodwinds enter with a forte (*ff*) dynamic. The strings play a steady eighth-note accompaniment. The Horn part has a *mf* dynamic marking in measure 5. The Flute part has a *ff* dynamic marking in measure 5. The Oboe and Clarinet parts have a *ff* dynamic marking in measure 5. The Bassoon part has a *ff* dynamic marking in measure 5. The Horn part has a *mf* dynamic marking in measure 5. The Trumpet part has a *mf* dynamic marking in measure 5. The Trombone part has a *mf* dynamic marking in measure 5. The Timpani part has a *mf* dynamic marking in measure 5. The Violin I part has a *mf* dynamic marking in measure 5. The Violin II part has a *mf* dynamic marking in measure 5. The Viola part has a *mf* dynamic marking in measure 5. The Violoncello part has a *mf* dynamic marking in measure 5. The Bass part has a *mf* dynamic marking in measure 5.

Musical score for the second system, measures 7-12. The score includes parts for Flute (FL), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Trumpet (Tr), Trombone (Tbn), Timpani (Timp), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bs). The key signature is one sharp (F#) and the time signature is 4/4. The Flute part has a *ff* dynamic marking in measure 7. The Oboe part has a *ff* dynamic marking in measure 7. The Clarinet part has a *ff* dynamic marking in measure 7. The Bassoon part has a *ff* dynamic marking in measure 7. The Horn part has a *mf* dynamic marking in measure 7. The Trumpet part has a *mf* dynamic marking in measure 7. The Trombone part has a *mf* dynamic marking in measure 7. The Timpani part has a *mf* dynamic marking in measure 7. The Violin I part has a *mf* dynamic marking in measure 7. The Violin II part has a *mf* dynamic marking in measure 7. The Viola part has a *mf* dynamic marking in measure 7. The Violoncello part has a *mf* dynamic marking in measure 7. The Bass part has a *mf* dynamic marking in measure 7. The word *rall.* is written above the Flute part in measure 7. The Flute part has a *ff* dynamic marking in measure 7. The Oboe part has a *ff* dynamic marking in measure 7. The Clarinet part has a *ff* dynamic marking in measure 7. The Bassoon part has a *ff* dynamic marking in measure 7. The Horn part has a *mf* dynamic marking in measure 7. The Trumpet part has a *mf* dynamic marking in measure 7. The Trombone part has a *mf* dynamic marking in measure 7. The Timpani part has a *mf* dynamic marking in measure 7. The Violin I part has a *mf* dynamic marking in measure 7. The Violin II part has a *mf* dynamic marking in measure 7. The Viola part has a *mf* dynamic marking in measure 7. The Violoncello part has a *mf* dynamic marking in measure 7. The Bass part has a *mf* dynamic marking in measure 7.

ACT I

No. 1. CHORUS OF BRIDESMAIDS

(with Solo: Zorah)

Allegretto non troppo

Musical score for the first system, featuring the following instruments and parts:

- 2 Flutes: *ff*, with a first ending bracket labeled [a2] above the first measure.
- Oboe: *ff*
- 2 Clarinets in Bb: *ff*
- Bassoon: *ff*
- 2 Horns in F: *ff*
- Triangle: (no notes)
- Violin I: *ff*
- Violin II: *ff*
- Viola: *ff*
- Cello & Bass: *ff*

Musical score for the second system, featuring the following instruments and parts:

- Fl. (Flute): *ff*, with a first ending bracket labeled [a2] above the first measure.
- Ob. (Oboe): *p*
- Cl. (Clarinet): *p*
- Bsn. (Bassoon): *p*
- Hn. (Horn): *p*
- Vn. I (Violin I): *p*
- Vn. II (Violin II): *p*
- Va. (Viola): *p*
- Vc. (Cello): *p*
- Bass: *p*

FL ^{a2}
Ob
CL ^{a2}
Bsn ^{b2}
Hn ^{a2}
Vn I
Vn II
Va
Vc ^{unis.}
RB

A

FL ^{a2} *cresc.*
Ob *cresc.*
CL ^{a2} *[cresc.]*
Bsn *cresc.*
Hn *cresc.*
Vn I
Vn II
Va
Vc *arco*
Bass *arco*

B

FL ²

Ob

CL

Bsn

Hr

S

CHORUS

A

Fair is

Vn I

Vn II

Va

Vc & B

Ob

CL

Bsn

Hr

Tri

CHORUS

Rose as bright May day; Soft is Rose as warm west-wind; Sweet is Rose as new-moun

Vn I

Vn II

Va

Vc & B

FL

Ob

CL

Bsn

Hr

Tr

CHORUS

hay - Rose is Queen of maid-en-kind! Rose, all glow-ing With

Vn. I

Vn. II

Va

Vc & Cb

FL

Ob

CL

Bsn

Hr

CHORUS

vir-gin blush-es, say - is an-y-bo-dy go-ing To mar-ry

Vn. I

Vn. II

Va

Vc & Cb

C

you to- day?

in 4

ZORAH

Ev- 'ry day, as the days roll on, Bridesmaids' garb we gai- ly don,



CL

Bsn

ZORAH

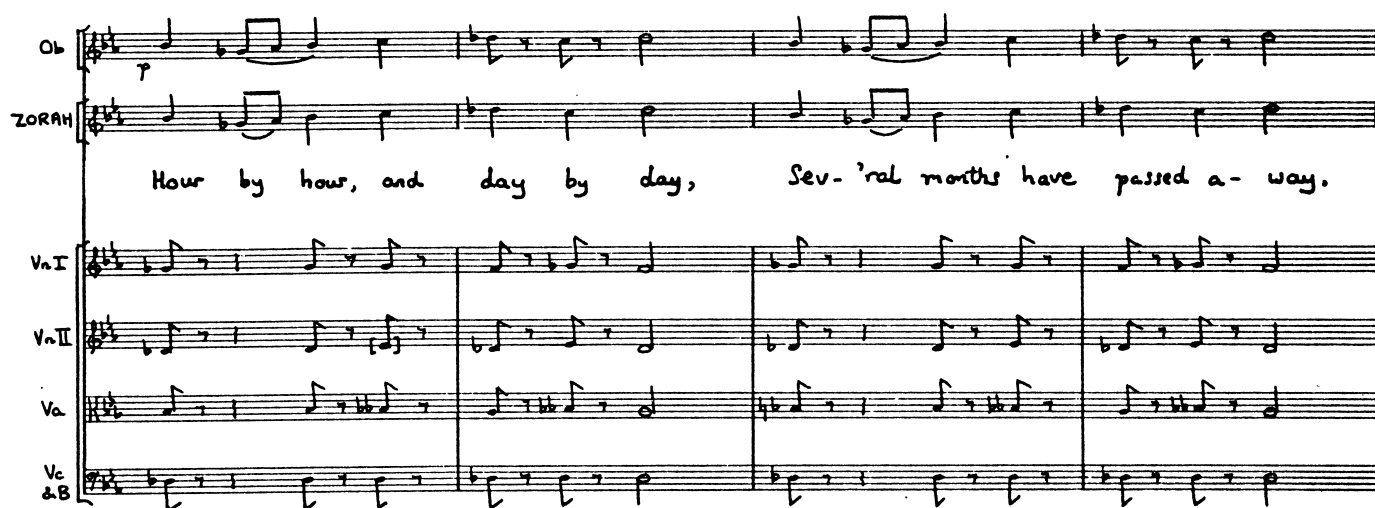
Sure that a maid so fair-ly famed Can't long remain un-claimed.

Vn I

Vn II

Va

Vc & B



Ob

ZORAH

Hour by hour, and day by day, Sev-'ral months have passed a-way.

Vn I

Vn II

Va

Vc & B

Cl I
Cl II
Bsn
ZORAH
Vn I
Vn II
Va
Vc
Bass

Though she's the fair-est flow'r that blows, No one has mar-ried Rose!

Fl
Ob
Cl I
Cl II
Bsn
Hn
Tri
Chorus
Vn I
Vn II
Va
Vc & B

Rose, all glow-ing with vir-gin blush-es, say - is

(rall.)

FL
Ob
I
CL
II
Hr
Tri
CHORUS
an- y- bo- dy go- ing to mar- ry you to- day?
Vn I
Vn II
Vc
Bass

in 4 E in 2

Ob
CL
Bsn
ZORAH
Hour by hour and day by day Months have pass'd a - way.
Vn I
Vn II
Vc
Cello
p f

Ob *f*

CL *f*

Bsn *[p]*

Hr *r*

Tr *[p]*

CHORUS *f*

Fair is Rose as bright May day; Soft is Rose as warm west-wind; Sweet is

Vn I *mf*

Vn II *[mf]*

Va *[mf]*

Vc & Cello *[mf]*

Vc & B *[mf]*

FL

Ob

CL

Bsn

Hr

Tr

CHORUS

Rose as new-mown hay - Rose is Queen of maid-en kind! Rose, all

Vn I

Vn II

Va

Vc & Cello

Vc & B

FL

Ob

CL

Bsn

Hr

CHORUS

glow-ing with vir-gin blushes, say - is an-y-bo-dy go-ing to mar-ry

Vn I

Vn II

Va

Vc & B

FL

Ob

CL

Bsn

Hr

Tri

CHORUS

you to - day? Fair is Rose, Soft is Rose,

Vn I

Vn II

Va

Vc

Bas

rall.

Rose ——— is the Queen of maid-er-kind!

- HANNAH Nay, gentle maidens, you sing well but vainly, for Rose is still heart-free, and looks but coldly upon her many suitors.
- ZORAH It's very disappointing. Every young man in the village is in love with her, but they are appalled by her beauty and modesty, and won't declare themselves; so, until she makes her own choice, there's no chance for anybody else.
- RUTH This is, perhaps, the only village in the world that possesses an endowed corps of professional bridesmaids who are bound to be on duty every day from ten to four — and it is at least six months since our services were required. The pious charity by which we exist is practically wasted!
- ZORAH We shall be disendowed — that will be the end of it! Dame Hannah — you're a nice old person — you could marry if you liked. There's old Adam — Robin's faithful servant — he loves you with all the frenzy of a boy of fourteen.
- HANNAH Nay — that may never be, for I am pledged!
- ALL To whom?
- HANNAH To an eternal maidenhood! Many years ago I was betrothed to a god-like youth who woo'd me under an assumed name. But on the very day upon which our wedding was to have been celebrated, I discovered that he was no other than Sir Roderic Murgatroyd, one of the bad Baronets of Ruddigore, and the uncle of the man who now bears that title. As a son of that accursed race he was no husband for an honest girl, so, madly as I loved him, I left him then and there. He died but ten years since, but I never saw him again.
- ZORAH But why should you not marry a bad Baronet of Ruddigore?
- RUTH All baronets are bad; but was he worse than other baronets?
- HANNAH My child, he was accursed!
- ZORAH But who cursed him? Not you, I trust!
- HANNAH The curse is on all his line and has been, ever since the time of Sir Rupert, the first Baronet. Listen, and you shall hear the legend.

No.2. SONG (Hannah, with Chorus of Bridesmaids)

Andante moderato

2 Flutes
Oboe
2 Clarinets in A
Bassoon
2 Horns in F
HANNAH
Violin I
Violin II
Viola
Cello & Bass

Dynamic markings: *f*, *dim.*, *p*, *cresc.*, *f*, *dim.*, *p*

Tempo: *Andante moderato*

Sir

HANNAH
Ru- pet Mur- ga- broyd His lei- sure and his riches He ruthlessly ere-

Vn I
Vn II
Va
Vc & B

CL
Bsn
HANNAH
-ploid In per- se- cu- ting witches. With fear he'd make them quake - He'd

Vn I
Vn II
Va
Vc & B

Section marker: **A**

CL
Bsn
HORN 1
Vn I
Vn II
Va
Vc & B

duck them in his lake - He'd break their bones With sticks and stones, And burn them at the

CL
Bsn
HORN 2
CHORUS
Vn I
Vn II
Va
Vc & B

stake!

SA wis.
This sport he much en-joy'd, Did Ru-pert Mur-ga-troyd - No

Ob

CL

Bsn

CHORUS

sense of shame Or pi-ty come To Ru- pert Mur- ga- troyd!

Vn I

Vn II

Va

Vc

Bass

Bsn

HANNAH

Solo

mf

Once on the vil- lage green, A pal- sied hag he roasted, And what took place, I

Vn I

Vn II

Va

Vc & B

CL

Bsn

HANNAH

p

ween, Shook his com- po- sure boasted, For, as the tor- ture grim

Vn I

Vn II

Va

Vc & B

CL
Bsn
HANNAH
Vn I
Vn II
Va
Vc & B

seized on each with-ered limb, The with-ing dame 'Mid fire and flame Yelled forth this curse on

B

Hr
HANNAH
Vn I
Vn II
Va
Vc
Bass

him! Each Lord of Ruddigore, De-spite his best en-deavour, Shall

Hr
HANNAH
Vn I
Vn II
Va
Vc
Bass

do one crime, or more, Once, ev'ry day, for ev-er! This doom he can't de-

CL
Bsn
Hr
HANNAH
Vn I
Vn II
Va
Vc
Bass

Soli
f
mp
mf
dim.
[dim.]

-ly How- ev- er he may try. For should he stay His hand, that day In

dim.
[dim.]
[dim.]
dim.
dim.

CL
Bsn
Hr
HANNAH
Vn I
Vn II
Va
Vc & B

C
p
p
unis.

tor-ture he shall die!" The pro- phe- cy came true: Each heir who held the

HANNAH
Vn I
Vn II
Va
Vc & B

ti- de Had ev- 'ry day, to do Some crime of im- port vi- tal.

RECIT.

HANNAH

Until, with guilt o'er-plied, "I'd sin no more!" he cried, And on the day He said that say, In

Vn I *f* *p*

Vn II *f* *p*

Va *f* *p*

Vc & B *f* *p* Cello

FL *I* *f*

Ob *p*

Cl *p*

Bsn *p*

Trp II *p*

HANNAH

a - ——— go-ny he died!

CHORUS

And thus, with sin-ning cloyed, Has died each Mur-ga-

Vn I *pp*

Vn II *pp*

Va *pp*

Vc & B *unis.* *pp*

-troyd; And so shall fall, Both one and all, Each coming Mur-ga-troyd!

- HANNAH Whither away, dear Rose? On some errand of charity, as is thy wont?
- ROSE A few gifts, dear Aunt, for deserving villagers. Lo, here is some peppermint rock for old gaffer Gadderby, a set of false teeth for pretty Ruth Rowbottom, and a pound of snuff for the poor orphan girl on the hill.
- HANNAH Ah, Rose, pity that so much goodness should not help to make some gallant youth happy for life! Rose, why dost thou harden that little heart of thine? Is there none hereaway whom thou could'st love?
- ROSE And if there were such an one, verily it would ill become me to tell him so.
- HANNAH Nay, dear one, where true love is, there is little need of prim formality.
- ROSE Hush, dear aunt, for thy words pain me sorely. Hung in a plated dish-cover to the knocker of the workhouse door, with nought that I could call mine own, save a change of baby-linen and a book of etiquette, little wonder if I have always regarded that work as a voice from a parent's tomb. This hallowed volume, composed, if I may believe the title-page, by no less an authority than the wife of a Lord Mayor, has been, through life, my guide and monitor. By its solemn precepts I have learnt to test the moral worth of all who approach me. The man who bites his bread, or eats peas with a knife, I look upon as a lost creature, and he who has not acquired the proper way of entering and leaving a room is the object of my pitying horror. There are those in this village who bite their nails, dear aunt, and nearly all are wont to use their pocket combs in public places. In truth I could pursue this painful theme much further, but behold, I have said enough.
- HANNAH But is there not one among them who is faultless, in thine eyes? For example — young Robin. He combines the manners of a Marquis with the morals of a Methodist. Could'st thou not love him?
- ROSE And even if I could, how should I confess it unto him? For lo, he is shy, and sayeth nought!

No. 3. SONG (Rose)

Tempo di Valse moderato

2 Flutes
Oboe
2 Clarinets in A
Bassoon
2 Horns in F
Violin I
Violin II
Viola
Cello
Bass

ROSE

1. If some-body there chanced to be Who loved me in a man-ner
2. If a - ny well-bred youth I knew, Po- lite and gentle, neat and

Vn I
Vn II
Va
Vc
Bass

7-

Ob
Cl
Hn
ROSE
Vn. I
Vn. II
Va
Vc
Bass

2nd verse only
p
Both verses
p

true, trim, My heart would point him out to me, And I would
Then I would hint as much to you, And you could

A

FL
Ob
Cl
Hn
ROSE
Vn. I
Vn. II
Va
Vc
Bass

I.
p
II.
p

point him out to you. But here it says of those who point, Their
hint as much to him. But here it says in plain - est print, "It's

Fl I.
Bsn.
Hn II.
ROSE
man-ners must be out of joint. - You may not point - you must not
most un-la-dy-like to hint. - You may not hint, you must not

Vn I.
Vn II.
Va.
Vc.
Bass

[rall.] [a tempo]

CL
Bsn.
Hn.
ROSE
point - it's man-ners out of joint, to point! Ah! Had I the
hint - It says you mustn't hint, in print! Ah! And if I

Vn I.
Vn II.
Va.
Vc.
Bass

Ob

ROSE

Love of such as he, Some qui - et spot he'd take me to, Then he could
 loved him through and through - (True love and not a pass - ing whim), Then I could

Vn I

Vn II

Va

Vc Cello

B

Ob Solo

Cl

Bsn

Hn

ROSE

whis - per it to me, And I could whis - per it to you. But
 speak of it to you, And you could speak of it to him. But

Vn I

Vn II

Va

Vc

Bass

Musical score for the first system, featuring woodwinds and strings. The instruments listed are I Flute (FL), II Flute (FL), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), and Rose (ROSE). The score includes dynamic markings such as *p* and *f*. The key signature is one sharp (F#) and the time signature is 4/4.

whis- per- ing, I've some-where met, is con- tra- ry to e- ti- quette;
here I find it does- n't do To speak un- til you're spo- ken to.

C

Musical score for the second system, featuring a vocal line and strings. The instruments listed are Rose (ROSE), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bass). The score includes dynamic markings such as *pizz*. The key signature is one sharp (F#) and the time signature is 4/4.

Where can it be? Now let me see - Yes, yes! It's con- tra-
Where can it be? Now let me see - Yes, yes! "Don't speak un-

Fl. a2 f

Ob. [sf]

Cl. [sf] I.

Bsn. [sf] 2nd time only [sf]

Hr. Solo sf

ROSE

-ry to e-ti-quette.
-til you're spoken to.

Vn. I. arco [sf] p [sf]

Vn. II. arco [sf] p [sf]

Va. arco [sf] p [sf]

Vc. f p arco [sf]

Bass. f p arco [sf]

ROSE Poor Aunt! Little did the good soul think, when she breathed the hallowed name of Robin, that he would do even as well as another. But he resembleth all the youths in this village, in that he is unduly bashful in my presence, and lo, it is hard to bring him to the point. But soft, he is here!

ROBIN Mistress Rose!

ROSE Master Robin!

ROBIN I wished to say that - it is fine.

ROSE It is passing fine.

ROBIN But we do want rain.

ROSE Aye, sorely! Is that all?

ROBIN That is all.

ROSE Good day, Master Robin!

ROBIN Good day, Mistress Rose! (Both going - both stop)

ROSE (I crave pardon, I -

ROBIN (I beg pardon, I -

ROSE You were about to say? -

ROBIN I would fain consult you -

ROSE Truly?

ROBIN It is about a friend.

ROSE In truth I have a friend myself.

ROBIN Indeed? I mean, of course -

ROSE And I would fain consult you -

ROBIN About him?

ROSE About her.

ROBIN Let us consult one another.

No. 4. DUET (Rose & Robin)

ENCORE
Allegretto grazioso

2 Flutes
Oboe
2 Clarinets in Bb
Bassoon
2 Horns in F
ROBIN

1. I know a youth who loves a lit-tle maid -
2. He can-not eat, and he cannot sleep -

Violin I
Violin II
Viola
Cello
Bass

FL
CL
ROBIN

(Hey, but his face is a sight for to see!)
(Hey, but his face is a sight for to see!)

Si-lent is he, for he's modest and a-fraid -
Dai-ly he goes for to wail - for to weep,

Va I
Va II
Vc
Bass

FL I.

Ob

CL I.

Bsn

Hr I.
mf

ROSE

I know a maid who loves a gal-lant youth,
She's ve-ry thin, And she's ve-ry pale,

ROBIN

(Hey, but he's ti-mid as a youth can be!)
(Hey, but he's wretched as a youth can be!)

Vn.I

Vn.II

Vc

Vc

Ban

FL I.

Ob

CL I.

Bsn

ROSE

(Hey, but she sic-kens as the days go by!) She cannot tell him all the sad, sad, truth -
(Hey, but she sic-kens as the days go by!) Dai-ly she goes for to weep - for to wail -

Vn.I

Vn.II

Va

Vc

Bass

rall.

C A tempo

FL

Ob

Bsn

Hr

ROSE

(Hey, but I think that little maid will die!)
 (Hey, but I think that little maid will die!)
 Poor lit-tle maid!
 Poor lit-tle man!

ROBIN

Poor lit-tle man!
 Poor lit-tle maid!

Vn I

Vn II

Va

Vc

Bass

pizz

I.

FL

Ob

CL

Bsn

Hr

ROSE

Poor lit-tle maid!
 Poor lit-tle man! } Now _____ tell me pray, and

ROBIN

Poor lit-tle man!
 Poor lit-tle maid! } Now _____ tell me "pray, and

Vn I

Vn II

Va

Vc

Bass

pizz

div.

I.

FL

Ob

CL

Bsn

Hr

ROSE

tell me true, What in the world should the maiden do? 3. If

ROBIN

tell me true, What in the world should the young man do?

Vn I arco

Vn II arco

Va arco

Vc arco

Bass arco

FL

CL

Hr

ROSE

I were the youth, I should offer her my name - (Hey, but her face is a sight for to see!) If

ROBIN

Vn I

Vn II

Va

Vc

Bass

FL

CL

ROSE

ROBIN

I.

IF

I were the maid, I should fan his honest flame - (Hey, but he's bashful as a youth can be!)

Vn I

Vn II

Va

Vc

Bass

D

Ob

Hr

ROSE

ROBIN

I.

mf

IF

I were the youth I should speak to her today - (Hey, but she sickens as the days go by!)

Vn I

Vn II

Va

Vc

Bass

Hn. I. *rall.*
p

ROBIN

I were the maid I would meet the lad half-way - (For I real-ly do be-lieve that timid

Vn. I
Vn. II
Va.
Vc.
Bass

E a tempo

FL. I.
Ob.
Bsn. *pp*
Hn. I. *p*
ROSE

Poor little man! Poor little man!

ROBIN

youth will die!) Poor little maid!

Vn. I
Vn. II
Va.
Vc.
Bass *pizz*

FL I
Ob
CL I.
Bsn
Hn
ROSE
ROBIN
Vn.I
Vn.II
Va
Vc
Bass

I _____ thank you, sir, for your coun- sel true; i'U
Poor little maid! I _____ thank you, miss, for your coun- sel true; i'U

div. pizz
pizz
pizz
pizz

(rit)

FL
Ob
CL I.
Bsn
Hn
ROSE
ROBIN
Vn.I
Vn.II
Va
Vc
Bass

2^a mf
[mf]
2^a mf
I. Solo [mf]

tell that { maid youth what she ought to do!
what he

arco
arco
arco
arco
arco

div. pizz
pizz
pizz
pizz
pizz

ENCORE: Beginning (p.50), then cut ♯ to ♮ for 3rd verse

Fl. ^{o2}

Ob.

Cl. ^{o2}

Bsn.

Hr. ^{o2}

Ct.

Trb.

S.

CHORUS

A.

From the

Vn. I.

Vn. II.

Vla.

Vc. & B.

The musical score for page 59 includes the following parts and lyrics:

- Woodwinds:** Flute I & II, Oboe, Clarinet I & II, Bassoon, Horn (marked *a2*), and Trumpet. The woodwinds play melodic lines with various articulations and dynamics.
- Brass:** Trombone and Horn parts provide harmonic support with sustained notes and some melodic movement.
- Strings:** Violin I & II, Viola, and Violoncello & Bass (Vc. & B.) play sustained chords and rhythmic patterns.
- Chorus:** The chorus part includes vocal lines with the lyrics: "bri-ny sea comes young Richard, all vic-to-rious! Va-lo-rous is".

The musical score is arranged in systems. The first system includes woodwinds (Flutes I & II, Oboe, Clarinets I & II, Bassoon) and brass (Horn 2, Trumpets, Trombones). The second system features the Chorus with lyrics: "he - His a - chievements all are glo - rious! Let the wel - kin ring". The third system includes strings (Violins I & II, Viola, Cello & Double Bass).

The musical score for page 61 includes the following parts:

- Woodwinds:** Flute I & II, Oboe, Clarinet I & II, Bassoon, Horns (marked with a 2), and Trumpets.
- Brass:** Trombones.
- Strings:** Violins I & II, Viola, and Violoncello & Bass.
- Vocal:** CHORUS.

The chorus part includes the lyrics: "With the news we bring. Sing it - shout it - Tell a -".

The musical score for page 62 includes the following parts and markings:

- Woodwinds:** Flute I (Fl I), Flute II (Fl II), Oboe (Ob), Clarinet I (Cl I), Clarinet II (Cl II), Bassoon (Bsn), and Horn (Hn). The Horn part includes a dynamic marking of *o2*.
- Brass:** Trumpet (Tr).
- Strings:** Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bau).
- Chorus:** The Chorus part includes the lyrics:
-bout it - Shout _____ it! Safe and sound re-turn-eth he, All vic-

The score is written in a common time signature and features various musical notations such as slurs, accents, and dynamic markings.

Woodwind and Brass section score. Instruments include Flute I and II, Oboe, Clarinet I and II, Bassoon, Horn, Trumpet, and Trombone. The score consists of five measures. The Flute II part includes the instruction "Take Picc." in the fourth measure.

Safe _____ and sound,

CHORUS

-to-ri-ous from the sea! Safe and sound re-turn-eth he All vic-to-ri-ous

String and Chorus section score. Instruments include Violin I and II, Viola, and Violoncello/Double Bass. The Chorus part includes the lyrics. The Violoncello/Double Bass part includes the instruction "unis." in the first measure.

Picc. *p* *[sf]* *[ff]*
 Fl. *p* *[sf]* *[ff]*
 Ob. *p* *[sf]* *[ff]*
 Cl. *p* *[sf]* *[ff]*
 Bsn. *p* *[sf]* *[ff]*
 Hrn. *p* *[sf]* *[ff]*
 Ctr. *p* *[sf]* *[ff]*
 Trb. *p* *[sf]* *[ff]*
 RICH. RICHARD

1. 1

CHORUS

from the sea!

Vn. I *[sf]* *[ff]*
 Vn. II *[sf]* *[ff]*
 Va. *[sf]* *[ff]*
 Vc. & B. *[sf]* *[ff]*

RICH.
 ship'd, d'ye see, in a Re-ve-nue sloop, And off Cape Fi-nis-
 Capt'n he up and he says, says he, This chap we need not
 up with our helm, and we scuds before the breeze, As we givar a com-pas-sion-at-ing

Vn. I *p*
 Vn. II *p*
 Va. *p*
 Vc. & B. *p*

RICH. *-tere, A merchantman we see, A Frenchman going free, So we made for the bold Moun-
 fear, We can take her, if we like, She is sartin for to strike, For she's on- ly a darned Moun-
 cheer; Froggee answers with a shout As he sees us go a- bout, Which was grateful of the poor Moun-*

Vn I
 Vn II
 Va
 Vc & B

RICH. *-seer, D'ye see? We made for the bold Moun- seer. But she proved to be a Frigate, and she
 -seer, D'ye see? She's on- ly a darned Moun- seer! But to fight a French fal- lah - it's like
 -seer, D'ye see? Which was grateful of the poor Moun- seer! And I'll wager in their joy they*

Vn I
 Vn II
 Va
 Vc & B

RICH. *up with her ports, And fires with a thir- ty - two! It comes uncommon near, But we
 hittin' of a gal, - It's a lub-ber-ly thing fir to do; For we, with all our faults, Why we're
 kissed each other's cheek, (Which is what them fur-ri-ners do), And they blessed their lucky stars We were*

Vn I
 Vn II
 Va
 Vc & B

RICH. *an- swerd with a cheer, Which pa- ra- lysed the Par- ly- voo, D'ye see? Which
 stur- dy British salts, While she's on- ly a poor Par- ly- voo, D'ye see? While she's
 har- dy British tars, Who had pi- ty on a poor Par- ly- voo, D'ye see? Who had*

Vn I
 Vn II
 Va
 Vc & B

I. *f*

FL
Ob
CL
Bsn

RICH
pa-ra-lysed the Par-ly- voo!
on-ly a poor Par-ly- voo!
pi-ty on a poor Par-ly- voo!

CHORUS S.A. *sf (f)*
Which pa-ra-lysed the Par-ly-
While she's on-ly a poor Par-ly-
Who had pi-ty on a poor Par-ly-

Vn I
Vn II
Va
Vc & B *f*

I. CHORD

FL
Ob
CL
Bsn
Hr
Cb
Tb
SD
RICH
CHORUS
- voo, D'ye see? Which pa-ra-lysed the Par-ly- voo!
- voo, D'ye see? While she's on-ly a poor Par-ly- voo!
- voo, D'ye see? Who had pi-ty on a poor Par-ly- voo!

2. Then our
3. So we

Vn I
Vn II
Va
Vc & B

* v.3 only

attaca

HORNPIPE

First system of musical notation for Hornpipe, measures 1-4. Instruments include Piccolo (Picc.), Flute (Fl.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), and Violoncello & Double Bass (Vc. & B.). Dynamics include *f* and *pp*. The Piccolo and Flute parts feature complex rhythmic patterns with triplets and slurs. The strings play a steady accompaniment.

Second system of musical notation for Hornpipe, measures 5-8. Instruments include Piccolo (Picc.), Flute (Fl.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), and Violoncello & Double Bass (Vc. & B.). Dynamics include *f*. The Piccolo and Flute parts continue with their rhythmic patterns. The strings maintain their accompaniment.

Third system of musical notation for Hornpipe, measures 9-12. Instruments include Piccolo (Picc.), Flute (Fl.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), and Violoncello & Double Bass (Vc. & B.). Dynamics include *f*. The Piccolo and Flute parts continue with their rhythmic patterns. The strings maintain their accompaniment.

Fourth system of musical notation for Hornpipe, measures 13-16. Instruments include Piccolo (Picc.), Flute (Fl.), Spinet (SP), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), and Violoncello & Double Bass (Vc. & B.). Dynamics include *pp* and *pizz*. The Piccolo and Flute parts continue with their rhythmic patterns. The Spinet part is introduced in measure 13. The strings maintain their accompaniment.

SD
Vn I
Vn II
Va
Vc AB

SD
Vn I
Vn II
Va
Vc AB

ENCORE (with repeat)

Picc
Fl
Ob
Cl
Bsn
Hr
Cb
Trb
SD
Vn I
Vn II
Va
Vc AB

2nd time only

arco

* forte, without Cornets, Trombones & Side Drum

ENCORE: 3rd & 4th times
Segue EXIT

- ROBIN Richard!
- RICHARD Robin!
- ROBIN My beloved foster-brother, and very dearest friend, welcome home again after ten long years, at sea! It is such deeds as yours that cause our flag to be loved and dreaded throughout the civilized world!
- RICHARD Why, lord love ye, Rob., that's but a trifle to what we have done in the way of sparing life! I believe I may say, without exaggeration, that the marcifal little Tom-Tit has spared more French frigates than any craft afloat! But 'taint for a British seaman to brag, so I'll just stow my jawin' tackle and belay. (ROBIN sighs) But 'vast heavin', messmate, what's brought you all a-cockbill?
- ROBIN Alas, Dick, I love Rose Maybud, and love in vain!
- RICHARD You love in vain? Come, that's too good! Why you're a fine strapping muscular young fellow - tall and strong as a to'-gall'n-m'st - taut as a fore-stay - aye, and a barrow-knight to boot, if all had their rights!
- ROBIN Hush, Richard - not a word about my true rank, which none here suspect. Yes, I know well enough that few men are better calculated to win a woman's heart than I. I'm a fine fellow, Dick, and worthy any woman's love - happy the girl who gets me, say I. But I'm timid, Dick; shy - nervous - modest - retiring - diffident - and I cannot tell her, Dick, I cannot tell her! Ah, you've no idea what a poor opinion I have of myself, and how little I deserve it.
- RICHARD Robin, do you call to mind how, years ago, we swore that, come what might, we would always act upon our heart's dictates?
- ROBIN Aye, Dick, and I've always kept that oath. In doubt, difficulty and danger, I've always asked my heart what I should do, and it has never failed me.
- RICHARD Right! Let your heart be your compass, with a clear conscience for your binnacle light, and you'll sail ten knots on a bowline, clear of shoals, rocks and quicksands! Well, now, what does my heart say in this here difficult situation? Why it says "Dick," it says - (it calls me "Dick" acos it's known me from a babby) - "Dick," it says, "you ain't shy - you ain't modest - speak you up for him as is!" Robin, my lad, just you lay me alongside, and when she's becalmed under my lee, I'll spin her a yarn that shall sarve to fish you two together for life!
- ROBIN Will you do this thing for me? Can you, do you think? Yes. There's no false modesty about you. Your - what I would call bumptious self-assertiveness (I mean the expression in its complimentary sense), has already made you a bos'n's mate, and it will make an admiral of you in time, if you work it properly, you dear, incompetent old imposter! My dear fellow, I'd give my right arm for one tenth of your modest assurance!

No.7. SONG (Robin, with Richard)

Allegro molto vivace

Piccolo

Flute

Oboe

2 Clarinets in Bb

Bassoon

2 Horns in F

Bass Drum & Cymbals

ROBIN

Violin I

Violin II

Viola

Cello & Bass

1. My boy, you may take it from
 2. Now take, for ex- am- ple, my
 3. As a po- et I'm ten- der and

mf *sempre stacc*

p

I.

CL

ROBIN

me, That of all the af-flic-tions ac-curst With which a man's sad-dled And
 case: I've a bright in-tel-lec-tu-al brain - In all Lon-don ci-ti There's
 quaint - I've pas-sion and fer-vour and grace - From O-vid and Hor-ace To

Vn I

Vn II

Va

Vc & B

Ob

I.

CL

ROBIN

hampered and ad-dled A dif-fi-dent na-ture's the worst. Though cle-ver as cle-ver can
 no one so wit-ty - I've thought so a-gain and a-gain. I've a high-ly in-tel-li-gent
 Swinburne and Morris, They all of them take a back place. Then I sing and I play and I

Vn I

Vn II

Va

Vc & B

Ob

ROBIN

be - A Cric-ket-on of ear-ly ro-mance - You must stir it and stomp it, And
 face - My fea-tures can-not be de-nied - But, what-ev-er I try, sir, I
 paint: Though none are ac-com-plished as I, To say so were trea-son: You

Vn I

Vn II

Va

Vc & B

Ob
CL
Bsn
Hn
ROBIN
Va I
Va II
Va
Vc & B

blow your own trumpet, Or trust me, you haven't a chance.
fail in - and why, sir? * I'm mod-er-ty per-son-i-fied! } If you
ask me the reason? * I'm dif-fi-dent, modest and shy!

* 2nd & 3rd verses only.
Traditional interjections by Richard:
2. I don't know!
3. No I didn't!

I.
CL
Bsn
Hn
BP
Gn
ROBIN
Va I
Va II
Va
Vc & B

wish in this world to ad- vance, Your me-rits you're bound to en- hance, You must

I 1 & 2

Cl
Bsn
Hn
BD
Gn
ROBIN
stir it and sturp it, And blow your own trumpet, Or, trust me, you haven't a chance!
Vn I
Vn II
Va
Vc & B

3

Fl
Ob
Cl I
Cl II
Bsn
Hn
BD
Gn
RICH
chance. } If you wish in the world to ad-vance, Your me-rits you're bound to en-
ROBIN
Vn I
Vn II
Va
Vc & B

-hance, You must stir it and stomp it, And blow your own trumpet, Or, trust me, you haven't a chance!

RICHARD Ah, it's a thousand pities he's such a poor opinion of himself, for a finer fellow don't walk! Well, I'll do my best for him. "Plead for him as though it was for your own father" - that's what my heart's a-remarkin' to me just now. But here she comes! Steady! Steady it is! By the Port Admiral but she's a tight little craft! Come, come, she's not for you, Dick, and yet - she's fit to marry Lord Nelson! By the Flag of Old England, I can't look at her unmoved.

ROSE Sir, you are agitated -

RICHARD Aye, aye, my lass, well said! I am agitated, true enough! - took flat aback, my girl, but 'tis naught - 'twill pass. (Aside) This here heart of mine's a-dictatin' to me like anythink. Question is, have I a right to disregard its promptings?

ROSE Can I do aught to relieve thine anguish, for it seemeth to me that thou art in sore trouble? This apple -

RICHARD No, my lass, 'taint that - I'm - I'm took flat aback - I never see anything like you in all my born days. Parbuckle me, if you ain't the loveliest gal I've ever set eyes on. There - I can't say fairer than that, can I?

ROSE No. (Aside) The question is, is it meet that an utter stranger should thus express himself? Yes, - "Always speak the truth."

RICHARD I'd no thoughts of sayin' this here to you on my own account, for, truth to tell, I was chartered by another; but when I see you my heart it up and it says, says it, "This is the very lass for you, Dick" - "speak up to her, Dick," it says - (it calls me Dick acos we was at school together) - "tell her all, Dick," it says, "never sail under false colours - it's mean!" That's what my heart tells me to say, and in my rough, common-sailor fashion, I've said it, and I'm a-waiting for your reply. I'm a-tremblin', miss. Lookye here - That's narvousness!

ROSE (Aside) Now, how should a maiden deal with such an one? "Keep no one in unnecessary suspense." (Aloud) Behold, I will not keep you in unnecessary suspense. (Aside) "In accepting an offer of marriage, do so with apparent hesitation." (Aloud) I take you, but with a certain show of reluctance. (Aside) "Avoid any appearance of eagerness." (Aloud) Though you will bear in mind that I am far from anxious to do so. (Aside) "A little show of emotion will not be misplaced!" (Aloud) Pardon this tear!

RICHARD Rose, you've made me the happiest blue-jacket in England! I wouldn't change places with the Admiral of the Fleet, no matter who he's a-huggin' of at this present moment! But, axin' your pardon, miss, might I be permitted to salute the flag I'm a-goin' to sail under?

ROSE (Aside) "An engaged young lady should not permit too many familiarities."
 (Aloud) Once!

No. 8. DUET
 (Rose & Richard)

Allegro moderato

The bat-tle's roar is o-ver, O my

Love! Em-brace thy ten-der lov-er, O my Love! From tem-pest's wel-ter, From

I.

Fl
Cl
Bsn
RICH
war's a-larms, O give me shel-ter With-in these arms, O give me shel-ter Within those

Va I
Va II
Va
Vc
Bass

arco
arco

Detailed description: This system contains the first four staves of the score. The Flute (Fl) part begins with a melodic line marked 'I.'. The Clarinet (Cl) and Bassoon (Bsn) parts are mostly rests, with some notes appearing later in the system. The vocal line (RICH) has lyrics: 'war's a-larms, O give me shel-ter With-in these arms, O give me shel-ter Within those'. The string section (Va I, Va II, Va, Vc, Bass) provides accompaniment, with 'arco' markings above the Violin and Violoncello parts.

Fl
Ob
Cl
Bsn
Hn
RICH
arms! Thy smile al-lur-ing, All heart-ache cur-ing, Gives

Va I
Va II
Va
Vc
Bass

Detailed description: This system contains the next four staves of the score. The Flute (Fl) part has a long note marked 'p'. The Oboe (Ob) part has a long note marked 'mf'. The Clarinet (Cl) part has a melodic line marked 'p'. The Bassoon (Bsn) part has a long note marked 'p'. The Horn (Hn) part has a long note marked 'II.'. The vocal line (RICH) has lyrics: 'arms! Thy smile al-lur-ing, All heart-ache cur-ing, Gives'. The string section (Va I, Va II, Va, Vc, Bass) continues with accompaniment.



FL

Ob

CL

Bsn

Hr II.

ROSE

RICH.

rit.

peace en- dur- ing, O my love! O _____ my love!

Vn I

Vn II

Va

Vc

Bass

cresc.

dim.

[dim]

[dim]

[dim]

[dim]

P

P

P

P

P

ROSE

heart both true and ten- der, O my love! A life- love can en- gen- der, O my

Vn I

Vn II

Va

Vc

Bass

pizz

pizz

I.

FL

ROSE

Love! A truce to sigh-ing, And tears of brine, For joy un-dy-ing Shall aye be

Vn.I

Vn.II

Va

Vc

Bass

R

I.

FL

CL

Bsn

Hn

ROSE

RICH

Vn.I

Vn.II

Va

Vc

Bass

mine. For joy un- dy- ing Shall aye be mine, And thou and I, Love, Shall

And thou and I, Love,

No. 9 ENTRANCE OF BRIDESMAIDS

Allegretto

2 Flutes *a2* *ff*

Oboe *ff*

2 Clarinets in Bb *ff*

Bassoon *ff*

2 Horns in F *f*

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *[ff]*

Bass *[ff]*

I *p* *cresc.*

II *p* *cresc.*

Ob *[p]* *cresc.*

Cl *p* *[cresc.]*

Bsn *p* *[cresc.]*

Hr *p* *cresc.*

Va I *p* *cresc.*

Va II *p* *[cresc.]*

Va *p* *cresc.*

Vc *p* *cresc.*

Bass *[p]* *cresc.*

Musical score for woodwinds and brass. Instruments include Flute I and II, Oboe, Clarinet, Bassoon, and Horn. The score features dynamic markings such as *f* and *p*, and includes phrasing slurs across several measures.

CHORUS
S.A.
If well his suit has sped, Oh may they soon be wed! Oh

Musical score for strings. Instruments include Violin I and II, Viola, Violoncello, and Bass. The score includes dynamic markings such as *f* and *[f]*.

Musical score for woodwinds and chorus. Instruments include Flute, Oboe, Clarinet, Bassoon, and Horn. The score includes dynamic markings such as *f* and *a2*. The chorus part is written in a lower register.

tell us, tell us, pray, What doth the maiden say? In sing-ing are we

Musical score for strings. Instruments include Violin I and II, Viola, Violoncello, and Bass. The score includes dynamic markings such as *f*.

FL ^{a2}

Ob

CL ^{a2}

Bsn

Hr ^I

CHORUS

justi-fied, In sing-ing are we justi-fied, "Hail the Bridegroom, hail the Bride, Let the

Vn I

Vn II

Va

Vc ^{Cellp}

CHORUS

nup-tial knot be tied: In fair phrases Hymn their praises, Hail the Bridegroom, hail the Bride?

- ROBIN Well - what news? Have you spoken to her?
- RICHARD Aye, my lad, I have - so to speak - spoke her.
- ROBIN And she refuses?
- RICHARD Why, no, I can't say she do.
- ROBIN Then she accepts! My darling!
- BRIDESMAIDS "Hail the Bridegroom - hail the Bride!
When the nuptial knot is tied ..." (etc.)
- ROSE (*aside*) Now, what should a maiden do when she is embraced by the wrong gentleman?
- RICHARD Belay, my lad, belay. You don't understand.
- ROSE Oh, sir, belay, I beseech you!
- RICHARD You see, it's like this: she accepts - but it's me!
- ROBIN You!
- BRIDESMAIDS "Hail the Bridegroom - hail the Bride!
When the nuptial knot is tied ..."
- ROBIN Hold your tongues, will you! Now then, what does this mean?
- RICHARD My poor lad, my heart grieves for thee, but it's like this: the moment I see her, and just as I was a-goin' to mention your name, my heart it up and it says, says it - "Dick, you've fell in love with her yourself," it says; "be honest and sailor-like - don't skulk under false colours - speak up," it says, "take her, you dog, and with her my blessin'!"
- BRIDESMAIDS "Hail the Bridegroom - hail the Bride! ..."
- ROBIN Will you be quiet! Go away! Vulgar girls!
- RICHARD What could I do? I'm bound to obey my heart's dictates.
- ROBIN Of course - no doubt. It's quite right - I don't mind - that is, not particularly - only it's - it is disappointing, you know.
- ROSE Oh, but, sir, I knew not that thou didst seek me in wedlock, or in very truth I should not have hearkened unto this man, for behold, he is but a lowly mariner, and very poor withal, whereas thou art a tiller of the land, and thou hast fat oxen, and many sheep and swine, a considerable dairy farm and much corn and oil!

RICHARD That's true, my lass, but it's done now, ain't it, Rob?

ROSE Still, it maybe that I should not be happy in thy love. I am passing young and little able to judge. Moreover, as to thy character I know naught!

ROBIN Nay, Rose, I'll answer for that. Dick has won thy love fairly. Broken-hearted as I am, I'll stand up for Dick through thick and thin!

RICHARD Thankye, messmate! that's well said. That's spoken honest. Thankye, Rob!

ROSE Yet methinks I have heard that sailors are but worldly men, and little prone to lead serious and thoughtful lives!

ROBIN And what then? Admit that Dick is not a steady character, and that when he's excited he uses language that would make your hair curl. Grant that - he does. It's the truth, and I'm not going to deny it. But look at his good qualities. He's as nimble as a pony, and his hornpipe is the talk of the fleet!

RICHARD Thankye, Rob! That's well spoken. Thankye, Rob!

ROSE But it maybe that he drinketh strong waters which do bemuse a man, and make him even as the wild beasts of the desert!

ROBIN Well, suppose he does, and I don't say he don't, for rum's his bane, and ever has been. He does drink - I won't deny it. But what of that? Look at his arms - tattooed to the shoulder! No, no - I won't hear a word against Dick!

ROSE But they say that mariners are but rarely true to those whom they profess to love!

ROBIN Granted - granted - and I don't say that Dick isn't as bad as any of 'em. You are, you know you are, you dog! a devil of a fellow - a regular out-and-out Lothario! But what then? You can't have everything, and a better hand at turning-in a dead-eye don't walk a deck! And what an accomplishment that is in a family man! No, no - not a word against Dick. I'll stick up for him through thick and thin!

RICHARD Thankye, Rob, thankye. You're a true friend. I've acted accordin' to my heart's dictates, and such orders as them no man should disobey.

No. 10. TRIO
(Rose, Richard & Robin)

Allegro vivace

2 Flutes

Oboe

2 Clarinets in Bb

Bassoon

2 Horns in F

ROSE

RICHARD

ROBIN

Violin I

Violin II

Viola

Cello

Bass

In sail-ing o'er life's o-cean wide Your heart

In sail-ing o'er life's o-cean wide Your heart should

I. *p*

FL

CL

Bsn

Hn

ROSE

— should be your on-ly guide; With sum-mer sea and fav-ring wind Your-self in

RICH.

be your on-ly guide; With sum-mer sea and fav-ring wind Your-self in

ROBIN

Vn I

Vn II

Va

Vc

Bass

FL I

CL I

Bsn

Hr

ROSE

port ——— you'll find.

RICH

port you'll surely find. My heart says "To this maiden strike - She's capturd you.

ROBIN

V.I

V.II

Va

Vc

Bass

pizz

p

[p]

A

Ob

I

Cl

II

Bsn

RICH

She's just the sort of girl you like - You know you do. If o- ther men her heart should gain,

V.I

V.II

Va

Vc

Bass

Ob
I
CL
II
Bsn
Hn
RICH.
I shall re-sign." That's what it says to me quite plain, This heart of mine! This heart of
Vn I
Vn II
Va
Vc
Bass

FL
Ob
CL
Bsn
Hn
RICH.
mine!
ROBIN
My heart says "You've a prosperous lot, With a-cres wide; You mean to
Vn I
Vn II
Va
Vc
Bass

B

I

Fl

Ob

I

Cl

II

Bm

ROBIN

set-tle all you've got Up-on your bride. It don't pre-tend to shape my acts By word or sign;

Vn I

Vn II

Vc

Vc

Bass

Fl

Ob

Cl

Bm

Hn

ROBIN

It mere - ly states the simple facts, This heart of mine, This heart of mine!

Vn I

Vn II

Vc

Vc

Bass

arco

C

FL *I.*
 (f) p
 Ob
 CL
 f p
 Bsn
 (f) (p)
 Hn
 (f)
 ROSE
 ROSE

Ten mi-nutes since my heart said "white" - It now says "black". It then said "left" - it now says "right" -

Vn.I
 f (p)
 Vn.II
 f p
 Va
 f p
 Vc
 f p
 Bass
 f p pizz

FL *I.*
 p
 Ob
 I
 CL
 II
 Bsn
 Hn
 p
 ROSE

Hearts of-ten tack. I must o-bey its la-test strain - You tell me so. But should it

Vn.I
 Vn.II
 Va
 Vc
 Bass

D

FL *cresc.* *mf*

Ob *cresc.* [*mf*]

CL *cresc.* [*mf*]

Bn *cresc.*

Hr

ROSE
change its mind again, I'll let you know, I'll let you know. In sail-ing o'er life's o-cean

RICK
In sail-ing o'er life's o-cean

ROBIN
In sail-ing o'er life's o-cean

Vn I *cresc.* *sf* *mf*

Vn II *cresc.* *arco* *mf*

Va *cresc.* [*mf*] *arco*

Vc *cresc.* [*mf*] *arco*

Bass *cresc.* *f* [*mf*]

FL

Ob

CL

Bsn

Hr

ROSE

wide No doubt the heart should be your guide, But it is awkward when you

RICH

wide No doubt the heart should be your guide, But it is awkward when you

ROBIN

wide No doubt the heart should be your guide, But it is awkward when you

Vn I

Vn II

Va

Vc

Bass

I
FL
II
Ob
I
Cl
II
Bsn
Hn
ROSE
a heart, a heart that does not know its
RICH
mind, A heart, a heart that does not know its
ROBIN
mind, A heart, a heart that does not know its
Vn I
Vn II
Va
Vc
Bass

The musical score is arranged in a standard orchestral format. At the top are the woodwinds: Flute I and II, Oboe, Clarinet I and II, and Bassoon. Below them is the Horn section, with a second ending (II.) indicated. The vocal soloists are ROSE, RICH., and ROBIN, each with a vocal line and lyrics. The lyrics for all three are: "mind! A heart, a heart,". Below the vocalists are the strings: Violin I and II, Viola, Violoncello, and Bass. The score includes various musical notations such as dynamics (e.g., *[sf]*, *sf*), articulation marks, and a second ending for the Horns.

FL

Ob

CL

Bsn

Hn

ROSE

that does not know its mind!

RICH

that does not know its mind!

ROBIN

that does not know its mind!

Vn.I

Vn.II

Va

Vc

Bass

mf

f

No. II. RECIT. AND ARIA (Margaret)

[Andante]

2 Flutes
Oboe
2 Clarinets in Bb
Bassoon
2 Horns in F
2 Cornets in Bb
2 Trombones
Timpani Eb & Bb
Violin I
Violin II
Viola
Cello & Bass

p, *cresc.*, *sf*, *Solo Tr.*, *ad lib.*

Fl I
Ob
Cl
Bsn

accel., *rall.*, *a tempo*, *sf*, *p*

Trp
Vn I
Vn II
Va
Vc

pizz, *mf*, *pp*, *sf*, *p*

A

Timp

MARC.

Cheer-i-ly ca-rols the Lark O-ver the cot.

Vn I arco p

Vn II arco p

Va arco p

Vc & C unis. arco p

FL

Timp

MARC.

Mer-ri-ly whistles the clerk, Scratch-ing a blot. But the lark And the

Vn I

Vn II

Va

Vc & C

Bsn

MARC.

clerk, I re-mark, Com- fort me not!

Vn I

Vn II

Va

Vc & C

B

Bsn *[sf]*
 Hn *sf*
 MARC
 O-ver the ri-pen-ing peach Buz-zes the bee. Splash on the bil-low-y
 Vn I *p*
 Vn II *p*
 Va *p*
 Vc *p*
 Bass *p*

Bsn *b.e.*
 Hn *sf*
 MARC
 beach Tumbles the sea. But the peach And the beach, They are each No-thing to me!
 Vn I *cresc.* *dim.* *p*
 Vn II *cresc.* *[dim.]* *p*
 Va *cresc.* *dim.* *p*
 Vc *cresc.* *dim.*
 Bass *cresc.* *dim.*

C Allegro vivace

FL I
FL II
CL I
CL II
Bsn
Hn
MARG.
Vn I
Vn II
Va
Vc & B

And why? Who am I? Daft Madge! Crazy Meg! Mad

D

Fl
Ob
Cl
Bsn
MARG.
Vn I
Vn II
Va
Vc & B

Mar-ga-ret! Poor Peg! (Chuckling) Mad, I? Yes, very! But why?

Fl
Ob
Cl
Bsn
Hn
MARC
Vn I
Vn II
Va
Vc & Cb

I Solo

Mys- tery! Don't call! No crime - 'Tis only That I'm Love-Lovely!

arco
p
arco
p
arco
arco

Cl
Hn
MARC
Vn I
Vn II
Va
Vc
Bass

Andante
a2
p
p
p
mp
mp
mp
p
p

That's all! 1. To a

MARC. 
 gar- den full of po- sies Com- eth one to ga- ther flowers, And he
 nest of weeds and net- tles, Lay a vi- o- let, half hid- den, Hoping

Vn I 
 Vn II 
 Va 
 Vc 
 Bass 

Fl 
 Cl 
 MARC. 
 wan- ders through its bow- ers Toy- ing with the wan- ton ro- ses, the wan- ton
 that his glance un- bid- den Yet might fall up- on her pe- tals, up- on her

Vn I 
 Vn II 
 Va 
 Vc 
 Bass 

E
 Fl 
 Cl 
 Bsn 
 Hn 
 MARC. 
 ro- ses, Who, up- ris- ing from their beds, Hold on high their shameless
 pe- tals. Though she lived a- lone, a- part, Hope lay nest- ling at her

Vn I 
 Vn II 
 Va 
 Vc 
 aB 

Cl
Bsn
Hn
MARC.
Vn I
Vn II
Va
Vc & Cb

heads With their pret - ty lips a - pouting, With their pret - ty lips a - pouting, Never
heart, But, a - las, the cruel a - wak - ing, But a - las, the cruel a - wak - ing set her

I
p
p
Cello
Vc & B

FL
I
CL
II
Bsn
I
Hn
II
MARC.
Vn I
Vn II
Va
Vc & Cb

I. p [cresc.] dim
cresc. dim.
cresc. dim.
[cresc.] [dim.]
cresc. p
cresc. p
cresc. dim.
[cresc.] dim.

doubt - ing, nev - er doubt - ing That for Cy - the - re - an po -
lit - tle heart a - break - ing, For he ga - ther'd for his po -

I. 1. 2.

FL
CL
Bsn
Hn
MARC
- sies He would ga-ther ought but ro- ses! 2. In a -ses!
- sies On-ly ro- ses, on-ly ro- ses!

Vn I
Vn II
Va
Vc
Bass

ROSE A maiden, and in tears? Can I do aught to soften thy sorrow? This apple -

MARGARET No! Tell me, are you mad?

ROSE I? No! That is, I think not.

MARGARET That's well! Then you don't love Sir Despard Murgatroyd? All mad girls love him. I love him. I'm poor Mad Margaret - Crazy Meg - Poor Peg! He! he! he! he!

ROSE Thou lovest the bad Baronet of Ruddigore? Oh, horrible - too horrible!

MARGARET You pity me? Then be my mother! The squirrel had a mother, but she drank and the squirrel fled! Hush! They sing a brave song in our parts - it runs somewhat thus:
"The cat and the dog and the little puppee
Sat down in a - down in a - in a -"
I forget what they sat down in, but so the song goes! Listen - I've come to pinch her!

ROSE Mercy, whom!

MARGARET You mean "who".

ROSE Nay! it is the accusative after the verb.

MARGARET True. I have come to pinch Rose Maybud!

ROSE Rose Maybud!

MARGARET Aye! I love him - he loved me once. But that's all gone, fish! He gave me an Italian glance - thus - and made me his. He will give her an Italian glance, and make her his. But it shall not be, for I'll stamp on her - stamp on her - stamp on her! Did you ever kill anybody! No? Why not? Listen - I killed a fly this morning! It buzzed, and I wouldn't have it. So it died - pop! So shall she!

ROSE But behold, I am Rose Maybud, and I would fain not die "pop".

MARGARET You are Rose Maybud!

ROSE Yes, sweet Rose Maybud!

MARGARET Strange! They told me she was beautiful! And he loves you! No, no! If I thought that, I would treat you as the auctioneer and land-agent treated the lady-bird - I would rend you asunder!

ROSE Nay, be pacified, for behold I am pledged to another, and lo, we are to be wedded this very day!

MARGARET Swear me that! Come to a Commissioner and let me have it on affidavit! I once made an affidavit - but it died - it died - it died! But see, they come - Sir Despard and his evil crew! Hide, hide - they are all mad - quite mad!

ROSE What makes you think that?

MARGARET Hush! They sing choruses in public. That's mad enough, I think! Go - hide away, or they will seize you. Hush! Quite softly - quite, quite softly!

No. 12. CHORUS

(Bridesmaids,
& Bucks and Blades)

Allegro con brio

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Piccolo (also Fl. II)**: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic.
- Flute**: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic.
- Oboe**: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic.
- 2 Clarinets in A**: Treble clef, A major, 2/4 time. Starts with a forte (*f*) dynamic.
- Bassoon**: Bass clef, C major, 2/4 time. Starts with a forte (*f*) dynamic.
- 2 Horns in F**: Treble clef, F major, 2/4 time. Starts with a forte (*f*) dynamic.
- 2 Cornets in A**: Treble clef, A major, 2/4 time. Starts with a forte (*f*) dynamic.
- 2 Trombones**: Bass clef, C major, 2/4 time. Starts with a forte (*f*) dynamic.
- Side Drum (also Bass Drum & Cymbals)**: Bass clef, C major, 2/4 time. Starts with a mezzo-piano (*mp*) dynamic.
- Violin I**: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic.
- Violin II**: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic.
- Viola**: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic.
- Cello**: Bass clef, C major, 2/4 time. Starts with a forte (*f*) dynamic.
- Bass**: Bass clef, C major, 2/4 time. Starts with a forte (*f*) dynamic.

The score consists of three measures. The first measure is primarily rest for all instruments. The second measure features a full orchestral entry with various rhythmic patterns. The third measure continues the orchestral texture with some melodic lines in the strings and woodwinds.

This musical score page, numbered 105, contains two systems of staves. The first system includes woodwind and brass instruments: Piccolo (Picc), Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Trumpet I (I), Trumpet II (II), Trombone (Trb), and Snare Drum (SD). The second system includes string instruments: Violin I (Vn. I), Violin II (Vn. II), Viola (Va), Violoncello (Vc), and Bass. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The woodwinds and brass play melodic lines with various articulations, while the strings provide a rhythmic accompaniment. The Snare Drum part consists of a simple rhythmic pattern. The overall texture is dense and characteristic of a late 19th or early 20th-century orchestral style.

Take Flute II

Pic.
Fl.
Ob.
Cl.
Bsn.
Hn.
Trb.
SD

CHORUS OF GIRLS
Wel- come, gen-try,

Vn. I
Vn. II
Va.
Vc.
Bass

A

Fl. I
Fl. II
Ob.
Cl.
Bsn.
Hn.
GIRLS

For your en-try Sets our ten-der hearts a-beat-ing, Men of sta-tion, Ad-mi-ra-tion

Cello
Vc.

I
 Fl
 II
 Ob
 I
 Cl
 II
 Bsn
 Hn
 GIRLS
 Va
 Vc

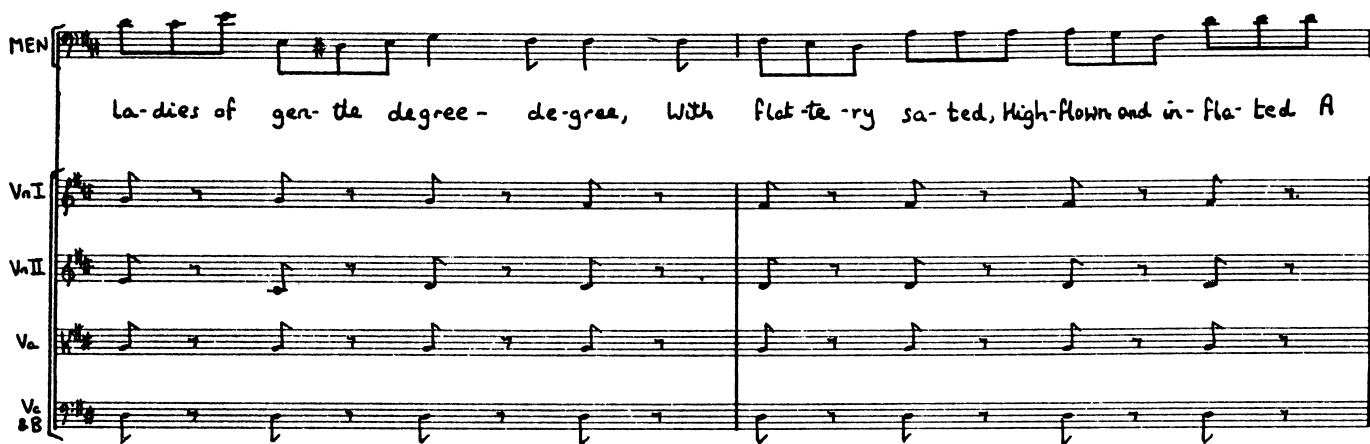
Prompts this un-af-fect-ed greet-ing. Heart - y greet- ing, heart - y

B

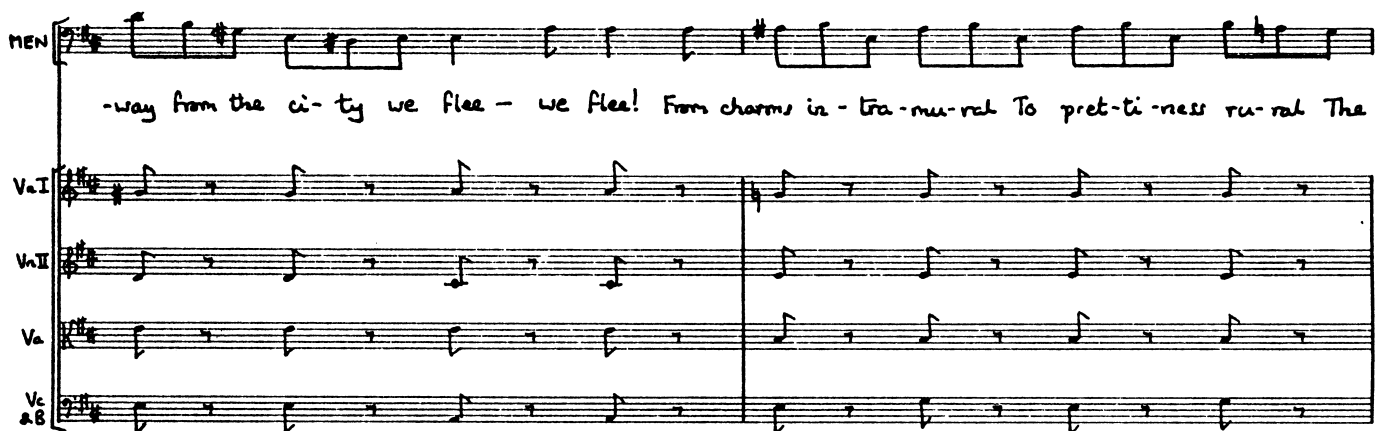
FL
 Ob
 Cl
 Bsn
 Hn
 GIRLS
 CHORUS OF MEN
 Vn I
 Vn II
 Va
 Vc & B

greet - ing of - fer we!

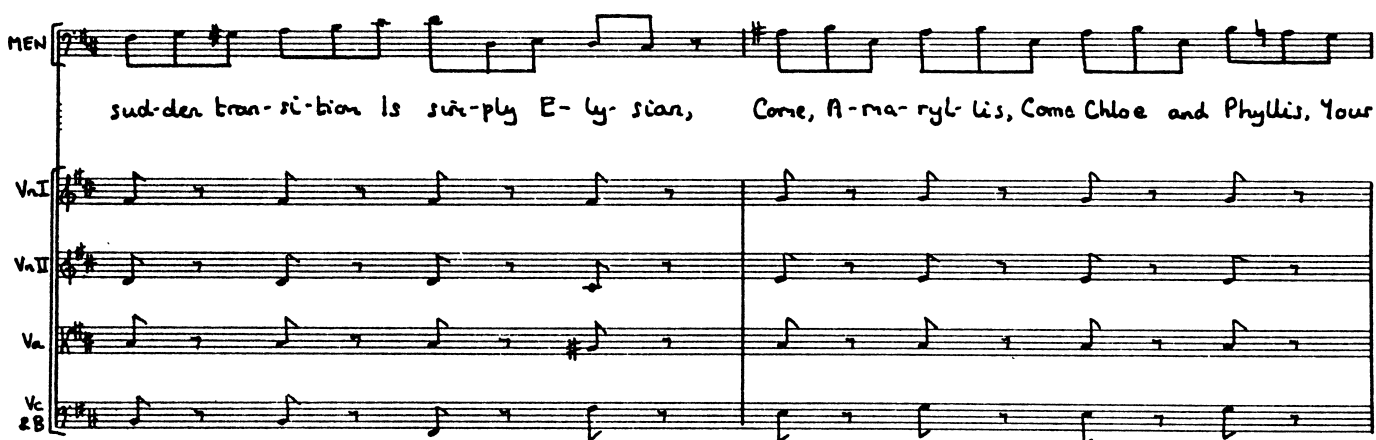
When thoroughly tir-ed Of be-ing ad-mired By

MEN 

la-dies of gen-tle de-gree - de-gree, With flat-te-ry sa-ted, High-flown and in-fla-ted A

MEN 

-way from the ci-tty we flee - we flee! From charms in-tra-mu-ral To pret-ti-ness ru-ral The

MEN 

sud-den tran-si-tion is sim-ply E-ly-sian, Come, A-ma-ryl-lis, Come Chloe and Phyllis, Your

Ob
Cl
Bsn
MEN
Vn I
Vn II
Va
Vc & B

slaves, for the moment are we, Your slaves, for the mo- ment, your



Ob
Cl
Bsn
Hr
Ct
Tbr
GIRLS
MEN
Vn I
Vn II
Va
Vc & B

The
slaves are we!

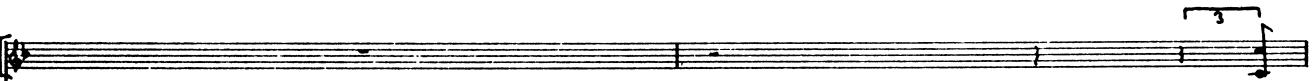

GIRLS  sons of the tillage who dwell in this village are people of low-ly de-gree - de-gree, Though


Vn.I 


Vn.II 

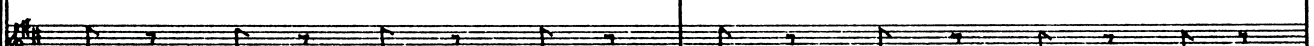
Va 

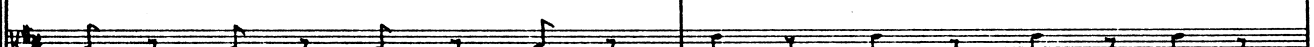
Vc & B 

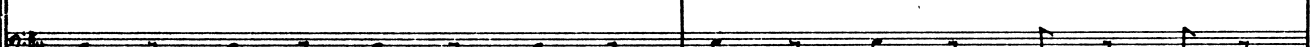
CL  

GIRLS  honest and active They're most unat-tractive And awkward as awkward can be - can be. They're


Vn.I 

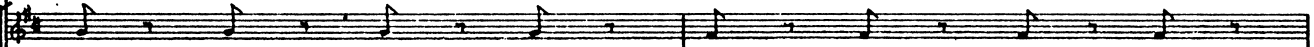
Vn.II 

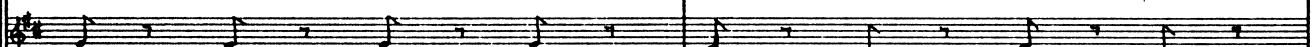
Va 

Vc & B 

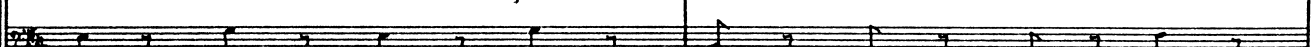
CL 

GIRLS  clumsy clod-hop-pers With axes and chop-pers, And shepherds and ploughmen And drovers and cowmen,

Vn.I 

Vn.II 

Va 

Vc & B 

D

Ob
 CL
 Bsn
 GIRLS
 Hedgers and reapers, And carters and keepers, But never a lover for me, But nev- er a
 Vn I
 Vn II
 Va
 Vc & Cb

I
 Fl
 II
 Ob
 CL
 Bsn
 Hr
 GIRLS
 lov- er for me! Heart-y greet- ing of- fer
 MEN
 Then come, Amaryllis, Come, Chloe, come Phyllis,
 Vn I
 Vn II
 Va
 Vc & Cb

E

FL
OB
CL
Bsn
Hr
Trp
Tbn
BD
Cym

GIRLS
MEN

Va I
Va II
Va
Vc & B

we, of- fer we! So wel- come, gen- try,
When thorough-ly tir-ed of be-ing ad-mir-ed By

FL
Ob
CL
Bsn
Hr
Cb
Trb
SD
Cym

GIRLS
MEN

Vn.I
Vn.II
Va
Vc & B

For your en-try Sets our ten-der
ladies of gentle de-gree - de-gree, With flat-te-ry sa-ted, High flown and in-fla-ted, A-

I
Fl
II
Ob
Cl
Bn
Hn
Tr
Tb
BD
Cym

GIRLS
hearts a-beat-ing. Men of sta-tion,

MEN
-way from the ci-tiy we flee - we flee! From charms in-tra-mu-ral To pret-ti-ness ru-ral The

Vn I
Vn II
Va
Vc & B

I
FL
II
Ob
CL ^{a2}
Bn
Hn
Tr
Tb
BD
Cym

GIRLS
Ad- mi- ra- tion Prompts this un- af-

MEN
sudden transition is simply E-ly-sian, Come, A-ma-ryl-lis, Come, Chloe and Phyllis, Your

Vn I
Vn II
Va
Vc & B

I
 Fl
 II
 Ob
 Cl
 Bsn
 Hn
 I
 Tr
 II
 Tbn
 BD
 Cym
 GIRLS
 MEN
 Vn I
 Vn II
 Va
 Vc & Cb

-fect- ed greet - ing. Heart - y greet - ing, Heart - y great - ing
 slaves, for the moment are we, Your slaves, for the mo - ment, your

FL ^{a2} I. II. take Piccolo

Ob

Cl

Bsn

Hr

I

Cl

II

Tb

BD

Cym

GIALS
of - fer we! Wel- come!

MEN
slaves are we! Wel- come!

Vn I

Vn II

Va

Vc
DB

This musical score page includes the following parts and markings:

- Orchestra:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tr), and Bass Drum/Cymbal (BD/Cym.).
- Vocal Soloists:** GIRLS and MEN.
- String Section:** Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), and Violoncello/Double Bass (Vc. & B.).
- Dynamic Markings:** *f* (forte) is used throughout the score.
- Performance Indicators:** Trills and triplets are indicated with '3' above the notes.
- Vocal Lyrics:** GIRLS: Wel- _____ come, wel- come, wel- come, wel- come we! _____
MEN: Wel- _____ come, wel- come, wel- come, wel- come we! _____

This musical score page, numbered 119, contains the following parts:

- Picc.** Piccolo flute
- FL** Flute
- Ob** Oboe
- Cl** Clarinet
- Bsn** Bassoon
- Hr** Horn
- Ct** Trumpet
- Trb** Trombone
- BD** Bass Drum
- Cym** Cymbal
- Vn I** Violin I
- Vn II** Violin II
- Va** Viola
- Vc & Cb** Violoncello and Contrabass

The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). It features a complex rhythmic pattern with frequent accents and dynamic markings of *sf* (sforzando) throughout. The woodwind and brass sections play a rhythmic accompaniment, while the strings play a more melodic and rhythmic line. The page concludes with the instruction *attacca*.

attacca

No. 13. SONG (Sir Despard, with Chorus)

Andante misterioso

2 Flutes (2nd also Picc.)

Oboe

2 Clarinets in A

Bassoon

2 Horns in F

2 Cornets in A

2 Trombones

Bass Drum & Cymbals

SIR DESPARD

1. Oh why am I mood-y and sad? And
crime one is ful-ly em- ployed - Your ex-

CHORUS SATB unison

Can't guess!
Like you -

Violin I

Violin II

Viola

Cello & Bass

Sir DESP.

why am I guilt-ty-ly mad? Be- cause I am thor-ough-ly bad! You'll
-pres-sion gets warped and des-troyed: It's a pen- al-ty few can a- void; I

CHORUS

Con-fess!
It do.

Oh yes -
How true!

Vn I

Vn II

Va

Vc & B

CL

Bsn

Ct

Trb

Sir
DESP.

see it at once in my face. Oh why am I hus-ky and hoarse? It's the
once was a nice-looking youth; But like stone from a strong cat-a-pault - 1

CHORUS

Ah why?
A trice -

Vn I

Vn II

Va

Vc
& B

CL

Bsn

Hr

Ct

Trb

Sir
DESP.

work-ings of con-science of course, And hus-ki-ness stands for re-morse, At
rushed at my Ter-ri-ble cult - Ob-serve the un-pleas-ant re-sult! In-

CHORUS

Fie, fie!
That's vice -

Oh my!
Not nice.

Vn I

Vn II

Va

Vc
& B

1. 2. I. P

FL

CL

Sr
DESP.

least it does so in my case!
- deed I am tell- ing the

2. When in truth.

3. Oh

Vn I

Vn II

Va

Vc
RB

Q

I. I. II. P

FL

CL

Hr

Sr
DESP.

in- no- cents, hap- py though poor! if I had been vir- tu- ous, I'm sure - I should

CHORUS

That's we - Like me -

Vn I

Vn II

Va

Vc

Bass

FL I. *f*

CL I. *f*

Bsn *f*

Hn II. *f*

Sir DESP. *f*

be as nice-look-ing as you're! You are ve-ry nice-look-ing in-deed! Oh

CHORUS *f*

May be.

Vn I *f*

Vn II *f*

Va *f*

Vc *f*

Bass *f*

FL I. *p*

FL II. *f* Take piccolo [dim.] *p*

CL I. *p*

CL II. *p*

Bsn *p*

Hn I *p*

Sir DESP. *p*

in-no-cents, lis-ten in time - A - void an ex-is-tence of crime - Or

CHORUS *p*

We doe. Just so -

Vn I *p*

Vn II *p*

Va *p*

Vc Cello *p*

FL I.

CL

Bsn

Hr

Sopr. PESP.

you'll be as ugly as I'm - And now, if you please, we'll proceed.

Chorus

No! no!

Vn I

Vn II

Va

Vc & B

Cello

Vc & B

Cello

Picc

FL

Ob

CL

Bsn

Hr

Ct

Trb

BD

Cym

Vn I

Vn II

Va

Vc

Bass

Picc
 Fl
 Ob
 Cl
 Bsn
 Hn
 Ct
 Trb
 BD
 Vn I
 Vn II
 Va
 Vc
 Bass

SIR DESPARD

Poor children, how they loathe me — me whose hands are certainly steeped in infamy, but whose heart is as the heart of a little child! But what is a poor baronet to do, when a whole picture-gallery of ancestors step down from their frames and threaten him with an excruciating death if he hesitate to commit his daily crime? But ha! ha! I am even with them! I get my crime over the first thing in the morning and then, ha! ha! for the rest of the day I do good — I do good — I do good! Two days since, I stole a child and built an orphan asylum. Yesterday I robbed a bank and endowed a bishopric. Today I carry off Rose Maybud, and atone with a cathedral! This is what it is to be the sport and toy of a Picture Gallery! But I will be bitterly revenged upon them! I will give them all to the Nation, and nobody shall ever look upon their faces again!

RICHARD Ax your honour's pardon, but —

SIR DESPARD Ha! observed! And by a mariner! What would you with me, fellow?

RICHARD Your honour, I'm a poor man-o'-war's man, becalmed in the doldrums —

SIR DESPARD I don't know them.

RICHARD And I make bold to ax your honour's advice. Does your honour know what it is to have a heart?

SIR DESPARD My honour knows what it is to have a complete apparatus for conducting the circulation of the blood through the veins and arteries of the human body.

RICHARD Aye, but has your honour a heart that ups and looks you in the face, and gives you quarter-deck orders that it's life and death to disobey?

SIR DESPARD I have not a heart of that description, but I have a Picture Gallery that presumes to take that liberty.

RICHARD Well, your honour, it's like this — Your honour had an elder brother —

SIR DESPARD It had.

RICHARD Who should have inherited your title, and with it its cuss.

SIR DESPARD Aye, but he died. Oh, Ruthven! —

RICHARD He didn't.

SIR DESPARD He did not?

RICHARD He didn't. On the contrary, he lives in this here very village, under the name of Robin Oakapple, and he's a-going to marry Rose Maybud this very day.

SIR DESPARD Ruthven alive, and going to marry Rose Maybud! Can this be possible?

RICHARD Now the question I was going to ask your honour is — ought I to tell your honour this?

SIR DESPARD I don't know. It's a delicate point. I think you ought. Mind, I'm not sure, but I think so.

RICHARD That's what my heart says. It says, "Dick," it says, (it calls me Dick acos it's entitled to take that liberty). "That there young gal would recoil from him if she knowed what he really were. Ought you to stand off and on, and let this young gal take this false step and never fire a shot across her bows to bring her to? No," it says, "you did not ought." And I won't ought, accordin'.

SIR DESPARD Then you really feel yourself at liberty to tell me that my elder brother lives — that I may charge him with his cruel deceit, and transfer to his shoulders the hideous thralldom under which I have laboured for so many years! Free — free at last! Free to live a blameless life, and to die beloved and regretted by all who knew me!

No. 14. DUET
(Richard & Sir Despard)

ENCORE
Allegro vivace

2 Flutes

Oboe

2 Clarinets in Bb

Bassoon

2 Horns in F

Violin I

Violin II

Viola

Cello

Bass

Fl ^{a2}

Ob

Cl ^{a2}

Bsn

Vn I

Vn II

Va

Vc

Bass

p

[p]

[p]

[p]

[p]

[p]

Ob

Cl

p

[p]

1. RICHARD. You un-der-stand?
 2. DESPARD. The Bridegroom comes

1. DESPARD. I think I do, With vi-gow unshaken This step shall be taken. It's
 2. RICHARD. Likewise the Bride - The maidens are very E-lat-ed and merry; They

Vn I

Vn II

Va

Vc

Bass

FL
Ob
CL
P II.

(R) I think so too; i'll read-i-ly bet it You'll ne-ver re-gret it! For
(D) To lash their pride Were al-most a pi-ty, The pretty com-mit-tae! But

(D) neat-ly plann'd. For
(R) are her chums. But

Vn I
Vn II
Va
Vc
Bass

FL
CL
Bsn
p

Hrn
p
RICHARD

du-ty, du-ty must be done; The rule ap-plies to ev-ry one, And pain-ful though that

SIR DESPARD

Vn I
Vn II
Va
Vc & B
unis.

FL *a2* *I.*

Ob

CL *I.*

Bsn

Hn

RICH.

Sir
DESP.

Vn I

Vn II

Va

Vc
& B

du- ty be, To shirk the task were fid-dle-de-dee, To shirk the task were fid-dle-de-dee, To

FL *sf*

CL *sf*

Bsn

Hn *I.*

RICH.

Sir
DESP.

Vn I *pizz*

Vn II *pizz*

Va *pizz*

Vc
& B *pizz*

shirk the task, To shirk the task were fid-dle-de, fid-dle-de, fid-dle-de, fid-dle-de, fid-dle-de,

Musical score for woodwinds and strings, measures 1-4. The instruments are Flute (FL), Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Horn (Hn), and RICH. The woodwinds play a melodic line with accents and dynamic markings like *f* and *a2*. The strings play a rhythmic accompaniment.

fid-dle-da, fid-dle-da - dee! _____

Musical score for strings and vocal line, measures 1-4. The instruments are Violin I (Vn I), Violin II (Vn II), Viola (Va), and Cello/Double Bass (Vc & B). The vocal line is for Sir Desp. The strings play a rhythmic accompaniment with dynamic markings like *f* and *arco*.

Musical score for woodwinds and strings, measures 5-8. The instruments are Flute (FL), Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Cello/Double Bass (Vc). The woodwinds play a melodic line with accents and dynamic markings like *a2* and *p*. The strings play a rhythmic accompaniment with dynamic markings like *p*.

2.
a2

FL
Ob
CL
Bsn
Hn
Vn I
Vn II
Va
Vc
Bass *arco*

a2

FL
Ob
CL
Bsn
Hn
Vn I
Vn II
Va
Vc
Bass

ENCORE: beginning (p. 126) and 2nd verse
segue no. 15

No. 15. FINALE - ACT I

Allegro con brio

2 Flutes
Oboe
2 Clarinets in A (also in Bb)
Bassoon
2 Horns in F
2 Cornets in A (also in Bb)
2 Trombones
Timpani C & G (also Triangle, Bass Dr. & Cym)
Violin I
Violin II
Viola
Cello & Bass

Handwritten musical notation for the first system, including dynamics like *ff* and *f*, and articulation like *a2*.

Fl
Ob
Cl
Bsn
Hn
Ct
Tbn
Timp
Vn I
Vn II
Va
Vc & B

Handwritten musical notation for the second system, including dynamics like *p*, *cresc.*, and *fp*, and articulation like *a2* and *I*.

Musical score for the first system, measures 1-8. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Ct), Trombone (Trb), Timpani (Timp), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Double Bass (Vc/B). The Flute part begins with a first ending bracket labeled 'I' and a 'cresc.' marking. The Horn and Trumpet parts feature sustained notes with 'all.' markings. The Trombone part has a 'mf cresc.' marking. The Violin I part has a 'cresc.' marking. The Viola and Violoncello/Double Bass parts have 'f' markings.

Musical score for the second system, measures 9-16. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Ct), Trombone (Trb), Timpani (Timp), Chorus of Girls, Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello/Double Bass (Vc), and Bass. A boxed letter 'A' is placed above measure 9. The Flute part has a second ending bracket labeled 'a2' and a 'f' marking. The Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone parts also have 'f' markings. The Chorus of Girls part has a 'f' marking and the lyrics: "Hail the Bride of seven-teen sum-mers: In four phra-ses". The Violin I, Violin II, and Viola parts have 'f' markings and the instruction 'pesante'. The Violoncello/Double Bass and Bass parts have 'f' markings.

Fl ^{al}

Ob

Cl I

Cl II

Bsn

Hn

GIRLS

Hymn her prai-ser; Lift her song on high, all com-ers, She re-joi-ces In your voi-ces.

Vn I

Vn II

Va

Vc

Bass

Fl

Ob

Cl

Bsn

Hn

GIRLS

Smil-ing sum-mer beams up-on her:

Vn I

Vn II

Va

Vc

Bass

FL

Ob

CL

Bsn

Hn

GIRLS

Shed-ding ev'-ry bles-sing on her: Maid-ens greet her - Kind-ly treat her - You may all

Vn I

Vn II

Va

Vc

Bass

FL

Ob

CL

Bsn

Hn

Ct

Trb

GIRLS

CHORUS OF MEN

B

- be brides some day!

Hail the Bridegroom who ad-van-ces, A - gi-

Vn I

Vn II

Va

Vc

R B

Ct
Trb II.
MEN
-ta-ted, Yet e-la-ted. He's in eas-y cir-cum-stan-ces, Young and lust-y, True and
Vn I
Vn II
Va
Vc & B

Fl
Ob
I
Cl
II
Bsn
Hr
Ct
Trb II.
Timp
SA
CHORUS
TB

trust-y. Smil-ing sum-mer beams upon her,
Vn I
Vn II
Va
Vc
Bass

C

Fl *a2*

Ob

Cl I

Cl II

Bsn

Hn

Trb

Timp

CHORUS

Shed-ding ev - ry bless-ing on her: Maid - ens greet her - Kind - ly

Vn I *espressivo*

Vn II

Va

Vc

Bass

Fl

Ob

I

Cl

II

Bsn

Hr

Cl

Trb

CHORUS

treat her - You may all, may all be brides some

Vn I

Vn II

Va

Vc

Bass

Allegretto

Fl ^{a2} *ff*

Ob *f* [*p*]

I *ff* [*p* détaché]

II *ff* [*p* détaché]

Bsn *ff* [*p*]

Hr *ff*

Ct [*f*] change to Bb

Trb *f*

Timp *f* change to D & G

CHORUS

day!

Vn I *f*

Vn II *f*

Va *f*

Vc [*ff*] [*f*]

Bass [*ff*]

Musical score for woodwinds and strings. The woodwind section includes Flute (FL), Oboe (Ob), Clarinet I (Cl I), Clarinet II (Cl II), Bassoon (Bsn), and Bassoon in E-flat (ROSE). The string section includes Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bass). The score is in 2/4 time with a key signature of one sharp (F#). The woodwinds and strings play a rhythmic accompaniment. The flute has a first ending bracket labeled 'I.' and a dynamic marking 'p'.

When the buds are blas-som-ing, Smil-ing

Musical score for the string section: Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bass). The strings play a rhythmic accompaniment. The violin I part has a dynamic marking 'p'. The violin II part has a dynamic marking 'p' and the instruction 'p détaché'. The viola, cello, and bass parts have dynamic markings 'p' and '(p)'.

Musical score for a vocal soloist and strings. The vocal soloist is ROSE. The string section includes Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bass). The score is in 2/4 time with a key signature of one sharp (F#). The vocal soloist has a first ending bracket labeled 'I.' and the lyrics: "wel-come to the sprüng, Lo-vers choose a wed-ding day - Life is". The strings play a rhythmic accompaniment. The violin I part has a dynamic marking 'p'.

FL I. *f*

Ob *p*

ROSE

Love in mer-ry May, Life is Love, Life is Love _____ in mer-ry

Vn I

Vn II

Va

Vc

Bass

D I. *f*

FL

Ob *f*

CL *f*

ROSE

May! Fa la la la la la la la! Fa la la la la

HANNAH

Fa la la la la la la la! Fa la la la la

RICH.

Fa la la la la! Fa la la

ADAM

Fa la la la la! Fa la la

CHORUS SOPRANOS *f*

SOPRANOS

Spring is green _____ Sum-mer's rose. _____

Vn I *pizz* *p*

Vn II *pizz* *[p]*

Va *pizz* *p*

Vc *pizz* *[p]*

Bass

Ob

Cl

ROSE
la la la! It is sad when sum-mer goes, Fa la la la la la! Fa

HARMONICA
la la la! It is sad when sum-mer goes, Fa la la la la! Fa la

RICH
la la! It is sad when sum-mer goes, Fa la! Fa la la la la la

ADAM
la la! It is sad when sum-mer goes, Fa la! Fa la la la la

CHORUS

Vn I

Vn II

Va

Vc Cello

CL ^{a2}
f

ROSE
la! Fa la la la la

HANNAH
la! Fa la la la la la la! Fa la la

RICH.
la! Fa la la la la la la! Fa la la

ADAM
la! Fa la la la la! Fa la la

CHORUS TENORS
Au-tumn's gold Win-ter's grey.

Vn I
Vn II
Va
Vc

144

a2

CL

ROSE
la la la! Win-ter still is far a- way, far a- way. Fa la la la la!

HANNAH
la la! Win-ter still is far a- way, far a- way. Fa la la la la!

RICH.
la la! Win-ter still is far a- way, far a- way. Fa la la la la! Fa la la la la

ADAM
la la! Win-ter still is far a- way, far a- way. Fa la la la la!

CHORUS

Vn I

Vn II

Va

Vc

E

RICH.
la!

S
Leaves in au- tumn fade and fall, Win- ter is the end of all.

A
Leaves in au- tumn fade and fall, Win- ter is the end of all.

CHORUS
Leaves in au- tumn fade and fall, Win- ter is the end of all.

T
Leaves in au- tumn fade and fall, Win- ter is the end of all.

B
Leaves in au- tumn fade and fall, Win- ter is the end of all. Fa la

S *sf* Fa la la la la la la *f sf*

A *cresc.* Spring and sum-mer teem with glee: Spring and sum-mer, then, for me! *f* Fa

CHORUS *cresc.* Spring and sum-mer teem with glee: Spring and sum-mer, then, for me! *f* Fa la

T *cresc.* Spring and sum-mer teem with glee: Spring and sum-mer, then, for me! *f* Fa la

B *cresc.* la! Spring and sum-mer teem with glee: Spring and sum-mer, then, for

S - la la la la la la la! *sf* Fa la la la la la la! *sf* Fa la la la la la

A la la la la la la la la! *sf* Fa la! Fa la la la la! *sf* Fa la la la la

CHORUS la la la la la la la la! *sf* Fa la la la la! *sf* Fa la la la la

T la la la la la la la la! *sf* Fa la la la la! *sf* Fa la la la la

B ne! *sf* Fa la la! *sf* Fa la la la la la! *sf* Fa la la la la

ENCORE
2nd verse

MUSICAL SCORE FOR ENCORE 2nd verse

HANNAH
In the spring-time seed is sown: In the

S
la la la!

A
la la la!

CHORUS

T
la la la!

B
la la la!

Va I arco
Va II arco
Va arco
Vc & B [arco]

MUSICAL SCORE FOR ENCORE 2nd verse (continued)

HANNAH
sum-mer grass is mown: In the au-tumn you may reap:

Va I
Va II
Va
Vc & B Cello

FL I. p

HANNAH
Win - ter is the time for sleep, win -

Vn I cresc. [f]

Vn II [f]

Va cresc. [f]

Vc [cresc.] f

FL I. [F] f

Ob f

Cl f

HANNAH
- ter is the time for sleep.

CHORUS SOPRANOS f

Spring is

Vn I dim. p

Vn II dim. p

Va dim. p

Vc dim. p

Ob

CL ^{a2}

ROSE *f*

FA la la la la la la la! FA la la la la la la la! Spring and

HANNAH *f*

FA la la la la la la la! FA la la la la la la la! Spring and

RICH. *f*

FA la la la la la! FA la la la la la! Spring and

ADAM *f*

FA la la la la la! FA la la la la la! Spring and

CHORUS

hope _____ Sum-mer's joy. _____

Va I *pizz*

Va II *pizz*

Va *pizz*

Vc *pizz*

CL ^{a2}

ROSE *f*

sum-mer nev-er cloy, FA la la la la la! FA la!

HANNAH

sum-mer nev-er cloy, FA la la la la! FA la la!

RICH.

sum-mer nev-er cloy, FA la! FA la la la la la la!

ADAM

sum-mer nev-er cloy, FA la! FA la la la la la!

CHORUS TENORS

Au-tumn,

CL ^{a2} change to Bb

ROSE

HANNAH

RICH.

ADAM

CHORUS

Vn I

Vn II

Va

Vc

Fa la la la la la la la! Win-ter,

Fa la la la la la la la! Win-ter,

Fa la la la la la la la! Win-ter,

Fa la la la la la! Win-ter,

Fa la la la la la! Win-ter,

boil _____ Win-ter, rest. _____

ROSE

HANNAH

RICH.

ADAM

af-ter all, is best, af-ter all, Fa la la la la!

af-ter all, is best, af-ter all, Fa la la la la!

af-ter all, is best, af-ter all, Fa la la la la! Fa la la la la

af-ter all, is best, af-ter all, Fa la la la la!

RICH. *mf*

La!

S *p*

Spring and sum-mer plea-sure you, Au-tumn, aye, and win-ter too -

A *p*

CHORUS Spring and sum-mer plea-sure you, Au-tumn, aye, and win-ter too -

T *p*

Spring and sum-mer plea-sure you, Au-tumn, aye, and win-ter too -

B *p*

Spring and sum-mer plea-sure you, Au-tumn, aye, and win-ter too - Fa la

S *sf*

Fa la la la la la la la

A *cresc.*

CHORUS Ev-'ry sea-son has its cheer, Life is love-ly all the year! Fa *f*

T *cresc.*

Ev-'ry sea-son has its cheer, Life is love-ly all the year! Fa la *f*

B *cresc.*

La! Ev-'ry sea-son has its cheer, Life is love-ly all the

S *sf*

- la la la la la la la la! Fa la la la la la la la! Fa la la la la la

A *sf*

CHORUS la la la la la la la la! Fa la! Fa la la la la! Fa la la la la

T *sf*

la la la la la la la la! Fa la la la la! Fa la la la la

B *sf*

year! Fa la la! Fa la la la la la! Fa la la la la

L'istesso tempo

S
la la la!

A
la la - la!

CHORUS
T
la la la!

B
la la la!

Vn I arco P

Vn II arco P

Va arco P

Vc & B arco P

ENCORE: 2nd verse (p. 146) [p]

Vn I

Vn II

Va

Vc & B Cello

Vn I f P

Vn II f P

Va f P

Vc & B f P Vc. Vc & B. Cello

Vn I f P

Vn II f P

Va f P

Vc & B f P Vc. Vc & B. Cello

Vn I
Vn II
Va
Vc & C

poco rall. a tempo

Vn I
Vn II
Va
Vc & C

Allegro agitato

RECIT.

Fl
Ob
Cl
Bsn
Hr
Ct
Trb
Timp
Sir
DESP.

SIR DESPARD

Hold, Bride and Bride-groom, ere you wed each o- ther, I

Vn I
Vn II
Va
Vc & C

a tempo

H Più lento

Sr
DESP.

claim young Rob-in as my eld-er bro-ther!

Vn I
p

Vn II
p

Va
p

Vc
& B
p

f

J

Hr

Sr
DESP.

His right-ful

Vn I
pizz

Vn II
pizz

Va
pizz

Vc
& B
pizz

sf

p

Sr
DESP.

tü-ble I have long en-joyed: I claim him as Sir Ruth-ven Mur-ga-

Vn I

Vn II

Va

Vc
& B

This musical score page includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Trb), Violin I (Va I), Violin II (Va II), Viola (Va), and Cello/Double Bass (Vc & Db). It also features vocal parts for Rose and a Chorus. The score is in a key with one flat and a 4/4 time signature. The music is marked with dynamics such as *f* (forte), *[f]*, *p* (piano), *sf* (sforzando), and *pizz* (pizzicato). The vocal lines include the lyrics: "ROSE De - ny the false-hood, Ro-bin, as you - troyd!" and "O won - der!". The instrumental parts include various textures, including arpeggiated figures in the strings and woodwinds.

Fl *f*

Ob *f*

Cl *f* I. *p* *sf* *p*

Bsn *[f]* *p* *sf* *p*

Hn *f*

Trb *f*

ROSE ROSE De - ny the false-hood, Ro-bin, as you

Sir
DESP. - troyd!

CHORUS O won - der!

Va I *f* arco

Va II *f* arco

Va *f* arco *p* *pizz*

Vc & Db *[f]* *p*

FL I *p* *sf* *p*

Ob *p* *sf* [*p*]

CL I.

Bsn

ROSE
should! It is a plot!

ROBIN
I would, if con-sci-entiously I

Vn. I *p* *sf* [*p*]

Vn. II

Va

Vc & B

I

FL *f*

II *f*

Ob *f*

CL *f*

Bsn *f*

ROBIN
could, But I can-not!

CHORUS
Ah, base one! Ah, base one!

Vn. I *f*

Vn. II *f*

Va *f*

Vc & B *f* arco

Andante moderato

ROBIN

As pure and blame-less pea-sant, I can-not, I re-gret, De-

Vn I

Vn II

Va

Vc & B

ROBIN

ny a truth un-plea-sant, I am that Ba-ro-net! But

CHORUS

He is that Ba-ro-net!

Vn I

Vn II

Va

Vc & B

ROBIN

when com-plez-ly ra-bed Bad Ba-ro-net are I, That I am what he's sta-bed I'll

Vn I

Vn II

Va

Vc & B

Vivace

FL

CL

H₁

Ct

ROBIN

reck-less-ly de-ny! When

CHORUS

He'll reck-less-ly de-ny!

Vn I

Vn II

Va

Vc RB

FL

CL

ROBIN

I'm a bad Bart I will tell ta-ra-did-dles! He'll

CHORUS

He'll tell ta-ra-did-dles when he's a bad Bart!

Vn I

Vn II

Va

Vc RB

FL I
Ob
CL I
Bsn
ROBIN
CHORUS
Vn I
Vn II
Va
Vc & B

play a bad part on the fals-est of fid-dles. But un-

On ve-ry false fid-dles he'll play a bad part.

L
Ob
Bsn
ROBIN
CHORUS
Vn I
Vn II
Va
Vc & B

-til that takes place I must be con-sci-en-tious Then a-

He'll be con-sci-en-tious un-til that takes place.

FL

Ob

Cl

B_♭

H_♭

ROBIN

-dieu with good grace to my mo-rals sen-ter-bious!

CHORUS

To mo-rals sen-ter-bious A - dieu with good grace! A -

V_♫ I

V_♫ II

V_♭

V_♭ & B

The musical score is arranged in a system with ten staves. The top five staves are for woodwinds: Flute (FL), Oboe (Ob), Clarinet (Cl), Bassoon (B_♭), and Horn (H_♭). The sixth staff is for the vocal soloist (ROBIN), with lyrics below it. The seventh staff is for the chorus (CHORUS), with lyrics below it. The bottom four staves are for strings: Violin I (V_♫ I), Violin II (V_♫ II), Viola (V_♭), and Violoncello/Double Bass (V_♭ & B). The score is in 4/4 time and features a key signature of one flat. Dynamics include *f* (forte) in the woodwinds and strings. The lyrics are: ROBIN: "-dieu with good grace to my mo-rals sen-ter-bious!"; CHORUS: "To mo-rals sen-ter-bious A - dieu with good grace! A -".

FL
Ob
CL
Bsn
Hr

ROBIN

CHORUS

Vn I
Vn II
Va
Vc & B

I.
pp
pp
pp
[pp]

When

P

-dieu with good grace to his mo-rals, his mo-rals sen-ten-tious! When

pp
pizz
[p]
pizz
p
pizz
p

Detailed description: This is a page of a musical score, page 160. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn), a vocal soloist (Robin), a chorus, and a string section (Violins I & II, Viola, Violoncello & Bass). The woodwinds and strings play a rhythmic accompaniment of eighth notes. The Robin has a vocal line with the lyrics 'When'. The Chorus has a vocal line with the lyrics '-dieu with good grace to his mo-rals, his mo-rals sen-ten-tious! When'. The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano), and performance instructions like *pizz* (pizzicato) and *[p]* (piano). The woodwind parts have a first ending bracketed 'I.' at the end of the page.

I.

FL

Cl. I.

Cl. II.

Bsn.

Hn.

Tri.

p

ROBIN

I'm a bad Bart I will tell ta-ra-did-dles! On ve-ry false fid-dles I'll play a bad part! I'll

CHORUS

he's a bad Bart he will tell ta-ra-did-dles! On ve-ry false fid-dles he'll play a bad part! He'll

Vn. I.

Vn. II.

Va.

Vc. & B.

FL ^{I.} f ^{a2} f
Ob f
Cl I f
Cl II f
Bsn f
Hn f
Tr
ROBIN
 play a bad part on the fals-est of fid-dles, And tell ta-ra-did-dles when I'm a bad Bart!
CHORUS f
 play a bad part on the fals-est of fid-dles, And tell ta-ra-did-dles when he's a bad Bart! When
Vn I f
Vn II f arco
Va f arco
Vc & B f arco

FL ^{a2}

Ob

Cl

Bsn

Hr

Trb _{mf}

CHORUS

he's a bad Bart he will tell ta-ra-did-dles, On ve-ry false fid-dles he'll play a bad part. He'll

Vn I

Vn II

Va

Vc & B

M

Fl ^{a2}
Ob
Cl
B♭
Hr
Cb
Trb

ff
ff
f
ff
ff
ff

Detailed description: This block contains the musical notation for the woodwind and string sections. The Flute part starts with a second octave marking (a2). The Clarinet and Trumpet parts end with fortissimo (ff) dynamics. The Horn and Trombone parts end with forte (f) dynamics. The strings play a steady accompaniment.

A

CHORUS

Detailed description: This block shows the vocal line for the chorus. The melody is simple and rhythmic, with a final note marked with a fermata.

play a bad part on the fals-est of fid-dles, And tell ta-ra-did-dles when he's a bad Bart, When

Vn I
Vn II
Va
Vc & Cb

f
f
f
f

Detailed description: This block contains the musical notation for the string sections. All parts (Violin I, Violin II, Viola, and Violoncello/Double Bass) play a consistent accompaniment of eighth notes, ending with a forte (f) dynamic.

Fl
Ob
Cl
Bsn
Hn
Ct
Tbn
BD
Cym

bad ————— Bart! ————— A

CHORUS

he's a bad Bart he will tell ta-ra-did-dles, When he's a bad Bart he will tell ta-ra-did-dles, He'll

Vn I
Vn II
Va
Vc & Cb

Dynamic markings: *f*, *p*, *mf*, *ff*, *fz*, *fz*, *f*, *p*, *f*, *p*, *f*.

Rehearsal mark: ²²

Fl

Ob

Cl

Bsn

Hr

Cl

Trb

BD
Cym

bad Bart!

Chorus

play a bad part on the fals-est of fid-dles, On ve-ry false fid-dles, on ve-ry false fid-dles he'll

Va. I

Va. II

Va.

Vc.
& B.

FL ^{a2}

Ob

CL ^{a2}

Bsn

Hr

Ct

Tb

BD
Gr

CHORUS

play a bad part!

Vn I

Vn II

Va

Vc & B

#

#

#

#

#

N L'istesso tempo

ZORAH

Who is the wretch who hath be- tray'd thee? Let him stand

Vn I

Vn II

Va

Vc & B

f

pizz

pizz

pizz

pizz

Molto vivace

RECIT.
Soli a 2

Hr.

Ct.

Tb.

ZORAH

forth!

RICH.

'Twas I! Hold,

CHORUS

Die, traitor!

Vn I

Vn II

Va

Vc

Bass

Ob.

CL

Hr.

Ct.

Tb.

RICH.

a tempo

my con-science made me!

With-hold your wrath!

Vn I

Vn II

Va

Vc

Bass

Allegretto maestoso

RICH. *mf* *p* *mf* *p*

With - in this breast there beats a heart whose voice can't be gain -

Vn I *mf* *p*

Vn II *mf* *p*

Va *mf* *p*

Vc & B *mf* *[p]*

RICH. *mf* *p* *mf* *p*

-said. It bade me thy true rank in-part, And I at once o-

Vn I *mf* *p*

Vn II *mf* *p*

Va *mf* *p*

Vc & B *mf* *p*



CL *p* *cresc.*

Bsn *p* *cresc.*

Ha *p* *cresc.*

RICH. *mf* *p* *mf* *p*

-bey'd. I knew 'twould blight thy bud-ding fate - I knew 'twould cause thee anguish

Vn I *mf* *p* *cresc.*

Vn II *mf* *p* *cresc.*

Va *mf* *p* *[cresc.]*

Vc & B *mf* *p* *cresc.*

CL
Bn
Hn
RICH.
great - But did I there- fore he- si- tate? No! I at once o-

Vn I
Vn II
Va
Vc & B

Fl
Ob
CL
Bn
Hn
Ct
Trb
BD
Cym
RICH.

-bey'd!

CHORUS

Ac-claim him who, when his true heart Bade him young Ro- bin's rank im-part, Im-

Vn I
Vn II
Va
Vc & B

FL
Ob
CL
Bsn
Hn
Ct
Tbn
BD
Cym

ROSE

ROSE
Fare-well!

CHORUS

-me-di-ate-ly o-bey'd!

Vn I
Vn II
Va
Vc & Cb

Ob
CL
Bsn
Hn
ROSE

Thou hadst my heart - 'Twas quickly won! But now we part - Thy face I shun! Fare-

Vn I
Vn II
Va
Vc & Cb

P

Woodwind section: Oboe (pp), Clarinet (pp), Bassoon (pp).
Vocal line: -well! Go, bend the knee At vi- ce's shrine, Of life with me All hope re-
String section: Violin I, Violin II, Viola, Violoncello, Bass.

Flute: I. Solo dolce
Vocal line: -sign. Fare-well! fare-well! Fare-well!
String section: Violin I, Violin II, Viola, Violoncello, Bass.

rall. Allegretto

I.

Fl

Ob

Cl

Bsn

Hn

Tr

ROSE

Take me - I am thy Bride!

S
CHORUS
OF
GIRLS
A

Hail the Bridegroom, hail the Bride! When the

Vn I

Vn II

Va

Vc

Bass

Ob

CL

Bsn

Hr

Tr

GIRLS

nup-tial knot is tied Ev-'ry day will bring some joy That can nev-er, nev-er day!

Vn.I

Vn.II

Va

Vc

Bass

FL

Ob

CL

Bsn

ROSE

That's why I wed you!

Sir DESP.

SIR DESPARD

Excuse me, I'm a vir-tuous per-son now -

And

Vn.I

Vn.II

Va

Vc

Bass

I.

CL

Bsn

MARGARET

Have I mis-read you? Oh

Sir DESP.

I to Mar-ga-ret must keep my vow!

Va I

Va II

Va

Vc

Bass

a tempo

I.

FL

Ob

CL

Bsn

Hr

Ct

Tb

MARGARET

joy! With new-ly kindled rap-ture warm'd, I kneel be-fore you!

Sir DESP.

I once dis-

Va I

Va II

Va

Vc

Bass

change to Bb

Va I

Va II

Va

Vc

Bass

S

Ob

CL

Bsn

Hr

Tri

Sr
DESP.

-liked you; Now that I've re-formed, How I a-dore you!

S
GIRLS

A

Hail the Bridegroom, hail the Bride! When the

Vn I

Vn II

Va

Vc

Bass

Ob

CL

Bsn

Hr

Tri

GIRLS

nup-tial knot is tied, Ev-'ry day will bring some joy That can nev-er, nev-er day!

Vn I

Vn II

Va

Vc
uuit.

B

I

FL
Ob
Cl
Bsn
ROSE

Rich-ard, of him I love be-reft, Through thy de-sign, Thou art the

Vn. I
Vn. II
Va
Vc
Bass

I

FL
Ob
Cl
Bsn
Hn
Tri
ROSE

change to Bb

sfz

on-ly one that's left, So I am thine!

GIRLS

S
A

Hail the Bridegroom, hail the Bride! Hail the

Vn. I
Vn. II
Va
Vc
Bass

arco

Allegro con spirito

Musical score for woodwinds and percussion. The instruments listed are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Cor Anglais (Cl), Trumpet (Trb), and Timpani (Timp). The score is divided into three measures. The first measure features a flute solo with a forte dynamic. The second measure features a tutti section with various woodwinds and timpani playing. The third measure features a flute solo with a piano dynamic. The key signature changes from one sharp to two sharps between the second and third measures.

Vocal parts for Rose and Rich. Both parts have the lyrics "Oh, happy the Lily, When" written below the notes. The music is in a simple, melodic style.

Musical score for strings. The instruments listed are Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bass). The score is divided into three measures. The first measure features a string ensemble with a forte dynamic. The second measure features a tutti section with various string instruments playing. The third measure features a string ensemble with a piano dynamic. The key signature changes from one sharp to two sharps between the second and third measures.

Bridegroom, hail the Bride!

FL
CL
ROSE
RICH
Vn I
Vn II
Va
Vc
Bass

kiss'd by the bee; And sipping tranquilly, Quite hap- py is he; And happy the filly That
kiss'd by the bee; And sipping tranquilly, Quite hap- py is he; And happy the filly That

FL
CL
Bsn
ROSE
RICH
Vn I
Vn II
Va
Vc
Bass

neighs in her pride; But happier than a-ny A pound to a penny, A
neighs in her pride; But happier than a- ny A pound to a pen- ny, A

V

FL. ^{a2} *f* *p*

CL. ^{a2}

B.S.

ROSE
Lo- ver is, when he Em- bra- ces his bride!

MARGARET
Oh, happy the flowers That

RICH.
Lo- ver is, when he Em- bra- ces his bride!

SIR DESPARD
Oh, happy the flowers That

Vn. I

Vn. II

Va.

Vc.

Bass

Detailed description: This is a page of a musical score for a scene. It features a vocal ensemble and a string section. The vocalists are Rose, Margaret, Richard, and Sir Despard. The instruments include Flute (FL.), Clarinet (CL.), Bassoon (B.S.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Bass. The score is in 4/4 time and G major. The vocal parts have lyrics: 'Lo- ver is, when he Em- bra- ces his bride!' and 'Oh, happy the flowers That'. The instrumental parts provide accompaniment. A 'V' in a box is located at the top right of the page.

FL *sf* *p* *sf* *p*

MARG. blas- som in June, And happy the bowers That gain by the boon, But happier by hours The

Sir DESP. blas- som in June, And happy the bowers That gain by the boon, But happier by hours The

Vn I

Vn II

Va

Vc

Bass

FL *a2*

MARG. man of des-cent Who, fol-ly re-gret-ting, is bent on for-get-ting His

Sir DESP. man of des-cent Who, fol-ly re-gret-ting, is bent on for-get-ting His

Vn I

Vn II

Va

Vc

Bass

FL ^{a2} *f* *mf*

Bsn

MARQ.

Sr. DESP.

Vn. I

Vn. II

Va

Vc

Bass

bad bar-on-et-ting, And means to re-pent!

bad bar-on-et-ting, And means to re-pent!

W

FL ^{a2} *f* *mf*

Ob *p*

Cl *p*

Bsn *f*

Hr *f*

Tri *f*

ZORAH *pp*

HANNAH

ADAM

Vn. I *pp* *pizz*

Vn. II *pp* *pizz*

Va *pp* *pizz*

Vc & B *pp* *pizz*

Oh, happy the blossom That blooms on the lea, Like-wise the o-pos-sum That sits on a tree.

Oh, happy the blossom That blooms on the lea, Like-wise the o-pos-sum That sits on a tree.

Oh, happy the blossom That blooms on the lea, Like-wise the o-pos-sum That sits on a tree.

Fl ^{a2}

Ob ^v

Cl ^v ^{a2}

Bm ^v

Hn ⁽³⁾

Tri

ZORAN

When you come a-cross'em, They can-not com-pare With those who are bread-ing The

ALTO

When you come a-cross'em, They can-not com-pare With those who are bread-ing The

TENOR

When you come a-cross'em, They can-not com-pare With those who are bread-ing The

Vn I

Vn II

Va

Vc & B

FL ^{a2}

Ob

CL ^{a2}

Bsn

Hn

Tr

ZORAH

dance at a wedding, While peo- ple are spreading The best of good fare!

HANNAH

dance at a wed- ding, While people are spread- ing The best of good fare!

ADAM

dance at a wedding, While peo- ple are spreading The best of good fare!

Vn I

Vn II

Va

Vc & B

arco

f

arco

f

arco

f

arco

f

X

ROBIN

Oh, wretched the debtor Who's sign- ing a deed! And wretched the let-ter That

Vn I

Vn II

Va

Vc

Bass

[p]

[p]

[p]

[p]

[p]

[>]

[>]

ROBIN

no one can read! But ve-ry much bet-ter Their lot it must be

Vn I

Vn II

Va

Vc

Bass

ROBIN

Than that of the per-son I'm mak-ing this verse on, Whose head there's a curse on - Al-

Vn I

Vn II

Va

Vc Cello

Y

FL *a2*
(p) *cresc.*

Ob

Cl

Bsn

Hr

Ct *p* *cresc.*

Tb *p*

BD

Gr

ROBIN

-lu- ding to me!

S *f*

A *f*

CHORUS

T *f*

B *f*

Oh, happy the lily when kiss'd by the bee;

Va I *cresc.*

Va II *cresc.*

Va *cresc.*

Vc *cresc.*

Bas *f*

The musical score is arranged in a standard orchestral format. The top section contains the woodwinds: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Ha), Trumpet (Tb), and Trombone (Tbn). Below these is the Percussion (P) section, including Snare Drum (SD) and Cymbal (Cym). The vocal section consists of a Soloist (S) and a Choir (Chorus) with parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom section contains the strings: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Double Bass (Vc & Kb). The score is written in 3/4 time with a key signature of one flat (Bb). The lyrics for the vocal parts are: "And, sip-ping tran-quit-ly, Quite hap-py is he; And hap-py the fil-ly That".

FL ^{a2}

Ob

Cl ^{a2}

Bsn

Hr

Ct

Trb

S
neighs in her pride; But hap-pier than a-ny A pound to a pen-ny, A

A
neighs in her pride; But hap-pier than a-ny A pound to a pen-ny, A

CHORUS

T
neighs in her pride; But hap-pier than a-ny A pound to a pen-ny, A

B
neighs in her pride; But hap-pier than a-ny A pound to a pen-ny, A

Vn I

Vn II

Va

Vc & B

FL ^{a2} *f*

Ob

Cl ^{a2} *f*

Bsn *f*

Hn

Ct

Tp

Bp

Sn

S *f*

lo- ver is, when he Em- bra- ces his bride! Em-

A *f*

lo- ver is, when he Em- bra- ces his bride! Em-

CHORUS

T *f*

Lo-ver is, when he Em- bra- ces his bride! Em-

B *f*

lo- ver is, when he Em- bra- ces his bride! Em-

Vn.I *f*

Vn.II *f*

Va *f*

Vc & B *f*

Musical score for woodwinds and strings. The instruments listed are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Ct), Trombone (Trb), and Bass Drum (BD) with Cymbal (Cym). The score consists of four measures. The woodwinds play melodic lines with various articulations and dynamics. The strings provide harmonic support with sustained notes and rhythmic patterns.

Musical staff for Soprano (S) voice. The melody is written in a single line with lyrics underneath.

bra- ces his bride! Em- bra- _____

Musical staff for Alto (A) voice. The melody is written in a single line with lyrics underneath.

bra- ces his bride! Em- bra- _____

CHORUS

Musical staff for Tenor (T) voice. The melody is written in a single line with lyrics underneath.

bra- ces his bride! Em- bra- _____

Musical staff for Bass (B) voice. The melody is written in a single line with lyrics underneath.

bra- ces his bride! Em- bra- _____

Musical score for strings, including Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Double Bass (Vc & B). The strings play a rhythmic accompaniment with sustained notes and some melodic movement.

FL ^{a2} p. 2

Ob p.

Cl p.

Bsn p.

Hr p.

Ct p.

Trb p.

BD
Cym

S
- ces his bride!

A
- ces his bride!

CHORUS

T
- ces his bride!

B
- ces his bride!

Vn I

Vn II

Va

Vc
Cello

2B

Musical score for the first system, measures 1-4. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Cor Anglais (Ct), Trumpet (Trb), Bass Drum (BD), Cymbal (Cym), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello & Double Bass (Vc & Bb). The music is in 2/4 time with a key signature of one flat. Dynamics include *f*, *[f]*, *[mf]*, and *uniss.*. There are various articulation marks such as accents and slurs.

Musical score for the second system, measures 5-8. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Cor Anglais (Ct), Trumpet (Trb), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello & Double Bass (Vc & Bb). The music continues in 2/4 time with a key signature of one flat. Dynamics include *a2* and *[p]*. There are various articulation marks such as accents and slurs.

Aa

FL *a2*
Ob
CL
Bsn
Hn
Tr
Tbn
Tri
Vn I *pizz*
Vn II *pizz*
Va *pizz*
Vc & B *pizz*

FL *a2*
Ob
CL *a2*
Bsn
Hn
Tri
Vn I
Vn II
Va
Vc & B

[Bb]

Musical score for the first system, measures 1-4. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Trumpet (Trb), Trombone (Tbn), Trumpet (Trc), Violin I (Va.I), Violin II (Va.II), Viola (Va), and Violoncello & Double Bass (Vc. & B.). The key signature is B-flat major. The flute part has a first ending bracket (a2) over measures 1-2. The oboe part has a first ending bracket (2) over measures 3-4. The clarinet part has a first ending bracket (a2) over measures 3-4. The bassoon part has a first ending bracket (2) over measures 3-4. The horn part has a first ending bracket (2) over measures 3-4. The trumpet part has a first ending bracket (2) over measures 3-4. The trombone part has a first ending bracket (2) over measures 3-4. The violin I part has a first ending bracket (2) over measures 3-4. The violin II part has a first ending bracket (2) over measures 3-4. The viola part has a first ending bracket (2) over measures 3-4. The violoncello & double bass part has a first ending bracket (2) over measures 3-4. The score includes dynamic markings such as *f* and *[f]*, and articulation markings such as *arco* and *[>]*.

Musical score for the second system, measures 5-8. The score includes parts for Oboe (Ob), Clarinet (Cl), Horn (Hr), Trumpet (Trb), Violin I (Va.I), Violin II (Va.II), Viola (Va), and Violoncello & Double Bass (Vc. & B.). The key signature is B-flat major. The oboe part has a first ending bracket (2) over measures 5-6. The clarinet part has a first ending bracket (2) over measures 5-6. The horn part has a first ending bracket (2) over measures 5-6. The trumpet part has a first ending bracket (2) over measures 5-6. The violin I part has a first ending bracket (2) over measures 5-6. The violin II part has a first ending bracket (2) over measures 5-6. The viola part has a first ending bracket (2) over measures 5-6. The violoncello & double bass part has a first ending bracket (2) over measures 5-6. The score includes dynamic markings such as *f* and *[f]*, and articulation markings such as *arco* and *[>]*.

Cc

Musical score for the first system, measures 1-5. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Trb), Trombone (Tri), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Double Bass (Vc & B). The Flute part has a dynamic marking of mf and a breath mark $\text{a}2$. The Clarinet part has a dynamic marking of $[f]$. The Bassoon part has a dynamic marking of $[f]$. The Horn part has a dynamic marking of f . The Violin I, Violin II, Viola, and Violoncello/Double Bass parts have a dynamic marking of $pizz$.

Musical score for the second system, measures 6-10. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trombone (Tri), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Double Bass (Vc & B). The Flute part has a dynamic marking of mf and a breath mark $\text{a}2$. The Clarinet part has a dynamic marking of $[f]$ and a breath mark $\text{a}2$. The Violin I, Violin II, Viola, and Violoncello/Double Bass parts have a dynamic marking of $pizz$.

Dd

This system of a musical score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Trumpet (Tr), Trombone (Tbn), Percussion (Perc), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Cello/Double Bass (Vc & Cb). The Flute and Clarinet parts are marked with *a2*. The Percussion part is marked *BD. Cym.*. The Violin, Viola, and Cello/Double Bass parts are marked *arco*. The system concludes with a double bar line and a dynamic marking of *ff*.

This system of a musical score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Trumpet (Tr), Trombone (Tbn), Percussion (Perc), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Cello/Double Bass (Vc & Cb). The Percussion part is marked *BD. Cym.*. The system concludes with a double bar line and a dynamic marking of *ff*.

Musical score for the first system, featuring woodwinds, brass, and strings. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Ct), Trombone (Tb), Bass Drum (BD), Cymbal (Cym), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello & Bass (Vc & B). The score consists of 12 staves. The woodwinds and strings play rhythmic patterns, while the brass instruments play sustained notes. The Flute part is marked with a *mf* dynamic and includes a *trill* at the end. The Clarinet part is marked with a *mf* dynamic. The Bassoon part is marked with a *mf* dynamic. The Horn part is marked with a *mf* dynamic. The Trumpet part is marked with a *mf* dynamic. The Trombone part is marked with a *mf* dynamic. The Bass Drum part is marked with a *mf* dynamic. The Cymbal part is marked with a *mf* dynamic. The Violin I part is marked with a *mf* dynamic. The Violin II part is marked with a *mf* dynamic. The Viola part is marked with a *mf* dynamic. The Violoncello & Bass part is marked with a *mf* dynamic.

Musical score for the second system, featuring woodwinds, brass, and strings. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Ct), Trombone (Tb), Bass Drum (BD), Cymbal (Cym), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello & Bass (Vc & B). The score consists of 12 staves. The woodwinds and strings play rhythmic patterns, while the brass instruments play sustained notes. The Flute part is marked with a *mf* dynamic and includes a *trill* at the end. The Oboe part is marked with a *mf* dynamic. The Clarinet part is marked with a *mf* dynamic. The Bassoon part is marked with a *mf* dynamic. The Horn part is marked with a *mf* dynamic. The Trumpet part is marked with a *mf* dynamic. The Trombone part is marked with a *mf* dynamic. The Bass Drum part is marked with a *mf* dynamic. The Cymbal part is marked with a *mf* dynamic. The Violin I part is marked with a *mf* dynamic. The Violin II part is marked with a *mf* dynamic. The Viola part is marked with a *mf* dynamic. The Violoncello & Bass part is marked with a *mf* dynamic.

End of Act I

ACT II

No. 1. INTRODUCTION & DUET (Sir Ruthven & Adam)

Andante maestoso

2 Flutes (2nd also Picc.) *ff* *a2*

Oboe *ff*

2 Clarinets in Bb *ff* *a2*

Bassoon *ff*

2 Horns in F

2 Cornets in Bb *ff* *a2*

2 Trombones *ff* *a2*

Bass Drum & Cymbals

Violin I *ff*

Violin II *ff*

Viola *ff* *dim.* *p*

Cello & Bass *ff* *dim.* *p*

Fl. *ff* *a2*

Ob. *ff*

Cl. *ff* *a2*

Bsn. *ff*

Ha.

Ct. *ff* *a2*

Trb. *ff* *a2*

Vn. I *ff*

Vn. II *ff*

Va. *ff* *dim.*

Vc. & B. *ff* *dim.*

Fl. II Take Picc.

CL I. P

Bsn P

Hr

Vn II P

Va P

Vc & Cb P

FL. P

CL I. dim. PP

Bsn dim. PP

Hr I PP

Vn I PP pizz

Vn II PP pizz

Va PP pizz

Vc & Cb dim. PP

Fl. & Picc. ff

Ob. ff

CL ff

Bsn ff

Hr ff

Ct. ff

Trb. ff

BD & G. ff

Vn I arco ff pizz

Vn II arco ff pizz

Va arco ff pizz

Vc & Cb ff

200

Fl. & Picc Fl. Fl. & Picc

Ob.

Cl. I Solo

Bsn.

Hr.

Ct.

Trb.

BD
Cym.

Vn. I arco pizz

Vn. II arco pizz

Va. arco mp

Vc. & Cb.

A

Sir RUTH.

I once was as meek as a new-born Lamb, I'm now Sir Mur-ga-broyd-ha! ha! With

Vn. I p

Vn. II [p]

Va. p

Vc. & Cb. [p]

Sir RUTH.

greater pre-ci-sion, (With-out the e-li-sion) Sir Ruth-ven Mur-ga-broyd-ha! ha!

ADAM

And I, who was once his

Vn. I

Vn. II

Va.

Vc. & Cb.

Hn. II.
 ADAM
 val-ley-de-sham, As ste-ward I'm now em-ploy'd- ha! ha! The dickens may take him - I'll
 Vn I
 Vn II
 Va
 Vc & B

CL
 Hn. II.
 Sr. RUTH.
 How dread-ful when an
 ADAM
 nev-er for-sake him! As ste-ward I'm now em-ploy'd- ha! ha! How dread-ful when an
 Vn I
 Vn II
 Va
 Vc & B

CL
 Sr. RUTH.
 } in - no-cent heart Be - comes per-force a bad young Bart, And still more hard on
 ADAM
 Vn I
 Vn II
 Va
 Vc & B

CL
Bsn
Sopr
RUTH
ADAM
Vn I
Vn II
Va
Vc & B

old A-dam, His form-er faith-ful val-ley-de-sham, His for-mer faith-ful val-ley-de-

(rall.)

FL
Ob
CL
Bsn
Hr
Sopr
RUTH
ADAM
Vn I
Vn II
Va
Vc
Bass

-sham, His val-ley-de-sham, His val-ley-de-sham, de-sham!

-sham, His val-ley-de-sham, His val-ley-de-sham, His val-ley, his val-ley-de-sham!

SIR RUTHVEN This is a painful state of things, Old Adam!

ADAM Painful, indeed! Ah, my poor master, when I swore that, come what would, I would serve you in all things for ever, I little thought to what a pass it would bring me! The confidential adviser to the greatest villain unhung! Now, Sir, to business. What crime do you propose to commit today?

SIR RUTHVEN How should I know? As my confidential adviser, it's your duty to suggest something.

ADAM Sir, I loathe the life you are leading, but a good old man's oath is paramount, and I obey. Richard Dautness is here with pretty Rose Maybud, to ask your consent to their marriage. Poison their beer.

SIR RUTHVEN No - not that - I know I'm a bad Bart, but I'm not as bad a Bart as all that.

ADAM Well, there you are, you see! It's no use my making suggestions if you don't adopt them.

SIR RUTHVEN How would it be, do you think, were I to lure him here with cunning wile - bind him with good stout rope to yonder post - and then, by making hideous faces at him, curdle the heart-blood in his arteries, and freeze the very marrow in his bones? How say you, Adam, is not the scheme well planned?

ADAM It would be simply rude - nothing more. But soft - they come!

No. 2. DUET
(Richard & Rose,
with Chorus of Bridesmaids)

Allegro giojoso

The musical score is for a duet and includes the following parts:

- Piccolo [also Flute II]
- Flute
- Oboe
- 2 Clarinets in Bb
- Bassoon
- 2 Horns in F
- 2 Cornets in Bb
- 2 Trombones
- Bass Drum & Cymbals (also Triangle)
- Violin I
- Violin II
- Viola
- Cello & Bass

The score is in 2/4 time and begins with a dynamic marking of *f*. The bass drum and cymbals part includes a marking of *ff* and *BD & Cym.* The woodwinds and strings play a rhythmic accompaniment.

This number may be cut from \oplus to \oplus

Musical score for measures 1-5. The score includes parts for Piccolo (Picc), Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Trb), Bass Drum (BD), Cymbal (Cym), Violin I (Va I), Violin II (Va II), Viola (Va), and Violoncello & Double Bass (Vc & B). The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments play a series of chords. Dynamics include *sf* (sforzando) and *allegro*. There are some markings like 'a2' and 'Vc & B'.

Musical score for measures 6-10. The score includes parts for Piccolo (Picc), Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet I (Trb I), Trumpet II (Trb II), Bass Drum (BD), Cymbal (Cym), Violin I (Va I), Violin II (Va II), Viola (Va), and Violoncello & Double Bass (Vc & B). The woodwinds and strings continue with their rhythmic patterns. The brass instruments play chords. Dynamics include *sf* (sforzando) and *p* (piano). A marking "[Take FL II]" is present at the end of measure 10.

1. RICHARD Hap-pi-ly cou-pled are we, You see - I am a jol-ly Jack Tar, My star, And
 2. ROSE My hopes will be blighted, I fear, My dear; In a month you'll be going to sea, Quite free, And

Vn I
 Vn II
 Va
 Vc & B

CL
 Bsn
 Hn

I
 p

you are the fair-est, The rich-est and rar-est: Of in-no-cent lass-es you are, By far —
 all of my wish-es You'll throw to the fish-es As though they were never to be; Poor me! —

Vn I
 Vn II
 Va
 Vc & B

[K]

FL I. *p*

Ob

Cl II. I. *p*

Bsn

Hr

Of in-no-cent lass-es you are! Fanned by a favouring gale, You'll sail
 As though they were never to be, And I shall be left all a-lone To moan, And

Vn I

Vn II

Va

Vc

Bass

FL I.

Ob

Cl I.

Bsn

Hr

O-ver life's trea-cher-ous sea With me, And as for bad weather, We'll brave it to-geth-er, And
 weep at your cru-el de- ceit, Com-plete, While you'll be as-ert-ing Your freedom by Hir-ting With

Vn I

Vn II

Va

Vc

Bass

FL

Ob

Cl

Vn I

Vn II

Va

Vc

Bass

you shall creep un-der my lee, My wee!
 ev-e-ry wo-man you meet, You cheat - Ah,

And you shall creep under my lee, My
 With ev-e-ry wo-man you meet!

[L]

FL

Ob

Cl

Tri

Vn I

Vn II

Va

Vc

2B

wee! _____ For you are } such a smart little craft - Such a neat little, sweet little
 Ah! _____ Though I am }

unis. pizz

Fl. I. [Fl. II take piece?]

CL I.

Tri.

craft. Such a bright little, tight little, slight little, light little, trim little, prim little

Vn. I.

Vn. II.

Va.

Vc. & B.

M

Fl. I. [a Rec?] ^{a2} *(sf)*

Ob. *(sf)*

CL I. *(sf)*

Bsn. *(sf)*

Hr. *(sf)*

Ct. *(sf)*

Trb. *(sf)*

Tri.

craft!

SA. unison

CHORUS

For } she is such a smart little craft - Such a neat little, sweet little

Vn. I. *(sf)*

Vn. II. *(sf)*

Va. *(sf)*

Vc. & B. *(sf)*

⊕

Fl ^{a2}
[& Picc?]

Ob

Cl

Bsn

Hr

I

Ct

II

Trb

Tri

CHORUS

craft, Such a bright little, tight little, Slight little, light little, Trim little, prim little craft!

Vn I

Vn II

Va

Vc & B

1.

Detailed description of the musical score: This page contains a musical score for a symphony or concert band. The instruments listed on the left are Flute (with Piccolo), Oboe, Clarinet, Bassoon, Horn, Trumpet I and II, Trombone, Triangle, Chorus, Violin I and II, Viola, and Violoncello/Double Bass. The score is written in a common time signature with a key signature of two flats. It features various musical notations including slurs, accents, and dynamic markings such as *sf* (sforzando) and *p* (piano). A first ending bracket is present at the top right, marked with a circled cross symbol (⊕) above it. The chorus part includes the lyrics: "craft, Such a bright little, tight little, Slight little, light little, Trim little, prim little craft!".

2.

FL I

FL II
[Picc.]

Ob

I
Cl

II

Bsn

Hr

Tr

Tb

Tn

ROSE

Ah! Ah!

RICH.

S

CHORUS

A

craft, Such a bright little, bight little, slight little, light little, Trim little, prim little

Vn I *div.*

Vn II

Va

Vc & B

FL I

FL II
[Picc.]

Ob

Cl

Bsn

Hn

Ct

Trb

Tri

ROSE

RICH.

CHORUS

craft!

Vn I

Vn II

Va

Vc & B

SIR RUTHVEN Soho! pretty one - in my power at last, eh? Know ye not that I have those within my call who, at my lightest bidding, would immure ye in an uncomfortable dungeon? What ho! within there!

RICHARD Hold - we are prepared for this. Here is a flag that none dare defy, and while this glorious rag floats over Rose Maybud's head, the man does not live who would dare lay unlicensed hand upon her!

SIR RUTHVEN Foiled - and by a Union Jack! But a time will come and then -

ROSE Nay, let me plead with him. Sir Ruthven, have pity. In my book of etiquette the case of a maiden about to be wedded to one who unexpectedly turns out to be a baronet with a curse on him is not considered. Time was when you loved me madly. Prove that this was no selfish love by according your consent to my marriage with one who, if he be not you yourself, is the next best thing - your dearest friend!

No. 3. SONG

(Rose, with Richard, Sir Ruthven & Chorus of Bridesmaids)

Andante

2 Flutes
[2nd also Picc.]

Oboe

2 Clarinets
in A
(also in Bb)

Bassoon

2 Horns
in F

2 Cornets
in Bb

2 Trombones

Triangle

ROSE

In by-gone days I had thy Love - Thou hadst my heart. But

Violin I

Violin II

Viola

Cello
& Bass

Cl

Bsn

ROSE

fate, all human vows a- bove, Our Lives did part! By the old Love thou hadst for me, By the

Vn I

Vn II

Va

Vc

Cello



FL I. *pp*

Ob *pp*

I
CL II } change to Bb

Bsn

ROSE

fond heart that beat for thee - By joys that never now can be, Grant thou my

Vn I *pp*

Vn II

Va

Vc

Bass

FL I. *[p]*

Ob *[p]*

Bsn *p*

ROSE

prayer!

CHORUS SA unison

Grant thou her prayer!

Vn I

Vn II

Va

Vc & B unis.

Allegro vivace

I. *p*

FL

Ob

CL

Bsn

Hr

Sir RUTHVEN

Take her - I yield!

CHORUS

Oh rap- ture! A-

Vn I

Vn II

Va

Vc & Cb

Cello

f

[P]

FL

Ob

CL

Bsn

Hr

CHORUS

- way to the parson we go - Say we're so-li- ci-tous very That he will turn two into

Vn I

Vn II

Va

Vc

a2

f

FL *a2* *f* *sf* *p*

Ob *a2* *sf* *p*

CL *a2* *sf* *p*

Bsn *f* *p*

Ct *Soli* *f*

Tb *f*

Tri

RICH. *RICHARD* *p*

For she is such a smart little

CHORUS

one - Sing-ing hey, der-ry-down der-ry!

Va I *sf* *(p)*

Va II *sf* *p*

Va *sf* *(p)*

Vc *(sf)* *pizz* *(p)*

Bass *(sf)* *pizz* *(p)*

FL *sf*

CL *sf* *sf*

Tri

ROSE *ROSE*

Such a neat little, sweet little craft - Tight little -

RICH. *craft -* *Such a bright little -*

Va I

Va II

Va

Vc *unis.*

dB

FL ^I [Fl. II take Picc.?] ^{a2} *sf*

Ob *sf*

Cl ^{I.} *sf*

Bsn *sf*

Hr *[sf]* *sf*

Ct *sf*

Tb *sf*

Tri

Rose *light little - Trim little, prim little craft!*

RICH. *Slight little - Trim Little, prim Little craft!*

CHORUS *f* *For she is such a smari little*

Vn I *sf*

Vn II *sf*

Va *sf*

Vc & B *sf* *arco*

FL ^{a2} [*Al Picc?*] *sf*

Ob *sf* [*sf*]

Cl *sf* [*sf*]

Bsn *sf*

Hr *sf*

Ct *sf*

Trb *sf*

Tri

ROSE

RICI

CHORUS
craft, Such a neat little, sweet little craft - Such a bright little, bright little

Vn I *sf*

Vn II *sf* [*sf*]

Va *sf*

Vc & B *sf*

Detailed description: This is a page of a musical score, page 217. It features a woodwind section with Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), and Cor Anglais (Ct). The brass section includes Trumpet (Trb) and Trombone (Tri). There are also staves for Rose and Ricci, which appear to be empty. A Chorus part is present with the lyrics: "craft, Such a neat little, sweet little craft - Such a bright little, bright little". The string section consists of Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello & Double Bass (Vc & B). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. Dynamics include *sf* (sforzando) and [*sf*]. There are also some markings like *a2* and *Al Picc?* for the flute.

FL I
FL II [Picc?]
Ob
I
Cl II
Bsn
Hr
I
Cl II
Tb
Tri
RAVE
RICH
S
CHORUS
A
Vn I
Vn II
Va
Vc & B

Ah!

Slight little, light little, Trim little, prim little craft! Such a bright little, tight little,

div.

Detailed description: This is a page of a musical score, page 218. It features a full orchestral arrangement with vocal soloists and a chorus. The instruments listed on the left are Flute I and II (with Piccolo for II), Oboe, Clarinet I and II, Bassoon, Horn, Trumpet I and II, Trombone, Triangle, Violin I and II, Viola, and Violoncello & Double Bass. The vocal parts include a Soprano (S), a Chorus (CHORUS), and an Alto (A). The score is written in a common time signature and includes various musical notations such as notes, rests, slurs, and dynamics. A vocal soloist part has a long note with a fermata and the text 'Ah!' written above it. The chorus part has the lyrics 'Slight little, light little, Trim little, prim little craft! Such a bright little, tight little,' written below the notes. The string parts include a 'div.' (divisi) marking for the Violin I part.

FL I

FL II
[Picc.]

Ob

I
Cl

II

Bsn

Hr

Ct

Tb

Tri

ROSE

Ah! _____

RICH.

CHORUS

Slight little, light little, Trim little, prim little craft! _____

Vn I

Vn II

Va

Vc & B

Detailed description: This is a page of a musical score, page 219. It features a full orchestral arrangement with woodwinds, brass, strings, and vocal soloists. The woodwind section includes Flute I and II (with Piccolo), Oboe, Clarinet I and II, Bassoon, Horn, Cor Anglais, Trombone, and Trumpet. The brass section includes Horn, Cor Anglais, Trombone, and Trumpet. The string section includes Violin I and II, Viola, and Violoncello & Bass. There are two vocal soloists, ROSE and RICH., and a CHORUS. The score is in 3/4 time and G major. The vocal lines for ROSE and RICH. have a long note with a fermata and the text 'Ah!' written above it. The CHORUS line has the text 'Slight little, light little, Trim little, prim little craft!' written below it. The instrumental parts are written in standard musical notation with various dynamics and articulations.

SIR RUTHVEN

For a week I have fulfilled my accursed doom! I have duly committed a crime a day! Not a great crime, I trust, but still in the eyes of one as strictly regulated as I used to be, a crime. But will my ghostly ancestors be satisfied with what I have done, or will they regard it as an unworthy subterfuge? Oh, my forefathers, wallowers in blood, there came at last a day when, sick of crime, you, each and every, vowed to sin no more, and so, in agony, called welcome Death to free you from your cloying guiltiness. Let the sweet psalm of that repentant hour soften your long-dead hearts, and tune your souls to mercy on your poor posterity!

No. 4. CHORUS OF ANCESTORS (with Salos: Sir Ruthven & Sir Roderic)

Grave e maestoso

Musical score for the first system of 'Chorus of Ancestors'. The score includes parts for 2 Flutes (2nd also Picc.), Oboe, 2 Clarinets in A, Bassoon, 2 Horns in F, 2 Cornets in A, 2 Trombones, Bass Drum (also Timp DR), Violin I, Violin II, Viola, Cello, and Bass. The tempo is 'Grave e maestoso'. The score shows a dynamic progression from piano (p) to fortissimo (ff) across the system. A first ending bracket labeled 'a2' is present above the Flute part.

Musical score for the second system of 'Chorus of Ancestors'. This system includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bn), Horn (Hr), Trumpet (Tr), Bass Drum (BD), Violin I (Va I), Violin II (Va II), Viola (Va), Cello (Vc), and Bass. The score features dynamic markings such as 'dim.' (diminuendo) and 'pp' (pianissimo) throughout. A first ending bracket labeled 'A' is present above the Flute part. The score concludes with a 'Timp.' (Tympani) section marked 'mp' (mezzo-piano).

CL
Bsn
Hn
Timp
T
CHORUS
B

p *sempre marcato*
p [*sempre marcato*]
p *sempre marcato*
p
p
p

Pain - ted em - blers of a race, All ac - curst in days of

Vn I
Vn II
Va
Vc
Bass

p
p
p
p
p

CL
Bsn
Hn
CHORUS
Vn I
Vn II
Va
Vc
Bass

I.
II. *sempre marcato*
p

yore, Each from his ac - cus - tomed place Steps in - to the

Cl ^{a2}

Bsn

Hr

Ct

Trb

CHORUS

world once more!

Vn I

Vn II

Va

Vc

Bass

cresc.

mf

pizz

mf

E in 6

in 4

Fl

Cl

Bsn

Hr

Ct

Trb

CHORUS

a2

mf

p

I

Baronet of Ruddigore, last of our ac-

Va

Vc

Bass

in 6

in 4

F in 6

FL
CL
Bsn
Hn
CHORUS
- cur- sed line, Down upon the oaken floor - Down up- on those knees of thine!

Va I
Va II
Va
Vc
Bass

[arco]

Fl. II take Picc.

Ob
CL
Bsn
Hn
Cb
Trb
CHORUS
Coward, poltroon, shaker, squearer, Blockhead, sluggard, dullard, dreamer,

Va I
Va II
Va
Vc
Bass

détaché

détaché

Ob

Cl

Bsn

Hn

Trb

CHORUS

Shirker, shuffler, crawler, creeper, Sniffler, snuffler, wailer, weeper.

Vn I

Vn II

Va

Vc

Bass

The musical score is arranged in two systems. The first system includes woodwinds and strings. The second system includes a vocal soloist and a string ensemble.

Woodwinds: Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Ct), and Trombone (Tib). The Horn and Trumpet parts include dynamic markings of *sf* and *mp*, and a second ending marked *a2*.

Vocal Soloist: The vocal line is labeled "Soloist" and includes the lyrics: "Earthworm, maggot, tadpole, weevil! Set up on thy course of e- vil".

String Ensemble: Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass.

Ob

CL

Bsn

CHORUS

last the King of Spec- tre-land Set on thee his gris- ly

Vn I

Vn II

Va

Vc

Bass

9

in 2

Picc

Fl

Ob

CL

Bsn

Hr

Ct

Tbn

CHORUS

hand!

Vn I

Vn II

Va

Vc

Bass

Take FL. II

in 6

in 2

Picc *sf sf sf sf sf*

Fl *sf sf sf sf sf*

Ob *sf sf sf sf sf*

Cl *sf sf sf sf sf*

Bsn *sf sf sf sf sf*

Ct *sf sf sf sf sf*

Trb *sf sf sf sf sf*

SIR RODERICK

Be-ware! be-ware! be-ware!

Vn I *sf sf sf sf sf*

Vn II *sf sf sf sf sf*

Va *sf sf sf sf sf*

Vc *sf sf sf sf sf*

Bass *sf sf sf sf sf*

RECIT.

SIR RUTHVEN

Sir RUTH. *[Musical notation]*

Gaunt vi-sion, who art thou That thus, with i-cy

Vn I *p*

Vn II *p*

Va *[p]*

Vc *p*

Sir RUTH. *[Musical notation]*

glare And stern re-lent-less brow, Ap-pear-est, who knows

Vn I

Vn II

Va

Vc

J a tempo, in b

CL

Bsn

Hn II.

Sir RUTH

how?

Sir ROD.

I am the spectre of the late Sir Roderic Mur- ga- trayd, Who

Vn I (p)

Vn II (p)

Va (p)

Vc p

Bass p

CL

Bsn

Hn II.

Sir RUTH

A- las, poor ghost!

Sir ROD.

comes to warn thee that thy fate Thou const not now a-void. The

Vn I

Vn II

Va

Vc

Bass

Cl ^{a2}

Bsn

Sir ROD.

pi-ty you Ex-press for no-thing goes: We spec-tres are a jol-lier crew than

Vn I ^{div.}

Vn II

Va

Vc

p

cresc.

[p]

cresc.

cresc.

Cl ^{a2}

Bsn

Sir ROD.

you, per-haps, sup-pose!

CHORUS

f

We spe-ctres are a jol-lier crew than you, per-haps, sup-pose!

Vn I

Vn II

Va

Vc

attaca

Cl *I.*
 p

Sir
 ROP

chimney cowl, and the bat in the moon-light flies, And

Vn I
 Vn II
 Va

Cl *I.*
 p

Sir
 ROP

ink-y clouds, like fu-neral shrouds, sail o-ver the mid-night

Vn I
 Vn II
 Va

Cl *I.*
 p

Ct *I.*
 (p)

Com
 mf

Sir
 ROP

skies - When the foot-pads quail at the night-birds wail, and

Vn I
 Vn II
 Va
 Bass
 pizz
 p

CL

Hr

Ct I. mp

Cong

Sr
ROD.

black dogs bay at the moon, Then is the spec- tre's

Vn I

Vn II

Va

Vc arco

Bass

Hr

Ct

Trb

Sr
ROD.

ho- li- day - then is the ghost's high noon! For

Vn I

Vn II

Va

Vc Cello

Vn I

Vn II

Va

Vc Cello

Ha! ha!

Handwritten musical score for a scene featuring a ghost. The score includes parts for Horns (Hn), Clarinet (Cl), Trombone (Tb), Sir ROD., CHORUS, Violins I and II (Vn I, Vn II), Viola (Va), Violoncello (Vc), and Bass. The lyrics are: "then is the ghost's high noon, high noon, Ha! ha! high noon,".

Instrumentation: Hn, Cl, Tb, Sir ROD., CHORUS, Vn I, Vn II, Va, Vc, Bass.

Lyrics:
then is the ghost's high noon, high noon,
Ha! ha! high noon,

Performance Markings: *a2*, *mf*, *arco*, *p*.

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Trumpet (Tr), and Trombone (Tbn). The string section includes Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Double Bass (Bass). A Soprano (Sopr.) and a Chorus are also present. The score is divided into three measures. The first measure shows the woodwinds and strings with dynamic markings of *mf* and *[mf]*. The second measure features a crescendo (*cresc.*) in the woodwinds and strings, with a *2* marking above the flute staff. The third measure reaches a fortissimo (*f*) dynamic. The vocal parts (Sopr. and Chorus) enter in the second measure with the lyrics "then is the ghost's high". The woodwinds and strings continue with their respective parts, with dynamic markings of *[f]*, *[cresc.]*, and *[sf]* appearing in the final measure.

2nd verse
Fl. II take Picc:

FL ^{a2} 10

Ob

CL

Bsn

Hn

Ct

Tb

Sr
ROD.

CHOEUS

Vn I

Vn II

Va

Vc

Bas

noon! _____ As the sob of the breeze sweeps

CL

Bsn

Sr
ROD.

Vn I

Vn II

Va

over the trees and the mists lie low on the fen, From

I
 Cl
 II
 Bsn
 Sr
 ROD.

gray tombstones are gathered the bones that once were wo-men and

Vn I
 Vn II
 Va

Detailed description: This system contains the first three measures of the score. The woodwind section includes Clarinet I, Clarinet II, Bassoon, and Soprano Recorder. The string section includes Violin I, Violin II, and Viola. The vocal line is positioned between the woodwinds and strings. The lyrics are: "gray tombstones are gathered the bones that once were wo-men and". The music is in a minor key with a 4/4 time signature. The woodwinds play melodic lines with triplets and slurs. The strings play a rhythmic accompaniment of eighth notes. The vocal line consists of a few notes corresponding to the lyrics.

Picc
 Fl
 Cl
 Ct
 Sr
 ROD.

men, And a-way they go, with a mop and a mou, to the

Vn I
 Vn II
 Va
 Bass

Detailed description: This system contains the next three measures of the score. The woodwind section includes Piccolo, Flute, Clarinet, Clarinet in C, and Soprano Recorder. The string section includes Violin I, Violin II, Viola, and Bass. The vocal line is positioned between the woodwinds and strings. The lyrics are: "men, And a-way they go, with a mop and a mou, to the". The music continues in the same key and time signature. The woodwinds play melodic lines with slurs and dynamics like *p* and *pp*. The strings play a rhythmic accompaniment of eighth notes. The vocal line continues with the lyrics. The Bass line includes a *pizz* (pizzicato) marking.

Picc. *Take Fl. II*

FL

CL

Hr

Ct *I.*

Sr
ROD.

re-vel that ends too soon, for cock crow li-mits our

Vn I

Vn II

Va

Vc

Bass

Hr

Ct

Trb

Sr
ROD.

ho-li-day - the dead of the night's high noon! The

CHOEUS

ff

Vn I

Vn II

Va

Vc *cello*

arco

p

Ha! ha!

Ha

Ct

Trb

Soprano ROD.

CHORUS

Vn. I

Vn. II

Va

Vc

Bass

dead of the night's high noon, high noon,

Ha! ha! high noon,

a2
mf

p

arco

p

FL

Ob

Cl

Bsn

Hn

Ct

Tb

Sr
ROD.

CHORUS

Vn I

Vn II

Va

Vc

Bass

a2

mf *cresc.* *f*

[mf] *cresc.* *[f]*

[mf] *cresc.* *f*

mf *[cresc.]* *f*

cresc. *f*

[mf] *cresc.* *[f]*

cresc. *[f]*

cresc. *[f]*

the dead of the night's high

the dead of the night's high

[cresc.] *f* *[sf]*

cresc. *f* *[f]*

[cresc.] *[f]*

[cresc.] *[f]*

240 ENCORE

3rd verse
Fl. II take Picc.

Fl. I *mf*

Ob

Cl

Bsn

Hr

Ck

Trb

Sir. ROD.

noon! _____ And then each ghost with his

CHOEUS

noon! _____

Va. I *dim.* *[f]* *p*

Va. II *dim.* *[f]* *p*

Vc. *mf* *pizz.* *p*

Vc.

Bass

Cl *I.* *p*

Bsn *p* *dim.*

Cl *II.* *p* *dim.*

Trb *p* *dim.*

Sir. ROD.

la-dye-toast to their church-yard beds take flight, With a

Va. I

Va. II

Vc.

Take Fl. II

Picc. *mf*

Fl. *mf*

Ob. *f*

CL. I. *p*

Bsn.

Ct. II.

Trb.

Sr. ROD. *p*

kiss, perhaps, on her lantern chops, and a gris-ly grim "good

Va. I.

Va. II.

Va.

CL. I. *p*

Ct. I. *p*

Bell. *mf*

Sr. ROD. *p*

night!" Till the wel-come knell of the mid-night bell rings

Va. I.

Va. II.

Va.

Bass. *p*

Cl

Hr

Ct

Bell

Sr
ROD

forth its jol-li-est tune, And ushers in our next high

V.I

V.II

Va

Vc

Bas

Hr

Ct

Tb

Sr
ROD

ho-li-day - the dead of the night's high noon! The

CHORUS

Ha! ha!

V.I

V.II

Va

Vc

Cello

Musical score for a scene featuring a character named Sir Rod and a Chorus. The score includes staves for Horn, Clarinet, Trombone, Sir Rod, Chorus, Violin I, Violin II, Viola, Violoncello, and Bass. The lyrics are "dead of the night's high noon, high noon," and "Ha! ha! high noon,".

Horn (Hr): *mf*, *a2*

Clarinet (Cl): *mf*

Trombone (Trb): *p*

Sir Rod (Sir ROD):
dead of the night's high noon, high noon, _____

Chorus (CHORUS):
Ha! ha! high noon, _____

Violin I (Vn I): *p*

Violin II (Vn II): *p*

Viola (Va): *p*

Violoncello (Vc): *arco*, *p*

Bass (Bass): *p*

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Trumpet (Ct), and Trombone (Tbn). The string section includes Violin I (Va I), Violin II (Va II), Viola (Va), Violoncello (Vc), and Bass. The vocal parts include a Soloist (SIR ROD) and a Chorus. The score is divided into three measures. The first measure shows the woodwinds and strings with dynamics like [mf] and [cresc.]. The second measure features the vocal soloist and chorus with the lyrics "the dead of the night's high" and dynamics [mf] and [cresc.]. The third measure shows the woodwinds and strings with dynamics [f] and [cresc.]. The score includes various musical notations such as slurs, accents, and dynamic markings.

FL *ff*

Ob [*ff*]

Cl *ff*

Bsn *ff*

Hr *ff*

Trb I *ff*

Trb II *ff*

Sir ROD. *p*

noon! _____

CHORUS

noon! Ha! ha! ha! ha!

Va I *ff*

Va II [*ff*]

Va *ff*

Vc *ff*

Bs *ff*

ENCORE:
3rd verse
(p. 240)

SIR RUTHVEN I recognize you now - you are the Picture that hangs at the end of the gallery.

SIR RODERIC In a bad light. I am.

SIR RUTHVEN Are you considered a good likeness?

SIR RODERIC Pretty well. Flattering.

SIR RUTHVEN Because as work of art you are poor.

SIR RODERIC I am crude in colour, but I have only been painted ten years. In a couple of centuries I shall be an Old Master, and then you will be sorry you spoke lightly of me.

SIR RUTHVEN And may I ask why you have left your frames?

SIR RODERIC It is our duty to see that our successors commit their daily crimes in a conscientious and workmanlike fashion. It is our duty to remind you that you are evading the conditions under which you are permitted to exist.

SIR RUTHVEN Really I don't know what you'd have. I've only been a bad baronet a week, and I've committed a crime punctually every day.

SIR RODERIC Let us enquire into this. Monday?

SIR RUTHVEN Monday was a Bank Holiday.

SIR RODERIC True. Tuesday!

SIR RUTHVEN On Tuesday I made a false income-tax return.

ALL Ha! ha!

1st GHOST That's nothing.

2nd GHOST Nothing at all.

3rd GHOST Everybody does that.

4th GHOST It's expected of you.

SIR RODERIC Wednesday?

SIR RUTHVEN On Wednesday, I forged a will.

SIR RODERIC Whose will?

SIR RUTHVEN My own.

SIR RODERIC My good sir, you can't forge your own will!

SIR RUTHVEN Can't I though! I like that! I did! Besides, if a man can't forge his own will, whose will can he forge?

1st GHOST There's something in that.

2nd GHOST Yes, it seems reasonable.

3rd GHOST At first sight it does.

4th GHOST Fallacy somewhere, I fancy!

SIR RUTHVEN A man can do what he likes with his own?

SIR RODERIC I suppose he can.

SIR RUTHVEN Well then, he can forge his own will, stoopid! On Thursday I shot a fox.

1st GHOST Hear, hear!

SIR RODERIC That's better. Pass the fox, I think? Yes, pass the fox. Friday?

SIR RUTHVEN On Friday I forged a cheque.

SIR RODERIC Whose cheque?

SIR RUTHVEN Old Adam's.

SIR RODERIC But Old Adam hasn't a banker.

SIR RUTHVEN I didn't say I forged his banker — I said I forged his cheque. On Saturday I disinherited my only son.

SIR RODERIC But you haven't got a son.

SIR RUTHVEN No — not yet. I disinherited him in advance, to save time. You see — by this arrangement — he'll be born ready disinherited.

SIR RODERIC I see. But I don't think you can do that.

SIR RUTHVEN My good sir, if I can't disinherit my own unborn son, whose unborn son can I disinherit?

SIR RODERIC Humph! These arguments sound very well, but I can't help thinking that, if they were reduced to syllogistic form, they wouldn't hold water. Now quite understand us. We are foggy, but we don't permit our fogginess to be presumed upon. Unless you undertake to — well, suppose we say, carry off a lady? Those who are in favour of carrying off a lady — Those of the contrary opinion? — Oh, you're never satisfied! Yes, unless you undertake to carry off a lady at once — I don't care what lady — any lady — choose your lady — you perish in inconceivable agonies.

SIR RUTHVEN Carry off a lady? Certainly not, on any account. I've the greatest respect for ladies, and I wouldn't do anything of the kind for worlds! No, no. I'm not that kind of baronet, I assure you! If that's all you've got to say, you'd better go back to your frames.

SIR RODERIC Very good — then let the agonies commence.

SIR RUTHVEN Oh! Oh! Don't do that! I can't stand it!

SIR RODERIC Painful, isn't it? It gets worse by degrees.

SIR RUTHVEN Oh — oh! Stop a bit! Stop it, will you? I want to speak.

SIR RODERIC Better?

SIR RUTHVEN Yes — better now! Whew!

SIR RODERIC Well, do you consent?

SIR RUTHVEN But it's such an ungentlemanly thing to do!

SIR RODERIC As you please. Carry on!

SIR RUTHVEN Stop — I can't stand it! I agree! I promise! It shall be done.

SIR RODERIC Today?

SIR RUTHVEN Today.

SIR RODERIC At once?

SIR RUTHVEN At once! I retract! I apologize! I had no idea it was anything like that!

No. 6. CHORUS OF ANCESTORS (with Solo: Sir Ruthven)

Allegro con fuoco

2 Flutes (2nd also Picc.)
Oboe
2 Clarinets in A
Bassoon
2 Horns in F
2 Cornets in A
2 Trombones
Bass Drum & Cymbals (also Timp & B&B)
T
CHORUS
B

He yields! He yields! He

Violin I
Violin II
Viola
Cello
Bass

CL
Bsn
CHORUS
Va I
Va II
Va
Vc
Bass

answers to our call! We do not ask for more. A sturdy fellow,

Ob
Cl
Bsn
CHORUS
af- ter all, This la- test Ruddy- gore! A stur- dy fellow, af- ter all, This

Vn I
Vn II
Va
Vc
Bass

Detailed description: This system contains the first five staves of a musical score. The woodwinds (Ob, Cl, Bsn) and strings (Vn I, Vn II, Va, Vc, Bass) are in the upper part, and the Chorus is in the lower part. The Chorus part includes the lyrics: "af- ter all, This la- test Ruddy- gore! A stur- dy fellow, af- ter all, This". The music is in a key with one sharp (F#) and a 4/4 time signature. Dynamics include *[p]* and *p*.

A

Ob
Bsn
Hr
CHORUS
la- test Ruddy- gore! All per- ish in un- heard of woe Who dare our wills de-

Vn I
Vn II
Va
Vc
Bass

Detailed description: This system contains the second five staves of the musical score. The woodwinds (Ob, Bsn, Hr) and strings (Vn I, Vn II, Va, Vc, Bass) are in the upper part, and the Chorus is in the lower part. The Chorus part includes the lyrics: "la- test Ruddy- gore! All per- ish in un- heard of woe Who dare our wills de-". The music continues in the same key and time signature. Dynamics include *p*, *arco*, and *o2*.

FL *I* *sf*

Ob

CL *I* *sf* [*sf*]

Bsn *f*

CHORUS *sf*

-fy: We want your par-don, ere we go, We want your par-don, ere we go, For

Vn I *pizz* [*f*]

Vn II *pizz* [*f*]

Va *(mp)* *sf*

Vc *mp* *sf*

Bass *pizz.* *mp* *sf*

B

FL *I.* *p*

Ob *p*

CL *p*

Bsn *p*

Hr *p*

Ct *Soli* *sf*

CHORUS

hav-ing a-go-nized you so - So par-don us - So par-don us - So

Vn I

Vn II

Va

Vc

Bass

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), and Trumpet (Tr). The string section includes Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass (Bs). A Chorus part is also present. The score is in 4/4 time with a key signature of one sharp (F#). Dynamics range from piano (p) to fortissimo (ff), with some sections marked *arco* or *pizz*. A circled 'C' is located above the woodwind staves in the fifth measure. The lyrics are written below the Chorus staff.

par-don us - Or die! So par-don us - So par-don us. So par-don us - Or die!

RECIT.

a tempo

The musical score is arranged in a system with the following parts from top to bottom:

- Woodwinds:** Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), and Horn (Hn). They play sustained notes with a dynamic marking of *f* (forte).
- Vocal:** Soprano (Sopr) and Alto (Alto) parts. The lyrics are "I pardon you! I pardon you!". The tempo is marked *lento*.
- Chorus:** A two-part vocal line with the lyrics "He par-dons us, He par-dons us, He".
- Strings:** Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Bass. The strings play a rhythmic accompaniment with *pizz* (pizzicato) and *arco* (arco) markings.

D

FL

Ob

Cl

Bsn

Hr

I

Cl

II

Trb

BD

Sn

CHORUS

por- dons us - Hur- rah!

V. I

V. II

Va

Vc

Bass

arco

E i 6

FL II take Picc.

FL II take Picc.

pizz *arco* *pizz* *arco* *pp*

[sf] *pizz* *arco* *pizz* *arco* *dim.* *[pp]*

sf *pizz* *arco* *pizz* *arco* *pp*

sf *sf* *P* *arco* *dim.* *pp*

sf *sf* *P* *pp*

in 2

pp *[dim]*

pp *dim.*

pp *dim.*

p

Painted emblems of a race, All accursed in days of yore,

Musical score for the first system, including parts for Bassoon (Bsn), Horn (Hn), Clarinet (Cl), Trumpet (Trb), and Chorus. The score features various dynamics such as *ppp*, *dim.*, and *pp*.

Each to his ac-cus-tomed place Steps, un-wil-ling-ly, once more!

Musical score for the second system, including parts for Violin I (Vi. I), Violin II (Vi. II), Viola (Va), Violoncello (Vc), and Bass (Bass). The score features various dynamics such as *pp*, *dim.*, and *ppp*.

Musical score for the third system, including parts for Piccolo (Picc), Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hn), Trumpet (Trb), Trombone (Timp), Violin I (Vi. I), Violin II (Vi. II), Viola (Va), Violoncello (Vc), and Bass (Bass). The score features various dynamics such as *ff*, *p*, *f*, and *pp*.

ADAM My poor master, you are not well -

SIR RUTH. Adam, it won't do - I've seen 'em - all my ancestors - they're just gone. They say that I must do something desperate at once, or perish in horrible agonies. Go - go to yonder village - carry off a maiden - bring her here at once - anyone - I don't care which -

ADAM But -

SIR RUTH. Not a word, but obey! Fly!

No. 7. DUET
(Margaret & Despard)

Andante quasi allegretto

2 Flutes
Oboe
2 Clarinets in Bb
Bassoon
Trombone I
Violin I
Violin II
Viola
Cello & Bass

Fl
Cl
Bsn
Va
Vc

ENCORE

CL
Bsn
DESP.
Vn I
Vn II
Va
Vc & B

(D) once was a ve-ry a-ban-don'd person
 (M) once an ex-ceed-ing-ly odd young la-dy-
 (D) gi-ven up all my wild pro-ceed-ings.

(M) Mak-ing the most of e-vil chances.
 (D) Suf-fer-ing much from spleen and va-pours.
 (M) My taste for a wand-'ring life is wan-ing.

Vn I
 Vn II
 Va
 Vc & C

No-bo-dy could con-ceive a worse'un-
 Cler-gy-men thought my con-duct sha-dy-
 Now I'm a dab at pen-ny readings.

E-ven in all the old ro-man-ces.
 She did-n't spend much upon li-ner dra-pers.
 They are not re-mark-a-bly en-ter-tain-ing.

Vn I
 Vn II
 Va
 Vc & C

Cl

dolce

(D) I blush for my wild ex-tra-va-gances,
 (M) It cer-tainly en-ter-tained the gapers.
 (D) A mod-er-ate live-li-hood we're gain-ing.

(D) But
 (M) My
 (M) In

Vn I
 Vn II
 Va
 Vc & C

be so kind To bear in mind
ways were strange Be- yond all range -
fact we rule A Na-tion-al School

(M) We were the vic-tims of cir-cum-stances!
(D) Pa-ra-graphs got in-to all the pa-pers.
(D) The du-ties are dull, but I'm not com-plain-ing!

Vn I
Vn II
Va
Vc & B

Fl ^{a2} ^{A.}
Ob ^{A.}
Cl ^{a2} ^{A.} I ^f
Trb ^f

(2.D) We

Vn I
Vn II
Va

1. & 2.

Ob ^f

(M) That is one of our blame-less dances. 2.(M) I was
(D) on-ly cut re-spect-a-ble car-pers. 3.(D) I've

Vn I
Vn II
Va
Vc & B

3.

Fl

Ob

Cl

Bsn

Tbn

BSP

Vn I

Vn II

Va

Vc & B

This sort of thing takes a deal of training!

ENCORE: 3rd. verse
(bottom of p. 255)

DESPARD We have been married a week.

MARGARET One happy, happy week!

DESPARD Our new life —

MARGARET Is delightful indeed!

DESPARD So calm!

MARGARET So unimpassioned! Master, all this I owe to you! See, I am no longer wild and untidy. My hair is combed. My face is washed. My boots fit!

DESPARD Margaret, don't. Pray restrain yourself. Remember, you are now a district visitor.

MARGARET A gentle district visitor!

DESPARD You are orderly, methodical, neat; you have your emotions well under control.

MARGARET I have! Master, when I think of all you have done for me, I fall at your feet. I embrace your ankles. I hug your knees!

DESPARD Hush! This is not well. This is calculated to provoke remark. Be composed, I beg!

MARGARET Ah! you are angry with poor little Mad Margaret!

DESPARD No, not angry; but a district visitor should learn to eschew melodrama. Visit the poor, by all means, and give them tea and barley-water, but don't do it as if you were administering a bowl of deadly nightshade. It upsets them. Then when you nurse sick people, and find them not as well as could be expected, why go into hysterics?

MARGARET Why not?

DESPARD Because it's too jumpy for a sick room.

MARGARET How strange! Oh, Master! Master! — how shall I express the all-absorbing gratitude that —

DESPARD Now!

MARGARET Yes, I know, dear — it shan't occur again. Shall I tell you one of poor Mad Margaret's odd thoughts? Well, then, when I am lying awake at night, and the pale moonlight streams through the latticed casement, strange fancies crowd upon my poor mad brain, and I sometimes think that if we could hit upon some word for you to use whenever I am about to relapse — some word that teems with hidden meaning — like "Basingstoke" — it might recall me to my saner self. For, after all, I am only Mad Margaret! Daft Meg! Poor Peg! He! he! he!

DESPARD Poor child, she wanders! But soft — someone comes — Margaret — pray recollect yourself — Basingstoke, I beg! Margaret, if you don't Basingstoke at once, I shall be seriously angry.

MARGARET Basingstoke it is!

DESPARD Then make it so.

SIR RUTHVEN Despard! And his young wife! This visit is unexpected.

MARGARET Shall I fly at him? Shall I tear him limb from limb? Shall I render him asunder? Say but the word and —

DESPARD Basingstoke!

MARGARET Basingstoke it is!

DESPARD Then make it so. My brother — I call you brother, still, despite your horrible profligacy — we have come to urge you to abandon the evil courses to which you have committed yourself, and at any cost to become a pure and blameless ratepayer.

SIR RUTHVEN But I've done no wrong yet.

MARGARET No wrong! He has done no wrong! Did you hear that!

DESPARD Basingstoke.

MARGARET Basingstoke it is.

DESPARD My brother — I still call you brother, you observe — you forget that you have been, in the eye of the law, a bad Baronet of Ruddigore for ten years — and you are therefore responsible — in the eye of the law — for all the misdeeds committed by the unhappy gentleman who occupied your place.

SIR RUTHVEN I see! Bless my heart, I never thought of that! Was I very bad?

DESPARD Awful. Wasn't he?

SIR RUTHVEN And I've been going on like this for how long?

DESPARD Ten years! Think of all the atrocities you have committed — by attorney as it were — during that period. Remember how you trifled with this poor child's affections — how you raised her hopes on high (don't cry, my love — Basingstoke, you know), only to trample them in the dust when they were at the very zenith of their fulness. Oh fie, sir, fie — she trusted you!

SIR RUTHVEN Did she? What a scoundrel I must have been! There, there — don't cry, my dear, it's all right now. Birmingham, you know — Birmingham —

MARGARET It's Ba — Ba — Basingstoke!

SIR RUTHVEN Basingstoke! of course it is — Basingstoke.

MARGARET Then make it so!

SIR RUTHVEN There, there — it's all right — he's married you now — that is, I've married you — I say, which of us has married her?

DESPARD Oh, I've married her.

SIR RUTHVEN Oh, I'm glad of that. Yes, he's married you now, and anything more disreputable than my conduct seems to have been I've never even heard of. But my mind is made up — I will defy my ancestors. I will refuse to obey their behests, thus, by courting death, atone in some degree for the infamy of my career!

MARGARET I knew it — I knew it — God bless you —

DESPARD Basingstoke!

MARGARET Basingstoke it is!

No. 8. TRIO (Margaret, Sir Ruthven & Despard)
ENCORE Allegro vivace

2 Flutes *f* ^{a2}

Oboe *f*

2 Clarinets in A *f* ^{a2}

Bassoon *f*

2 Horns in F *f*

Violin I *f*

Violin II *f*

Viola *f*

Cello *f*

Bass *f*

Sir RUTH. \oplus

My eyes are ful-ly o-pen to my aw-ful sit-u-a-tion - I shall

Vn. I *pp* *sempre stacc.*

Vn. II *mp*

Va *[imp]*

Vc & B *[imp]*

Sir RUTH.


go at once to Ro-der-ic and make him an o-ra-tion, I shall tell him I've re-co-vered my for-


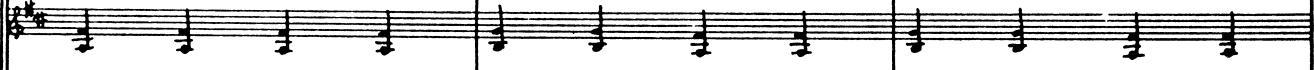
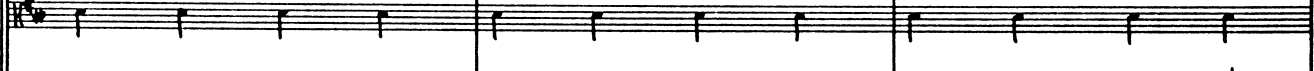
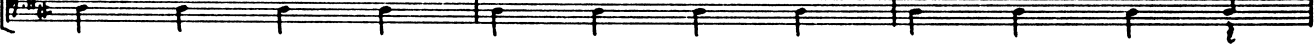
Vn. I


Vn. II


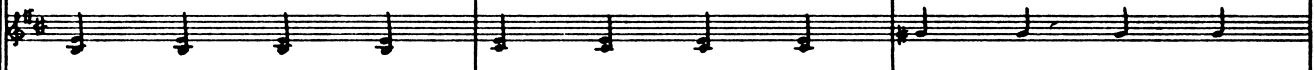
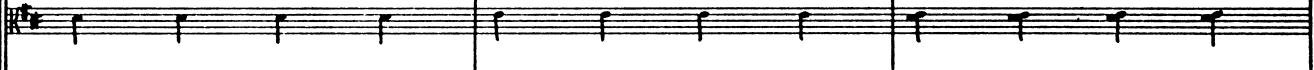
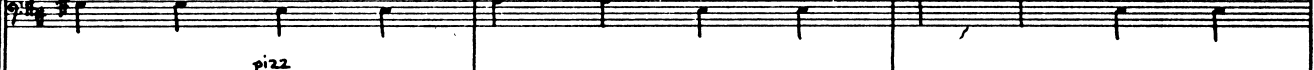
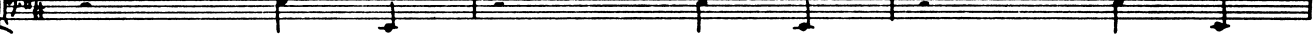
Va


Vc & B

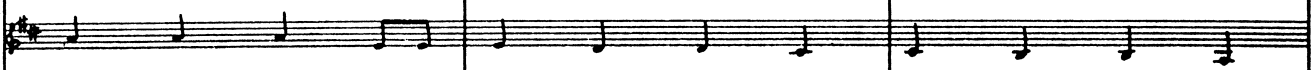
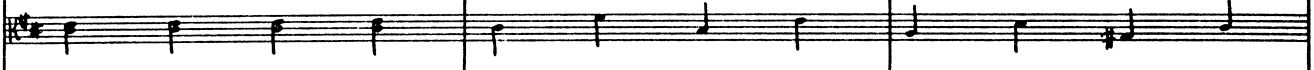
Sir RUTH. 
-got-ten mor-al sen-ses, And I don't care twopence halfpenny for a-ny con-se-quences. Now I

Vn I 
Vn II 
Va 
Vc & B 

Sir RUTH. 
do not want to per-ish by the sword or by the dag-ger, But a mar-tyr may in-dulge a lit-tle

Vn I 
Vn II 
Va 
Vc 
Bass 

Sir RUTH. 
par-don-a-ble sug-ger, And a word or two of com-pli-ment my van-i-ty would flat-ter, But I've

Vn I 
Vn II 
Va 
Vc 
Bass 

FL
CL
MARC.
Soprano
DESP.
Vn I
Vn II
Va
Vc & B (arco)

So it
got to die to-mor-row, so it real-ly does-n't mat-ter!

So it real-ly does-n't mat-ter, mat-ter,

FL
CL
MARC.
Soprano
DESP.
Vn I
Vn II
Va
Vc & B

real-ly does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter - So it real-ly does-n't mat-ter -

So it
mat-ter, mat-ter, mat-ter - So it real-ly does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!

I.

FL

CL

MAR.

Soprano

DES.

Vn I

Vn II

Va

Vc & Cb

So it real-ly does-n't mat-ter, mat-ter,
 real-ly does-n't mat-ter! So it real-ly does-n't mat-ter, mat-ter,
 So it real-ly does-n't mat-ter! So it real-ly does-n't mat-ter, mat-ter,

cresc.

cresc.

cresc.

cresc.

2nd verse

I.

FL

CL

MAR.

Soprano

DES.

Vn I

Vn II

Va

Vc & Cb

mat-ter, mat-ter, mat-ter!

mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,

mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,

[sf] mp

[sf] mp


[sf] p

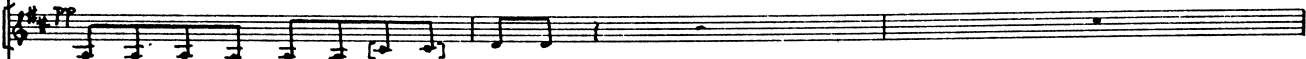
dim.

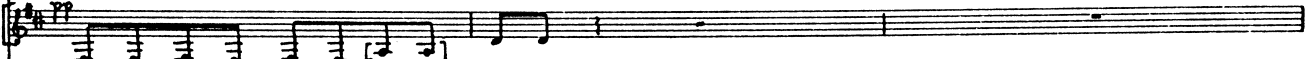
dim.


mp

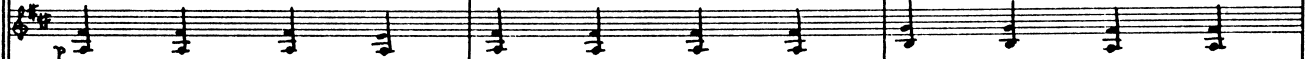
p

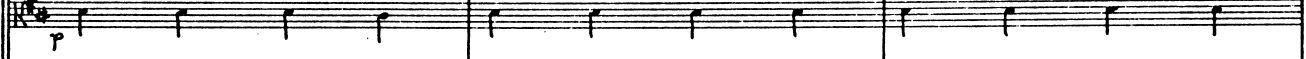
MARQ.  I were not a lit-tle mad and gen-er-ally sil-ly I should give you my ad-vice up-on the

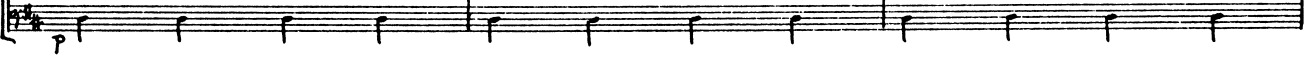
Sr. RUM.  *pp* mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!


DESP.  *pp* mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!


Vn I  *pp*

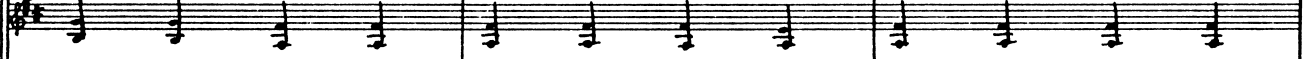
Vn II  *p*

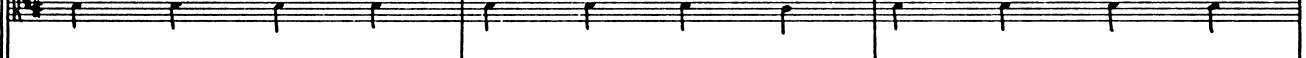
Va  *p*

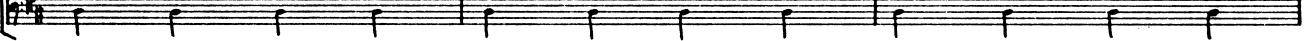
Vc & Cb  *p*


MARQ.  sub-ject wit-ly nil-ly; I should show you in a mo-ment how to grap-ple with the ques-tion, And you'd


Vn I 

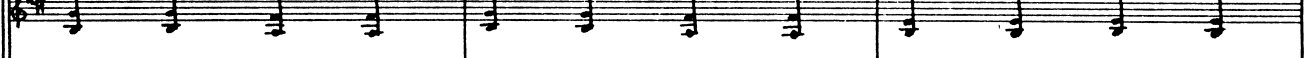
Vn II 

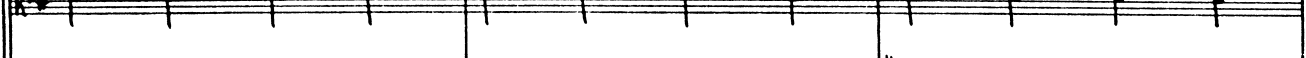
Va 

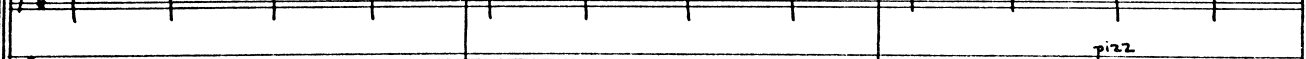
Vc & Cb 

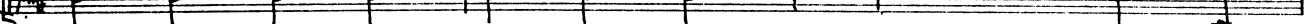
MARQ.  real-ly be as-ton-ish-ed at the force of my sug-ges-tion. On the sub-ject I shall write you a most

Vn I 


Vn II 


Va 

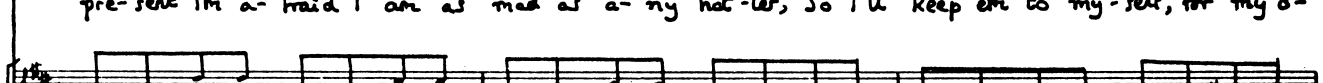
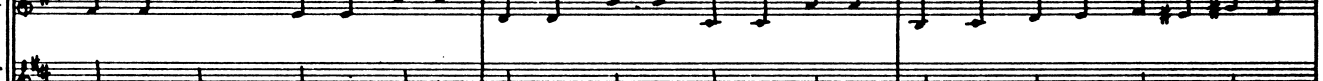
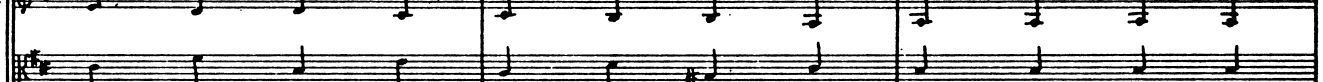
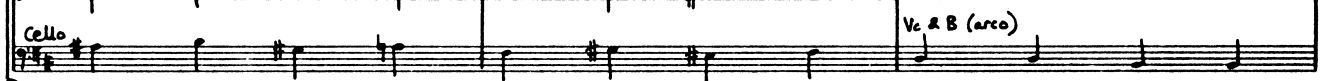
Vc 

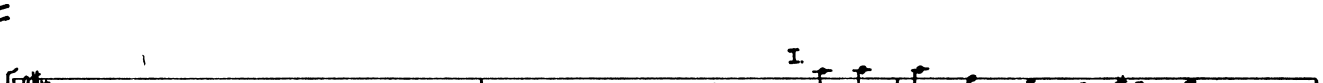
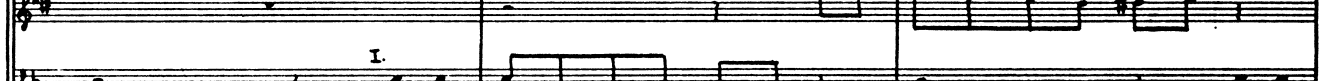
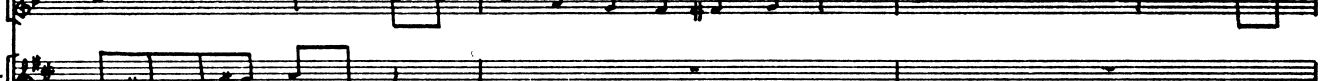
Bass  *pizz*

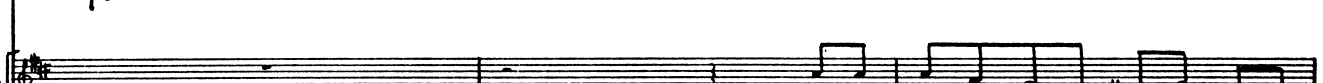
MARQ. 
 val- u- a- ble let-ter, Full of ex- cel- lent sug- ges- tions, When I feel a lit- tle bet- ter, But at

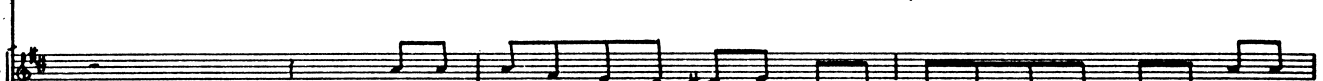
Vn I 
 Vn II 
 Va 
 Vc 
 Bas 


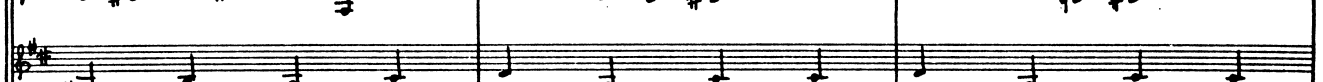
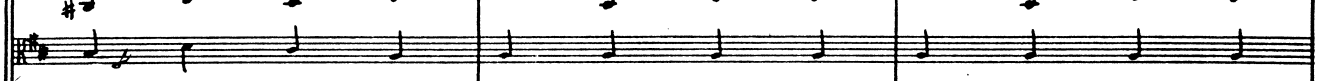
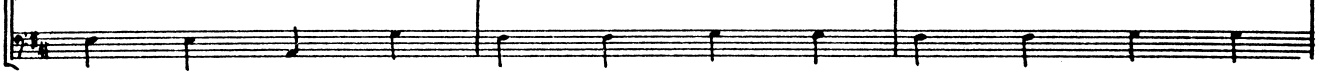
MARQ. 
 pre- sent I'm a- fraid I am as mad as a- ny hot-ter, So I'll keep 'em to my- self, for my o-

Vn I 
 Vn II 
 Va 
 Vc & B 
 Cello
 Vc & B (arco)

FL 
 CL 
 MARQ. 
 - pin- ion does- n't mat- ter!

Sopr. 
 RUM.
 Her o- pin- ion does- n't mat- ter, mat- ter,

DESP. 
 Her o- pin- ion does- n't mat- ter, mat- ter, mat- ter, mat- ter, mat- ter, Her o-

Vn I 
 Vn II 
 Va 
 Vc & B 

FL I

CL I

MARC

Sr RUM

DESP

Vn I

Vn II

Va

Vc & B

My o- pin-ion does-n't mat-ter,
 mat-ter mat-ter mat-ter, Her o- pin-ion does-n't mat-ter!
 -pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter! Her o-

FL I

CL I

MARC

Sr RUM

DESP

Vn I

Vn II


Va


Vc & B


My o- pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,
 Her o- pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,
 -pin-ion does-n't mat-ter, Her o- pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!

cresc. sf mp [sf] p

3rd verse


MARG. 
 mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,


S. RUTH. 
 mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,


DESP. 

If I had been so lucky as to


V. I. 
 V. II. 
 Va. 
 Vc. & B. 

MARG. 
 mat-ter!

S. RUTH. 
 mat-ter!

DESP. 
 have a steady brother who could talk to me as we are talk-ing now to one an-o-ther, who could

V. I. 
 V. II. 
 Va. 
 Vc. & B. 

DESP. 
 give me good ad-vice when he dis-cov-ered I was er-ring, (which is just the ve-ry fa-vour which one

V. I. 
 V. II. 
 Va. 
 Vc. & B. 

DESP. *you I am con-fer-ring) My ex- is-tence would have made a ra-ther in-ter-est-ing i-dyll, And I*

Vn I

Vn II

Va

Vc

Bass *pizz*

DESP. *might have lived and died a ve-ry de-cent in-di-vid-dle. This par-tic-u-lar-ly rap-id, un-in-*

Vn I

Vn II

Va

Vc

Bass

CL *I.*

Sr RUTH. *SIR RUTHVEN*

DESP. *if it*

DESP. *-tel-li-gi-ble pat-ter is-nit gen-er-al-ly heard, and if it is it does-n't mat-ter!*

Vn I

Vn II

Va

Vc *Cello*

B.B. *Vc & B (arco)*

FL ^I

CL ^I

MARC.

If it is it does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, If it

Sopr. ^I

RUM.

is it does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, If it is it does-n't mat-ter, mat-ter,

Vn.I

Vn.II

Va

Vc & B

FL ^I

CL ^I

MARC. *f*

is it does-n't mat-ter! This par-tic-u-lar-ly rap-id un-in-tel-li-gi-ble pat-ter is-n't

Sopr. ^I *f*

RUM.

mat-ter, mat-ter, mat-ter! This par-tic-u-lar-ly rap-id un-in-tel-li-gi-ble pat-ter is-n't

DESP. *f*

This par-tic-u-lar-ly rap-id un-in-tel-li-gi-ble pat-ter is-n't

Vn.I

Vn.II

Va

Vc & B

FL I
Ob
CL I
Bsn

MARG,
SURUM,
DESP.

unison

gen-er-al-ly heard and if it is it does-n't mat-ter, This par-tic-u-lar-ly rap-id, un-in-

Vn I
Vn II
Va
Vc & CB

FL a2
Ob
CL a2
Bsn
Hr

MARG,
SURUM,
DESP.

-bel-li-gi-ble pat-ter is-n't gen-er-al-ly heard, and if it is it does-n't mat-ter, mat-ter,

Vn I
Vn II
Va
Vc & CB

FL ^{a2}

Ob

Cl

Bsn

Hr

MARG.
SIR
RUTH.
DESP.

mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!

Vn I

Vn II

Va

Vc & C

ENCORE : beginning (p. 262)
then cut ϕ to ϕ for 3rd verse

ADAM Master - the deed is done!

SIR RUTHVEN What deed?

ADAM She is here - alone, unprotected -

SIR RUTHVEN Who?

ADAM The maiden. I've carried her off - I had a hard task, for she fought like a tiger-cat!

SIR RUTHVEN Great heaven, I had forgotten her! I had hoped to have died unspotted by crime, but I am foiled again - and by a tiger-cat! Produce her - and leave us!

No. 9. MELOS

Allegro agitato

Orchestral score for No. 9, MELOS. The score includes parts for Piccolo, Flute, Oboe, 2 Clarinets in Bb, Bassoon, 2 Horns in F, 2 Cornets in Bb, 2 Trombones, Timpani C&F, Violin I, Violin II, Viola, Cello, and Bass. The tempo is marked Allegro agitato. The score is written in 4/4 time and features a variety of dynamic markings, including *ff* and *f*. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support.

A

Musical score for Violin I, Violin II, Viola, and Cello. The score is marked *pp* (pianissimo). The instruments play a rhythmic pattern of eighth notes. The Violin I part starts with a *pp* marking, while the Violin II, Viola, and Cello parts also start with *pp*.

4 times

Musical score for Violin I, Violin II, Viola, and Cello. The score is marked *p* (piano). The instruments play a rhythmic pattern of eighth notes. The Violin I part starts with a *p* marking, while the Violin II, Viola, and Cello parts also start with *p*. The score is marked "4 times" above the first measure.

(During music)

SIR RUTHVEN Dame Hannah! This is - this is not what I expected.

HANNAH Well, sir, and what would you with me? Oh, you have begun bravely - bravely indeed! Unappalled by the calm dignity of blameless womanhood, your minion has torn me from my spotless home, and dragged me, blindfold and shrieking, through hedges, over stiles, and across a very difficult country, and left me, helpless and trembling, at your mercy! Yet not helpless, coward sir, for approach one step - nay, but the twentieth part of one poor inch - and this poniard shall teach ye what it is to lay unholy hands on old Stephen Trusty's daughter!

SIR RUTHVEN Madam, I am extremely sorry for this. It is not at all what I intended - anything more correct - more deeply respectful than my intentions towards you, it would be impossible for anyone - however particular - to desire.

HANNAH Bah, I am not to be tricked by smooth words, hypocrite! But be warned in time, for there are, without, a hundred gallant hearts whose trusty blades would hack him limb from limb who dared to lay unholy hands on old Stephen Trusty's daughter!

SIR RUTHVEN And this is what it is to embark upon a career of unlicensed pleasure!

HANNAH Harkye, miscreant, you have secured me, and I am your poor prisoner; but if you think I cannot take care of myself, you are very much mistaken. Now then, it's one to one, and let the best man win!

SIR RUTHVEN Don't! don't look at me like that! I can't bear it! Roderic! Uncle! Save me!

CODA

Musical score for the CODA section, featuring staves for Violin I, Violin II, Viola, Violoncello, and Bass. The score is in 4/4 time and includes dynamic markings such as (pp) and pp.

Musical score for the CODA section, featuring staves for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn I, Clarinet, Trumpet, Violin I, Violin II, Viola, Violoncello, and Bass. The score is in 4/4 time and includes dynamic markings such as f and ff.

SIR RODERIC What is the matter? Have you carried her off?
 SIR RUTHVEN I have - she is there - look at her - she terrifies me!
 SIR RODERIC Little Nannikin!
 HANNAH Roddy-doddy!
 SIR RODERIC My own old love! Why, how came you here?
 HANNAH This brute - he carried me off! Bodily! But I'll show him!
 SIR RODERIC Stop! What do you mean by carrying off this lady? Are you aware that, once upon a time, she was engaged to be married to me? I'm very angry - very angry indeed.
 SIR RUTHVEN Now I hope this will be a lesson to you in future, not to -
 SIR RODERIC Hold your tongue, sir.
 SIR RUTHVEN Yes, Uncle.
 SIR RODERIC Have you given him any encouragement?
 HANNAH Have I given you any encouragement? Frankly now, have I?
 SIR RUTHVEN No. Frankly, you have not. Anything more scrupulously correct than your conduct it would be impossible to desire.
 SIR RODERIC You go away.
 SIR RUTHVEN Yes, Uncle.
 SIR RODERIC This is a strange meeting after so many years!
 HANNAH Yes. I thought you were dead.
 SIR RODERIC I am. I died ten years ago.
 HANNAH And are you pretty comfortable?
 SIR RODERIC Pretty well - that is - yes, pretty well.
 HANNAH You don't deserve to be, for I loved you all the while, dear; and it made me dreadfully unhappy to hear of all your goings on, you bad, bad boy!

No. 10. SONG (Hannah, with Sir Roderic)

Andante allegretto

2 Flutes
 Oboe
 2 Clarinets in Bb
 Bassoon
 2 Horns in F
 HANNAH
 Violin I
 Violin II
 Viola
 Cello
 Bass

1. There grew a lit-tle flow-er 'Neath a found that he was fic-kle llas that she "He loved me nev-er, Did that

HANNAH

great oak tree: When the temp-est 'gan to low-er Lit-tle heed-ed she: No
 great oak tree, She was in a pret-ty pic-kle As she well might be - But his
 great oak tree, But I'm nei-ther rich nor cle-ver, And so why should he? But though

Vn I
 Vn II
 Va
 Vc
 Bass

Cl. ^I
 p

HANNAH

need had she to cow-er, For she dreaded not its pou-er. She was hap-py in the bow-er Of her
 gal-lan-tries were mic-kle, For death followed with his sic-kle, And her tears be-gan to tric-kle For her
 fate our fortunes sev-er, To be con-stant I'll en-dea-vour, Aye, for ev-er and for ev-er, To my

Vn I
 Vn II
 Va
 Vc
 Bass

T

Cl. I
 Cl. II
 Bsn
 Hn

HANNAH

great oak tree! } Sing hey, ——— Lack-a-day! ——— Sing
 great oak tree!
 great oak tree!"

Vn I
 Vn II
 Va
 Vc
 Bass

sul G
 [p]
 mp
 mp
 p

Fl. *I* *p*

Hr. *pp*

HAWAII

hey, lackaday! let the tears fall free For the pretty lit-tle flower and the great oak tree! Sing

Vn. I *p*

Vn. II

Va.

Vc.

Bass

U

Cl. I *f*

Cl. II *f*

Bsn. [*cresc.*] *f*

Hr. *p* *f*

HAWAII

hey, ——— lack-a- day! ——— Sing hey, ——— lack-a- day! ——— Sing

Sir ROD. *SIR RODERIC* *b*

Sing hey, ——— lack-a-day! ——— Sing hey, ——— lack-a-day! ———

sul G

cresc. *f* *sul G*

cresc. *f*

cresc. *f*

mp *cresc.* *f*

cresc.

Musical score for the main section of the piece. The score includes parts for Clarinet I & II, Bassoon, Horn I, Hannah, Sir Rod, Violin I & II, Viola, Violoncello, and Bass. The vocal parts for Hannah and Sir Rod have the lyrics: "hey, Lackaday! Let the tears fall free For the pretty lit-tle flower and the great oak". The woodwinds and strings have dynamic markings such as "dim." and "p".

ENCORE

Musical score for the encore section. It features vocal parts for Hannah and Sir Rod, and a string ensemble (Violin I & II, Viola, Violoncello, Bass). The vocal parts have lyrics: "tree! _____", "2. When she tree! Sing hey, _____ Lack-a-", and "3. Said tree! Sing hey, _____". The string ensemble includes a "sul G" marking. The score is divided into three measures.

rit.

ENCORE: 3rd verse
(bottom of p. 277)

SIR RUTHVEN Stop a bit - both of you.
 SIR RODERIC This intrusion is unmannerly.
 HANNAH I'm surprised at you.
 SIR RUTHVEN I can't stop to apologize - an idea has just occurred to me. A Baronet of Ruddigore can only die through refusing to commit his daily crime.
 SIR RODERIC No doubt.
 SIR RUTHVEN Therefore, to refuse to commit a daily crime is tantamount to suicide!
 SIR RODERIC It would seem so.
 SIR RUTHVEN But suicide is, itself, a crime - and so, by your own showing, you ought never to have died at all!
 SIR RODERIC I see - I understand! Then I'm practically alive!
 SIR RUTHVEN Undoubtedly. Rose, when you believed that I was a simple farmer, I believe you loved me?
 ROSE Madly, passionately!
 SIR RUTHVEN But when I became a bad baronet, you very properly loved Richard instead?
 ROSE Passionately, madly!
 SIR RUTHVEN But if I should turn out not to be a bad baronet after all, how would you love me then?
 ROSE Madly, passionately!
 SIR RUTHVEN As before?
 ROSE Why, of course!
 SIR RUTHVEN My darling!
 RICHARD Here, I say, belay!
 ROSE Oh, sir, belay, if it's absolutely necessary.
 SIR RUTHVEN Belay! Certainly not!

No. 11
FINALE - ACT II
[arr. by G. Tye]

Allegro con spirito

2 Flutes
Oboe
2 Clarinets in Bb
Bassoon
2 Horns in F
2 Cornets in Bb
2 Trombones
BD. & Cym. (also Triangle)
S
A
CHORUS
T
B
Violin I
Violin II
Viola
Cello & Bass

Oh, happy the li-ly When
Oh, happy the li-ly When
Oh, happy the li-ly When
Oh, happy the li-ly When

FL

Ob

CL

Bsn

Hr

Tr

BD
Cym

S

A

CHORUS

T

B

Vn I

Vn II

Va

Vc
Cb

kiss'd by the bee; And sipping tranquilly, Quite happy is he; And happy the filly that

kiss'd by the bee; And sipping tranquilly, Quite happy is he; And happy the filly that

kiss'd by the bee; And sipping tranquilly, Quite happy is he; And happy the filly that

kiss'd by the bee; And sipping tranquilly, Quite happy is he; And happy the filly that

FL
Ob
CL
Bsn
Hn
Ct
Trb

S

neighs in her pride; But hap-pier than a-ny A pound to a pen-ny, A

A

CHORUS

neighs in her pride; But hap-pier than a-ny A pound to a pen-ny, A

T

neighs in her pride; But hap-pier than a-ny A pound to a pen-ny, A

B

neighs in her pride; But hap-pier than a-ny A pound to a pen-ny, A

Vn I

Vn II

Va

Vc & B

FL
 Ob
 CL *a2*
 Bsn
 Hr
 Ct
 Trb
 Bp
 Cym

S
 A
 CHORUS
 T
 B

lov- er is, when he Em- bra- ces his bride! Em- bra- ces his
 lov- er is, when he Em- bra- ces his bride! Em- bra- ces his
 lov- er is, when he Em- bra- ces his bride! Em- bra- ces his

Vn I
 Vn II
 Va
 Vc & Cb

Musical score for woodwinds and percussion. The instruments listed are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Cor Anglais (Cb), Trumpet (Trb), and Snare Drum/Cymbal (SD/Cym). The woodwinds play sustained notes with some melodic movement. The percussion part shows a simple rhythmic pattern.

Vocal and Chorus parts. The vocal line (Soprano) and the Chorus parts (Alto, Tenor, Bass) all sing the lyrics: "bride! Em- bra- ces". The vocal line has a melodic line with some slurs and accents. The Chorus parts are more homophonic.

Musical score for strings. The instruments listed are Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Double Bass (Vc & B). The strings play a rhythmic accompaniment with some melodic lines.

FL *az*
Ob
CL
Bsn
Hr
Ctr
Tbn
BD
Gn

Woodwind and Percussion section staves. Flute (FL) starts with a dynamic marking of *az*. Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Horn (Hr), Trumpet (Ctr), and Trombone (Tbn) all have dynamic markings of *sf*. Bass Drum (BD) and Gong (Gn) have a dynamic marking of *f*.

S

Soprano vocal staff with a melodic line and a fermata.

his bride!

A

Alto vocal staff with a melodic line and a fermata.

his bride!

CHORUS

T

Tenor vocal staff with a melodic line and a fermata.

his bride!

B

Bass vocal staff with a melodic line and a fermata.

his bride!

Vn I

Violin I staff with a melodic line and a dynamic marking of *sf*.

Vn II

Violin II staff with a melodic line and a dynamic marking of *sf*.

Va

Viola staff with a melodic line and a dynamic marking of *sf*.

Vc & B

Violoncello and Double Bass staff with a melodic line and a dynamic marking of *sf*. The word "Cello" is written below the staff.

FL *sf* *[sf]* *a2*

Ob *sf* *sf* *a2*

Cl *sf* *sf* *a2*

Bsn *sf* *sf*

Hr *sf* *sf*

Ct *sf* *sf*

Trb *sf* *sf*

BD
Cym

V-I *sf* *sf*

V-II *sf* *sf*

Va *sf* *sf*

Vc & B *sf* *sf*

Detailed description: This system contains the first four measures of the score. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet) and strings (Violin I, Violin II, Viola, Violoncello & Double Bass) are marked *sf* (sforzando). The Flute and Clarinet parts include an *a2* (second octave) marking. The percussion section (Bass Drum and Cymbal) is present but has no notes in these measures.

FL *a2*

Ob *a2*

Cl *a2* (*>*)

Bsn *a2*

Hr *a2*

Ct *a2*

Trb *a2*

Tri

V-I *pizz.*

V-II *pizz.*

Va *pizz.*

Vc & B *pizz.*

Detailed description: This system contains measures 5 through 8. The woodwinds and strings continue with their *a2* markings. The Flute, Oboe, Clarinet, Bassoon, Horn, and Trumpet parts all have an *a2* marking. The Violin I, Violin II, Viola, and Violoncello & Double Bass parts are marked *pizz.* (pizzicato). The Clarinet part in measure 8 includes an accent (>). The Trombone part has a *pizz.* marking in measure 8. The percussion section (Triangle) is present but has no notes in these measures.

The first system of the musical score, measures 1-4. It features ten staves: Flute (FL), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), Horn (Hr), Trumpet (Tri), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Double Bass (Vc & B). The Flute part begins with a first ending bracket labeled 'a2' and includes dynamic markings of f and ff . The Clarinet part has a first ending bracket labeled 'a2' and a dynamic marking of f . The Bassoon part has a dynamic marking of f . The Horn part has a dynamic marking of f . The Trumpet part has a dynamic marking of f . The Violin I and II parts have a dynamic marking of f . The Viola and Violoncello/Double Bass parts have a dynamic marking of f . The score is in 4/4 time and includes various musical notations such as notes, rests, and slurs.

The second system of the musical score, measures 5-8. It features the same ten staves as the first system. The Flute part continues with a first ending bracket labeled 'a2' and includes dynamic markings of f and ff . The Oboe part has a dynamic marking of f . The Clarinet part has a first ending bracket labeled 'a2' and a dynamic marking of f . The Bassoon part has a dynamic marking of f . The Horn part has a dynamic marking of f . The Trumpet part has a dynamic marking of f . The Violin I and II parts have a dynamic marking of f . The Viola and Violoncello/Double Bass parts have a dynamic marking of f . The score is in 4/4 time and includes various musical notations such as notes, rests, and slurs.

Musical score for the first system, measures 1-4. The score includes parts for Flute (FL), Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Horn (Hn), Trumpet (Tb), Trombone (Tbn), Triangle (Tri), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Double Bass (Vc & B). The key signature has one flat (B-flat), and the time signature is 4/4. The first measure of the Flute part is marked with a first ending bracket and a second ending bracket, with a dynamic marking of *sf*. The Clarinet part also has a first ending bracket and a dynamic marking of *sf*. The Bassoon part has a dynamic marking of *sf*. The Horn part has a dynamic marking of *sf*. The Trumpet part has a dynamic marking of *sf*. The Trombone part has a dynamic marking of *sf*. The Triangle part has a dynamic marking of *sf*. The Violin I part has a dynamic marking of *sf* and is marked *arco*. The Violin II part has a dynamic marking of *sf* and is marked *arco*. The Viola part has a dynamic marking of *sf* and is marked *arco*. The Violoncello/Double Bass part has a dynamic marking of *sf* and is marked *arco*. The Triangle part has a dynamic marking of *sf* and is marked *BPACym*. The first measure of the Flute part is marked with a first ending bracket and a second ending bracket, with a dynamic marking of *sf*. The Clarinet part also has a first ending bracket and a dynamic marking of *sf*. The Bassoon part has a dynamic marking of *sf*. The Horn part has a dynamic marking of *sf*. The Trumpet part has a dynamic marking of *sf*. The Trombone part has a dynamic marking of *sf*. The Triangle part has a dynamic marking of *sf*. The Violin I part has a dynamic marking of *sf* and is marked *arco*. The Violin II part has a dynamic marking of *sf* and is marked *arco*. The Viola part has a dynamic marking of *sf* and is marked *arco*. The Violoncello/Double Bass part has a dynamic marking of *sf* and is marked *arco*. The Triangle part has a dynamic marking of *sf* and is marked *BPACym*.

Musical score for the second system, measures 5-8. The score includes parts for Flute (FL), Oboe (Ob), Clarinet (CL), Bassoon (Bsn), Horn (Hn), Trumpet (Tb), Trombone (Tbn), Triangle (Tri), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello/Double Bass (Vc & B). The key signature has one flat (B-flat), and the time signature is 4/4. The first measure of the Flute part is marked with a first ending bracket and a second ending bracket, with a dynamic marking of *sf*. The Clarinet part also has a first ending bracket and a dynamic marking of *sf*. The Bassoon part has a dynamic marking of *sf*. The Horn part has a dynamic marking of *sf*. The Trumpet part has a dynamic marking of *sf*. The Trombone part has a dynamic marking of *sf*. The Triangle part has a dynamic marking of *sf*. The Violin I part has a dynamic marking of *sf* and is marked *arco*. The Violin II part has a dynamic marking of *sf* and is marked *arco*. The Viola part has a dynamic marking of *sf* and is marked *arco*. The Violoncello/Double Bass part has a dynamic marking of *sf* and is marked *arco*. The Triangle part has a dynamic marking of *sf* and is marked *BPACym*. The first measure of the Flute part is marked with a first ending bracket and a second ending bracket, with a dynamic marking of *sf*. The Clarinet part also has a first ending bracket and a dynamic marking of *sf*. The Bassoon part has a dynamic marking of *sf*. The Horn part has a dynamic marking of *sf*. The Trumpet part has a dynamic marking of *sf*. The Trombone part has a dynamic marking of *sf*. The Triangle part has a dynamic marking of *sf*. The Violin I part has a dynamic marking of *sf* and is marked *arco*. The Violin II part has a dynamic marking of *sf* and is marked *arco*. The Viola part has a dynamic marking of *sf* and is marked *arco*. The Violoncello/Double Bass part has a dynamic marking of *sf* and is marked *arco*. The Triangle part has a dynamic marking of *sf* and is marked *BPACym*.

Fl ^{a2}
Ob
Cl ^{a2}
Bsn
Hn
Ct
Trb
BD
Gm
Vn I
Vn II
Va
Vc & CB

sf

Fl ^{a2}
Ob
Cl
Bsn
Hn
Ct
Trb
BD
Gm
Vn I
Vn II
Va
Vc & CB

coll

End of
Opera