

ACT II

No. 1: DUET (Robin & Adam)

Andante moderato

Piano

5

Pno.

11

Pno.

17

Pno.

23

Pno.

ff *dim.* *p*

ff

p *p*

dim.

pp *ff* *p*

Pno.

29

ffz *p*

Pno.

35

ffz *p* *ffz*

Rob.

ROBIN

8

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

Pno.

p

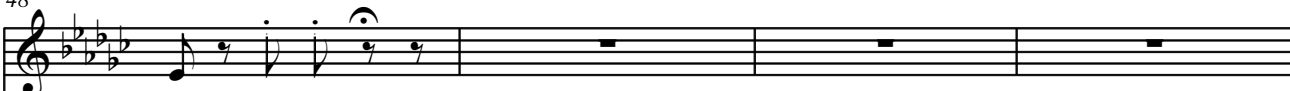
Rob.

8


troyd - ha! ha! With great - er pre-ci-sion, (With - out the e - lision) Sir Ruth - ven Mur - ga -

Pno.

48

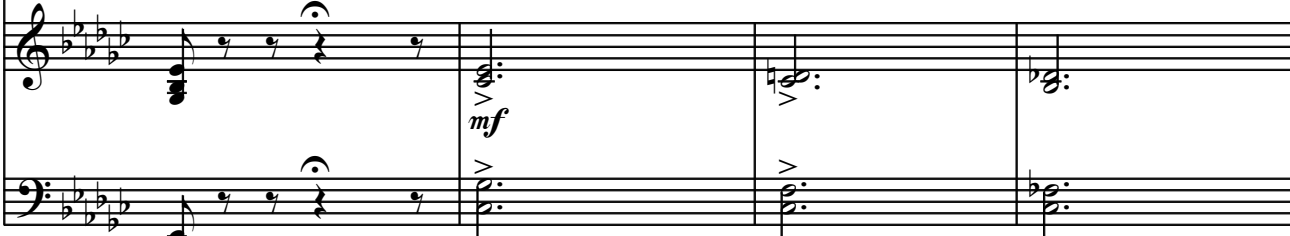
Rob. 

troyd – ha! ha!

Adam 

ADAM

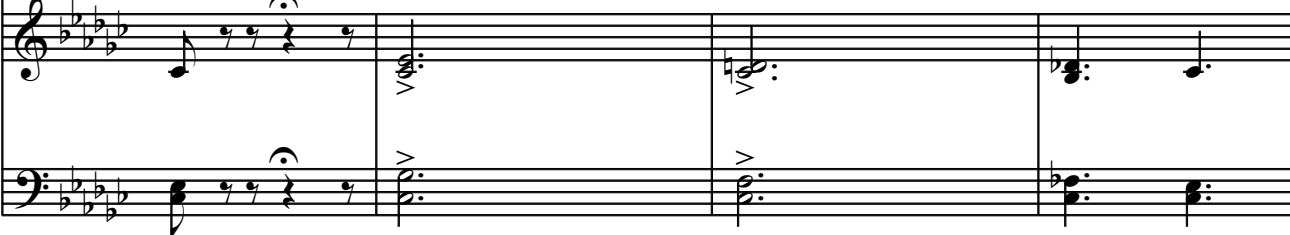
And I, who was once his *val-ley-de-sham*, As stew-ard I'm now em-

Pno. 


52

Adam 

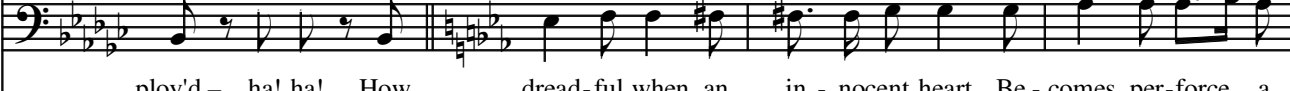
ploy'd – ha! ha! The dick-ens may take him—I'll ne - ver for-sake him! As steward I'm now em-

Pno. 


56

Rob. 


How dread-ful when an in - nocent heart Be - comes, per-force, a


Adam 

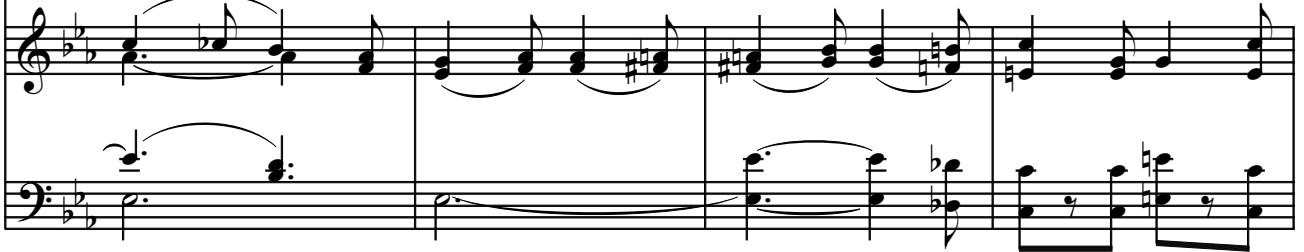
ploy'd – ha! ha! How dread-ful when an in - nocent heart Be - comes, per-force, a

Pno. 


60


Rob.  bad young Bart., And still more hard on old A-dam His for - mer faith - ful


Adam  bad young Bart., And still more hard on old A-dam His for - mer faith - ful

Pno. 


64


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

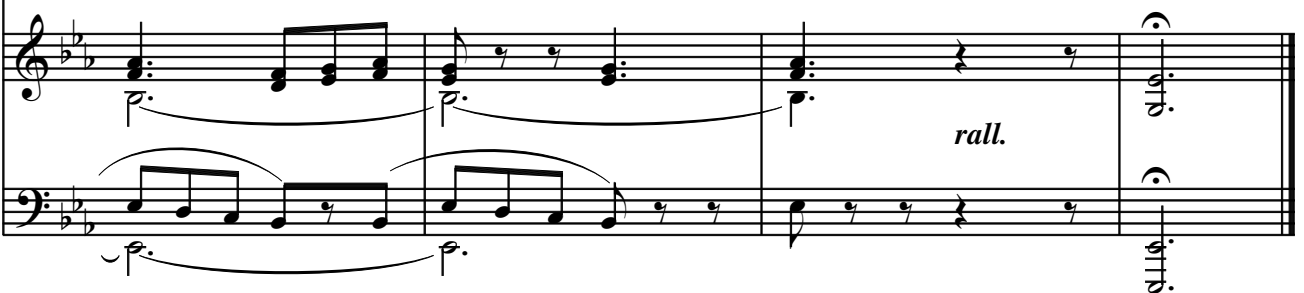
Adam  val - ley-de-sham, His for - mer faith - ful val - ley-de - sham, His

Pno.  *p*

68

Rob.  sham, — His val - ley - de - sham, de - sham, *rall.*

Adam  val - ley - de - sham, His val - ley - de - sham, His val - ley, his val - ley - de - sham, *rall.*

Pno.  *p* *rall.*

No. 2 DUET & CHORUS (Rose & Richard)

Allegro giojoso

Piano

f

5

Pno.

9

Pno.

13

Pno.

17

Rich.

RICHARD

Hap - pi - ly cou - pled are we, You see - I am a jol - ly Jack

p

Detailed description: This is a musical score for a piano piece. It consists of five systems of music. The first system is for Piano, with a dynamic marking of *f*. The second and third systems are for Pno. (Piano), with a dynamic marking of *sf* at the end of the second system. The fourth system is also for Pno., with a dynamic marking of *p* at the end. The fifth system is for Rich. (Richard), with a dynamic marking of *p* at the end. The lyrics for the Richard part are: "Hap - pi - ly cou - pled are we, You see - I am a jol - ly Jack". The tempo is marked "Allegro giojoso".

21

Rich.  Tar, My star, And you are the fair - est, The rich - est and rar - est Of

Pno. 

24

Rich.  in - no - cent las - ses you are, By far— Of

Pno. 

27

Rich.  in - no - cent las - ses you are! Fanned by a fa - vour - ing

Pno. 

30

Rich.  gale, You'll sail O - ver life's trea - cher - ous sea With me, And

Pno. 

33

Rich.  as for bad wea- ther We'll brave it to - ge - ther, And you shall creep un - der my

Pno. 

36

Rich.  lee, My wee! And you shall creep un - der my


Pno. 


39

Rich.  lee, _____ My wee! _____ For you

Pno.  *p*


42

Rich.  are such a smart lit-tle craft- Such a neat lit-tle, sweet lit-tle craft. Such a

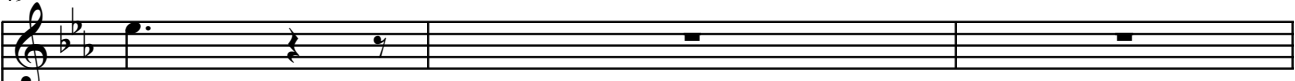
Pno. 


46

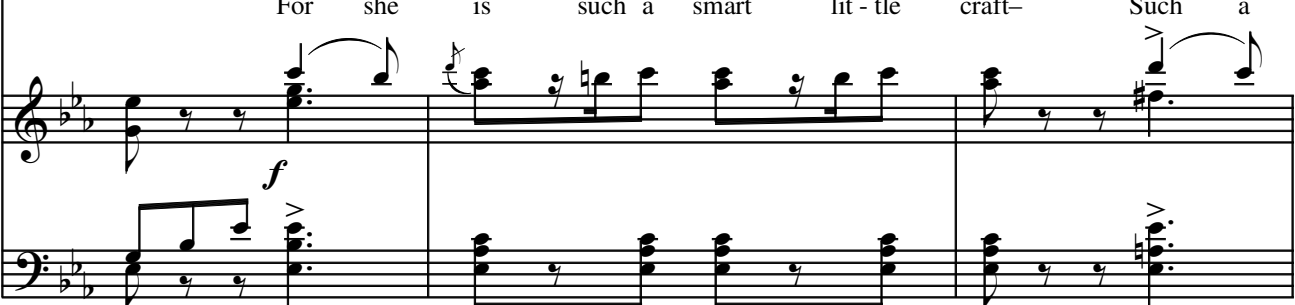
Rich.  bright lit-tle, tight lit-tle Slight lit-tle, light lit-tle Trim lit-tle, prim lit-tle

Pno. 

49

Rich.  craft!

SA **CHORUS** *f*  For she is such a smart lit-tle craft— Such a


Pno. *f* 


52

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

Pno. 

55

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

Pno. *p* 

58 ROSE

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

Pno.

61

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

Pno.

64

Rose throw to the fish - es As though they were ne - ver to be; Poor me!_____

Pno.

67

Rose _____ As though they were ne - ver to be. And

Pno.

70

Rose

I shall be left all a - lone To moan, And weep at your cru - el de -

Pno.

73

Rose

ceit, Complete; While you'll be as - sert - ing Your free - dom by flirt - ing With

Pno.

76

Rose

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

Pno.

79

Rose

ev - e - ry wo - man you meet! Ah! _____ Though I

Pno.

p

83

Rose

am such a smart lit-tle craft— Such a neat lit-tle, sweet lit-tle

Pno.

86

Rose

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

Pno.

89

Rose

Trim lit-tle, prim lit-tle craft!

SA

Though she is such a smart lit-tle

Pno.

92

SA

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

Pno.

96

Rose

ROSE

Ah!

Rich.

RICHARD

Ah!

SA

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

Pno.

100

Rose

Ah!

Rich.

Ah!

SA

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

Pno.

8va

No. 3: SONG (Rose, with Chorus of Bridesmaids)

Andante ROSE

Rose
In by-gone days I had thy love— Thou hadst my heart. But

Piano *p*

5
Rose
Fate, all hu-man vows a-bove, Our lives did part! By the

Pno.

8
Rose
old— love thou hadst for me, By the fond— heart that beat for thee— By

Pno. *p*

12
Rose
joys— that ne-ver now can be, Grant thou my prayer!

Pno. *pp*

16 CHORUS

SA Grant thou her prayer! —

Pno.

21 ROBIN **Allegro vivace**

Rob. Take her— I yield!

SA CHORUS *f*
Oh rap - - -

Pno.

25

SA ture! A - way to the par - son we go— Say we're so - li - ci-tous

Pno.

29

SA ve-ry That he will turn two in - to one— Singing hey, der - ry down

Pno.

33

Rose

RICHARD

Such a neat lit-tle sweet lit-tle

For she is such a smart lit-tle craft-

SA

der-ry!

Pno.

37

Rose

craft- Tight lit-tle- Light lit-tle- Trim lit-tle, slim lit-tle

Rich.

Such a bright lit-tle- Slight lit-tle- Trim lit-tle, slim lit-tle

Pno.

41

Rose

craft!

Rich.

craft!

SA

CHORUS

For she is such a smart lit-tle craft, Such a

Pno.

f

fz

44

SA neat lit-tle, sweet lit-tle craft— Such a bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle,

Pno.

sf

48

Rose ROSE Ah! Ah!

Rich. RICHARD Ah! Ah!

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

Pno.

8^{va}

52

Rose

Rich.

SA Trim lit-tle, prim lit-tle craft!

Pno.

(8^{va})

No. 4: CHORUS OF ANCESTORS, with SOLOS (Robin & Sir Roderic)

Grave maestoso

Piano

p

ff

6

Pno.

dim.

11

Pno.

17

CHORUS

T

p

8

Paint - ed em - blems of _____ a race, _____ All ac - curst in

B

p

Paint - ed em - blems of _____ a race, _____ All ac - curst in

Pno.

p

23

T
8
days — of yore. — Each from his ac - cus - tomed — place —

B
days — of yore. — Each from his ac - cus - tomed — place —

Pno.

29

T
8
Steps in - to the world once — more!

B
Steps in - to the world once — more!

Pno.

p

Pno.

41

T
8
Ba-ro-net of Rud-di-gore, Last of our ac - cur - sed

B
Ba-ro-net of Rud-di-gore, Last of our ac - cur - sed

Pno.

p

47

T
8 line, Down upon the oak-en floor— Down up-on those knees of thine!

B
8 line, Down upon the oak-en floor— Down up-on those knees of thine!

Pno.

52

T
8 Coward, poltroon, sha-ker, squeamer, Blockhead, sluggard, dullard, dreamer,

B
8 Coward, poltroon, sha-ker, squeamer, Blockhead, sluggard, dullard, dreamer,

Pno.

56

T
8 Shirk-er, shuf-fler, crawl-er creep-er, Sniffler, snuffler, wail-er, weep-er,

B
8 Shirk-er, shuf-fler, crawl-er creep-er, Sniffler, snuffler, wail-er, weep-er,

Pno.

60

T
8 Earthworm, maggot, tad-pole, wee-vil! Set up - on — thy course of e - vil

B
8 Earthworm, maggot, tad-pole, wee-vil! Set up - on — thy course of e - vil

Pno.

64

T
8 Lest the King of Spec - tre Land Set on thee his gris - ly

B
8 Lest the King of Spec - tre Land Set on thee his gris - ly

Pno.

68

T
8 *ff* hand! —————

B
8 *ff* hand! —————

Pno.

ff

Pno.

77

Rob. *ROBIN (Recit.)*

SIR RODERIC (*Recit.*) Gaunt vi-sion, who art

Rod. Be- ware! Beware! Be - ware!

Pno.

f *p trem.*

82

Rob. thou— That thus, with i - cy glare— And stern re-lent-less brow, Ap - pear-est, who knows

Pno.

88


Rob. how?

SIR RODERIC


Rod. I am the spectre of the late Sir Roderic Mur - ga - troyd, Who

Pno. *a tempo*

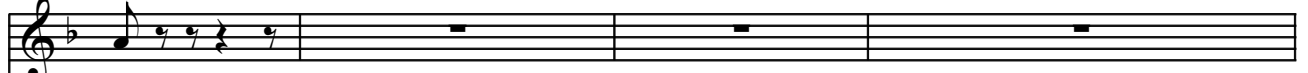
92


Rob.  A - las, poor


Rod.  comes to warn thee that thy fate Thou canst not now a - void.

Pno. 


96


Rob.  ghost!


Rod.  The pi - ty you Express, for no-thing goes: We spec - tres are a jol - lier crew Than

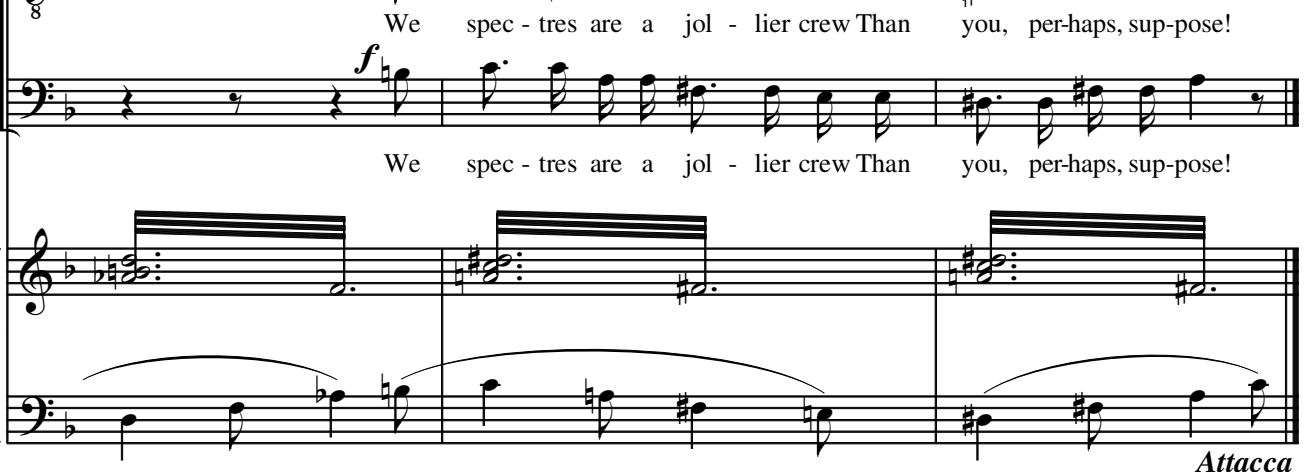
Pno. 

100

Rod.  you, perhaps, sup-pose!

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

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

Pno. 

Attacca

No. 5: SONG (Sir Roderic & Chorus)

Allegro energico *ff* *8va*

Piano

The piano introduction consists of two staves. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line with chords. A dashed line above the right staff indicates an octave shift for the final measure.

3 **SIR RODERIC**

Rod. When the

Pno. *p*

This system covers measures 3 to 5. The vocal line for Sir Roderic begins with the lyrics 'When the'. The piano accompaniment continues with a dense, rhythmic texture. A dynamic marking of *p* (piano) is present in the piano part.

6

Rod. night wind howls in the chimney cowl and the bat in the moon - light

Pno.

This system covers measures 6 to 8. The vocal line continues with the lyrics 'night wind howls in the chimney cowl and the bat in the moon - light'. The piano accompaniment maintains its complex, rhythmic accompaniment.

9

Rod. flies, And ink - y clouds, like fu-neral shrouds, sail

Pno.

This system covers measures 9 to 11. The vocal line concludes with the lyrics 'flies, And ink - y clouds, like fu-neral shrouds, sail'. The piano accompaniment continues with its characteristic rhythmic pattern.

12

Rod. *o - ver the mid - night skies - When the foot pads quail at the*

Pno.

15

Rod. *night - bird's wail, and black dogs bay at the moon, Then*

Pno.

18

Rod. *is the spec - tre's - ho - li - day - then is the ghost's high -*

Pno. *p*

21

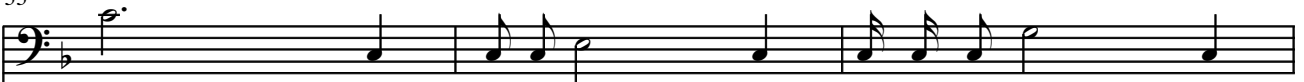
Rod. *noon! For then is the ghost's high noon, high*


T *CHORUS ff*
Ha! ha! Ha! ha! High

B *ff*
Ha! ha! Ha! ha! High

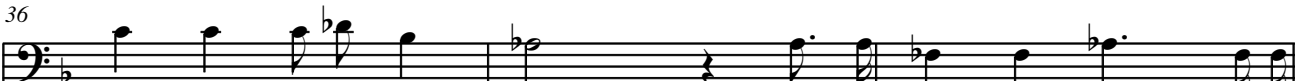
Pno.

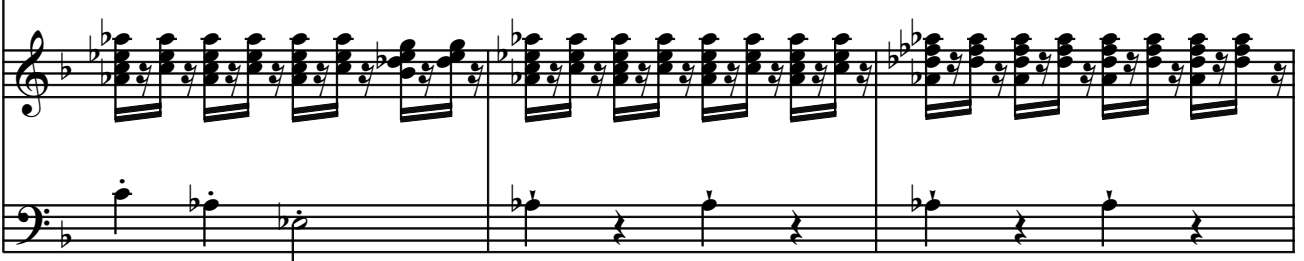
33

Rod. 
fen; From greytombstones are gathered the bones that


Pno. 


36

Rod. 
once were women and men, And a - way they go, with a


Pno. 

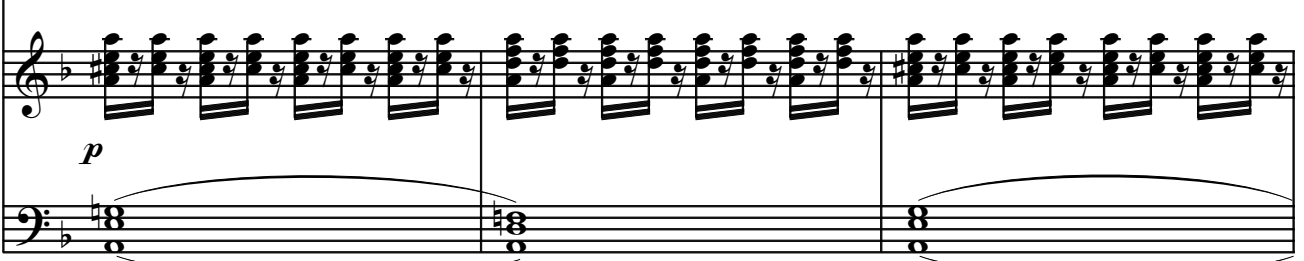
39

Rod. 
mop and a mow, to the re - vel that ends too soon, For

Pno. 

42

Rod. 
cock crow li - mits our_ ho - li - day- the dead of the night's high_

Pno. 
p

45

Rod. noon! The dead of the night's high noon, high

T *ff* Ha! ha! Ha! ha! High

B *ff* Ha! ha! Ha! ha! High

Pno.

48

Rod. noon, the dead of the

T noon, the dead of the

B noon, the dead of the

Pno. *cresc.*

Rod. night's high noon! And

T night's high noon!

B night's high noon!

Pno. *f sf sf p*

Detailed description: This system contains the first three staves of music. The Rod. staff (bass clef) has notes for 'night's', 'high', and 'noon!', followed by a rest and then 'And'. The T staff (treble clef) has notes for 'night's', 'high', and 'noon!'. The B staff (bass clef) has notes for 'night's', 'high', and 'noon!'. The Pno. part consists of two staves with a complex accompaniment of chords and arpeggios. Dynamics are marked as *f*, *sf*, *sf*, and *p*.

Rod. then each ghost with his la-dye-toast to their church - yard beds take

Pno.

Detailed description: This system contains the second three staves of music. The Rod. staff (bass clef) has notes for 'then each ghost with his la-dye-toast to their church - yard beds take'. The Pno. part consists of two staves with a complex accompaniment of chords and arpeggios.

Rod. flight, With a kiss, per-haps, on her lan-tern chaps, and a

Pno.

Detailed description: This system contains the third three staves of music. The Rod. staff (bass clef) has notes for 'flight, With a kiss, per-haps, on her lan-tern chaps, and a'. The Pno. part consists of two staves with a complex accompaniment of chords and arpeggios.

60

Rod. *gris - ly grim - "good - night!" Till the wel - come knell of the*

Pno.

63

Rod. *mid - night bell rings forth its jol - li - est tune, And*

Pno.

66

Rod. *ush - ers in our next high - ho - li - day - the dead of the night's high -*

Pno. *p*

69

Rod. *noon! The dead of the night's high noon, high*

T *ff* *Ha! ha! Ha! ha! High*

B *ff* *Ha! ha! Ha! ha! High*

Pno.

72

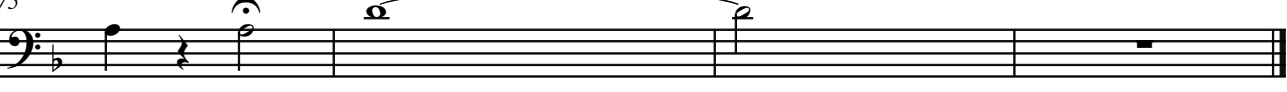
Rod.  noon, _____ the dead of the


T  noon, _____ the dead of the


B  noon, _____ the dead of the


Pno.  *cresc.*

75

Rod.  night's high noon! _____

T  night's high noon! Ha! ha! Ha! ha!

B  night's high noon! Ha! ha Ha! ha!

Pno.  *f* *ff*

No. 6: CHORUS

Allegro con fuoco CHORUS *f*

Tenor
8 He yields! He yields! He

Bass
He yields! He yields! He

Piano
ff *sf*

5
T an-swers to our call! We do not ask for more.
B an-swers to our call! We do not ask for more. A stur-dy fellow,
Pno. *p*

10
T A stur-dy fellow, af-ter all, This
B af-ter all, This la-test Ruddy-gore!
Pno.

Detailed description: This is a musical score for a chorus. It is written in the key of D major (two sharps) and common time (C). The tempo is 'Allegro con fuoco'. The score is divided into three systems. The first system (measures 1-4) features a Tenor and Bass vocal line and a Piano accompaniment. The Tenor and Bass parts begin with a rest for 8 measures, then enter with the lyrics 'He yields! He yields! He'. The piano accompaniment starts with a forte fortissimo (*ff*) dynamic and a sforzando (*sf*) dynamic. The second system (measures 5-9) continues the vocal lines with lyrics 'an-swers to our call! We do not ask for more.' and 'A stur-dy fellow,'. The piano accompaniment continues with a piano (*p*) dynamic. The third system (measures 10-14) concludes the chorus with lyrics 'A stur-dy fellow, af-ter all, This' and 'af-ter all, This la-test Ruddy-gore!'. The piano accompaniment continues with a piano (*p*) dynamic.

15

T
8
la - test Ruddy - gore! All pe - rish in un - heard of woe Who

B
All pe - rish in un - heard of woe Who

Pno.
p

19

T
8
dare our wills de - fy: We want your par - don ere we go,

B
dare our wills de - fy: We

Pno.
sfz

23

T
8
For hav - ing a - go - nized you so -

B
want your par - don ere we go, For hav - ing a - go - nized you so -

Pno.
p

27

T 8 So par - don us- So par - don us- Or

B So par - don us- Or

Pno. *ff*

31

T 8 die! So par - don us So par - don us- Or die!

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

Pno. *p* *ff* *pp*

36 *lento* ROBIN (*Recit.*)

Rob. 8 I par-don you! I par - don you!

T 8 *a tempo*

B *a tempo* He

Pno. *f a tempo*

41

T
8 par - dons us, He par - dons us, He par - dons us- Hur-rah!

B
par - dons us, He par - dons us, He par - dons us- Hur-rah!

Pno.

Pno.

Pno.

56

T
8 *p* Paint - ed em - blems of _____ a race All ac -

B
p Paint - ed em - blems of _____ a race All ac -

Pno.

62

T
8
curst in days — of yore, Each to — his ac - cus - tomed

B
curst in days — of yore, Each to — his ac - cus - tomed

Pno.

68

T
8
place — Steps — un - wil - ling - ly once more!

B
place — Steps — un - wil - ling - ly once more!

Pno.

74

Pno.

No. 7: RECIT. & SONG (Robin)

Allegro risoluto

Robin

ROBIN

A-way, Re-morse! Compunc-tion,

Piano

f *sf*

5

Rob.

hence! Go, Moral Force! Go, Pe-nitence! To Vir-tue's

Pno.

sf *sf* *sf* *p*

10

Rob.

plea A long fare - well - Propri - e - ty, I ring your knell!

Pno.

15

Rob.

più lento

Come guilt - ti-ness of dead-liest hue, Come, des - per-ate deeds of der-ring


Pno.

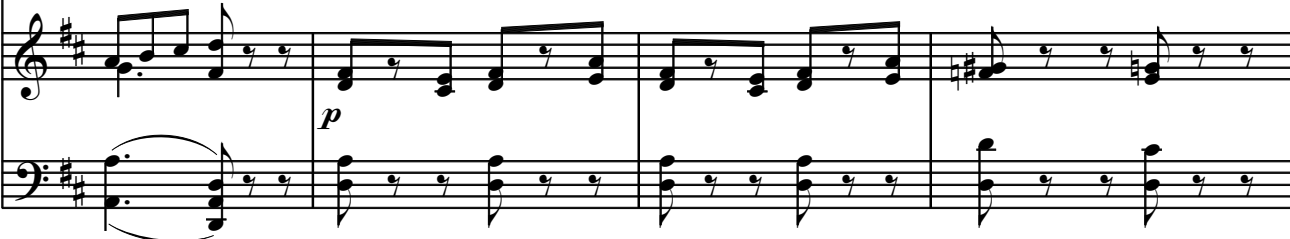
20 **Allegro comodo**

Rob.  do!

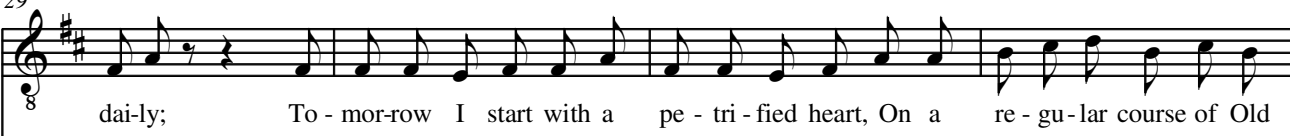
Pno. 

25

Rob.  Hence-forth all the crimes that I find in the *Times* I've pro-mised to per-pe-trate

Pno. 

29

Rob.  dai-ly; To-mor-row I start with a pe-tri-fied heart, On a re-gu-lar course of Old

Pno. 

33

Rob.  Bai-ley. There's con-fidence trick-ing, bad coin, po-cket-pick-ing, And se-ve-ral o-ther dis-

Pno. 

37

Rob. 8
graces - There's post-age-stamp prig-ging, and then thimble-rig-ging, The three-card de - lu-sion at

Pno.

41

Rob. 8
ra-ces! Oh! ——— A Ba - ro-net's rank is ex - cee-ding - ly nice, But the

Pno.

45

Rob. 8
ti - tle's un-com-mon-ly dear at the price!


Pno.


50

Rob. 8
Ye well-to-do squi-res, who live in the shi-res, Where


Pno.


54

Rob.  pet - ty dis - tinc-tions are vi - tal, Who found A - the - næ - ums and lo - cal mu - se - ums, With

Pno. 

58

Rob.  views to a ba - ro - net's tit - le - Ye but - chers and ba - kers and can - dle - stick ma - kers Who

Pno. 

62

Rob.  sneer at all things that are trad - ey - Whose mid - dle - class lives are em - barrased by wives - Who

Pno. 

66

Rob.  long to pa - rade as "My La - dy", Oh! _____ al - low me to of - fer a

Pno. 

70

Rob.  word of advice, The ti-tle's un-common-ly dear at the price!


Pno.  *f*


75

Rob.  Ye sup-ple M. P.'s who go down on your knees, Your

Pno.  *p*

80

Rob.  precious i - den - ti - ty sinking, And vote black or white as your lead-ers in-dite (Which

Pno. 

84

Rob.  saves you the trouble of think-ing), For your country's good fame, her re - pute, or her shame, You

Pno. 

88

Rob.  don't care the snuff of a can-dle - But you're paid for your game when you're


Pno. 


91

Rob.  told that your name Will be graced by a ba-ro-net's han-dle - Oh! — Al-

Pno. 

95

Rob.  low me to give you a word of ad-vice - The ti-tle's un-com-mon-ly dear at the

Pno. 

99

Rob.  price!

Pno.  *f*

No. 8: DUET (Margaret & Despard)

Andante quasi allegro

Piano

f *p* Λ Λ

Measures 1-5 of the piano introduction. The right hand features a melodic line with a dynamic shift from *f* to *p* and two accents (Λ) on the final notes. The left hand provides a steady accompaniment.

Pno.

Measures 6-11 of the piano accompaniment. The right hand has a rhythmic pattern of eighth notes, while the left hand has a more melodic line.

Pno.

Measures 12-17 of the piano accompaniment. The right hand is mostly rests, while the left hand continues with a melodic and rhythmic accompaniment.

18

Mar. MARGARET

Des. DESPARD

8

I once was a ve-ry a-ban-don'd per-son-

Mak-ing the most of

Pno.

Measures 18-22 featuring vocal entries for Margaret and Despard. Margaret's line is "Mak-ing the most of" and Despard's line is "I once was a ve-ry a-ban-don'd per-son-". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

23

Mar. e - vil chan-ces. E - ven in all the old ro-mances.

Des. No- bo-dy could con-ceive a worse 'un-

Pno.

28

Des. **DESPARD**
I blush for my wild ex-tra - va - gan-ces, But

Pno. *dolce*

33

Mar. **MARGARET**
We were the vic-tims of cir - cumstances!

Des. be so kind To bear in mind,

Pno. *p*

38

Pno.

43 MARGARET

Mar.

Pno.

That is one of our blameless dances. I was once an ex-ceed-ing-ly

48

Mar.

Des.

Pno.

odd young la-dy- Cler-gy-men thought my

DES-PARD

Suf-fer-ing much from spleen and va-pours.

52

Mar.

Des.

Pno.

con-duct sha-dy- It cer-tain-ly en-ter-tained the

She did - n't spend much up-on li-nen-drapers.

57

Mar.

Pno.

ga-pers. My ways were strange be-yond all range-

dolce

62 **DESPARD**

Des. Pa - ra - graphs got in - to all the pa - pers.

Pno.

67

Des. We on - ly cut - re - spec - ta - ble ca - pers.

Pno.

72 **MARGARET**

Mar. My taste for a wand - ring

Des. **DESPARD** I've gi - ven up all - my wild proceedings.

Pno.

77

Mar. life is waning. They are not re - mark - a - bly en - ter - tain - ing.

Des. Now I'm a dab at pen - ny readings.

Pno.

82

DESPARD

Des. A mo - der-ate live - li-hood we're gain-ing.

Pno. *dolce*

86

MARGARET

Mar. In fact we rule a Na-tion-al School.

Des. **DESPARD**
The du - ties are dull, but I'm not complain-ing!

Pno.

91

Pno. *p*

95

Des. This sort of thing takes a deal of training!

Pno. *ffz*

No. 9: TRIO (Margaret, Robin & Despard)

Allegro vivace

Piano *f*

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

Pno. *mf*


9
8 go at once to Ro-der-ic and make him an o - ra-tion, I shall tell him I've re-cov-ered my for -


Pno.

12
8 got-ten mo-ral sen-ses, And I don't care two-pence half pen-ny for a - ny con-se-quences. Now I


Pno.


15

Rob.  do not want to pe-rish by the sword or by the dag-ger, But a mar-tyr may in-dulge a lit-tle

Pno. 

18

Rob.  par-don - a - ble swagger, And a word or two of com-pliment my va - ni - ty would flat-ter, But I've

Pno. 

21

Mar.  MARGARET
So it

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

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

Pno. 

24

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

Rob.
 8 So it

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

Pno.

27

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

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

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

Pno. *cresc.*

30

Mar. mat - ter, mat - ter, mat - ter!
 If

Rob. *p* *dim.*
 8 mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter,

Des. *p* *dim.*
 mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter,

Pno. *sfz* *pp* *dim.*

33

Mar. 

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

Rob.  *pp*


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

Des.  *pp*


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

Pno.  *pp*


36

Mar. 


subject wil - ly - nil - ly; I should show you in a moment how to grap - ple with the question, And you'd

Pno. 


39

Mar. 


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

Pno. 


42

Mar. 


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

Pno. 


45

Mar. 


present I'm a-fraid I am as mad as a - ny hat-ter, So I'll keep 'em to my-self, for my o -

Pno. 

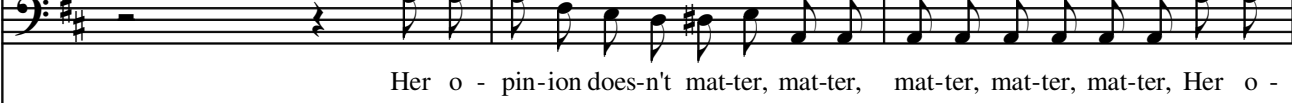
48

Mar. 

pin-ion does-n't mat-ter!


Rob. 

ROBIN

Des. 

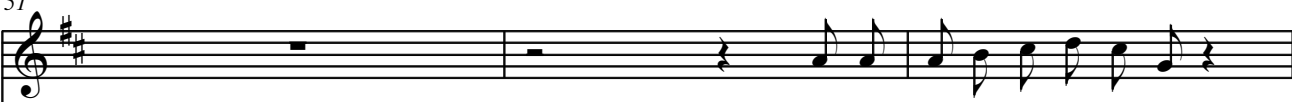
DESPARD

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


Pno. 

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


51

Mar. 


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

Rob. 

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

Des. 

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

Pno. 

54

Mar. *p*
My o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,

Rob. *p*
Her o - pin-ion does-n't mat-ter, Her o - pin-ion does-n't mat-ter, mat-ter,

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

Pno. *cresc.* *sfz* *p*

57

Mar.
mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,

Rob.
mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,

Des.
If I had been so luck-y as to

Pno.

60

Mar.
mat-ter!

Rob. *8*
mat-ter!

Des.
have a stead-y bro-ther Who could talk to me as we are talk-ing now to one an - o - ther, Who could

Pno.

63

Des. give me good ad-vice when he dis - cov-ered I was er-ring, (Which is just the ve-ry fav-our which on

Pno.

66

Des. you I am con-fer-ring). My ex - ist-tence would have made a ra-ther in-ter-est-ing i-dyll, And I

Pno.

69

Des. might have lived and died a ve - ry de-cent in - di-wid-dle This par - tic-u-lar-ly rapid, un-in-

Pno.

72

Rob. **ROBIN**
If it

Des. tel - li - gi - ble pat - ter Is - n't gen - er - al - ly heard, and if it is it does - n't mat - ter!

Pno.

MARGARET

Mar.

Rob.

Pno.

Mar.

Rob.

Des.

Pno.

Mar.

Rob.

Des.

Pno.

84

Mar. 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,

Rob. 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,

Des. 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,

Pno.

87

Mar. mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter!

Rob. mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter!

Des. mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter, mat - ter!

Pno.

No. 9a: MELODRAME

Piano

Allegro (During dialogue)

ff

6

Agitato

pp

10

14

CODA

pp trem.

19

cresc.

ff

24

No. 10: SONG (Hannah with Sir Roderic)

Andante allegretto HANNAH

Hannah There

Piano *f* *p* *p*

5
Han. grew a lit - tle flow - er 'Neath a great oak tree: When the tem - pest 'gan to low - er Lit - tle

Pno.

8
Han. heed - ed she: No need had she to cow - er, For she dread - ed not its pow - er - She was

Pno.

11
Han. hap - py in the bow - er Of her great oak tree! Sing hey, Lack - a - day!

Pno.

15

Han. — Sing hey, Lack-a-day! Let the tears fall free For the pretty lit-tle flower and the

Pno.

19

Han. great oak tree! Sing hey, Lack-a - day — Sing hey, Lack-a -

Rod. SIR RODERIC
Sing hey, — Lack - a-day Sing hey, —

Pno. *cresc.*

23

Han. day! — Sing hey, Lack - a - day! Let the tears fall free For the

Rod. — Lack-a - day! Hey, Lack - a - day! Let the tears fall free For the

Pno. *f* *dim.* *p*

26

Han. pret - ty lit - tle flow - er and the great oak tree!

Rod. pret - ty lit - tle flow - er and the great oak tree!

Pno.

29

Han. HANNAH

When she found that he was fick - le, Was that great oak tree, She was

Pno.

32

Han. in a pret - ty pick - le, As she well might be - But his gal - lan - tries were mick - le, For death

Pno.

35

Han. fol - lowed with his sick - le, And her tears be - gan to trick - le For her great oak tree! Sing


Pno.


38

Han.  hey, Lack-a - day! _____ Sing — hey, Lack-a-day! Let the

Pno. 

42

Han.  tears fall free For the pret - ty lit - tle flower and the great oak tree! Sing

Pno. 

45

Han.  hey, Lack-a - day _____ Sing hey, Lack-a - day! _____ Sing

Rod. **RODERIC**  Sing hey, _____ Lack - a-day Sing hey, _____ Lack-a-day!

Pno.  *cresc.* *f*

49

Han. hey, Lack-a-day! Let the tears fall free For the pret-ty lit-tle flow-er and the

Rod. Hey, Lack-a-day! Let the tears fall free For the pret-ty lit-tle flow-er and the

Pno. *dim.* *p*

52

Han. great oak tree! Said she, "He loved me ne-ver, Did that

Rod. great oak tree!

Pno.

56

Han. great oak tree, But I'm nei-ther rich nor cle-ver, And so why should he? But tho'


Pno.


59

Han. fate our fortunes se-ver, To be con-stant I'll en-dea-vour, Aye, for e-ver and for e-ver, To my

Pno.

62

Han.  great oak tree!" Sing hey, Lack-a - day! _____ Sing _


Pno. 


66

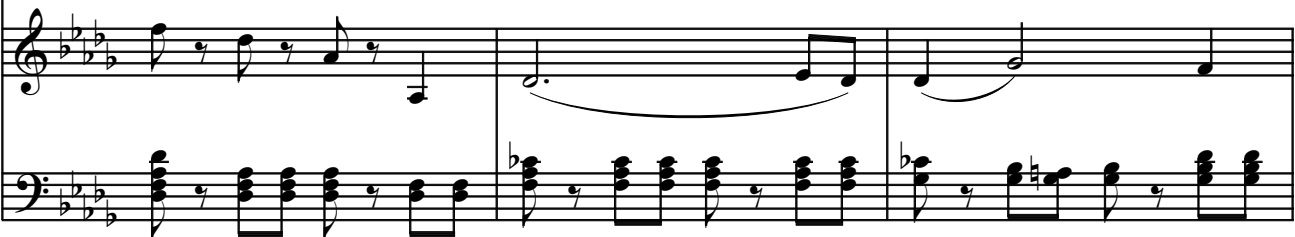
Han.  hey, Lack-a - day! Let the tears fall free For the pret-ty lit - tle flower and the

Pno. 

69

Han.  great oak tree! Sing hey, Lack-a - day _____ Sing

Rod.  Sing hey, _____ Lack - a - day

Pno. 

72

Han. hey, Lack-a - day! — Sing hey, Lack-a-day! Let the tears fall free For the

Rod. Sing hey, — Lack-a-day! Hey, Lack-a-day! Let the tears fall free For the

Pno. *cresc.* *f* *dim.* *p*

76

Han. pret-ty lit - tle flow - er and the great oak tree! Sing hey, Lack - a -

Rod. pret-ty lit - tle flow - er and the great oak tree! Sing hey, —

Pno. *p*

80

Han. day, Hey, Lack - a - day, Lack - a - day, Lack - a - day!

Rod. — Lack-a-day! Hey, Lack - a - day, Lack - a - day, Lack - a - day!

Pno. *dim.* *pp* *pp* *riten.*

No. 11: FINALE ACT II

Allegro con brio

Piano

5 ROSE

When a man has been a naugh-ty Ba-ro-net, And ex-pres-ses deep re-pen-tance and re-gret,

Pno.

9 ROSE

You should help him, if you're a-ble, Like the mousie in the fa-ble, That's the teaching of my Book of

Pno.

12 ROSE

E - ti - quette.

SA CHORUS *f*

That's the teach - ing in her Book of E - ti - quette!

TB *f*

That's the teach - ing in her Book of E - ti - quette!

Pno. *f*

15 **ROBIN**

Rob. *p* Having been a wick-ed Ba-ro - net a week, Once a - gain a mo-dest live-li - hood I seek,

Pno. *p*

19

Rob. *p* Ag-ri-cul-tur-al employ-ment Is to me a keen en-joy-ment, For I'm nat-u - ral-ly dif-fi - dent and meek!

Pno. *p*

23 **RICHARD**

Rich. *f* If you ask me why I do not pipe my eye,

CHORUS

SA *f* For he's nat-u - ral-ly dif-fi - dent and meek!

TB *f* For he's nat-u - ral-ly dif-fi - dent and meek!

Pno. *f* *p*

27

Rich. Like an ho- nest Bri- tish Sail- or I re- ply, That with Zo- rah for my mis- sis,

Pno.

30

Rich. There'll be bread and cheese and kis- ses, Which is just the sort of ra- tion I en- jye!

Pno.

33

Mar. MARGARET
Prompted by a keende- sire_ to e-voke,

Des. DESPARD
Prompted by a keende- sire_ to e-voke,


SA CHORUS
Which is just the sort of ra- tion you en- jye!


TB Which is just the sort of ra- tion you en- jye!

Pno. *f* *p*


37


Mar.  All the bless-ed calm of ma - tri - mo - ny's yoke, We shall tod - dle off to - mor-row,

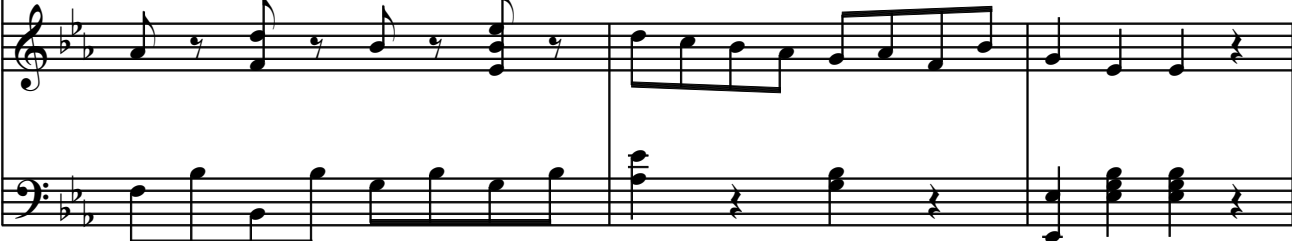
Des.  All the bless-ed calm of ma - tri - mo - ny's yoke, We shall tod - dle off to - mor-row,

Pno. 

40


Mar.  From this scene of sin and sor - row, For to set - tle in the town of Ba - sing-stoke!


Des.  From this scene of sin and sor - row, For to set - tle in the town of Ba - sing-stoke!


Pno. 

43

CHORUS

SA  Prompted by a keende - si - re to e - voke, All the bless-ed calm of ma - tri - mo - ny's yoke,

TB  Prompted by a keende - si - re to e - voke, All the blessed calm of ma - tri - mo - ny's yoke,

Pno. 

47 *unis.*

SA They will tod-dle off to-mor-row From this scene of sin and sor-row, For to set-tle in the town of

TB They will tod-dle off to-mor-row From this scene of sin and sor-row, For to set-tle in the town of

Pno. *ff*

50

SA Bas - ing - stoke! For to set - tle in the town of Bas - ing - stoke!

TB Bas - ing - stoke! For to set - tle in the town of Bas - ing - stoke!

Pno.

53

SA They will tod-dle off to-mor-row, From this scene of sin and sor-row, For to set-tle, set-tle, set-tle

TB They will tod-dle off to-mor-row, From this scene of sin and sor-row, For to set-tle, set-tle, set-tle

Pno.

56

SA
set - tle, set - tle, set - tle in the town

TB
set - tle, set - tle, set - tle in the town

Pno.

sf *sf*

59

SA
of Bas - - - -

TB
of Bas - - - -

Pno.

62

SA
ing - - - - - stoke!

TB
ing - - - - - stoke!

Pno.

65

SA
For hap - py the li - ly, the li - ly when

TB
For hap - py the li - ly, the li - ly when

Pno.

68

SA
kiss'd by the bee; But hap - pier than a - ny, but

TB
kiss'd by the bee; But hap - pier than a - ny, but

Pno.

71

SA
hap - pier than a - ny A lo - ver is,

TB
hap - pier than a - ny A lo - ver is,

Pno.

74

SA
when he em - bra - - - - ces

TB
when he em - bra - - - - ces

Pno.

77

SA
his _____ bride!

TB
his _____ bride!

Pno.

81

Pno.

End of Opera