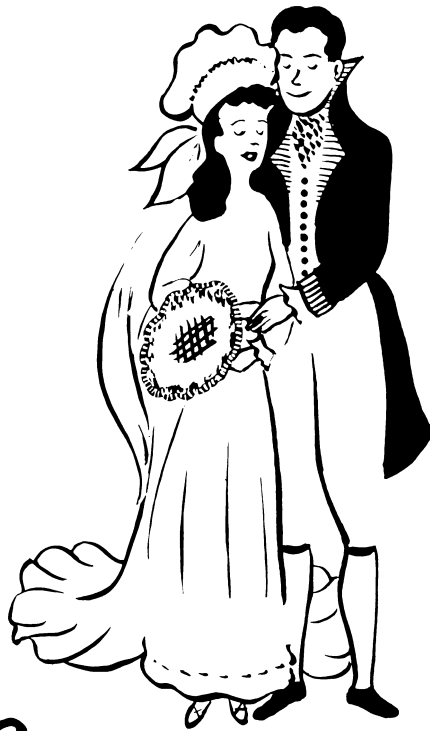


G. SCHIRMER EDITION OF
R U D D I G O R E

or The Witch's Curse



BOOK BY

W. S. Gilbert

MUSIC BY

Arthur Sullivan

This score contains all the dialogue

G. SCHIRMER, Inc.

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Authentic Version Edited by

EDMOND W. RICKETT

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DRAMATIS PERSONAE

MORTALS

SIR RUTHVEN MURGATROYD (*disguised as Robin Oakapple, a young farmer*)

RICHARD DAUNTLESS (*his foster-brother, a Man-o'-war's-man*)

SIR DESPARD MURGATROYD, OF RUDDIGORE (*a Wicked Baronet*)

OLD ADAM GOODHEART (*Robin's Faithful Servant*)

ROSE MAYBUD (*a Village Maiden*)

MAD MARGARET

DAME HANNAH (*Rose's Aunt*)

ZORAH } (*Professional Bridesmaids*)
RUTH }

GHOSTS

SIR RUPERT MURGATROYD (*the First Baronet*)

SIR JASPER MURGATROYD (*the Third Baronet*)

SIR LIONEL MURGATROYD (*the Sixth Baronet*)

SIR CONRAD MURGATROYD (*the Twelfth Baronet*)

SIR DESMOND MURGATROYD (*the Sixteenth Baronet*)

SIR GILBERT MURGATROYD (*the Eighteenth Baronet*)

SIR MERVYN MURGATROYD (*the Twentieth Baronet*)

and

SIR RODERIC MURGATROYD (*the Twenty-first Baronet*)

Chorus of Officers, Ancestors, Professional Bridesmaids, and Villagers.

ACT I

THE FISHING VILLAGE OF REDDERING, IN CORNWALL

ACT II

THE PICTURE GALLERY IN RUDDIGORE CASTLE

TIME

EARLY IN THE 19TH CENTURY

RUDDIGORE

or THE WITCH'S CURSE

This, the eighth full-length opera by Gilbert and Sullivan, was produced in 1887, following the highly successful *Mikado*, in which the collaborators reached the top of their form. But *Ruddigore* was received with marked coolness by the press and the public at its premiere. It does, however, contain much of the best work of its authors, and now has an assured place in public favor. The opera is, essentially, a parody of the domestic melodrama so popular in its day.

THE STORY OF THE OPERA

An early Baronet of Ruddigore had a witch burned at the stake, and she cursed him and all his line, dooming them to commit at least one crime a day, under penalty of dying in unspeakable agony. Dame Hannah narrates this legend to the Chorus of Professional Bridesmaids, gathered around the cottage of Rose Maybud, an attractive young damsel who has not yet found a husband. Robin Oakapple, a young farmer, is in love with Rose, but is too bashful to declare his passion. We now learn through Adam, an old retainer, that Robin is really Sir Ruthven (pronounced "Rivven") Murgatroyd, the true Baronet of Ruddigore, who has fled from the Curse, leaving it, with the title and estates, to his younger brother, Despard. His foster-brother, Richard Dauntless, who has just returned from sea, also knows Robin's true identity. Learning of the deadlock in Robin's love-affair, Richard volunteers to see the lady and clear up the situation. On meeting Rose, however, he too falls in love with her, and, as his guiding principle is to obey "the dictates of his heart", avows his love to her, and is accepted. But when Rose learns of Robin's love for her, she promptly transfers her affections to him, remarking that while Richard is a penniless sailor, Robin is a prosperous farmer.

Mad Margaret enters, and we learn that she had been in love with the present bad baronet, Despard. In a song, Despard reveals the depths of his infamy, but notes that he makes a point of atoning for every bad action by following it with a good one. Richard, still obeying the "dictates of his heart", reveals to him that his brother, Sir Ruthven, is alive, and is in this very village, masquerading as Robin Oakapple. Robin now enters with his promised bride and the Chorus of Bridesmaids to celebrate the nuptials. But the wedding is rudely interrupted by the revelation that Robin is really the Bad Baronet. Rose promptly offers herself to Sir Despard, who declares that he, being no longer the Bad Baronet but a virtuous person, will be true to Mad Margaret. So Rose, not at all abashed, once more falls back on Richard, and a Dance ends the first act.

The second act takes place in the gloomy Picture Gallery of Ruddigore Castle, where the portraits of his ancestors look grimly down upon a sadly changed Robin. Richard and Rose dance in with their train of Bridesmaids to ask Robin's consent to their marriage. After some trouble, they obtain it, and depart. Robin then makes an impassioned appeal to his ancestors to relieve him of the necessity of doing a daily crime. Stepping down from their frames, and led by his uncle Roderic, they accuse him of evading the terms of the Curse, and order him to do something really wicked — carry off a maiden that very day. When he refuses, they give him a sample of the "agonies" they have the power to inflict, and he is compelled to yield. The ancestors return to their frames, and Robin orders Adam to go at once and bring him a maiden — any maiden!

A reformed Despard and Margaret now appear, soberly attired, and describe themselves as District Visitors engaged in charitable activities. They have come to implore Robin to forswear his wicked ways. He declares he will do so, when, upon their departure, Adam enters with the "maiden" he was sent to abduct. She turns out to be none other than the mature Dame Hannah, who proves so well able to protect herself that Robin has to call upon his uncle Roderic for help. Roderic steps down from his frame, and we learn that he and Hannah were once lovers. Robin is summarily dismissed, and the reunited pair indulge in a sentimental duet. Their reunion is interrupted by the excited entrance of Robin — he has the solution of the whole business. Pointing out that, as a refusal to fulfil the terms of the Curse amounts to suicide, and as suicide is itself a crime, it follows that the Curse is inoperative! So Roderic finds that he must still be alive, Rose at once becomes the bride of a reformed Robin, Richard appropriates the chief bridesmaid, and all ends in general rejoicing.

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Ruddigore

or

The Witch's Curse

W. S. Gilbert

Arthur Sullivan

Overture

Andante moderato $\text{♩} = 80$

Piano *f*

Allegro energico $\text{♩} = 132$

pp *ff*

8

8

f

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The treble staff contains a series of chords, primarily triads and dyads, moving in a stepwise fashion. The bass staff contains a simple bass line with quarter and eighth notes.

The second system of musical notation continues the piece. The treble staff features more complex chordal textures, including some chords with accidentals (flats). The bass staff continues with a steady rhythmic pattern of quarter notes.

The third system of musical notation shows a change in the treble staff's texture, with more active eighth-note patterns. The bass staff continues with quarter notes, including some with accidentals.

The fourth system of musical notation features a more active treble staff with eighth-note patterns. The bass staff has a more complex accompaniment with some chords and accidentals.

The fifth system of musical notation concludes the piece. It includes a first ending bracket labeled '1.' over the final few measures. The bass staff has some notes with accents (>). The piece ends with a double bar line and repeat dots. The instruction *ff rinforz.* is written below the bass staff.

2. Tempo I

ff *p*

Allegretto grazioso ♩ = 120

p

The first system of music consists of two staves. The treble staff begins with a slur over the first two measures, which contain eighth-note patterns. The bass staff provides a rhythmic accompaniment with eighth notes and rests.

The second system continues the musical piece. The treble staff features eighth-note patterns, and the bass staff continues with a steady eighth-note accompaniment.

The third system includes a repeat sign. The treble staff has eighth-note patterns, while the bass staff features sustained chords and rests.

The fourth system contains dynamic markings: *mf* (mezzo-forte), *p* (piano), and *mf*. The treble staff has eighth-note patterns, and the bass staff has a rhythmic accompaniment.

The fifth system includes first and second endings. The first ending is marked with a '1.' and the second with a '2.'. Dynamic markings include *mf* and *accelerando*. The treble staff has eighth-note patterns, and the bass staff has a rhythmic accompaniment.

Allegro $\text{♩} = 106$

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The bass staff begins with a bass clef and contains a harmonic accompaniment of chords. Dynamic markings 'f' and 'mf' are placed above the bass staff.

The second system continues the piece with similar melodic and harmonic patterns in the treble and bass staves.

The third system shows further development of the melodic and harmonic themes.

The fourth system features more complex melodic lines in the treble staff and a steady harmonic accompaniment in the bass staff.

The fifth system concludes the page with intricate melodic and harmonic textures, including some sixteenth-note passages in the treble staff.

First system of musical notation. The treble clef staff contains a sequence of eighth notes, starting with a sharp sign. The bass clef staff contains a sequence of chords and notes. A dynamic marking *mf* is present in the second measure of the bass staff.

Second system of musical notation. The treble clef staff contains a sequence of eighth notes with various accidentals. The bass clef staff contains a sequence of chords and notes.

Third system of musical notation. The treble clef staff contains a sequence of eighth notes. The bass clef staff contains a sequence of notes and chords.

Fourth system of musical notation. The treble clef staff contains a sequence of eighth notes with various accidentals. The bass clef staff contains a sequence of chords and notes.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a trill-like figure. The bass clef staff features a bass line with chords and a dynamic marking of *f* (forte) in the second measure. A hairpin crescendo is shown above the bass line, and a hairpin decrescendo is shown below the bass line.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff features a bass line with chords and a dynamic marking of *f* (forte) in the second measure. A hairpin crescendo is shown above the bass line, and a hairpin decrescendo is shown below the bass line.

Third system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff features a bass line with chords and a dynamic marking of *f* (forte) in the second measure. A hairpin crescendo is shown above the bass line, and a hairpin decrescendo is shown below the bass line.

Fourth system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff features a bass line with chords and a dynamic marking of *mf* (mezzo-forte) in the second measure. A hairpin crescendo is shown above the bass line, and a hairpin decrescendo is shown below the bass line.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a trill. The bass clef staff contains a simple accompaniment with chords and rests.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and a trill. The bass clef staff features a more active accompaniment with eighth notes and chords.

Third system of musical notation. The treble clef staff has a melodic line with eighth notes and a trill. The bass clef staff has a simple accompaniment with chords and rests.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes and a trill. The bass clef staff has a simple accompaniment with chords and rests. A dynamic marking *f* is present in the second measure of the bass staff.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and a trill. The bass clef staff has a simple accompaniment with chords and rests. Dynamic markings *f* are present in the second and third measures of the bass staff.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a harmonic accompaniment of chords.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a more active melodic line with some grace notes. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a change in accompaniment with a *mf* dynamic marking and a fermata over a chord.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a *f* dynamic marking and a more active accompaniment.

First system of a piano score in G major. The right hand features a rapid sixteenth-note melody, while the left hand provides a steady accompaniment of chords and single notes.

Second system of the piano score. The right hand continues with a melodic line, and the left hand features a more active accompaniment. The instruction *f marcato* is written in the right hand.

Third system of the piano score. The right hand has a more melodic and spacious feel, while the left hand continues with a rhythmic accompaniment.

Fourth system of the piano score. The right hand features a melodic line with some grace notes, and the left hand has a more active accompaniment with some slurs.

Fifth system of the piano score. The right hand has a melodic line with some grace notes, and the left hand has a more active accompaniment with some slurs.

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line, ending with a triplet of eighth notes. The bass staff features a steady accompaniment of chords.

Third system of musical notation. The treble staff shows a more active melodic line with eighth notes. The bass staff continues with a consistent accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with some grace notes. The bass staff provides a supporting accompaniment.

Fifth system of musical notation. The treble staff concludes with a triplet of eighth notes. The bass staff provides a final accompaniment.

First system of musical notation. The right hand features a melodic line with eighth notes and a trill marked *tr*. The left hand provides a harmonic accompaniment with chords and some eighth-note patterns.

Second system of musical notation. The right hand has a melodic line with a trill and a *ff* dynamic marking. The left hand includes a bass line with accents and a *ff* dynamic marking.

Third system of musical notation. The right hand continues the melodic line with eighth notes. The left hand features a steady accompaniment of chords.

Fourth system of musical notation. The right hand has a melodic line with eighth notes. The left hand provides a consistent accompaniment of chords.

Fifth system of musical notation. The right hand has a melodic line with eighth notes. The left hand provides a consistent accompaniment of chords. The system concludes with a double bar line.

©

Act I

(Scene: *The fishing village of Rederring, in Cornwall. Rose Maybud's cottage is left. Below the door is a bench against the wall. At the back is open sea, with a ship riding at anchor. Enter Chorus of Bridesmaids. They range themselves in a diagonal line, facing Rose's cottage.*)

No. 1. Fair is Rose
Opening Chorus and Solo
Bridesmaids and Zorah

Allegretto moderato $\text{♩} = 96$

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a fortissimo (*ff*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the musical piece. It features a piano (*p*) dynamic marking. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment of eighth notes.

The third system shows further development of the musical themes. The right hand has a more active melodic line, and the left hand maintains the accompaniment pattern.

The fourth system concludes the musical piece. It features a final melodic flourish in the right hand and a concluding accompaniment in the left hand.

cresc. *l. h.*

l. h.

ped.

f

*

p

Chorus of Bridesmaids

SOPRANOS

f

Fair_ is Rose as bright May - day, Soft_ is

CONTRALTOS

f

Fair_ is Rose as bright May - day, Soft_ is

Rose as warm west - wind, Sweet is Rose as new - mown

Rose as warm west - wind, Sweet is Rose as new - mown

The first system consists of three staves. The top two staves are vocal lines in G major with a key signature of one flat (F major). The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a simple bass line.

hay - Rose is queen of maid - en - kind! Rose, all

hay - Rose is queen of maid - en - kind! Rose, all

The second system consists of three staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system.

glow - ing With vir - gin blush - es, say - Is

glow - ing With vir - gin blush - es, say - Is

The third system consists of three staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment, concluding the piece with a final chord.

an - y - bod - y go - ing To mar - ry you to -

an - y - bod - y go - ing To mar - ry you to -

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "an - y - bod - y go - ing To mar - ry you to -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

day?

day?

The second system continues the vocal lines with the lyrics "day?". The piano accompaniment includes a dynamic marking of *p* (piano) and continues with the same rhythmic pattern.

Solo Zorah

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

The solo section begins with the vocal line: "Ev - 'ry— day, as the days roll on, Brides-maids' garb we gai - ly don,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a dynamic marking of *p*.

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

The final system concludes the solo with the lyrics: "Sure that a maid so— fair - ly famed Can't long re-main un - claimed." The piano accompaniment includes a dynamic marking of *p* and ends with a final chord.

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

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

Chorus

Rose, all glow - ing With vir - gin blush-es, say - Is
 Rose, all glow - ing With vir - gin blush-es, say - Is

an - y - bod - y go - ing To mar - ry you to - day?
 an - y - bod - y go - ing To mar - ry you to - day?

Red. *Red.* *

Zorah

Hour by_ hour and_ day by day, Months have passed a - way.

p *f*

Chorus

f Fair is Rose as bright May - day, Soft is Rose as warm west -

f Fair is Rose as bright May - day, Soft is Rose as warm west -

wind, Sweet is Rose as new-mown hay—Rose is queen of maid-en - kind!

wind, Sweet is Rose as new-mown hay—Rose is queen of maid-en - kind!

Rose, all glow-ing With vir-gin blush-es, say- Is

Rose, all glow-ing With vir-gin blush-es, say- Is

an-y-bod-y go-ing to mar-ry you to-day?

an-y-bod-y go-ing to mar-ry you to-day?

Fair is Rose, Soft is Rose, Rose

Fair is Rose, Soft is Rose, Rose

p

___ is the queen of ___ maid - en - kind!

___ is the queen of ___ maid - en - kind!

(Enter Dame Hannah, from cottage.)

Hannah: Nay, gentle maidens, you sing well but vainly, for Rose is still heartfree, 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 wooed 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 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. *(She comes C. and the Bridesmaids gather round her.)*

No. 2. Sir Rupert Murgatroyd Song

Hannah and Chorus

Andante allegretto $\text{♩} = 84$

The piano introduction consists of five measures. The right hand plays a series of chords, starting with a G major triad and moving through F# major, E major, and D major. The left hand plays a steady eighth-note accompaniment in G major. Dynamics range from piano (p) to forte (f).

Hannah

Sir Ru - pert Mur - ga - troyd His lei - sure and — his

The first line of the song features a vocal melody in G major, 6/8 time. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamics are marked piano (p).

rich-es He ruth - less-ly em-plied In per-se - cut - ing witch-es. With

The second line continues the vocal melody and piano accompaniment. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

fear he'd make them quake— He'd duck them in— his lake— He'd

p

Chorus
 SOPRANOS &
 CONTRALTOS

break their bones With sticks and stones, And burn them at the stake!— This

p

sport he much en - joyed, — Did Ru - pert Mur - ga - troyd. — No

sense of shame Or pit - y came To Ru - pert Mur - ga - troyd!

Hannah

Once, on the vil - lage green, A pal - sied hag — he roast-ed, And

what took place, I ween, Shook his - com - po - sure boast-ed; For,

as the tor - ture grim Seized on each with - ered limb, The

writh-ing dame 'Mid fire and flame Yelled forth this curse on him:

“Each lord of Rud-di-gore, — De-spite his best en-deav-our, Shall

do one crime, or more, Once, ev-'ry day, for ev-er! This

doom he can't de-fy, How-ev-er he may try, For

(A gasp of horror from the chorus.)

should he stay His hand, that day In tor-ture he shall die!"— The

proph - e - cy came true: Each heir who held _____ the ti - tle Had,

p

ev - 'ry day, to do Some crime of im - port vi - tal;

Recit.

Un - til, with guilt o'er - plied, "I'll sin no more!" he

f

cried, And on the day He said that say, In

Chorus

ag - - o - ny he died! And

p *pp*

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

troyd; And so - shall fall, Both one - and all, Each

p *dim.*

(They shudder themselves off, R.)

com - ing Mur - ga - troyd!

(Hannah goes up-stage, L. Enter Rose Maybud from the cottage, with a small basket on her arm. As she crosses the stage, she is stopped C. by Dame Hannah.)

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 little 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 couldst love?

Rose: And if there were such a 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 naught 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 (*producing it from her basket*), 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. Couldst thou not love *him*?

Rose: And even if I could, how should I confess it unto him? For lo, he is shy, and sayeth naught!

No. 3. If somebody there chanced to be

Song

Rose

Tempo di Valzer moderato $\text{♩} = 60$

The piano introduction consists of two systems of music. The first system has a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The second system has a treble clef staff with a melody starting on G4, moving to A4, B4, and C5, with a dynamic marking of *f*. The bass clef staff has a bass line starting on G3, moving to F3, E3, and D3, with a dynamic marking of *p*. The key signature has one sharp (F#) and the time signature is 3/4.

Rose

The first system shows the vocal line starting on G4, with lyrics: "1. If some - bod - y there chanced to" and "2. If an - y well-bred youth I". The piano accompaniment features a treble clef staff with chords and a bass clef staff with a bass line. The key signature has one sharp (F#) and the time signature is 3/4.

The second system shows the vocal line continuing with lyrics: "be", "Who loved me in a man - ner true,", "knew,", "Po - lite and gen - tle, neat and trim,", "My", "Then". The piano accompaniment continues with chords in the treble clef and a bass line in the bass clef. The key signature has one sharp (F#) and the time signature is 3/4.

heart would point him out to me, And I would point him out to
I would hint as much to you, And you could hint as much to

(referring to book)

you. But here — it — says of those — who point, Their
him. But here — it — says in plain - est print, "It's

man - ners must be out of joint - You may not point, you
most un - la - dy - like to hint" - You may not hint, you

must not point, It's man-ners out of joint, to point! Ah! ——— Had
must not hint, It says you must-n't hint, in print! Ah! ——— And

I the love of such_ as he, Some qui - et spot he'd
if I loved him through and through—(True love and not a

p dolce

take_ me to, Then he could whis - per it to me, _____ And
pass - ing whim), Then I could speak of it to you, _____ And

(referring to book)

I could whis - per it to you. _____ But whis - per - ing, I've some-where
you could speak of it to him. _____ But here I find it does - n't

(searching book)

met, Is con - tra - ry to et - i - quette; Where can it be?
do To speak un - til you're spo - ken to. Where can it be?

(finding reference)

Now let me see — Yes, yes! It's con-tra-ry to et-i-quette!
 Now let me see — Yes, yes! "Don't speak un-til you're spo-ken to!"

1. 2. *(Exit Hannah, L.)*

Rose: Poor aunt! Little did the good soul think, when she breathed the hallowed name of Robin, that he would do even 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! *(As she starts to leave L., Robin enters R. and calls her.)*

Robin: Mistress Rose!

Rose: *(surprised)* 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! *(a pause)* Is that all?

Robin: *(sighing)* That is all.

Rose: Good day, Master Robin!

Robin: Good day, Mistress Rose! *(Both going—both stop and speak together.)*

{ 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: *(anxiously)* About him?

Rose: *(prudishly)* About her.

Robin: *(relieved)* Let us consult one another.

No.4. I know a youth

Duet

Robin and Rose

Allegretto grazioso $\text{♩} = 120$

Robin

1. I know a youth who
2. He can - not eat, and

loves a lit-tle maid - (Hey, but his face is a sight for to see!)
he - can-not sleep - (Hey, but his face is a sight for to see!)

Si - lent is he, for he's mod-est and a - fraid - (Hey, but he's tim - id as a
Dai - ly he goes for to wail - for to weep - (Hey, but he's wretch-ed as a

Rose

youth can be!) I know a maid who loves a gal-lant youth,
 youth can be!) She's ver - y thin, and she's— ver - y pale,

(Hey, but she sick-ens as the days go by!) She can-not tell him all the
 (Hey, but she sick-ens as the days go by!) Dai - ly she goes for to

sad, sad— truth— (Hey, but I think that lit - tle maid will die!)
 weep— for to wail — (Hey, but I think that lit - tle maid will die!)
rall.

Rose

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

a tempo

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

a tempo

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

Now tell me pray, and

Now tell me pray, and

Red. *

tell me true, What in the world _____ should the maid - en

tell me true, What in the world _____ should the young man

1. do? 2. Rose 3. If

do?

1. 2.

I were the youth, I should of-fer her my name— (Hey, but her face is a

Robin

sight for to see!) If I were the maid, I should fan his hon-est flame —

Rose

(Hey, but he's bash-ful as a youth can be!) If I were the youth, I should

Robin

speak to her to-day— (Hey, but she sick-ens as the days go by!) If

I were the maid I should meet the lad half-way- (For I

rall. real-ly do be-lieve that tim-id youth will die!) *a tempo* Poor lit-tle man!

rall. *a tempo*

Robin Poor lit-tle maid! **Rose** Poor lit-tle man! **Robin** Poor lit-tle maid!

Rose I thank you, sir, for your coun-sel true; I'll tell that maid—

Robin I thank you, miss, for your coun-sel true; I'll tell that youth—

rit. (Exit Rose, R.)

— what she ought to do!

— what he ought to do!

a tempo

rit. *p*

Robin: Poor child! I sometimes think if she wasn't quite so particular I might venture—but no, no— even then I should be unworthy of her! (*He goes L. and sits on the bench. Enter Old Adam, R.*)

Adam: My kind master is sad! Dear Sir Ruthven^{*} Murgatroyd—

Robin: Hush! As you love me, breathe not that hated name. Twenty years ago, in horror at the prospect of inheriting that hideous title, and with it the ban that compels all who succeed to the baronetcy to commit at least one deadly crime per day for life, I fled my home, and concealed myself in this innocent village under the name of Robin Oakapple. My younger brother, Despard, believing me to be dead, succeeded to the title and its attendant curse. For twenty years I have been dead and buried. Don't dig me up now.

Adam: Dear master, it shall be as you wish, for have I not sworn to obey you for ever in all things? Yet, as we are here alone, and as I belong to that particular description of good old man to whom the truth is a refreshing novelty, let me call you by your own right title once more! (*Robin assents.*) Sir Ruthven Murgatroyd! Baronet! Of Ruddigore! Whew! It's like eight hours at the seaside!

Robin: My poor old friend! Would there were more like you!

Adam: Would there were indeed! But I bring you glad tidings. Your foster-brother, Richard, has returned from sea— his ship, the *Tom-Tit*, rides yonder at anchor, and he himself is even now in this very village!

Robin: My beloved foster-brother? No, no— it cannot be!

Adam: It is even so— and see, he comes this way!

(*Exeunt together, R.*)

*Pronounced "Rivven"

Nos. 5 & 6. From the briny sea

Chorus and Song

Bridesmaids and Richard

Allegretto con spirito $\text{♩} = 100$ *(Enter Bridesmaids, R.U.E.)*

Chorus of Bridesmaids

SOPRANOS

From the brin - y sea Comes young Rich - ard, all vic -

CONTRALTOS

From the brin - y sea Comes young Rich - ard, all vic -

to - rious! Val - or - ous is he - His a - chieve - ments all are

to - rious! Val - or - ous is he - His a - chieve - ments all are

glo - rious! Let the wel - kin ring With the news we

glo - rious! Let the wel - kin ring With the news we

bring. Sing it - shout it - Tell a -

bring. Sing it - shout it - Tell a -

bout it - Shout it! Safe and sound re-turn-eth

bout it - Shout it! Safe and sound re-turn-eth

he, All vic - to - rious from the sea! Safe and sound re - turn - eth

he, All vic - to - rious from the sea! Safe and sound re - turn - eth

sound, All vic - to - rious from the sea!

he, All vic - to - rious from the sea!

(Enter Richard.)

Richard

tr *tr* *tr* 1. I

♩ = 88

shipped, d'ye see, in a Rev - e - nue sloop, And, off Cape Fin - is -
 Capt'n he up and he says, says he, "That chap we need not
 up with our helm, and we scuds be-fore the breeze, As we gives a com-pas-sion-at-ing

tere, A mer-chant-man we see, A — French-man, go - ing free, So we
 fear,— We can take her, if we like, She is sar - tin for to strike, For she's
 cheer; Frog-gee an-swers with a shout As he sees us go a - bout, Which was

made for the bold Moun - seer, D'ye see? We made for the bold Moun -
 on - ly a darned Moun - seer, D'ye see? She's on - ly a darned Moun -
 grate-ful of the poor Moun - seer, D'ye see? Which was grate-ful of the poor Moun -

seer. But she proved to be a Frig-ate, and she up — with her ports, And —
 seer! But to fight a French fal - lal - it's like hit - tin' of a gal, — It's a
 seer! And I'll wa - ger in their joy they — kissed each oth-er's cheek (Which is

fires with a thir - ty - two! It come un-com-mon near, But we
 lub - ber - ly thing for to do; For we, with all our faults, Why we're
 what them fur - ri - ners — do), And they blessed their luck - y stars We were

an - swered with a cheer, Which par - a - lysed the Par - ley - voo, D'ye see? Which
 stur - dy Brit - ish salts, While she's on - ly a poor Par - ley - voo, D'ye see? While she's
 har - dy Brit - ish tars, Who had pit - y on a poor Par - ley - voo, D'ye see? Who had

sf Chorus of Bridesmaids

par - a - lysed the Par - ley - voo! Which par - a - lysed the Par - ley -
 on - ly a poor Par - ley - voo!" While she's on - ly a poor Par - ley -
 pit - y on a poor Par - ley - voo! Who had pit - y on a poor Par - ley -

3rd. Verse

1&2	Richard	3
-----	---------	---

voo, D'ye see? Which par - a - lysed the Par - ley - voo! 2. Then our
 voo, D'ye see? While she's on - ly a poor Par - ley - voo! 3. So we - voo!
 voo, D'ye see? Who had pit - y on a poor Par - ley -

attacca Hornpipe

No. 6a. Hornpipe

2nd time melody 8ve higher

$\text{♩} = 92$

f

3

3

4 times, I. f, II. pp, III. f, IV. ff

tr

(Exeunt Chorus, R. U. E.)

The musical score consists of four systems of piano accompaniment. Each system has a treble clef staff and a bass clef staff. The first system includes a tempo marking of quarter note = 92 and a dynamic marking of *f*. The melody in the treble staff features a triplet of eighth notes at the beginning and end. The second system continues the melody and accompaniment. The third system shows a change in the bass line with a sharp sign. The fourth system concludes with a trill in the treble staff and a dynamic marking of *tr*. The piece ends with the instruction *(Exeunt Chorus, R. U. E.)*.

(Enter Robin, R.)

Robin: Richard!

Richard: Robin! (*Hugs him.*)

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 merciful 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 forestay— aye, and a barrowknight 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! (*crossing L.*) 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 hearts' 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 (*feeling his pulse*). 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 impostor! My dear fellow, I'd give my right arm for one tenth of your modest assurance!

No.7. My boy, you may take it from me Song

Robin with Richard

Allegro molto vivace $\text{♩} = 132$

Piano introduction in 6/8 time, marked *ff* and *p*.

Robin

1. My boy, you may take it from me, That of
2. Now take, for ex - am - ple, *my* case: I've a
3. As a po - et, I'm ten - der and quaint - I've

all the af - flic - tions ac - curst With which a man's sad - dled And
bright in - tel - lec - tu - al brain - In all Lon - don cit - y There's
pas - sion and fer - vour and grace - From Ov - id and Hor - ace To

ham - pered and ad - dled, A dif - fi - dent na - ture's the worst. Though
no one so wit - ty - I've thought so a - gain and a - gain. I've a
Swin - burne and Mor - ris, They all of them take a back place. Then I

clev-er as clev-er can be— A Crich-ton of ear-ly ro -
 high-ly in-tel-li-gent face— My fea-tures can-not be de -
 sing and I play and I paint: Though none are ac-com-plished as

2nd & 3rd Verses

mance— You must stir it and stump it, And blow your own trum-pet, Or,
 nied— But, what - ev - er I try, sir, I fail in— and why, sir? I'm
 I, To say so were trea-son: You ask me the rea-son? I'm

trust me, you have-n't a chance!
 mod - es - ty per-son-i - fied! If you
 dif - fi-dent, mod-est, and shy!

wish in the world to ad - vance, Your — mer-its you're bound to en -

hance, You must stir it and stump it, And blow your own trum-pet, Or,

1. & 2. trust me, you have-n't a chance!

3. *f* chance! If you wish in the world to ad-
richard
If you wish in the world to ad-

1. & 2. *p*

3. *f*

vance, Your — mer-its you're bound to en-hance, You must stir it and stump it, And

vance, Your — mer-its you're bound to en-hance, You must stir it and stump it, And

(Exit Robin, R. U. E.)

blow your own trum-pet, Or, trust me, you have - n't a chance!

blow your own trum-pet, Or, trust me, you have - n't a chance!

- Richard:** (*looking after him*) 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! (*Enter Rose — he is much struck by her.*) 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 it's promptings?
- Rose:** Can I do aught to relieve thine anguish, for it seemeth to me that thou art in sore trouble? This apple—(*offering a damaged apple*)
- Richard:** (*looking at it and returning it*) 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? (*Refers to book.*) Yes—“Always speak the truth”
- Richard:** I'd no thoughts of saying 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 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—(*holding out his hand*) That's narvousness!
- Rose:** (*aside*) Now, how should a maiden deal with such an one? (*Consults book.*) “Keep no one in unnecessary suspense.” (*aloud*) Behold, I will not keep you in unnecessary suspense. (*Refers to book.*) “In accepting an offer of marriage, do so with apparent hesitation.” (*aloud*) I take you, but with a certain show of reluctance. (*Refers to book.*) “Avoid any appearance of eagerness.” (*aloud*) Though you will bear in mind that I am far from anxious to do so. (*Refers to book.*) “A little show of emotion will not be misplaced!” (*aloud*) Pardon this tear! (*Wipes her eyes.*)
- 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-hugging of at this present moment! But, axin' your pardon, miss (*wiping his lips with his hand*), might I be permitted to salute the flag I'm going to sail under?
- Rose:** (*referring to book*) “An engaged young lady should not permit too many familiarities. (*aloud*) Once! (*Richard kisses her.*)

No.8. The battle's roar is over

Duet

Richard and Rose

Allegro moderato $\text{♩} = 126$ Richard

The bat-tle's roar is o - ver, O my
love! Em - brace thy ten - der lov - er, O my love! From
tem - pests' wel - ter, From war's a - larms, O give me shel - ter With - in — those

arms, O give me shel-ter With-in those arms! Thy smile al -

Red.

lur-ing, All heart - ache cur-ing, Gives peace en -

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

dur - ing, O my love! O _____ my love! If

Rose

rit. p colla voce

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

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

aye— be mine, For joy un - dy - ing Shall aye be mine, And

Rose

thou— and I, love, Shall live— and die, love, With -

Richard

And thou and I, love, Shall live and die, love, With -

Red. *Red.* *Red.* *Red.*

out— a— sigh, love, With-out a sigh, — My own, my

out— a— sigh, love, With-out a sigh, — My own, my

Red. * *dim.* *p* *mf*

love! And thou and I, love, Shall live and
 love! And thou and I, love, Shall live and

Red. *Red.* *Red.* *Red.*

die, love, — With-out a sigh, — love,
 die, love, — With-out a sigh, — love,

p *dim.*

Red. *Red.*

My own, my love!
 My own, my love!

pp

* *Red.* *

Attacca

No.9. If well his suit has sped

Entrance of Bridesmaids

Allegretto $\text{♩} = 96$

First system of the piano introduction. The music is in B-flat major (two flats) and 2/4 time. It begins with a fortissimo (*ff*) dynamic. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady accompaniment of eighth notes.

Second system of the piano introduction. The right hand continues its melodic line, and the left hand maintains the accompaniment. The system concludes with a piano (*p*) dynamic marking.

Bridesmaids

First system of the vocal and piano accompaniment. The vocal line begins with the lyrics "If well his suit has". The piano accompaniment starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a fortissimo (*f*) dynamic. The piano part features a rhythmic accompaniment of eighth notes.

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "sped, Oh, may they soon be wed! Oh, tell us, tell us,". The piano accompaniment continues with the same rhythmic pattern and dynamics.

pray, What doth the maid-en say? In sing-ing are we

And. *

jus-ti-fied, In sing-ing are we jus-ti-fied, Hail the

(Enter Robin, R.U.E.)

Bride-groom, hail the Bride! Let the nup-tial knot be tied: In fair

phas-es Hymn their prais-es, Hail the Bride-groom-hail the Bride?

Robin: Well— what news? Have you spoken to her?

Richard: Aye, my lad, I have— so to speak— spoke to her.

Robin: And she refuses?

Richard: Why, no, I can't truly say she do.

Robin: Then she accepts! My darling! (*Embraces her.*)

Bridesmaids: Hail the bridegroom, hail the bride!

Rose: (*aside, referring to her book*) 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! (*disengaging herself*)

Richard: (*coming between them*) You see, it's like this: she accepts—but it's *me!*

Robin: (*R.C.*) You! (*Richard embraces Rose.*)

Bridesmaids: Hail the Bridegroom, hail the Bride!
When the nuptial knot is tied. . .

Robin: (*interrupting angrily*) 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 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! (*Chorus makes faces at him and exeunt, R.U.E.*) 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: (*to Robin*) 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 may be 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: *(coming between them)* 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: *(with emotion)* Thankye, messmate! that's well said. That's spoken honest. Thankye, Rob! *(Grasps his hand)*

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 may be 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! *(Richard rolls up sleeves.)* 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. *(Richard chuckles.)* You are, you know you are, you dog! *(Digs him in the ribs.)* 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 deadeye 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.' *(They shake hands.)*

No.10. In sailing o'er life's ocean wide

Trio

Rose, Richard, and Robin

(As the men separate, Rose comes C. between them.)

Allegro vivace ♩ = 132

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

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

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

Allegro vivace ♩ = 132

mf

wide_Your heart _____ should be your on-ly guide; With sum-mer sea and fav'ring

wide Your heart should be your on-ly guide; With sum-mer sea and fav'ring

wide_Your heart should be your on-ly guide; With sum-mer sea and fav'ring

wind, — Your-self in port — you'll find.

wind, — Your-self in port you'll sure - ly find.

wind, — Your-self in port you'll sure - ly find.

The musical score consists of three vocal staves and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal parts are arranged in three staves, each with lyrics. The piano accompaniment is written in grand staff notation (treble and bass clefs).

Richard

My heart says, "To this maid-en strike — She's cap-tured you. She's just the

p

The musical score for Richard's part includes a vocal line and piano accompaniment. The key signature remains three flats, and the time signature is 4/4. The piano part begins with a piano (*p*) dynamic marking.

sort of girl you like — You know you do. If oth - er men her heart should gain,

The musical score continues with the vocal line and piano accompaniment. The key signature and time signature are consistent with the previous sections.

I shall re-sign." That's what it says to me quite plain, This heart of mine!

This heart of mine! *Robin* My heart says,

f p

"You've a pros-prou's lot, With a-cres wide; You mean to set-tle all you've got

Up-on your bride." It don't pre - tend to shape my acts By word or sign;

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

Rose

mine! Ten min - utes since my heart said "white" -

f p

It now says "black" It then said "left," it now says "right" - Hearts of - ten tack.

(Turning from Richard to Robin, who embraces her.)

I must o - bey its lat - est strain - You tell me so. But should it

change its mind a - gain, I'll let you know, I'll let you

cre - - - - - seen - - - do

Rose
know. In sail - ing o'er life's o - cean wide — No doubt —

Richard
In sail - ing o'er life's o - cean wide No doubt the

Robin
In sail - ing o'er life's o - cean wide — No doubt the

sfz sfz mf

— the heart should be your guide, But it is awk-ward when you

heart should be your guide, But it is awk-ward when you

heart should be your guide, But it is awk-ward when you

find — A heart, a heart that does not know its mind, A

find — A heart, a heart that does not know its mind, A

find — A heart, a heart that does not know its mind, A

heart, — a — heart, — a —

heart that does not know its mind, a heart, a

heart that does not know its mind, a heart, a

heart that does — not — know its mind,

heart that does not know its mind,

heart that does not know its mind,

A heart, a

A heart, a

A heart, a

sf

heart that does not know its

heart that does not know its

heart that does not know its

(Exeunt Robin with Rose L., and Richard, weeping, R.)

mind!

mind!

mind!

Attacca

No.11. Cheerily carols the lark

Recitative and Aria

Margaret

(Enter Mad Margaret. She is wildly dressed in picturesque tatters, and is an obvious caricature of theatrical madness.)

Moderato $\text{♩} = 84$

p *f* *sf* *trill*

rall.

a tempo *sf* *f*

I re - mark, Com - fort me not!

O - ver the rip - en - ing peach Buzz - es the

bee. Splash on the bil - low - y beach Tum - bles the sea. But the

peach And the beach, They are each Noth - ing to me! — And

Allegro vivace ♩ = 92

why? Who am I? Daft Madge! Cra-zy Meg! Mad

p *cresc.*

Mar - gar - et! Poor Peg! He! he! he! Mad, I?

sfz *dim.* *sfz* *p*

rw. *

(chuckling)

Yes, ver - y! But why? Mys - ter - y! Don't call! Whisht!Whisht!

Spoken

No crime— 'Tis on - ly That I'm love - lone - ly!

p

That's all!

silent

Andante $\text{♩} = 69$

1. To a gar-den full of po-sies Com-eth one to gath-er
nest of weeds and net-tles Lay a vi-o-let, half

p

flow-ers, And he wan-ders through its bow-ers Toy-ing with the wan-ton
hid-den, Hop-ing that his glance un-bid-den Yet might fall up-on her

ro - ses, the wan-ton ro - - ses, Who, up -
pet - als, up - on her pet - - als. Though she

p

ris - ing from their beds, Hold on high their shame-less heads With their
lived a - lone, a - part, Hope lay nest - ling at her heart, But, a -

pret - ty lips a - pout - ing, With their pret - ty lips a - pout - ing, Nev - er doubt - ing, nev -
las, the cruel a - wak - ing, But, a - las, the cruel a - wak - ing Set her lit - tle heart

- er doubt - ing That for Cy - the - re - an po - - sies He would
a - break - ing, For he gath - ered for his po - - sies On - ly

gath - er aught but ro - ses! 2. In a
ro - ses, on - ly ro - ses!

(Enter Rose, L.)

Rose: A maiden, and in tears? Can I do aught to soften thy sorrow? This apple —
(*offering the apple*)

Margaret: (*R.C. Examines it and rejects it*) No! (*mysteriously*) 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!
(*chuckling*)

Rose: Thou lovest the bad Baronet of Ruddigore? Oh, horrible— too horrible! (*She turns away to L.C.*)

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: (*Sings*)

“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! (*coming C. to Rose*)

Rose: Mercy, whom?

Margaret: You mean “who?”

Rose: Nay! It is the accusative after the verb.

Margaret: True! (*Whispers melodramatically.*) I have come to pinch Rose Maybud!

Rose: (*alarmed*) Rose Maybud?

Margaret: Aye! I love him— he loved me once. But that's all gone. Fisht! He gave me an Italian glance— thus (*business*)— 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 so?

Margaret: Hush! They sing choruses in public. That's mad enough, I think! Go— hide away, they will seize you! Hush! Quite softly— quite, quite softly! (*Takes Rose's hand, and they exeunt together on tiptoe, L.*)

No.12. Welcome, gentry

Chorus

(Girls' Chorus enters excitedly, R. U. E.)

Allegro con brio ♩.-126

f

(Men's Chorus* enters, L. U. E.)

L'istesso tempo

Girls

Wel - come, gen-try, For your en - try Sets our ten - der

sfz mf

*In Gilbert's original libretto, the Men's Chorus is called "Chorus of Bucks and Blades."

hearts a - beat-ing. Men of sta - tion, Ad - mi - ra - tion Prompts this un - af -

fect-ed greet-ing. Heart - y greet - ing, heart - - - y—

(Curtsey)

greet - ing of - fer we! Men
When thor-ough-ly tir-ed Of be-ing ad-mir-ed By

la-dies of gen-tle de-gree-de-gree, With flat-ter-y sat-ed, High-flown and in-flat-ed, A -

way from the cit-y we flee—we flee! From charms in-tra-mu-ral To pret-ti-ness ru-ral The

sud-den tran-si-tion Is sim-ply E-ly-sian. Come, A-ma-ryl-lis, Come, Chlo-e and PhyHis, Your

slaves, for the mo-ment, are we! — Your slaves, for — the mo - ment, — your

slaves — are we! Girls

The

sons of the til-lage Who dwell in this vil-lage Are peo-ple of low-ly de-gree—de-gree. Though

hon-est and act-ive, They're most un-at-tract-ive, And awk-ward as awk-ward can be—can be. They're

clum-sy clod-hoppers With ax-es and chop-pers, And shep-herds and plough-men And drow-ers and cow-men,

Hedg-ers and reap-ers, And cart-ers and keep-ers, But nev-er a lov-er for me,— But

nev - er a lov - er — for me! Heart-y

Men

Then come, A - ma - ryl - lis,

mf

greet - ing of - fer we, of - fer we! — So

Come, Chlo - e and Phyl - lis! When

wel - come, — gen - try, For — your — en - try

thor-ough-ly tir - ed Of be - ing ad - mir - ed By la - dies of gen - tle de - gree - de - gree, With

p marcato

Sets our ten - der hearts a - beat - ing.

flat - ter - y sat - ed, High - flown and in - flat - ed, A - way from the cit - y we flee - we flee! From

Men — of — sta - tion, Ad - mi - ra - tion

charms in - tra - mu - ral To pret - ti - ness ru - ral The sud - den tran - si - tion Is sim - ply E - ly - sian.

Prompts this — un - af - fect - ed — greet - ing.

Come, A - ma - ryl - lis, Come, Chlo - e and Phyl - lis, Your slaves, for the mo - ment, are we, — Your

Heart - y greet - ing, Heart - y greet - ing of - fer
slaves, — for the mo - ment, your slaves are

p
we! Wel - - - come!
we! Wel - - - come!

f
Wel - - - come, wel-come, wel-come, wel-come we!
Wel - - - come, wel-come, wel-come, wel-come we!

(Enter Sir Despard, L. U. E. He takes a step on each chord. The chorus shrinks on his approach.)

No.13. Oh, why am I moody and sad?

Song

Sir Despard and Chorus

Sir Despard

Andante misterioso $\text{♩} = 78$

Oh, why am I mood-y and

Chorus

Andante misterioso $\text{♩} = 78$

f *p*

sad?

And why am I guil - ti - ly mad?

Be -

p

Can't guess!

Con - fess!

p

Can't guess!

Con - fess!

cause I am thor-ough-ly bad! You'll see it at once in my

Oh, yes—

Oh, yes—

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics "cause I am thor-ough-ly bad! You'll see it at once in my". The middle two staves are for piano accompaniment, with the vocal line's lyrics "Oh, yes—" appearing below them. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

face. Oh, why am I husk - y and hoarse? It's the

Ah, why?

Ah, why?

pp

The second system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics "face. Oh, why am I husk - y and hoarse? It's the". The middle two staves are for piano accompaniment, with the vocal line's lyrics "Ah, why?" appearing below them. The piano part continues with a similar rhythmic accompaniment. A dynamic marking of *pp* (pianissimo) is present in the piano part.

work - ings of con-science, of course. And husk - i-ness stands for re

Fie, fie!

Fie, fie!

The third system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics "work - ings of con-science, of course. And husk - i-ness stands for re". The middle two staves are for piano accompaniment, with the vocal line's lyrics "Fie, fie!" appearing below them. The piano part continues with a similar rhythmic accompaniment.

morse, At least it does so in my case! When in

mf Oh, my!

mf Oh, my!

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *mf* and *f* with triplet markings.

crime one is ful - ly em - ployed - Your ex - pres - sion gets warped and de -

p Like you -

p Like you -

The second system continues the vocal line with a *p* dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and quarter notes in the left hand.

stroyed: It's a pen - al - ty few can a - void; I

It do. How true!

It do. How true!

The third system concludes the vocal line with a *p* dynamic. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand.

once was a nice - look - ing youth; But like stone from a strong cat - a -

p

pult - I - rushed at my ter - ri - ble cult - Ob -

A trice - That's vice -

A trice - That's vice -

serve the un - pleas - ant re - sult! In - deed I am tell - ing the

f Not nice.

f Not nice

sfz *p*

truth! Oh, in - no-cent, hap-py though poor! If

That's we -

That's we -

f *p*

Detailed description: This system contains the first three staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "truth! Oh, in - no-cent, hap-py though poor! If". The second staff is the vocal line with lyrics "That's we -". The third staff is the vocal line with lyrics "That's we -". The piano accompaniment consists of two staves (treble and bass clefs). It features triplet patterns in the right hand, marked with *f* and *p*. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

I had been vir-tuous, I'm sure - I should be as nice-look-ing as

Like me -

Like me -

Detailed description: This system contains the next three staves of music. The top staff is the vocal line with lyrics "I had been vir-tuous, I'm sure - I should be as nice-look-ing as". The second staff is the vocal line with lyrics "Like me -". The third staff is the vocal line with lyrics "Like me -". The piano accompaniment continues with two staves, featuring sustained chords and melodic lines in both hands.

you're! You are ver - y nice-look-ing in - deed! Oh,

May be.

May be.

Detailed description: This system contains the final three staves of music on the page. The top staff is the vocal line with lyrics "you're! You are ver - y nice-look-ing in - deed! Oh,". The second staff is the vocal line with lyrics "May be.". The third staff is the vocal line with lyrics "May be.". The piano accompaniment concludes with two staves, featuring sustained chords and melodic lines in both hands.

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

We doe,

We doe,

f *dim.*

Detailed description: This system contains the first three staves of music. The top staff is a vocal line in G major (one sharp) with lyrics 'in - no - cents, lis - ten in time - A - void an ex - is - tence of'. The second staff is a vocal line with lyrics 'We doe,'. The third staff is a piano accompaniment starting with a forte (*f*) dynamic and ending with a diminuendo (*dim.*) dynamic. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

crime - Or you'll be as ug - ly as I'm - And

Just so - No! no!

Just so - No! no!

p *ff*

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics 'crime - Or you'll be as ug - ly as I'm - And'. The second staff is a vocal line with lyrics 'Just so - No! no!'. The third staff is a piano accompaniment starting with a piano (*p*) dynamic and ending with a fortissimo (*ff*) dynamic. The piano part continues the melodic and harmonic themes from the first system.

now, _____ if you please, we'll pro - ceed. _____

p

(He goes from side to side of the stage. As he stamps on the

p *ff* *p*

chords, the chorus shrinks and runs off, L. and R., the Girls shrieking.)

ff *p* *ff* *p*

f

Red *

Despard: (C.) 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! (*mysteriously*) 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! (*melodramatically*) 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!

(Enter Richard, R.)

Richard: Ax your honour's pardon, but —

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 —

Despard: I don't know them.

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

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?

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 —

Despard: It had.

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

Despard: Aye, but he died. Oh, Ruthven!

Richard: He didn't.

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.

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?

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'.

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. You understand?

Duet

Richard and Sir Despard

Allegro vivace $\text{♩} = 144$

f (Dance)

The first system of the piano introduction consists of two staves. The right staff is in treble clef and the left staff is in bass clef. Both are in a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The music is marked *f* (Dance). The right hand plays a melody of eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes.

The second system of the piano introduction continues the melody and accompaniment from the first system. It consists of two staves in the same key signature and time signature. The right hand melody concludes with a few notes and a fermata, while the left hand accompaniment continues.

Richard

1. You un - der - stand? 2. Like-wise the bride-The

Sir Despard

1. I think I do; With
2. The bride-groom comes -

The vocal and piano parts for the duet. The top two staves are for the vocalists, Richard and Sir Despard. Richard's part begins with a rest followed by the lyrics "1. You un - der - stand?" and "2. Like-wise the bride-The". Sir Despard's part begins with a rest followed by the lyrics "1. I think I do; With" and "2. The bride-groom comes -". The bottom two staves are for the piano accompaniment, featuring a rhythmic pattern of eighth notes in both hands.

(2) maid-ens are ver - y E - lat - ed and mer - ry; They are her chums. (1)I

(1) vig - our un - sha-ken This step shall be ta - ken, It's neat - ly planned. (2)To

think so too; I'll read - i - ly bet it You'll nev - er re - gret it! (1)For (2)But

lash their pride Were al - most a pit - y, The pret - ty com-mit - tee! (1)For (2)But

p

du - ty, du - ty must be done; The rule ap - plies to ev - 'ry one, And

du - ty, du - ty must be done; The rule ap - plies to ev - 'ry one, And

pain - ful though that du - ty be, To shirk the task were

pain - ful though that du - ty be, To shirk the task were

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

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

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

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

fid-dle-de, fid-dle-de, fid-dle-de, fid-dle-de - dee! _____

fid-dle-de, fid-dle-de, fid-dle-de, fid-dle-de - dee! _____

f *f*

♩ * ♩

(Dance)

1. *p* 2.

(They dance off, Sir Despard, L., Richard, R.)

Attacca

No.15. Hail the bride
 Finale of Act I
 Ensemble

Allegro non troppo ♩ = 108

The first system of the musical score is for a piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegro non troppo' with a quarter note equal to 108 beats per minute. The music begins with a forte (*ff*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

The second system of the musical score continues the piano accompaniment. It features a treble clef staff and a bass clef staff. The key signature changes to one flat (B-flat). The tempo remains 'Allegro non troppo'. Above the treble staff, the instruction '(Enter the Chorus.)' is written. The music continues with a melodic line in the right hand and a bass line in the left hand. The word 'cre' is written below the bass staff, indicating a vocal entry.

The third system of the musical score continues the piano accompaniment. It features a treble clef staff and a bass clef staff. The key signature changes to one sharp (F#). The tempo remains 'Allegro non troppo'. Above the treble staff, the instruction '(The Girls come for-' is written. The music continues with a melodic line in the right hand and a bass line in the left hand. The words 'scen' and 'do' are written below the bass staff, indicating vocal entries.

The fourth system of the musical score continues the piano accompaniment. It features a treble clef staff and a bass clef staff. The key signature changes to two sharps (F# and C#). The tempo remains 'Allegro non troppo'. Above the treble staff, the instruction 'ward, L.)' is written. The music continues with a melodic line in the right hand and a bass line in the left hand.

Girls

Hail the bride of sev'n - teen sum - mers:

pesante

ff

Red. *

In_ fair phras - es Hymn her prais - es, Lift her song on high, all com - ers.

She_ re - joic - es In_ your voic - es. Smil - ing sum - mer

Red. *

beams up - on_ her, Shed - ding ev - 'ry bles - sing on_ her:

Red. *

Maid-ens, greet her— Kind - ly treat her— You_ may all _____ be

brides some day! *Men (coming forward, R.)*
Hail the bride-groom who_ ad - vanc - es Ag - i -

mf

tat - ed, Yet e - lat - ed. He's in eas - y cir - cum - stanc - es, Young and

(Men and Girls mingle, to form full chorus.)
lust - y, True and trust - y.
cre - scen - do

Girls

f Smil-ing sum-mer beams up - on her, Shed-ding ev - 'ry bless - ing on her:

f Men Smil-ing sum-mer beams up - on her, Shed-ding ev - 'ry bless - ing on her:

Ped. *

Maid - ens, greet ___ her - Kind - ly treat her -

Maid - ens, greet ___ her - Kind - ly treat her -

Ped. Ped. Ped. Ped. *

You ___ may all, ___ may ___ all ___ be

You ___ may all, may ___ all ___ be

Ped.

brides some day!

brides some day!

ff

Madrigal

(Enter Robin, R., attended by Richard and Old Adam, meeting Rose, who enters, L., attended by Zorah and Dame Hannah. Rose and Robin embrace.)

Allegretto $\text{♩} = 122$

p

*

Rose

When the buds are blossoming, Smiling-welcome to the

p

spring, Lov-ers choose a wedding day— Life is— love in mer-ry

May, Life is love, life is love _____ in mer-ry May!

Chorus SOPRANOS

Spring is

The first system of the musical score consists of three staves. The top staff is a vocal line for sopranos, starting with the lyrics 'May, Life is love, life is love' followed by a long horizontal line and then 'in mer-ry May!'. The middle staff is a vocal line for a chorus of sopranos, with the lyrics 'Spring is' appearing below it. The bottom staff is a piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. A dynamic marking 'f' is present in the piano part.

Rose
Fa la la la la la la la! Fa la la la la la la la! It_ is

Hannah
Fa la la la la la la la! Fa la la la la la la la! It_ is

Richard
Fa la la la la! Fa la la la la! It is

Adam
Fa la la la la! Fa la la la la! It is

green, _____ Sum-mer's rose, _____

The second system of the musical score features four vocal parts and piano accompaniment. The vocal parts are arranged in four staves, each with a name above it: Rose, Hannah, Richard, and Adam. Each part has lyrics: 'Fa la la la la la la la! Fa la la la la la la la! It_ is' for Rose and Hannah, and 'Fa la la la la! Fa la la la la! It is' for Richard and Adam. Below the vocal parts is a staff with the lyrics 'green, _____ Sum-mer's rose, _____'. The bottom two staves of this system are the piano accompaniment, continuing the rhythmic and melodic patterns from the first system.

sad when sum-mer goes, Fa la _____ la la la la! Fa la!

sad when sum-mer goes, Fa _____ la la la la! Fa la! la!

sad when sum-mer goes, Fa la! Fa la la _____ la la la la!

sad when sum-mer goes, Fa la! Fa la la la la la la!

Chorus TENORS

Autumn's

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

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

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

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

gold, _____ Win-ter's grey, _____

still is far a - way, far a - way- Fa la la la la!

still is far a - way, far a - way- Fa la la la la!

still is far a - way, far a - way- Fa la la la la! Fa la la la la la

still is far a - way, far a - way- Fa la la la la!

Richard

la!

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

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

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

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

pp

sf *sf* *sf* *sf* *sf* *sf*

Fa la la la la la

cresc.

Spring and_ sum - mer teem with glee: Spring and_ sum - mer,

cresc.

Spring and sum - mer_ teem with glee: Spring and sum - mer, then, for_

cresc.

la! Spring and sum - mer teem with glee: Spring and

sf *f sf*

la la _____ la la la la la la la la! Fa la _____ la la la la la

f

then, for me! Fa la la la la la la la la la! Fa la! Fa _____ la la la

f

me! _____ Fa la la la la la la la la la la! Fa la la la

f

sum - mer, then, for me! Fa la la! Fa la la la la

sf

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

sf

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

sf

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

sf

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

Hannah 2nd verse

In the spring-time seed is sown: In the sum-mer grass is

p

mown: In the au-tumn you _____ may reap: Win - ter

is the time for sleep, Win - ter

cresc.

Rose *f*
Fa la la la la

is — the time_ for sleep. *f*
Fa la la la la

Richard *f*
Fa la la

Adam *f*
Fa la la

Chorus SOPRANOS *f*
Spring is hope, —

tr

f

la la la! Fa la la la la la la la! Spring and sum-mer nev - er

la la la! Fa la la la la la la la! Spring and sum-mer nev - er

la la! Fa la la la la! Spring and sum-mer nev - er—

la la! Fa la la la la! Spring and sum-mer nev - er

— Sum-mer's joy. —

cloy. Fa la — la la la la! Fa la!

cloy. Fa — la la la la! Fa la! la! Fa la la la la

cloy. Fa — la! Fa la la — la la la la! Fa la la la la

cloy. Fa la! Fa la la la la la! Fa la la

TENORS

Au-tumn, toil, —

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

Win-ter, rest.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Fa la la la la la la la! Win-ter, af-ter all, is'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

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

The second system continues the vocal parts with the lyrics 'best, af-ter all, Fa la la la la!'. The piano accompaniment continues with a similar harmonic texture, supporting the vocal lines.

la!
Chorus
p

Spring and sum - mer plea - sure_ you, Au - tumn, aye, and

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

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

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

pp

sf sf sf sf sf sf

win-ter too- Fa la la la la la

win-ter too- Ev - 'ry sea - son has its cheer, Life is love - ly

win-ter too- Ev - 'ry sea - son has its cheer, Life is love - ly all the

cresc.

win-ter too- Fa la la! Ev - 'ry sea - son has its cheer, Life is

cresc.

sf *f sf*
 la la _____ la la la la la la la! Fa la _____ la la la la la
f
 all the year! Fa la la la la la la la la la! Fa la! Fa _____ la la la
f
 year! _____ Fa la la la la la la la la la la! Fa la la la
f
 love-ly all the year! Fa la la! Fa la la la la

sf
 la! Fa la la la la la la la la la la!
sf
 la! Fa la la la la la la la la la!
sf
 la! Fa la la la la la la la la la!
sf
 la! Fa la la la la la la la la la!

Gavotte

(All dance.)

L'istesso tempo

The musical score for the Gavotte is presented in five systems of piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'L'istesso tempo' and the character is '(All dance.)'. The score begins with a piano (*p*) dynamic. The first system consists of four measures. The second system also has four measures and includes a trill (*tr*) in the right hand. The third system has four measures, with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The fourth system has four measures, featuring a sforzando (*sf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The fifth system concludes the piece with four measures.

tr
f

rall.
a tempo

(Enter Sir Despard, L.)

Allegro agitato $\text{♩} = 112$

Recit.

Sir Despard

ff

Hold, bride and bride-groom,

a tempo

a tempo

ere you wed each oth - er, I claim young Rob - in

a tempo

Più lento

(He comes C. Rose and

as my eld - er broth - er!

pp trem. sempre

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "as my eld - er broth - er!". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. It features a tremolo effect in the right hand, indicated by the instruction "pp trem. sempre".

Robin separate.)

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is a single staff with a treble clef, showing rests. The piano accompaniment is a grand staff with treble and bass clefs, featuring a rhythmic pattern of eighth notes in the right hand and a more complex bass line.

His right - ful ti - tle I have long en -

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef, with lyrics "His right - ful ti - tle I have long en -". The piano accompaniment is a grand staff with treble and bass clefs, providing harmonic support with chords and moving lines.

joyed: I claim him as Sir Ruth - ven Mur - ga -

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef, with lyrics "joyed: I claim him as Sir Ruth - ven Mur - ga -". The piano accompaniment is a grand staff with treble and bass clefs, continuing the musical accompaniment.

Rose (*wildly*)

troyd! De - ny the false-hood,

Chorus *f*

O won - der!

O won - der!

Detailed description: This block contains the musical score for the character Rose. It features a vocal line at the top with lyrics 'troyd! De - ny the false-hood,' and 'O won - der!'. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes a 'Chorus' section marked with a forte (*f*) dynamic. The music is in a key with two flats and a 4/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand.

Robin

Rob-in, as you should! It is a plot! I would, if

p *sf*

Detailed description: This block contains the musical score for the character Robin. It features a vocal line with lyrics 'Rob-in, as you should! It is a plot! I would, if'. Below the vocal line is a piano accompaniment. The piano part includes dynamic markings for piano (*p*) and sforzando (*sf*). The music is in the same key and time signature as the previous section. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand.

con-sci-en-tious-ly I could, But I can - not!

Ah,

Ah,

Detailed description: This block contains the continuation of the musical score for Robin. It features a vocal line with lyrics 'con-sci-en-tious-ly I could, But I can - not!' and 'Ah,'. Below the vocal line is a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand. The music is in the same key and time signature as the previous section. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand.

base one! Ah, base one!

base one! Ah, base one!

f

Attaca

Robin (*R. C.*)

Andante moderato ♩ = 92

As pure and blame-less peas-ant, I can-not, I re -

p

gret, De - ny a truth un - pleas - ant, I am that Bar - o -

net! But when com-plete - ly

p He is that Bar - o - net!

p He is that Bar - o - net!

rat - ed Bad Bar - o - net am I, That I am what he's

stat - ed I'll reck-less-ly de - ny!

He'll reck-less-ly de -

He'll reck-less-ly de -

Vivace ♩ = 120

When I'm a bad Bart. I will

ny!

ny!

Vivace ♩ = 120

f *p*

tell ta - ra - did - dles! I'll

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

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

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

On ver - y false fid - dles he'll

On ver - y false fid - dles he'll

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The tempo is marked 'Vivace' with a metronome marking of 120. The score is divided into four systems. The first system shows the vocal line starting with the lyrics 'When I'm a bad Bart. I will' and a piano accompaniment. The second system continues the vocal line with 'tell ta-ra-did-dles! I'll' and 'He'll tell ta-ra-did-dles when he's a bad Bart.!', with piano accompaniment. The third system continues the vocal line with 'He'll tell ta-ra-did-dles when he's a bad Bart.!' and piano accompaniment. The fourth system continues the vocal line with 'play a bad part on the fals-est of fid-dles.' and 'On ver-y false fid-dles he'll', with piano accompaniment. Dynamics include *f* (forte) and *p* (piano). The piano part consists of chords in the right hand and a rhythmic bass line in the left hand.

But un-til that takes place I must be con-sci-en-tious,
play a bad part! He'll
play a bad part! He'll

Then a - dieu with good grace to my
be con-sci-en-tious un - til that takes place.
be con-sci-en-tious un - til that takes place.

mor-als sen-ten-tious!
To mor-als sen-ten-tious A - dieu with good grace! A -
To mor-als sen-ten-tious A - dieu with good grace! A -

dieu with good grace to his mor-als, his mor-als sen - ten - tious!
 dieu with good grace to his mor-als, his mor-als sen - ten - tious!

Robin

When I'm a bad Bart. I will tell ta - ra - did-dles! On
p
 When he's a bad Bart. he will tell ta - ra - did-dles! On
p
 When he's a bad Bart. he will tell ta - ra - did-dles! On
p

ver - y false fid-dles I'll play a bad part! I'll play a bad part on the
 ver - y false fid-dles he'll play a bad part! He'll play a bad part on the
 ver - y false fid-dles he'll play a bad part! He'll play a bad part on the

fals-est of fid-dles, And tell ta - ra-did-dles when I'm a bad Bart.!

fals-est of fid-dles, And tell ta - ra-did-dles when he's a bad Bart.!

fals-est of fid-dles, And tell ta - ra-did-dles when he's a bad Bart.!

f

he's a bad Bart. he will tell ta - ra-did-dles! On ver - y false fid-dles he'll

he's a bad Bart. he will tell ta - ra-did-dles! On ver - y false fid-dles he'll

play a bad part, He'll play a bad part on the fals-est of fid-dles, And

play a bad part, He'll play a bad part on the fals-est of fid-dles, And

tell ta - ra - did-dles When he's a bad Bart., A bad

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

f

Bart, _____ When he's a bad Bart. he will tell ta - ra - did-dles, A

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

p *f*

bad Bart! _____ On ver - y false fid-dles, on

play a bad part on the fals-est of fid-dles, On ver - y false fid-dles, on

ver-y false fid-dles he'll play _____ a bad part! _____

ver-y false fid-dles he'll play _____ a bad part! _____

ff

Zorah (R.)

f

Who is the wretch who hath be - trayed

Richard
(Comes forward, L.)

thee? Let him stand forth! 'Twas

Molto vivace $\text{♩} = 76$

I!

f Die, trai - tor!

f Die, trai - tor!

Molto vivace $\text{♩} = 76$

f

f

Richard

Hold, my con-science made me! With-hold your

fp

wrath!

ff

Allegretto maestoso $\text{♩} = 100$

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

p

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

beyed. I knew 'twould blight thy bud-ding fate— I knew 'twould cause thee an-guish

great— But did I there - fore hes-i - tate? No! I at once o -

beyed!

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

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

me - diate - ly o - beyed!

me - diate - ly o - beyed!

Andante $\text{♩} = 84$
 Rose (to Robin)

Fare-well! Thou hadst my heart— 'Twas quick - ly

won! But now we part— Thy face I shun! Fare -

well! Go, bend the knee At Vic - e's shrine, Of life with me All hope re-

f sign... Fare - well! — fare - well! *p* Fare - -

(Robin retires up-stage.) *(to Sir Despard)*
 well! Take me— I am thy

Allegretto $\text{♩} = 96$ *(Enter Margaret; she stands L.)*
 bride!
 Bridesmaids
 Hail the Bride-groom—hail the Bride! When the nup-tial knot is

Allegretto $\text{♩} = 96$

tied; Ev - 'ry day will bring some joy— That can nev-er, nev-er

Sir Despard

Ex-cuse me, — I'm a vir-tuous per-son

cloy!

p

Rose: now — That's why I wed you!

Sir Despard: And I to

Recit.
Margaret

Mar - ga-ret must keep my vow! Have I mis-

(Rushing in wildly, she kneels.)
a tempo

read you? Oh joy! — with new - ly — kin - dled

mf

sf

Sir Despard
(raising her)

rap - ture warmed, I kneel be - fore you! I once dis-

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

(They embrace.)

you!

Hail the Bride-groom, hail the Bride! When the nup-tial knot is

tied; Ev - 'ry day will bring some joy— That can nev - er, nev - er

Rose

Rich - ard, of him I love — be -

cloy!

ref, Through thy de - sign, Thou art the on - ly one that's

(Richard joins her, C. They embrace.)

left, So I am thine!

Bridesmaids

Hail the Bride-groom—hail the

Bride! Hail the Bride-groom—hail the Bride!

Allegro con spirito ♩ = 138

Rose

Oh, hap-py the lil-y When kissed by the bee;

Richard

Oh, hap-py the lil-y When kissed by the bee;

Allegro con spirito ♩ = 138

And, sip-ping tran-quil-ly, Quite hap - py is he; And hap-py the fil-ly That

And, sip-ping tran-quil-ly, Quite hap - py is he; And hap-py the fil-ly That

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

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

lov - er is, when he Em - brac - es his bride!

lov - er is, when he Em - brac - es his bride!

Margaret (L. C.)

Oh, hap-py the flow-ers That blos - som in June, And hap-py the bow-ers That
Sir Despard

Oh, hap-py the flow-ers That blos - som in June, And hap-py the bow-ers That

gain by the boon, But hap-pier by hours The man of de-scent,

gain by the boon, But hap-pier by hours The man of de-scent, Who,

Who, fol-ly re-gret-ting, Is bent on for-get-ting His bad bar-on-et-ting, And
 folly regret - ting, Is bent on forget - ting His bad bar-on-et - ting. And

Zorah (R.)

means to re - pent! Oh, hap-py the blos-som That
 Hannah
 means to re - pent! Oh, hap-py the blos-som That
 Adam
 Oh, hap-py the blos-som That

blooms on the lea, Like-wise the o-pos-sum That sits on a tree,
 blooms on the lea, Like-wise the o-pos-sum That sits on a tree,
 blooms on the lea, Like-wise the o-pos-sum That sits on a tree,

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

When you come a-cross 'em, They can - not compare With those who are tread - ing The

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

dance at a wed- ding, While peo - ple are spread- ing The best of good

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

dance at a wed- ding, While peo - ple are spread- ing The best of good

Robin (*coming down, R. C.*)

fare! Oh, wretch - ed the debt- or Who's sign - ing a deed!

fare!

fare!

And wretch-ed the let-ter That no one can read! But ver-y much bet-ter Their

lot it must be Than that of the per-son I'm mak-ing this verse on, Whose

head there's a curse on—Al - lud - ing to me!

p cre - scen - do

(Goes up-stage, and off.)

Chorus

f Oh, hap-py the lil-y When kissed by the bee; And, sip-ping tran-quil-ly, Quite

f Oh, hap-py the lil-y When kissed by the bee; And, sip-ping tran-quil-ly, Quite

f Oh, hap-py the lil-y When kissed by the bee; And, sip-ping tran-quil-ly, Quite

f Oh, hap-py the lil-y When kissed by the bee; And, sip-ping tran-quil-ly, Quite

f sfz

hap - py is he; And hap-py the fil - ly That neighs in her pride;

hap - py is he; And hap-py the fil - ly That neighs in her pride;

hap - py is he; And hap-py the fil - ly That neighs in her pride; But

hap - py is he; And hap-py the fil - ly That neighs in her pride;

But hap-pier than an-y, A pound to a pen-ny, A lov - er is, when he Em-

But hap-pier than an-y, A pound to a pen-ny, A lov - er is, when he Em-

happier than an - y, A pound to a pen - ny, A lov-er is, when he Em-

But hap-pier than an-y, A pound to a pen-ny, A lov - er is, when he Em-

brac - es his bride! — Em - brac - es his
brac - es his bride! — Em - brac - es his
brac - es his bride! — Em - brac - es his
brac - es his bride! — Em - brac - es his

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting, with lyrics printed below each staff. The piano accompaniment is written in grand staff notation (treble and bass clefs) and provides harmonic support for the vocal lines. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

bride! — Em - brac - - -
bride! — Em - brac - - -
bride! — Em - brac - - -
bride! — Em - brac - - -

The second system continues the musical score. It features the same four vocal staves and piano accompaniment as the first system. The lyrics are: "bride! — Em - brac - - -". The piano accompaniment continues with a similar harmonic structure, featuring arpeggiated chords and melodic lines in both hands.

Red

es his bride!

es his bride!

es his bride!

es his bride!

8

Dance

First system of musical notation, featuring a treble and bass clef staff. The key signature is two flats (B-flat and E-flat). The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The treble clef melody includes a half note and eighth notes, and the bass clef accompaniment features a mix of chords and eighth notes.

Third system of musical notation. The treble clef melody shows a sequence of eighth notes and quarter notes. The bass clef accompaniment continues with a steady eighth-note pattern.

Fourth system of musical notation. The treble clef melody features a series of eighth notes and quarter notes. The bass clef accompaniment consists of eighth notes and chords.

Fifth system of musical notation, the final system on the page. The treble clef melody includes eighth notes and quarter notes. The bass clef accompaniment features eighth notes and chords.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some rests, and the bass staff continues with a steady accompaniment.

Third system of musical notation, showing further development of the melody and accompaniment.

Fourth system of musical notation, featuring a melodic line in the treble and a more active bass line.

Fifth system of musical notation, the final system on the page. It includes a dynamic marking of *f* (forte) in the bass staff and a hairpin crescendo in the treble staff.

The musical score consists of four systems of piano accompaniment in G minor. The first system shows a rhythmic pattern in both hands. The second system features a more active treble line with eighth-note runs. The third system includes a dynamic marking of *sfz* and a fermata over a chord in the bass. The fourth system concludes with a final cadence and a double bar line.

End of Act I

*The original ending: Robin re-enters near the end of the music, makes a vain appeal to Rose, and falls senseless on the stage as the curtain falls. A variant has been found effective: he returns violently, in his character of the Bad Baronet; all shrink from him, and he stands with folded arms, scowling fiercely, as the curtain falls. Or, another variant: when he assumes his position as above, everybody points at him, and bursts into uncontrollable peals of laughter.

Act II

(Scene: Picture Gallery in Ruddigore Castle. The walls are covered with full-length portraits of the Baronets of Ruddigore from the time of James I - the first being that of Sir Rupert, alluded to in the legend: the last that of the deceased Baronet, Sir Roderic, which is in the center, at the back, and has a curtain that can be drawn in front of it.)

Enter Robin and Adam melodramatically. They are greatly altered in appearance. Robin wearing the aspect of a guilty roñé; Adam that of the wicked steward to such a man.)

No. 16. I once was as meek

Duet

Robin and Adam

Andante moderato $\text{♩} = 80$

The first system of the musical score is in 6/8 time, featuring a treble and bass clef. The key signature has four flats. The music begins with a forte (*ff*) dynamic. The right hand plays a series of eighth-note chords, while the left hand provides a steady accompaniment. The system concludes with a *dim.* (diminuendo) and *p* (piano) dynamic marking.

The second system continues the musical piece. It features a *ff* (fortissimo) dynamic marking. The right hand has a more active melodic line with eighth notes, while the left hand continues with a consistent accompaniment. The system ends with a *ff* dynamic marking.

(The curtain rises slowly.)

The third system is marked with a *dim.* (diminuendo) and *p* (piano) dynamic. The music is slower and more atmospheric. The right hand has a melodic line with some rests, and the left hand has a simple accompaniment. The system ends with a *dim.* and *p* dynamic marking.

(Enter Robin and Adam, L.U.E.)

The fourth system begins with a *dim.* (diminuendo) dynamic marking. The music continues with a similar accompaniment pattern. The system ends with a *dim.* dynamic marking.

(They start guiltily on each ff chord, as

pp ff p

they come down-stage.)

ffz p

ff p ffz

Robin (*L. C.*)

I once was as meek as a new-born lamb, I'm now Sir Mur - ga -

p

troyd - ha! ha! With great - er pre - ci - sion (With - out the e - li - sion), Sir

Adam (R. C.)

Ruth-ven Mur - ga - troyd - ha! ha! And I, who was once his val - ley - de - sham, As

The score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are written below the vocal line.

stew - ard I'm now em - ployed - ha! ha! The dick - ens may take him - I'll

The score continues with the vocal line and piano accompaniment. The lyrics are written below the vocal line.

Robin

How

nev - er for - sake him! As stew - ard I'm now em - ployed - ha! ha! How

The score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 4/4 time signature. The piano accompaniment is in a grand staff. The lyrics are written below the vocal line.

dread - ful when an in - no - cent heart Be - comes, per - force, a

dread - ful when an in - no - cent heart Be - comes, per - force, a

The score continues with the vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment includes a dynamic marking of *p* (piano).

bad young Bart; And still more hard on old Ad - am, His
 bad young Bart; And still more hard on old Ad - am, His

for - mer faith - ful val - ley - de - sham, His for - mer faith - ful
 for - mer faith - ful val - ley - de - sham, His for - mer faith - ful

val - ley - de - sham, His val - ley - de - sham, _____
 val - ley - de - sham, His val - ley - de - sham, His

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

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

Robin: 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?

Robin: 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 Dauntless is here with pretty Rose Maybud, to ask your consent to their marriage. Poison their beer.

Robin: 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.

Robin: (*melodramatically*) 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!

(*Adam and Robin retire up L. and off, as Richard and Rose enter, preceded by Chorus of Bridesmaids, R. U. E.*)

No. 17. Happily coupled are we

Duet and Chorus

Richard, Rose, and Chorus of Bridesmaids

Allegro gioioso ♩ = 112

Piano introduction in 6/8 time, key of B-flat major. The music features a lively melody in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *f* (forte) is present in the first measure.

(The Chorus of Girls dances on, Rose and Richard

Musical notation for the chorus of girls dancing. The right hand has a melodic line with accents and a dynamic marking of *sf* (sforzando). The left hand provides a steady accompaniment.

following.)

Continuation of the musical notation for the chorus of girls dancing, showing further melodic and harmonic development.

Richard (R.C.)

Musical notation for Richard's part. The right hand has a simple melodic line, and the left hand has a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the first measure. The lyrics "Hap-pi - ly coup-led are" are written below the right hand.

we, You see— I am a jol - ly Jack Tar, My star, And

you are the fair-est, The rich-est and rar-est Of in - no-cent lass-es you

are, By far— Of in - no-cent lass-es you are!

Fanned by a fa- vor - ing gale, You'll sail O-ver life's treach-er-ous sea With me, And

as for bad weath-er, We'll brave it to-geth-er, And you shall creep un - der my

lee, My weel! And you shall creep un - der my

*led led led **

lee, _____ My weel _____ For you are such a smart lit-tle

p

craft— Such a neat lit-tle, sweet lit-tle craft, Such a

bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle, Trim lit-tle, prim lit-tle

craft!
Chorus
For she is such a smart lit-tle craft— Such a

neat lit-tle, sweet lit-tle craft, Such a bright lit-tle, tight lit-tle,

Slight lit-tle, light lit-tle, Trim lit-tle, prim lit-tle craft!

Rose (C.)

My hopes will be blight-ed, I fear, My dear; In a

The first system of the musical score for 'Rose (C.)' consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

month you'll be go-ing to sea, Quite free, And all of my wish-es You'll

The second system continues the vocal line with eighth notes: F4, E4, D4, C4, B3, A3, G3. The piano accompaniment maintains its rhythmic pattern.

throw to the fish-es As though they were nev-er to be; Poor me! _____

The third system features a vocal line with eighth notes: F4, E4, D4, C4, B3, A3, G3, followed by a half note G3. The piano accompaniment continues.

_____ As though they were nev-er to be. And I shall be left all a -

The fourth system concludes the vocal line with a half note G3, followed by eighth notes: F4, E4, D4, C4, B3, A3, G3. The piano accompaniment ends with a final chord.

lone To moan, And weep at your cru - el de - ceit, Com-plete; While

you'll be as-sert-ing Your free-dom by flirt-ing With ev - e - ry wo - man you

meet, You cheat - Ah, - With ev - e - ry wo - man you

Red. *Red.* *Red.* *

meet! Ah! _____ Though I am such a smart lit-tle

p

craft— Such a neat lit-tle, sweet lit-tle craft, Such a

bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle, Trim lit-tle, prim lit-tle

craft!

Chorus

Though she is such a smart lit-tle craft— Such a neat lit-tle, sweet lit-tle

craft, Such a bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle,

Rose and Richard

Ah! Ah!

Trim lit-tle, prim lit-tle craft! Such a bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle,

Trim lit-tle, prim lit-tle craft!

Red. *

(Enter Robin, R. U. E.)

Robin: 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? (*calling*) What ho! within there!

Richard: Hold - we are prepared for this! (*producing a Union Jack*) Here is a flag that none dare defy (*All kneel!*), and while this glorious rag floats above Rose Maybud's head, the man does not live who would dare to lay unlicensed hand upon her! (*All rise.*)

Robin: Foiled - and by a Union Jack! But a time will come, and then -

Rose: Nay, let me plead with him. (*to Robin*) 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. 18. In bygone days

Ballad

Rose, with Chorus of Bridesmaids, Robin, and Richard

Andante $\text{♩} = 84$

Rose (R.C.)

In by-gone days I had thy love— Thou hadst my

heart. But Fate, all hu-man vows a - bove, Our lives did part! By the

old love thou hadst for me— By the fond heart that beat for thee— By

joys that nev - er now can be, — Grant thou my pray'r!—

Chorus (*kneeling*)

Grant thou her pray'r!

p

Ped.

Robin (*L.C.*) Allegro vivace ♩ = 112

Take her - I yield! (*He goes, L.*)

f

O rap -

f

Allegro vivace ♩ = 112

*

ture! A-way to the par-son we go - Say we're so-lic-it-ous

ver-y That he will turn two in-to one - Sing-ing hey, der-ry down

bright lit-tle, tight lit-tle, -Slight lit-tle, light lit-tle, Trim lit-tle, prim lit-tle

Rose & Richard

Ah! _____ Ah! _____
 (All except Robin dance off, Rose and Richard last.)

craft! Such a bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle,

Trim lit-tle, prim lit-tle craft!

Robin: 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? (*addressing pictures*) 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!

(*kneeling C.*)

No. 19. Painted emblems of a race

Chorus and Soli

Ancestors, Robin, and Sir Roderic

Grave maestoso $\text{♩} = 66$

(The light fades....

Darkness. The light

p *p molto*

returning reveals the Ancestors alive in their frames.)

ff *dim.*

pp

Chorus
TENORS

p
Paint - ed em - blems of _____ a race, _____

BASSES

p
Paint - ed em - blems of _____ a race, _____

p

All ac - curst in days _____ of yore, _____

All ac - curst in days _____ of yore, _____

The first system consists of a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The lyrics are "All ac - curst in days _____ of yore, _____". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Each from _____ his ac - cus - tomed _____ place _____

Each from his ac - cus - tomed place _____

The second system continues the vocal line and piano accompaniment. The lyrics are "Each from _____ his ac - cus - tomed _____ place _____". The piano accompaniment maintains the same rhythmic structure as the first system.

Steps in - to the world once _____ more!

Steps in - to the world once _____ more!

The third system concludes the vocal line and piano accompaniment. The lyrics are "Steps in - to the world once _____ more!". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, ending with a fermata over the final notes.

(They descend from their frames.)

p

(Robin rises and goes, R.)

p

Chorus
TENORS

Bar-o-net of Rud-di-gore, Last of our ac - curs - ed line,

BASSES

Bar-o-net of Rud-di-gore, Last of our ac - curs - ed line,

Down up-on the oak-en floor- Down up-on those knees of thine!

Down up-on the oak-en floor- Down up-on those knees of thine!

Cow - ard, pol - troon, shak - er, squeam - er, Block - head, slug - gard,

Cow - ard, pol - troon, shak - er, squeam - er, Block - head, slug - gard,

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Cow - ard, pol - troon, shak - er, squeam - er, Block - head, slug - gard,". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

dul - lard, dream - er, Shirk - er, shuf - fler, crawl - er, creep - er,

dul - lard, dream - er, Shirk - er, shuf - fler, crawl - er, creep - er,

The second system consists of three staves. The top staff is a vocal line in treble clef with lyrics: "dul - lard, dream - er, Shirk - er, shuf - fler, crawl - er, creep - er,". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

Snif - fler, snuf - fler, wail - er, weep - er, Earth - worm, mag - got,

Snif - fler, snuf - fler, wail - er, weep - er, Earth - worm, mag - got,

The third system consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Snif - fler, snuf - fler, wail - er, weep - er, Earth - worm, mag - got,". The middle staff is a vocal line in bass clef with the same lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

tad-pole, wee-vil! Set up - on thy course of e - vil,

tad-pole, wee-vil! Set up - on thy course of e - vil,

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a minor key and feature a melodic line with some grace notes. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

Lest the King— of Spec - tre-Land Set on thee his

Lest the King— of Spec - tre-Land Set on thee his

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal lines maintain the same melodic and harmonic structure as the first system. The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and chords.

gris - ly hand! _____

gris - ly hand! _____

The third system concludes the musical score with two vocal staves and piano accompaniment. The vocal lines end with a long, sustained note marked with a forte (*ff*) dynamic. The piano accompaniment features a final, energetic flourish with rapid sixteenth-note passages and chords.

(Sir Roderic comes down C.)
Recit. Sir Roderic

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

Recit. Robin (R.)

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

p trem.

Sir Roderic

stern re-lent-less brow, Ap- pear-est, who knows how? I am the

spec-tre of the late Sir Rod-eric Mur - ga - troyd, Who comes to warn thee that thy

fate Thou canst not now a - void. Robin A - las, Sir poor ghost! The

Roderic
pit - y you Ex-press for noth - ing goes: We spec-tres are a jol-lier crew Than

you, per-haps, sup-pose!

Chorus
We spec-tres are a jol-lier crew Than you, per-haps, sup-pose!

We spec-tres are a jol-lier crew Than you, per-haps, sup-pose!

Attacca

No.20. When the night wind howls

Song and Chorus

Sir Roderic and Ancestors

Allegro energico ♩=132

8.

ff

Ad.

The piano introduction consists of two systems of music. The first system features a treble clef staff with a complex, rhythmic melody and a bass clef staff with a steady accompaniment. The second system continues the melody in the treble clef, with the bass clef staff providing harmonic support. The tempo is marked 'Allegro energico' with a quarter note equal to 132 beats per minute. The dynamics range from fortissimo (ff) to ad libitum (ad.).

This system shows the piano accompaniment for the first system of the song. The treble clef staff contains the vocal melody, and the bass clef staff contains the piano accompaniment. The music is in a minor key and features a driving, rhythmic accompaniment.

Sir Roderic

When the night wind howls in the

The vocal line for Sir Roderic is written in a bass clef. It begins with a rest, followed by a series of notes that correspond to the lyrics. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

chim - ney cowl, and the bat in the moon - light

The vocal line for Sir Roderic continues with the lyrics. The piano accompaniment remains consistent with the previous systems.

flies, And ink - y clouds, like

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of one flat (B-flat). It begins with a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment features a complex, rhythmic pattern in the right hand, primarily using eighth and sixteenth notes, while the left hand provides a simple harmonic support with quarter notes.

fu - n'ral shrouds, sail o - ver the mid - night

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment maintains its complex rhythmic pattern in the right hand and simple harmonic support in the left hand.

skies - When the foot - pads quail at the

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment maintains its complex rhythmic pattern in the right hand and simple harmonic support in the left hand.

night - bird's wail, and black dogs bay at the

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment maintains its complex rhythmic pattern in the right hand and simple harmonic support in the left hand.

moon, Then is the spec - tres' -

hol - i - day - then is the ghosts' high -

noon! For then is the ghosts' high -

Chorus TENORS *ff*
Ha! ha!

BASSES *ff*
Ha! ha!

noon, high - noon,

Ha! ha! high - noon,

Ha! ha! high - noon,

then is the

then is the

then is the

then is the

Detailed description: This system contains four staves. The top three staves are vocal parts: a bass line, a treble line, and another bass line. Each vocal line has the lyrics "then is the" written below it. The bottom two staves are piano accompaniment, with a treble clef staff on top and a bass clef staff on the bottom. The piano part features a complex, rhythmic accompaniment with many sixteenth notes and chords.

2nd Verse

ghosts' high - noon! As the

ghosts' high - noon!

ghosts' high - noon!

f sfz sf p

Detailed description: This system contains four staves. The top three staves are vocal parts. The first vocal line has the lyrics "ghosts' high - noon!" and "As the". The second and third vocal lines have the lyrics "ghosts' high - noon!". The bottom two staves are piano accompaniment. The piano part includes dynamic markings: *f*, *sfz*, *sf*, and *p*. The piano part features a complex, rhythmic accompaniment with many sixteenth notes and chords.

sob of the breeze sweeps o-ver the trees, and the

Detailed description: This system contains two staves. The top staff is a vocal line with the lyrics "sob of the breeze sweeps o-ver the trees, and the". The bottom staff is piano accompaniment, with a treble clef staff on top and a bass clef staff on the bottom. The piano part features a complex, rhythmic accompaniment with many sixteenth notes and chords.

mists lie low on the fen, From

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has a melodic line with lyrics. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand.

grey tomb - stones are gathered the bones that

The second system continues the musical score with the same vocal and piano parts. The piano accompaniment maintains its rhythmic pattern.

once were wo - men and men, And a -

The third system continues the musical score. The vocal line includes a fermata over the word 'men'. The piano accompaniment continues with its characteristic rhythmic accompaniment.

way they go, with a mop and a mow, to the

The fourth system concludes the musical score on this page. The vocal line ends with a fermata over the word 'go'. The piano accompaniment continues to the end of the system.

rev - el that ends too soon, For

cock - crow lim - its our — hol - i - day — the

dead of the night's high - noon! **Chorus *ff.*** The

Ha! ha!

Ha! ha!

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

Ha! ha! high -

Ha! ha! high -

noon, _____

noon, _____

noon, _____

The first system consists of three vocal staves (bass, treble, and bass clef) and a piano accompaniment. The vocal lines are simple, with the word "noon," written below each staff. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more straightforward bass line in the left hand.

— the dead of the night's high - noon!

— the dead of the night's high - noon!

— the dead of the night's high - noon!

The second system continues the vocal and piano parts. The vocal lines now include the lyrics "the dead of the night's high - noon!". The piano accompaniment includes dynamic markings: *f*, *sf*, *f*, and *p*.

3rd Verse

And then each ghost with his

The third system begins the 3rd Verse. It features a vocal line with the lyrics "And then each ghost with his" and a piano accompaniment. The piano part continues with a similar rhythmic pattern to the previous systems.

la - dye - toast to their church - yard beds takes

flight, With a kiss, per - haps, on her

lan-tern chaps, and a gris - ly grim "good -

night!" Till the wel - come knell of the

mid - night bell rings forth its jol - li - est

tune, And ush - ers in our next high -

hol - i - day - the dead of the night's high -

noon! The dead of the night's high -

Chorus *ff.*

Ha! ha!

ff.

Ha! ha!

noon, high - noon,
Ha! ha! high - noon,
Ha! ha! high - noon,

This system contains three staves. The top staff is a bass clef vocal line with lyrics "noon, high - noon,". The middle staff is a treble clef vocal line with lyrics "Ha! ha! high - noon,". The bottom staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of eighth notes and chords. The key signature has one flat (B-flat).

the dead of the night's high-
the dead of the night's high-
the dead of the night's high-

cresc.

This system contains three staves. The top staff is a bass clef vocal line with lyrics "the dead of the night's high-". The middle staff is a treble clef vocal line with lyrics "the dead of the night's high-". The bottom staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of eighth notes and chords. The key signature has one flat (B-flat). A *cresc.* marking is present above the piano staff.

noon!
noon! Ha! ha! ha! ha!
noon! Ha! ha! ha! ha!

ff

This system contains three staves. The top staff is a bass clef vocal line with lyrics "noon!". The middle staff is a treble clef vocal line with lyrics "noon! Ha! ha! ha! ha!". The bottom staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of eighth notes and chords. The key signature has one flat (B-flat). A *ff* marking is present at the beginning of the piano staff.

- Robin: I recognize you now— you are the picture that hangs at the end of the gallery.
- Sir Rod: In a bad light. I am.
- Robin: Are you considered a good likeness?
- Sir Rod: Pretty well. Flattering.
- Robin: Because as a work of art you are poor.
- Sir Rod: 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.
- Robin: And may I ask why you have left your frames?
- Sir Rod: 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.
- Robin: 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 Rod: Let us inquire into this. Monday?
- Robin: Monday was a Bank Holiday.
- Sir Rod: True. Tuesday?
- Robin: 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 Rod: Wednesday?
- Robin: (*melodramatically*) On Wednesday I forged a will.
- Sir Rod: Whose will?
- Robin: My own.
- Sir Rod: My good sir, you can't forge your own will!
- Robin: 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!
- Robin: A man can do what he likes with his own?
- Sir Rod: I suppose he can.
- Robin: Well, then, he can forge his own will, stupid! On Thursday I shot a fox.
- 1st Ghost: Hear, hear!
- Sir Rod: That's better. (*addressing Ghosts*) Pass the fox, I think? (*They assent.*) Yes, pass the fox. Friday?
- Robin: On Friday I forged a cheque.

Sir Rod: Whose cheque?

Robin: Old Adam's

Sir Rod: But old Adam hasn't a banker.

Robin: I didn't say I forged his banker – I said I forged his cheque. On Saturday I disinherited my only son.

Sir Rod: But you haven't got a son.

Robin: No – not yet. I disinherited him in advance, to save time. You see – by this arrangement – he'll be born already disinherited.

Sir Rod: I see. But I don't think you can do that.

Robin: My good sir, If I can't disinherit my own unborn son, whose unborn son can I disinherit?

Sir Rod: 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? (*addressing Ghosts*) Those who are in favour of his carrying off a lady? (*All hold up their hands except a Bishop.*) Those of a contrary opinion? (*Bishop holds up both hands.*) Oh, you're never satisfied! Yes, unless you undertake to carry off a lady at once – I don't care what lady – you perish in inconceivable agonies.

Robin: 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 Rod: Very good – then let the agonies commence.

(*Ghosts make passes, Robin begins to writhe in agony.*)*

Robin: Oh! Oh! Don't do that! I can't stand it!

Sir Rod: Painful, isn't it? It gets worse by degrees.

Robin: Oh! Oh! Stop a bit! Stop it, will you? I want to speak.

(*Sir Roderic makes signs to the Ghosts, who resume their positions.*)

Sir Rod: Better?

Robin: Yes, better now! Whew!

Sir Rod: Well, do you consent?

Robin: But it's such an ungentlemanly thing to do!

Sir Rod: As you please. (*to Ghosts*) Carry on!

Robin: Stop – I can't stand it! I agree! I promise! It shall be done!

Sir Rod: Today?

Robin: Today!

Sir Rod: At once?

Robin: At once! I retract! I apologize! I had no idea it was anything like that!

*This is the printed stage direction. The original and very effective staging was as follows: The Ghosts are in an arc across the stage, Roderic being in front, center. Robin has walked to center as he ends his last speech. The Ghosts, taking their cue from Roderic, all raise their right arms, then throwing all their weight onto a step forward, bring down their arms with all forefingers pointing at Robin, who promptly falls to the ground on his "Oh! Oh!" They resume their position, and repeat the gesture. Robin says "Don't do that!" They do it again, and he says "I can't stand it!" Roderic speaks, and they repeat their gestures once more, and then drop their arms at a sign from Roderic. When he says "Carry on!" they again repeat this gesture, holding it until Robin says "At once!" Then they relax, and laugh as they go into their Chorus.)

No. 21. He yields!

Chorus

Ancestors

Allegro con fuoco $\text{♩} = 112$

TENORS *f* *mf*

He yields! He yields! He

BASSES *f* *mf*

He yields! He yields! He

Allegro con fuoco $\text{♩} = 112$

ff *sf*

an-swers to our call! We do not ask for more.

an-swers to our call! We do not ask for more. A

p

stur-dy fel-low, af-ter all, This lat-est Rud-di-gore!

A

stur - dy fel - low, af - ter all, This lat - est Rud - di - gore! All

All

per - ish in — un - heard - of woe Who dare our wills de -

per - ish in — un - heard - of woe Who dare our wills de -

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

fy: We want your par-don,

For hav - ing ag - o - nized you so - So
 ere we go, For hav - ing ag - o - nized you so -

p

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

ff *p*

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

ff *pp*

Tempo I^o Grave

Chorus

p

Paint - ed em - blems of — a

Paint - ed em - blems of — a

Tempo I^o Grave

pp

p

ped.

race, All ac - curst in days — of yore,

race, All ac - curst in days — of yore,

*

ped.

(The light fades.)

Each to — his ac - cus - tomed place — Steps —

Each to — his ac - cus - tomed place — Steps —

(Darkness)

un - will - ing - ly once more!

un - will - ing - ly once more!

p

Ped. *

(Lights on)

ff

p < f

(Enter Adam, L.U.E.)

Adam: My poor master, you are not well—

Robin: Gideon Crawle, it won't do— I've seen 'em— all my ancestors— they're just gone. They say I must do something desperate at once, or perish in horrible agcnies. Go— go to yonder village— carry off a maiden— bring her here at once—any one— I don't care which—

Adam: But—

Robin: Not a word, but obey! Fly!

(Exit Adam, R.)

No. 22. Away, Remorse!*

Recitative and Song

Robin

(Robin draws the curtain over Sir Roderic's portrait.)

Allegro risoluto Robin

A-way, Re-morse! Com-punc-tion,

hence! Go, Mor-al Force! Go, Pen-i-tence!

To Vir-tue's plea A long fare-well- Pro-pri-e-

Red * *Red*

* This song is frequently omitted.

più lento

ty, I ring your knell! Come, guilt - i - ness of dead-liest

*

hue! Come, des - p'rate deeds — of der - ring - do!

*
Ped.

Allegro comodo ♩ = 120

1. Hence-
2. Ye
3. Ye

f

forth all the crimes that I find in the *Times* I've prom-ised to per-pe-trate
well - to - do squires, who live in the shires, Where pet - ty dis-tinc-tions are
sup - ple M. P.s', who go down on your knees, Your pre-cious i - den - ti - ty

p

dai - ly; To - mor - row I start, with a pet - ri - fied heart, On a
 vi - tal, Who found Ath - en - æ - ums and lo - cal mu - se - ums, With
 sink - ing, And vote black or white as your lead - ers in - dite (Which

reg - u - lar course of Old Bai - ley. There's con - fi - dence trick - ing, bad
 views to a bar - o - net's ti - tle - Ye butch - ers and bak - ers and
 saves you the trou - ble of think - ing), For your coun - try's good fame, her re -

coin, pock - et - pick - ing, And sev - er - al oth - er dis - grac - es - There's
 can - dle - stick mak - ers Who sneer at all things that are trad - ey - Whose
 pute, or her shame, You don't care the snuff of a can - dle - But you're

pos-tage-stamp prig-ging, and then, thim-ble - rig-ging, The three-card de-lu-sion at mid-dle-class lives are em-bar-rassed by wives Who long to pa-rade as "My paid for your game when you're told that your name Will be graced by a bar-o-net's

rac-es! Oh! _____ a bar-o-net's rank is ex-
 La-dy", Oh! _____ al-low me to of-fer a
 han-dle- Oh! _____ al-low me to give *you* a

ceed-ing-ly nice, But the ti-tle's un-com-mon-ly dear at the price!
 word of ad-vice, The ti-tle's un-com-mon-ly dear at the price!
 word of ad-vice- The ti-tle's un-com-mon-ly dear at the price!

(Exit, L.)

No. 23. I once was a very abandoned person

Duet

Despard and Margaret

(Enter Despard and Margaret, R. They are both dressed in sober black of formal cut, and present a strong contrast to their appearance in Act I.)

Andante quasi allegro $\text{♩} = 76$ *(They go solemnly and*

stiffly to up-stage C. . . . then come down, C.)

Despard

Margaret

I once was a ver-y a - ban-doned per-son - Mak-ing the most of

Despard Margaret

e - vil chanc-es. No-bod-y could con-ceive a worse 'un- E - ven in all the

Despard

old ro-manc-es. I blush for my wild ex-trav - a - ganc-es,

dolce

Margaret

But be so kind To bear in mind, We were the vic-tims of

(Dance)

cir - cum-stanc-es!

p

That is one of our blame-less danc-es!

2nd Verse Despard

I was once an ex-ceed-ing-ly odd young la - dy— Suf-fer-ing much from

Margaret Despard

spleen and va-pours. Cler-gy-men thought my con-duct shad-y—She did-n't spend much up-on

Margaret

lin - en-drap-ers. It cer-tain-ly en - ter-tained the gap-ers.

dolce

Despard

My ways were strange Be - yond all range - Par - a-graphs got in - to

(Dance)

all the pa-pers.

We on - ly cut re - spect - a - ble ca - pers.

3rd verse

Margaret

I've giv - en up all - my wild pro - ceed - ings. My taste for a wand - ring

Despard Margaret

life is wan-ing. Now I'm a dab at pen-ny read-ings. They are not re-mark-a-bly

Despard

en-ter-tain-ing. A mod-er-ate live-li-hood we're gain-ing.

dolce

Margaret Despard

In fact we rule A Na-tion-al School. The du-ties are dull, but I'm

(Dance)

not com-plain-ing!

p

This sort of thing takes a deal of train-ing!

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! (*wildly*) 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! (*wildly*) Master, when I think of all you have done for me, I fall at your feet. I embrace your ankles. I hug your knees! (*doing so!*)

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— (*about to throw herself at his feet*)

Despard: Now! (*warningly*)

Margaret: Yes, I know, dear— it shan't occur again. (*He is seated R. She sits on the ground by him.*) Shall I tell you one of poor Mad Margaret's old 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 Meg! 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:** (*recovering herself*) Basingstoke it is!
- Despard:** Then make it so.
- (*Enter Robin. He starts on seeing them.*)
- Robin:** Despard! And his young wife! This visit is unexpected.
- Margaret:** Shall I fly at him? Shall I tear him limb from limb? Shall I rend him asunder? Say but the word and—
- Despard:** Basingstoke!
- Margaret:** (*suddenly demure*) Basingstoke it is!
- Despard:** (*aside*) Then make it so. (*aloud*) My brother— I call you brother still, despite your horrible profligacy— we have come to urge you to abandon the evil course to which you have committed yourself, and at any cost to become a pure and blameless ratepayer.
- Robin:** But I've done no wrong yet!
- Margaret:** (*wildly*) No wrong! He has done no wrong! Did you hear that!
- Despard:** Basingstoke!
- Margaret:** (*recovering herself*) 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.
- Robin:** I see! Bless my heart, I never thought of that! Was I very bad?
- Despard:** Awful. Wasn't he? (*to Margaret*)
- Robin:** 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 fullness. Oh, fie, sir, fie— she trusted you!
- Robin:** Did she? What a scoundrel I must have been! There, there— don't cry, my dear (*to Margaret, who is sobbing on Robin's breast*), it's all right now. Birmingham, you know— Birmingham—
- Margaret:** (*sobbing*) It's Ba— Ba— Basingstoke!
- Robin:** Basingstoke! of course it is— Basingstoke.
- Margaret:** Then make it so!
- Robin:** There, there— it's all right— he's married you now— that is, *I've* married you (*turning to Despard*)— I say, which of us has married her?
- Despard:** Oh, *I've* married her.
- Robin:** (*aside*) Oh, I'm glad of that. (*to Margaret*) Yes, *he's* married you now (*passing her over to Despard*), 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— (*hysterically*)
- Despard:** Basingstoke!
- Margaret:** Basingstoke it is! (*recovers herself*)

No. 24. My eyes are fully open

Trio

Robin, Despard, and Margaret

Allegro vivace $\text{♩} = 105$

Piano introduction for the Trio, marked *f* (forte). The music is in G major and 2/4 time, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Robin

My eyes are ful-ly o-pen to my

Vocal entry for Robin with piano accompaniment. The vocal line begins with a rest followed by the lyrics "My eyes are ful-ly o-pen to my". The piano accompaniment is marked *mf* (mezzo-forte) and *p* (piano).

aw-ful sit-u-a-tion- I shall go at once to Rod-er-ic and

Vocal line and piano accompaniment for the second phrase of the song, with lyrics "aw-ful sit-u-a-tion- I shall go at once to Rod-er-ic and".

make him an o-ra-tion. I shall tell him I've re-cov-ered my for-

Vocal line and piano accompaniment for the final phrase of the song, with lyrics "make him an o-ra-tion. I shall tell him I've re-cov-ered my for-".

got - ten mor - al sens - es, And I don't care two-pence-half-pen - ny for

an - y con - se - quenc - es. Now I do not want to per - ish by the

sword or by the dag - ger, But a mar - tyr may in - dulse a lit - tle

par - don - a - ble swag - ger, And a word or two of com - pli - ment my

van - i - ty would flat - ter, But I've got to die to - mor - row, so it

Margaret

So it

real - ly does - n't mat - ter!

Despard

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

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

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

real - ly does - n't mat - ter - Robin

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

mat - ter, mat - ter, mat - ter - So it

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

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,

cresc.

mat - ter, mat - ter, mat - ter! *p* *dim.*

mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter. *dim.*

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

sfz *pp* *dim.*

2nd verse

If I were not a lit - tle mad and
pp
 mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter,
pp
 mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter,

gen - er - al - ly sil - ly, I should give you my ad - vice up - on the
 mat - ter!
 mat - ter!

sub - ject, wil - ly - nil - ly; I should show you in a mo - ment how to

grap-ple with the ques-tion, And you'd real-ly be as-ton-ished at the

force of my sug-ges-tion. On the sub-ject I shall write you a most

val-u-a-ble let-ter, Full of ex-cel-lent sug-ges-tions when I

feel a lit-tle bet-ter, But at pre-sent I'm a-fraid I am as

mad as an - y hat - ter, So I'll keep 'em to my - self, for my o -

pin - ion does - n't mat - ter!

Robin

Despard

Her o -

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

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

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

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

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

p
 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!
sfz *p*

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,

3rd verse

If I had been so luck - y as to

mat - ter!

mat - ter!

have a stead - y broth - er Who could talk to me as we are talk - ing

now to one an - oth - er, Who could give me good ad - vice when he dis -

cov - ered I was err - ing (Which is just the ver - y fa - vour which on

you I am con-fer-ring, My ex - is-tence would have made a rath-er

in - ter - est - ing i - dyll, And I might have lived and died a ver - y

de - cent in - di - wid-dle. This par - tic - u - lar - ly rap - id, un - in -

tel - li - gi - ble pat - ter Is - n't gen - er - al - ly heard, and if it

Margaret

Margaret

Robin

If it

If it is it does - n't mat - ter, mat - ter,

is it does - n't mat - ter!

The first system of the musical score. It consists of three staves: a vocal line for Margaret (top), a vocal line for Robin (middle), and a piano accompaniment (bottom). The key signature is one sharp (F#) and the time signature is 4/4. Margaret's line begins with a rest followed by the lyrics 'If it'. Robin's line begins with a rest followed by the lyrics 'If it is it does - n't mat - ter, mat - ter,'. The piano accompaniment provides harmonic support with chords and moving lines.

is it does - n't mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, If it

mat - ter, mat - ter, mat - ter, If it is it does - n't mat - ter, mat - ter,

The second system of the musical score. It continues the vocal and piano parts from the first system. Margaret's line continues with 'is it does - n't mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, If it'. Robin's line continues with 'mat - ter, mat - ter, mat - ter, If it is it does - n't mat - ter, mat - ter,'. The piano accompaniment continues with similar harmonic patterns.

is it does - n't mat - ter! This par - tic - u - lar - ly rap - id, un - in -

mat - ter, mat - ter, mat - ter! This par - tic - u - lar - ly rap - id, un - in -

Despard

This par - tic - u - lar - ly rap - id, un - in -

The third system of the musical score. It includes a section for Despard. Margaret's line continues with 'is it does - n't mat - ter! This par - tic - u - lar - ly rap - id, un - in -'. Robin's line continues with 'mat - ter, mat - ter, mat - ter! This par - tic - u - lar - ly rap - id, un - in -'. Despard's line begins with a rest followed by the lyrics 'This par - tic - u - lar - ly rap - id, un - in -'. The piano accompaniment continues with similar harmonic patterns.

tel - li - gi - ble pat - ter Is - n't gen - er - al - ly heard, and if it

tel - li - gi - ble pat - ter Is - n't gen - er - al - ly heard, and if it

tel - li - gi - ble pat - ter Is - n't gen - er - al - ly heard, and if it

cresc.

is it does - n't mat - ter, This par - tic - u - lar - ly rap - id un - in -

is it does - n't mat - ter, This par - tic - u - lar - ly rap - id un - in -

is it does - n't mat - ter, This par - tic - u - lar - ly rap - id un - in -

sf ff

tel - li - gi - ble pat - ter Is - n't gen - er - al - ly heard, and if it

tel - li - gi - ble pat - ter Is - n't gen - er - al - ly heard, and if it

tel - 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, mat - ter, mat - ter, mat - ter, mat - ter,
 is it does - n't mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter,
 is it does - n't mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter,

(Margaret and Despard exeunt, I. U. E.)

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!

(Enter Adam, R. U. E.)

Adam: (guiltily) Master— the deed is done!

Robin: What deed?

Adam: She is here— alone, unprotected—

Robin: Who?

Adam: The maiden. I've carried her off— I had a hard task, for she fought like a tiger-cat!

Robin: 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. 25. Melodrama

[Usually omitted]

(Entrance of Adam with Hannah.)

Allegro $\text{♩} = 132$

ff

(During dialogue)

Agitato

pp

Coda

The musical score for the Coda section consists of three systems of piano accompaniment. The first system is marked *pp trem.* and features a tremolo effect in the right hand. The second system includes the instruction *(Enter Roderic)* and is marked *cresc.* and *ff*. The third system concludes the section with a final chord.

(Adam introduces Dame Hannah, very much excited, and exits, R.)

Robin: 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 *(Produces a very small dagger)* shall teach ye what it is to lay unholy hands on old Stephen Trusty's daughter!

Robin: 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!

Robin: And this is what it is to embark upon a career of unlicensed pleasure!

(Hannah, who has taken a formidable dagger from one of the armed figures, throws her small dagger to Robin.)

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! *(making for him)*

Robin: *(in an agony of terror)* Don't! don't look at me like that! I can't bear it! *(She chases him around the stage. He falls down before the curtain that hides Sir Roderic's picture.)* Roderic! Uncle! Save me! *(Sir Roderic enters, from his picture. He comes down-stage.)*

Sir Rod: What is the matter? Have you carried her off?

Robin: I have – she is there – look at her – she terrifies me!

Sir Rod: *(looking at Hannah)* Little Nannikin!

Hannah: *(amazed)* Roddy-doddy!

Sir Rod: My own old love! Why, how came *you* here?

Hannah: This brute – he carried me off! Bodily! But I'll show him! *(about to rush at Robin)*

Sir Rod: Stop! *(to Robin)* 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.

Robin: Now I hope this will be a lesson to you in future not to –

Sir Rod: Hold your tongue, sir.

Robin: Yes, uncle.

Sir Rod: Have you given him any encouragement?

Hannah: *(to Robin)* Have I given you any encouragement? Frankly now, have I?

Robin: No. Frankly, you have not. Anything more scrupulously correct than your conduct, it would be impossible to desire.

Sir Rod: You go away.

Robin: Yes, uncle. *(Exit Robin, R.)*

Sir Rod: *(They come down-stage.)* This is a strange meeting after so many years!

Hannah: Very. I thought you were dead.

Sir Rod: I am. I died ten years ago.

Hannah: And are you pretty comfortable?

Sir Rod: 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. 26. There grew a little flower

Ballad

Hannah with Sir Roderic

Andante allegretto ♩ = 116 Hannah

1. There grew a lit - tle flow-er'Neeth a
found that he was sick-le, Was that
she; "He loved me nev-er, Did that

♩ * ♩ * ♩ *

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 pick-le, As she well might be—But his
great oak tree, But I'm neith-er rich nor clev-er, And so why should he? But though

need had she to cow-er, For she dread-ed not its pow-er— She was
gal-lant-ries were mick-le, For Death fol-lowed with his sick-le, And her
fate our for-tunes sev-er, To be con-stant I'll en-deav-our, Aye, for

hap- py in the bow- er Of her great oak tree! Sing hey, Lack- a - day! —
 tears be- gan to trick- le For her great oak tree! Sing hey, Lack- a - day! —
 ev - er and for ev - er, To my great oak tree! Sing hey, Lack- a - day! —

Sing hey, Lack- a - day! Let the tears fall free For the pret- ty lit- tle flow' r and the

great oak tree! Sing hey, Lack- a - day! — Sing hey, Lack- a -
 Sir Roderic
 Sing hey, — Lack- a - day! Sing hey, —

day! Sing hey, lack- a - day! Let the tears fall free For the pret- ty lit- tle flow- er and the
 — Lack- a - day! Hey, lack- a - day! Let the tears fall free For the pret- ty lit- tle flow- er and the

f *dim.* *p*

great oak tree! 2. When she tree! Sing hey, Lack-a-
3. Said tree! Sing hey,

day! Hey, lack-a-day, lack-a-day, lack-a-day!
— Lack-a-day! Hey, lack-a-day, lack-a-day, lack-a-day!

(Enter Robin, excitedly, followed by all the characters and Chorus of Bridesmaids.)

Robin: Stop a bit— both of you.

Sir Rod: This intrusion is unmannerly.

Hannah: I'm surprised at you.

Robin: 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 Rod: No doubt.

Robin: Therefore, to refuse to commit a daily crime is tantamount to suicide!

Sir Rod: It would seem so.

Robin: But suicide is, itself, a crime— and so, by your own showing, you ought never to have died at all!

Sir Rod: I see— I understand! Then I am practically alive!

Robin: Undoubtedly! (*Sir Roderic embraces Hannah.*) Rose, when you believed that I was a simple farmer, I believe you loved me?

Rose: Madly, passionately!

Robin: But if I should turn out *not* to be a bad baronet after all, how would you love me then?

Rose: Passionately, madly!

Robin: As before?

Rose: Why, of course!

Robin: My darling! (*They embrace.*)

Richard: Here, I say, belay!

Rose: Oh sir, belay, if it's absolutely necessary!

Robin: Belay? Certainly not!

No. 27. When a man has been a naughty baronet

Finale

Ensemble

Allegro con brio $\text{♩} = 100$

Piano introduction in B-flat major, 2/4 time. The piece is marked 'Allegro con brio' with a tempo of 100 beats per minute. It features a strong, rhythmic melody in both hands, starting with a fortissimo (f) dynamic and ending with a piano (p) dynamic.

1st Verse Rose (C.)

When a man has been a naugh-ty bar - o - net,

2nd Verse Richard (R.C.)

If you ask me why I do not pipe my eye,

Vocal and piano accompaniment for the first two verses. The vocal lines are in B-flat major, 2/4 time. The piano accompaniment provides harmonic support, with a strong bass line. The first verse is sung by Rose (C.) and the second by Richard (R.C.).

And ex-press-es deep re-pen-tance and re-gret, You should help him, if you're a-ble,

Like an hon-est Brit-ish sail-or, I re-ply, That with Zo-rah for my mis-sis,

Vocal and piano accompaniment for the final two lines of the song. The vocal lines continue in B-flat major, 2/4 time. The piano accompaniment features a more active melody in the right hand and a steady bass line. The lyrics are: 'And ex-press-es deep re-pen-tance and re-gret, You should help him, if you're a-ble, Like an hon-est Brit-ish sail-or, I re-ply, That with Zo-rah for my mis-sis,'

Like the mous-ie in the fa - ble, That's the teach-ing of my Book of
There'll be bread and cheese and kiss - es, Which is just the sort of ra - tion

Chorus

Et - i - quette. 1. That's the teach-ing of her Book of Et - i - quette.
2. Which is just the sort of ra - tion you en - jye!
I en - jye! 2. Which is just the sort of ra - tion you en - jye!

1st Verse Robin (C.)

p
Hav - ing been a wick-ed bar-o - net a week, Once a-gain a mod-est live-li -

2nd Verse Margaret & Sir Despard (L.C.)

Prompt-ed by a keen de-sire — to e - voke All the bless-ed calm of mat-ri -

hood I seek, Ag-ri-cul-tur-al em-ploy-ment Is to me a keen en-joy-ment,
 mo-ny's yoke, We shall tod-dle off to-mor-row From this scene of sin and sor-row,

Chorus

1st time

For I'm nat-ur-al-ly dif-fi-dent and meek! For he's nat-ur-al-ly dif-fi-
 For to set-tle in the town of Ba-sing-stoke! For he's nat-ur-al-ly dif-fi-

1.

All the principals with Chorus

2nd time

dent and meek! Prompt-ed by a keen de-sire— to e-voke
 dent and meek! Prompt-ed by a keen de-sire to e-voke

2.

All the bless-ed calm of mat-ri - mon-y's yoke, They will tod-dle off to - mor-row

All the bless-ed calm of mat-ri - mon-y's yoke, They will tod-dle off to - mor-row

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal lines are in a minor key with a key signature of two flats. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

From this scene of sin and sor-row, For to set-tle in the town of Bas - ing - stoke!

From this scene of sin and sor-row, For to set-tle in the town of Bas - ing - stoke!

The second system continues the vocal and piano parts. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the bass line. The vocal lines maintain the same melodic and harmonic structure.

For to set-tle in the town of Bas - ing - stoke! They will tod-dle off to - mor-row

For to set-tle in the town of Bas - ing - stoke! They will tod-dle off to - mor-row

The third system concludes the piece. The piano accompaniment features a final chord with a flat sign in the bass line. The vocal lines end with a final note on a whole note.

From this scene of sin and sor-row, For to set-tle, set-tle, set-tle,
 From this scene of sin and sor-row, For to set-tle, set-tle, set-tle,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "From this scene of sin and sor-row, For to set-tle, set-tle, set-tle,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

set-tle, set-tle, set-tle, in the town
 set-tle, set-tle, set-tle, in the town

The second system continues the vocal lines and piano accompaniment. The vocal staves have lyrics: "set-tle, set-tle, set-tle, in the town". The piano accompaniment includes dynamic markings: *accel.* and *sf* (sforzando).

of Bas - - ing - -
 of Bas - - ing - -

The third system continues the vocal lines and piano accompaniment. The vocal staves have lyrics: "of Bas - - ing - -". The piano accompaniment features a more active right hand with sixteenth-note patterns and sustained chords in the left hand.

stoke! For hap - py the lil - y, the

stoke! For hap - py the lil - y, the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics: "stoke! For hap - py the lil - y, the". The piano accompaniment is in a grand staff (treble and bass clefs) and features a melody with triplets in the right hand and a bass line in the left hand.

lil - y when kissed by the bee; But hap - pier than an - y, but

lil - y when kissed by the bee; But hap - pier than an - y, but

The second system continues the musical score. The vocal staves have lyrics: "lil - y when kissed by the bee; But hap - pier than an - y, but". The piano accompaniment continues with similar melodic and harmonic patterns, including triplets.

hap - pier than an - y A lov - er is,

hap - pier than an - y A lov - er is,

The third system concludes the musical score. The vocal staves have lyrics: "hap - pier than an - y A lov - er is,". The piano accompaniment continues with the same style, featuring triplets in the right hand.

when he em - brac - es

when he em - brac - es

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a minor key and feature the lyrics "when he em - brac - es". The piano accompaniment includes a flowing eighth-note melody in the right hand and a bass line in the left hand.

his _____ bride!

his _____ bride!

The second system continues the vocal and piano parts. The vocal lines have long horizontal lines under the words "his" and "bride!" indicating sustained notes. The piano accompaniment continues with its characteristic eighth-note pattern.

The third system shows the piano accompaniment continuing. The right hand has a steady eighth-note accompaniment, while the left hand provides harmonic support with chords and single notes.

The fourth system concludes the piano accompaniment with a final cadence. The right hand has a few final notes, and the left hand plays a rhythmic pattern. The system ends with a double bar line and a repeat sign.

The preceding Finale was the first one written and published. At the Savoy Theatre, however, the opera ended with a repetition of the Finale to Act I, shortened as follows:

No. 27a. Oh, happy the lily

Finale

Ensemble

Allegro con spirito ♩ = 138

SOPRANO *f*
Oh, hap-py the lil-y When

ALTO *f*
Oh, hap-py the lil-y When

TENOR *f*
Oh, hap-py the lil-y When

BASS *f*
Oh, hap-py the lil-y When

Allegro con spirito ♩ = 138

kissed by the bee; And, sip-ping tran-quil-ly, Quite hap-py is he;

kissed by the bee; And, sip-ping tran-quil-ly, Quite hap-py is he;

kissed by the bee; And, sip-ping tran-quil-ly, Quite hap-py is he;

kissed by the bee; And, sip-ping tran-quil-ly, Quite hap-py is he;

And hap-py the fil-ly That neighs in her pride; But hap-pier than an-y, A

And hap-py the fil-ly That neighs in her pride; But hap-pier than an-y, A

And hap-py the fil-ly That neighs in her pride; But hap-pier than an - y, A

And hap-py the fil-ly That neighs in her pride; But hap-pier than an-y, A

pound to a pen-ny, A lov - er is, when he Em-brac - es his bride! — Em-

pound to a pen-ny, A lov - er is, when he Em-brac - es his bride! — Em-

pound to a pen - ny, A lov-er is, when he Em-brac - es his bride! — Em-

pound to a pen-ny, A lov - er is, when he Em-brac - es his bride! — Em-

brac - es his bride! — Em - brac - - -

brac - es his - bride! — Em - brac - - -

brac - es his bride! — Em - brac - - -

brac - es his bride! — Em - brac - - -

Red

es — his bride! —

es — his bride! —

es — his bride! —

es — his bride! —

Red *Red* *

(Dance)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a rhythmic pattern of eighth and sixteenth notes, with a steady accompaniment in the bass line. There are dynamic markings such as *v* (piano) and *mf* (mezzo-forte) throughout the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music continues with a rhythmic pattern of eighth and sixteenth notes, maintaining the accompaniment in the bass line. Dynamic markings include *v* and *mf*.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music continues with a rhythmic pattern of eighth and sixteenth notes, maintaining the accompaniment in the bass line. Dynamic markings include *v* and *mf*.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music continues with a rhythmic pattern of eighth and sixteenth notes, maintaining the accompaniment in the bass line. Dynamic markings include *v* and *mf*.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music continues with a rhythmic pattern of eighth and sixteenth notes, maintaining the accompaniment in the bass line. Dynamic markings include *v* and *mf*.

First system of musical notation, featuring a treble and bass clef staff. The music is in a minor key with a key signature of two flats. It includes various rhythmic values such as eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present in the third measure.

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

Third system of musical notation, showing a more active melodic line in the treble clef.

Fourth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) and an 8-measure rest in the treble clef.

Red.

Fifth system of musical notation, concluding the piece with a final cadence. It includes an 8-measure rest in the bass clef.

*

End of Opera