

Act II.

No 11. OPENING CHORUS with SOLO.— (Jill.)

Allegro. ♩. = 120.

The musical score is written for piano and consists of five systems of music. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro' with a metronome marking of 120. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system includes dynamics markings 'f' and 'mf'. The second system has a 'Cres.' marking. The third system has 'Cres.' and '*' markings. The fourth system is marked 'A' and includes 'sf' and 'p' markings. The fifth system includes 'sf', 'p', and '*' markings.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment with chords and single notes. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. It includes a section labeled 'B' in the treble staff. The bass staff features a prominent bass line with sustained notes and chords. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The treble staff has a dense texture of sixteenth-note patterns. The bass staff continues with a steady accompaniment. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The treble staff features a complex rhythmic pattern of sixteenth notes. The bass staff has a more relaxed accompaniment with longer note values. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. It includes dynamic markings: *sf* (sforzando) in the first measure and *dim.* (diminuendo) in the third measure. The system concludes with a double bar line and a repeat sign.

Sixth system of musical notation. It includes the instruction *sempre* (sempre) in the first measure. The system concludes with a double bar line and a repeat sign.

1 2 3 1

CHORUS.

mf The month O' May— has come to-day, And who— will wear a

mf The month O' May has come to-day, And who— will wear a

p Chorus alone.

CHORUS.

frown-a!— The month O' May— has come to-day, And who— will wear a

frown-a!— The month O' May— has come to-day, And who— will wear a

ad.

CHORUS.

D *Not too fast.*

frown-a! For where's the knave who'll not— be mer-ry, We'll dig his grave with a

frown-a! For where's the knave who'll not be mer-ry, We'll dig his grave with a

Not too fast.

CHORUS.

der-ry down der-ry, We'll dig his grave with a der-ry down der-ry, A
 der-ry down der-ry, We'll dig his grave with a der-ry down der-ry, A

CHORUS.

down, a down, a down, a down, a
 down, a down, a der-ry down der-ry, a down, down, a derry down der-ry a
 TENOR. Ah! Ah!
 down, a down, a down, a down, a down, a

CHORUS.

down, a der-ry down, down. Then where's the knave who'll
 down, a der-ry down, der-ry down. Then where's the knave who'll

CHORUS.

pp
not be mer-ry, We'll dig his grave with a der-ry down der-ry, a down

pp
not be mer-ry, a down, a down, a down, a down, a down,

CHORUS.

f
a With a der-ry down der-ry, a der-ry down der-ry, a down

f
a With a down, a down, a down, a down, a down

CHORUS.

E
a.

a.

Orch.

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

Red. * *Red.* *

F *Meno mosso.*

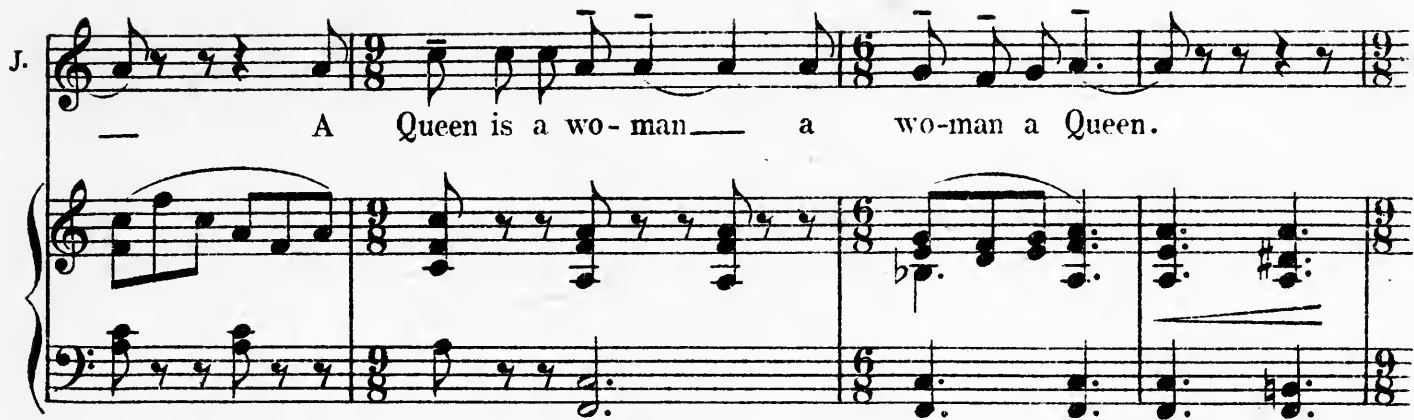
mf JILL.

Cat, cat, where have you been?

I. I've been to the Castle — to look at the Queen!

J. Cat, cat, did she sit on a throne? — Ve-ri-ly, yes, — like a

G Jill all a - lone. — Cat, cat, what do you mean?

J. 

A Queen is a wo-man — a wo-man a Queen.

J. 

Cat, cat, — shall I sit on the throne? — *p* Ve-ri-ly, yes, When a

H 

lov-er you own, — when a lov - er — you own! — *Not too fast*

a tempo

cresc.

CHORUS. 

mf The Queen O' May — is crown'd to day With a

mf The Queen O' May — is crown'd to day With a

f Chorus alone.

crown, a crown, a crown - a, The Queen O' May is

crown, a crown, a crown - a, The Queen O' May is

Not too fast.

crown'd to-day With a crown, a crown, a crown - a. Then where's the knave who'll

crown'd to-day With a crown, a crown, a crown - a. Then where's the knave who'll

Not too fast.

not be mer-ry, And join the stave With a der-ry down der-ry, And

not be mer-ry, And join the stave With a der-ry down der-ry, And

join the stave With a der-ry down der-ry, a down, a down, a
 Ah

join the stave With a der-ry down der-ry, a down, a

down, a down, a
 der-ry down der-ry, A down, down, a der-ry down, der-ry a
 Ah

down, a down, a down, a

down, A der-ry down, down. Then where's the knave who'll
 sf

down, A der-ry down der-ry, down. Then where's the knave who'll

ppp
 not be mer-ry And join the stave With a der-ry down der-ry, a down—
ppp
 not be mer-ry A down, a down, a down, a down, a down—
ppp

ff
 a, — With a der-ry down der-ry a der-ry down der-ry, a down —
ff
 a, — With a down, a down, a down, a down, a down —
ff
 ad. * ad. *

a!
 a!
 Orch.
ff
 ad. * ad. ad. * ad.

No 12

QUARTET.

Allegro marcato. ♩ = 126.

BESSIE.

JILL.

RALEIGH.

ESSEX.

In

In Eng-land, Mer-rie Eng-land, In

In Eng-land, Mer-rie Eng-land, In

Allegro marcato. ♩ = 126.

B. In Eng-land, Mer-rie Eng-land, Mer-rie

J. Eng-land, Mer-rie Eng-land, In Eng-land, Mer-rie Eng-land, Mer-rie

R. Eng-land, Mer-rie Eng-land, In Eng-land, Mer-rie Eng-land, Mer-rie

ES. Eng-land, Mer-rie Eng-land, In Eng-land, Mer-rie Eng-land, Mer-rie

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

A

B. Eng-land, _____

J. Eng-land, _____

R. Eng-land, _____

ES. Eng-land, _____ *p* There lived a king up - on a time To tell his name Might

Ed. *

B. *f* In Eng-land, Mer-rie Eng-land.

J. *f* In Eng-land, Mer-rie Eng-land.

R. *f* In Eng-land, Mer-rie Eng-land.

ES. *p* be a crime; But he sometimes did deff his crown, And

B

B. *f* In Eng-land, Mer-rie Eng-land, in

J. *f* In Eng-land, Mer-rie Eng-land, in

RA. *f* In Eng-land, Mer-rie Eng-land, in

ES. walk a-broad like an-y clown.

B. Eng-land, Mer-rie Eng-land._____

J. England, Mer-rie Eng-land._____

RA. England, Mer-rie Eng-land._____

ES. And if he met a pret-ty wench,(And

B. In— Eng - land, Mer - rie Eng - land!

J. In— Eng - land, Mer - rie Eng - land!

RA. In— Eng - land, Mer - rie Eng - land!

ES. maids are fair - er than the French) In— Eng - land, He'd

C ESSEX.

kiss her, as an Eng - lish - man Should kiss a mai - den, when he

B. ENCORE.

J. ENCORE.

RA. ENCORE.

ES. *animato* can! So

D with great spirit

B. let us sing, God save the King Of Eng-land, Mer-rie Eng-land!

J. let us sing, God save the King Of Eng-land, Mer-rie Eng-land!

RA. let us sing, God save the King Of Eng-land, Mer-rie Eng-land!

ES. let us sing, God save the King Of Eng-land, Mer-rie Eng-land! With a

B. With a fal la la

J. With a fal la la la la la la la la la la

RA. With a fal la la la la la la la With a fal

ES. fal la la la For Bluff King Hal, With a fal la la la la la la la la la

pp

B. *pp*
fal la la, With a fa la la la la la la la la la la la la la la la la

J. *pp*
la la la la la la la la la, la la la la la la, la la la

R.A. *pp*
la, With a fal la la la la la la la la, — With a fal la

ES. *pp*
la la la la la la la la la la la la la la la la la la la la

pp

B. *f*
la, la la la la la la la la la la la, la la la la la la, la la la la la la, la

J. *f*
la la

R.A. *f*
la, With a fal la la la la la la la la la la la la la

ES. *f*
la, al la la la la la la la la, la la la la la la, la la la la

f

Stand

B. *f* la la, With a fal la la For Bluff King Hal; **E** *p* With a

J. *f* la la, With a fal la la For Bluff King Hal; *p* With a

RA. *f* la la, With a fal la la For Bluff King Hal; *p* With a

ES. *f* la la, With a fal la la For Bluff King Hal; *p* With a

B. fal la la la la la la la la la fal la la la la la

J. fal la la la la la la la la la fal la

RA. fal la la la la la la la la la fal la

ES. fal la la la la la la la la la fal la

rall. *pp a tempo* *ff*

B. la la la — la la la la la la — la la la la, — With a

J. la la la la fa la la la la, — With a

RA. la la la la fa — la la la la, — With a

ES. la la la la la la la la, — With a

rall. *pp a tempo* *ff*

rall.

B. fal la lal For Bluff King Hal, Of Eng - land, Merrie Eng - - land!

J. fal la lal For Bluff King Hal, Of Eng - land, Merrie Eng - - land!

RA. fal la lal For Bluff King Hal, Of Eng - land, Merrie Eng - - land!

ES. fal la lal For Bluff King Hal, Of Eng - land, Merrie Eng - - land!

rall. *sf rall.*

F Allegro giocoso. (♩.=120.)

B.

J.

R.A.

ES.



TAILOR.

Hey _____ with a ho _____ With a hey non-ny

BAKER.

Hey _____ with a ho _____ With a hey non-ny

TINKER.

Hey _____ with a ho _____ With a hey

BUTCHER.

Hey _____ with a ho _____ With a hey

CHORUS OF MEN.

Hey _____ with a ho _____ With a hey non-ny

Hey _____ with a ho _____ With a hey

F Allegro giocoso. (♩.=120.)

TA. no non - ny no, With a hey non - ny

BA. no non - ny no, With a hey non - ny

TI. oh hey non - ny no, With a hey

BU. oh hey non - ny no, With a hey

MALE CHORUS. oh, non - ny no, With a hey non - ny

oh, hey non - ny no, With a hey

TA. no non - ny no non - ny no non - ny no

BA. no non - ny no non - ny no non - ny no

TI. ho, hey non - ny no, hey non - ny no hey non - ny no

BU. ho, hey non - ny no, hey non - ny no hey non - ny no

MALE CHORUS. no non - ny no non - ny no non - ny no

ho, hey non - ny no, hey non - ny no hey non - ny no

TA. With a hey non - ny no hey non - ny

BA. With a hey non - ny no hey non - ny

TI. With a hey non - ny no hey non - ny

BU. With a hey non - ny no hey non - ny

MALE CHORUS.
With a hey non - ny no hey non - ny

With a hey non - ny no hey non - ny

TA. no, hey non - ny no hey

BA. no, hey non - ny no hey

TI. no, hey non - ny no hey

BU. no, hey non - ny no hey

MALE CHORUS.
no, hey non - ny no hey

no, hey non - ny no hey

No. 13. QUARTET-(The Tailor, Baker, Tinker, Butcher) and MALE CHORUS.

"THE SUN IN THE HEAVEN."

Allegro giocoso. ♩ = 120. **G**

THE TAILOR. 1. The sun in the hea-ven is high! — No
 THE BAKER. 2. clouds they may come in the sky! — The

MALE CHORUS.
 ho!
 ho!

Allegro giocoso. ♩ = 120.

TA.
 cloud doth be-spec-kle the sky! — And a man and a maid Do
 rain it may fall by and bye! — And the wa-ter may drench The

TA.
 kiss in the shade, And so shall my bot-tle and I, — And
 man and the wench, A fig for cold wa-ter, say I, — A

TA.

ALL.

~~MALE CHORUS.~~

ALL.

~~MALE CHORUS.~~

1 2

rit.

a tempo
Giocoso.

~~ALL.~~

MALE CHORUS.

In

rit.

Sum-mer or Win-ter, in
a tempo

In

rit.

Sum-mer or Win-ter, in
a tempo

In

Sum-mer or Win-ter, in
Giocoso.

rit.

sf a tempo

~~ALL.~~

UNIS.

Au-tumn or Spring, What - ev - er be-tide me what - ev - er they bring, With my

Au-tumn or Spring, What - ev - er be-tide me what - ev - er they bring, With my

Au-tumn or Spring, What - ev - er be-tide me what - ev - er they bring, my

~~ALL.~~

UNIS.

bot-tle be-side me I'm a-ble to sing, I'm a-ble to sing,

bot-tle be-side me I'm a-ble to sing, I'm a-ble to sing,

bot-tle be-side me I'm a-ble to sing, I'm a-ble to sing, to

ALL. *f* My hey non-ny non-ny, my hey non-ny no, My bot-tle be-side me I'm

MALE CHORUS. My hey non-ny non-ny, my hey non-ny no, My bot-tle be-side me I'm

sing, my hey, ho, hey, ho, hey, ho,

(two high voices.)
(two low voices.)

ALL. a-ble to sing, My hey non - ny non-ny— My hey non - ny

MALE CHORUS. a-ble to sing, My hey non - ny non-ny— My hey non - ny

hey, ho, My hey non - ny non-ny— My hey non - ny

K ENCORE (2nd time.)

ALL. no. 1. BAKER. 2. BUTCHER. The The

MALE CHORUS. no. no. no.

1. 2. *pp*

BU. 

snow it may co-ver the ground!— The ri-ver with ice may be

p ten. *ten.*

meno mosso (con espress.)

BU. 

bound,— But when mai-dens grow old And love grow-eth cold, And

pp

f a tempo

BU. 

love grow-eth cold,— My bot-tle and I shall be found— My

f risoluto

L
BAKER, TINKER,
TAILOR & BUTCHER.

BU. 

bot-tle and I shall be found— With our hey— and our ho!— How-

f

ALL. *-ev-er the sea-sons, how-ev-er the sea-sons, how-ev-er the sea-sons go*

ALL. *round.* *rit.* **M** *sf a tempo giocoso.*
 In _____ Summer or Win-ter In
a tempo giocoso.

MALE CHORUS. *rit.* *sf*
 In _____ Summer or Win-ter In
a tempo giocoso.

In _____ Summer or Win-ter In

rit. *sf a tempo giocoso.*

~~ALL.~~ Au - tumn or Spring What - ev - er be-tide me What - ev - er they bring, With my

MALE CHORUS. Au - tumn or Spring What - ev - er be-tide me What - ev - er they bring, With my

Au - tumn or Spring What - ev - er be-tide me What - ev - er they bring, my

ALL. *X*

bot-tle be-side me I'm a-ble to sing I'm a-ble to

MALE CHORUS.

bot-tle be-side me I'm a-ble to sing I'm a-ble to

bot-tle be-side me I'm a-ble to sing I'm a-ble to

ALL. *X*

sing, My hey non-ny non-ny, my hey non-ny no, My

MALE CHORUS.

sing, My hey non-ny non-ny, my hey non-ny no, My

sing, to sing My hey, ho, hey, ho,

ALL. *X*

bot-tle be-side me I'm a-ble to sing, - My hey non - ny

MALE CHORUS.

bot-tle be-side me I'm a-ble to sing, - My hey non - ny

hey ho hey ho, My hey non - ny

ALL. *rall.* *a tempo*

MALE CHORUS. *rall.* *a tempo*

non - ny — my hey non - ny no.

non - ny — my hey non - ny no.

non - ny — my hey non - ny no.

rall. *a tempo*

ALL. *rall.* *a tempo*

MALE CHORUS. *rall.* *a tempo*

ff

accel.

sf

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No. 14

DUET.—(Jill and Raleigh.)

"IT IS THE MERRY MONTH OF MAY"

Allegretto. ♩ = 126.

JILL.

Semplice.

It is the mer-ry

J.

month of May, The bees do hum a roun-de-lay, And all

J.

A animato

— the world, all the world is sun-ny; So let your brown thoughts

J.

hie a-way And search the world for hon-ey, — And search the

pp

*Red. **

rit. *a tempo*

J. world for hon-ey!—
RALEIGH. *a tempo*

Ah! Love it is a hap-py thing, It com - eth un-to

rit. *p* *a tempo*

R. clown or king, ——— As an-y one may see, As an-y one may

B

R. see. And of all places where it flies, There is no place be-

R. -neath the skies ——— More fair than where the bracken grows, The honey-suc-kle

R and the rose, Be-neath the green-wood tree, While bees do hum their

R roun-de-lay. 'Tis there I'll dream that

R love some day May e-ven come to me!

JILL. ENCORE. rit. That— love may come to me!

R RALEIGH. rit. Oh!

C

J. It is the mer-ry month of May; The bees do hum a roun-de-lay And

R. Love it is a hap-py thing, It com - eth un-to clown or king —

p a tempo

J. all _____ the world, all the world is sun-ny: Oh!

R. — As an-y one may see, as an-y one may see.

animato

pp

J. Love oh! — Love it is a hap-py thing, It —

R. And of all pla-ces where it flies, There is no place be -

J. com - eth un-to clown or — king, un-to

R. -neath the skies ————— More fair than where the brack-en grows,

J. clown — or — king. Be - neath, beneath the

R. The ho-ney-suc-kle, and the rose, More fair — than where —

colla voce.

f

*Red. **

J. green - wood tree Where bees do hum their roun-de-lay. 'Tis there I'll dream that

R. — the bracken grows. 'Tis there — 'tis there I'll dream that

Largamente.

Dff.

D

colla voce

J. Love may e-ven come to me, — may e-ven come to me, — That

R. Love may e-ven come to me, may come to me, — 'Tis

J. love may come to me. 'Tis there I'll dream that

R. there I'll dream that love, that love may come to me, that

mf love may come to me! — *p rall.*

mf love may come to me! — *p rall.*

No 15.

RUSTIC DANCE and JIG.

Allegro moderato. ♩ = 112

The musical score is written for piano in G major and 6/8 time. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegro moderato' with a quarter note equal to 112 beats. The first system includes a dynamic marking of *f* (forte) and a *ped.* (pedal) marking. A repeat sign with first and second endings is present. The second system features a *p* (piano) dynamic marking and a *ped.* marking. The third system includes a *ped.* marking and asterisks. The fourth system includes a *ped.* marking and asterisks. The fifth system begins with a *M* (Molto) marking and a *pp delicato* (pianissimo) dynamic marking. The score concludes with a *ped.* marking.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a harmonic accompaniment with slurs and accents.

Second system of musical notation. It includes dynamic markings *f* and *p* in both staves. The treble staff has slurs and accents, and the bass staff has slurs and accents.

Third system of musical notation. It includes dynamic markings *f* and *p* in both staves. The treble staff has slurs and accents, and the bass staff has slurs and accents. A first ending bracket labeled "1." spans the final two measures.

Fourth system of musical notation. It includes dynamic markings *rit.* and *a tempo.* in the bass staff. The treble staff has slurs and accents, and the bass staff has slurs and accents. A second ending bracket labeled "2." spans the first two measures. There are also markings "Red." and "*" below the bass staff.

Fifth system of musical notation. It includes markings "Red." and "*" below the bass staff. The treble staff has slurs and accents, and the bass staff has slurs and accents.

First system of musical notation, consisting of a treble staff and a bass staff. The music includes various note values and rests. Below the bass staff, there are markings: *And.*, ***, *And.*, ***, *And.*, ***, *And.*, ***, *And.*, ***.

Second system of musical notation. It includes dynamic markings: **P** (piano), *dim molto* (diminuendo molto), and *delicato. ppp* (delicately, pianissimo). The notation shows a transition from a more active texture to a very delicate one.

Third system of musical notation. It includes dynamic markings: **ff** (fortissimo) and *accel.* (accelerando). The music becomes more intense and faster.

Fourth system of musical notation. It includes markings: *And.*, ***, *And.*, ***, *And.*, ***, *And.*, ***, *And.*, ***.

Prestissimo. ♩ = 200.

Fifth system of musical notation. It includes dynamic markings: **ff trem.** (fortissimo with tremolo) and **ff** (fortissimo). The music is extremely fast and intense.

JIG.

Sixth system of musical notation. It includes a dynamic marking: **p** (piano). The music is in a jig tempo and features a lighter texture.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand plays a melodic line with eighth notes and slurs. The left hand plays a bass line with eighth notes. Dynamics include *f* and *p*. A trill (tr) is marked above the final note of the right hand.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line. The left hand plays chords. Dynamics include *f* and *p*. A trill (tr) is marked above the final note of the right hand.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line. The left hand plays chords. Dynamics include *f* and *p*. A trill (tr) is marked above the final note of the right hand.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line. The left hand plays chords. Dynamics include *f* and *p*. A trill (tr) is marked above the final note of the right hand.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line. The left hand plays chords. Dynamics include *f*. A slur is marked over the right hand's notes.

Sixth system of musical notation. Treble clef, key signature of two sharps. The right hand continues the melodic line. The left hand plays chords. Dynamics include *f* and *p*. A slur is marked over the right hand's notes.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The melody in the treble clef features eighth and sixteenth notes with slurs and accents. The bass clef accompaniment consists of a steady eighth-note pattern.

Second system of musical notation. The treble clef melody continues with slurs and accents. A forte (*f*) dynamic marking appears in the second measure of the treble staff. The bass clef accompaniment remains consistent.

Third system of musical notation. The treble clef melody continues. A forte (*f*) dynamic marking is present in the second measure of the treble staff. The bass clef accompaniment continues with eighth notes. There are asterisks and a *rit.* marking below the bass staff.

Fourth system of musical notation, starting with a section marked 'U'. The treble clef melody features slurs and accents. Dynamics alternate between forte (*f*) and piano (*p*). The bass clef accompaniment consists of chords with eighth-note patterns.

Fifth system of musical notation, starting with a section marked 'V (2nd time)'. The treble clef melody features slurs and accents. Dynamics alternate between forte (*f*) and piano (*p*). The bass clef accompaniment consists of chords with eighth-note patterns.

Sixth system of musical notation, starting with a section marked '1.' and ending with a section marked 'V'. The treble clef melody features slurs and accents. Dynamics alternate between forte (*f*) and piano (*p*). The bass clef accompaniment consists of chords with eighth-note patterns.

2.

ff sf
Ad.

sf
Ad.

animato

accel. sempre

sf
Ad.

Segue.

No 16.

SONG.— (Raleigh.)

"THE ENGLISH ROSE!"

Andantino. ♩ = 80.

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a *mf* dynamic and features a flowing melody in the right hand and a steady bass line in the left hand. The piece concludes with a *dim.* (diminuendo) marking.

RALEIGH.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Dan Cu-pid hath a gar - den Where wo - men are the". The piano part includes a *p* (piano) dynamic and a *pp* (pianissimo) dynamic.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "flow'rs, — And lov-ers' laughs and lov-ers' tears, The sun-shine and the".

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "show'rs — And Oh! the sweet - est". A section marker **A** is placed above the vocal line at the beginning of this line.

blos - som That in the gar - den grows The

fair - est Queen, it is, I ween, The per - fect Eng - lish rose, The

cresc. *f*

cresc.

Largamente.

fair - est Queen, it is I ween, — The per - fect, the per - fect

colla voce *p*

ped. * *ped.* * *ped.* *

B

Eng - lish rose! ENCORE.

Tempo Io *mf*

Let oth - ers make a gar - land Of

pp

ev - 'ry flow'r that blows! — But I will wait till

I may pluck My dain - ty Eng - lish rose —

C

In per - fume, grace, and beau - ty The

rose doth stand a - part, God grant that I be -

- fore I die May wear one on my heart God

Largamente.

grant that I be - fore I die May wear one, may

ff *colla voce* *p*

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

wear one on my heart.

ppp *ppp*

No. 17. DUET:—(Essex and Raleigh.) and CHORUS.

Allegro giocoso. ♩ = 108.

Animato. ♩ = 138.

A

ESSEX.

- 1. Two mer - ry men a -
- 2. As Ro - bin lay a -

ES.

- drink - ing, a-drink - ing! — Be - fore the moon was sink - ing, a -
 - think - ing, a-think - ing, — And Tuck, did sit a drink-ing, a -

ES.

- sink - ing! — A Strang-er he did pass that way, And
 - drink - ing, — The Strang-er he did stout - ly say

ES. he did lis - ten to their lay; And he did lis - ten to their
That is a game that two can play; That is a game that two can

ES. lay; }
play; } *pp*

CHORUS. All _____ on a sum - mer's night, all _____ on a

All _____ on a sum - mer's night, all _____ on a

pp

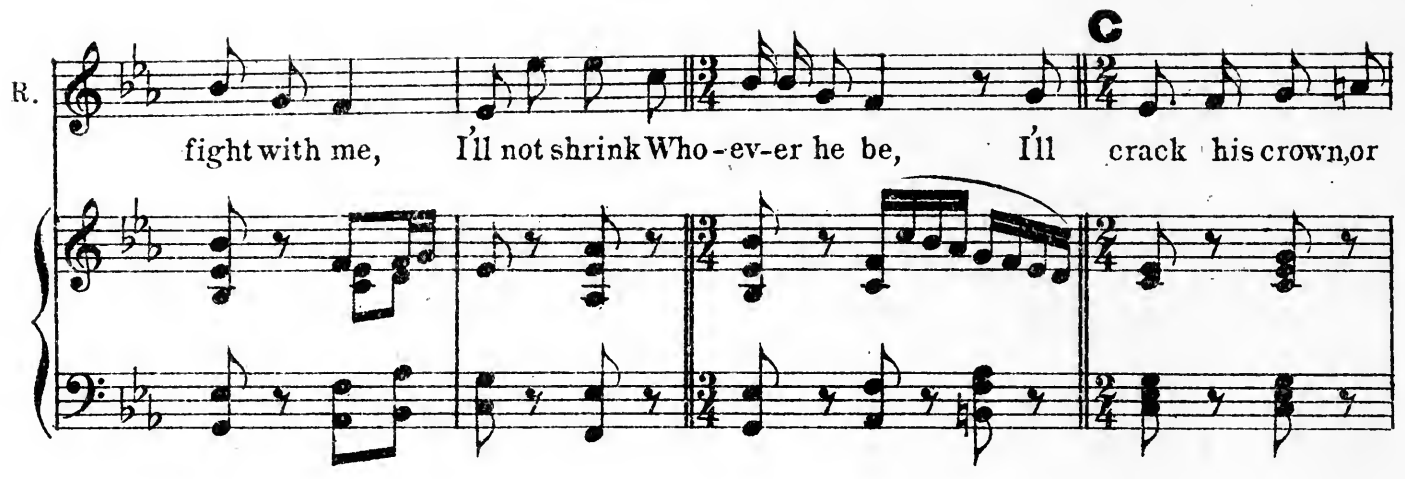
B RALEIGH. *rall.* *a tempo* >

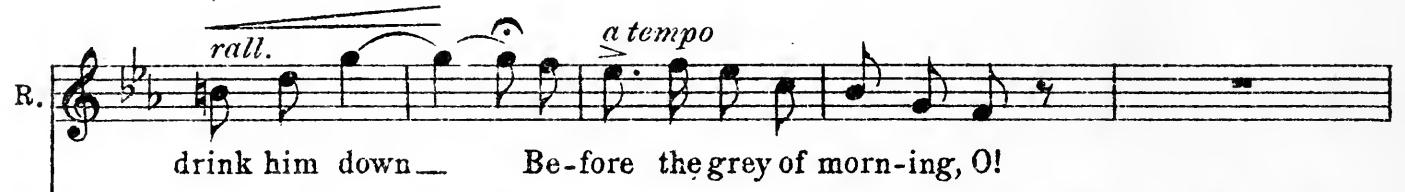
Ah! Who - dares to drink or

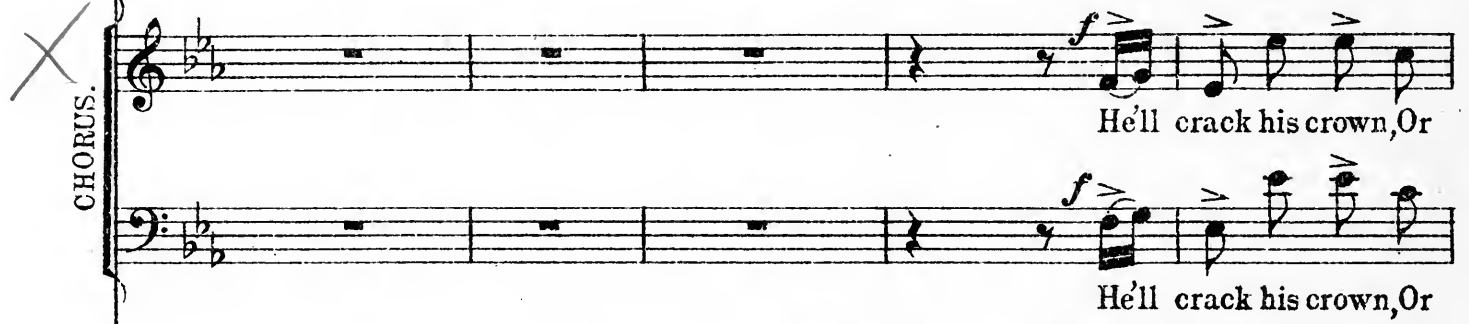
CHORUS. sum - mer's night.

sum - mer's night.

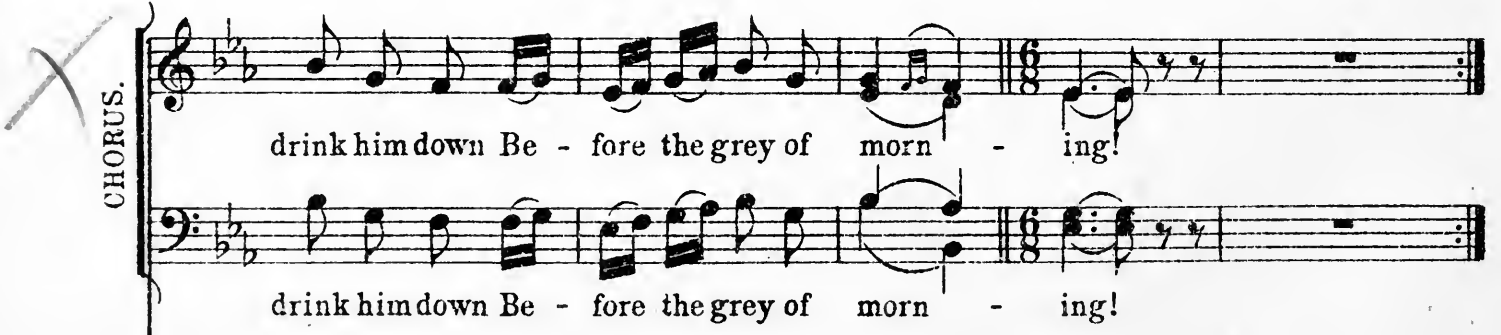
rall. *a tempo* = 108. *p*

R.  **C**
 fight with me, I'll not shrink Who-ev-er he be, I'll crack his crown, or

R. *rall.*  *a tempo*
 drink him down — Be-fore the grey of morn-ing, O!

CHORUS.  *f*
 He'll crack his crown, Or
 He'll crack his crown, Or

 *rall.* *sf* *a tempo* *f*

CHORUS.  *f*
 drink him down Be - fore the grey of morn - ing!
 drink him down Be - fore the grey of morn - ing!

 *Animato.* (♩. = 138.) **§**

D ESSEX.

Then Tuck he stood a-blink - ing a - blink - ing

dim. *pp*

ES. — At Ro-bin Hood a-wink - ing, a-wink - ing, — And

ES. Tuck did to the Strang-er say "To Ro - bin Hood there's toll to pay, To

ES. Ro - bin Hood there's toll, — there's toll — to

pay!"

CHORUS.

All on a sum - mer's night, All

All on a sum - mer's night, All

CHORUS.

on a Sum - - mer's night!

on a Sum - - mer's night!

E Prestissimo.

Prestissimo.

ROBIN HOOD and LITTLE JOHN fight with staves.

First system of musical notation. Treble clef contains a melodic line with eighth notes. Bass clef contains a bass line with chords and eighth notes. A first ending bracket is present in the treble clef. Performance markings include *ad.* and an asterisk.

Second system of musical notation. Treble clef contains a melodic line with a first ending bracket. Bass clef contains a bass line with chords. Performance markings include *sf* and a hairpin crescendo.

Third system of musical notation. Treble clef contains a melodic line with a first ending bracket. Bass clef contains a bass line with chords. Performance marking includes *sff*.

Fourth system of musical notation. Treble clef contains a melodic line with a first ending bracket. Bass clef contains a bass line with chords and triplets. Performance markings include accents and a hairpin crescendo.

Fifth system of musical notation. Treble clef contains a melodic line with a first ending bracket. Bass clef contains a bass line with chords and triplets. Performance markings include accents and a hairpin crescendo.

F *Meno mosso.* ♩ = 92. **ESSEX.**

Poor Ro - bin lay a think - ing, a think -

dim. *p*

ES. - ing! And Tuck he sat a blink - ing, a blink - - ing. And

♩ = 138.

ES. Lit - tle John did sing this lay, For he it was who won the day, —

mf animato

Red.

ES. Who won the day, —

pp

CHORUS.

pp

All on a Sum - mer's night, — All on a

All on a Sum - mer's night, — All on a

pp

* Red.

ES.

rall.

Sum-mer's night.

Sum-mer's night.

mf

rall.

* * *

G

RALEIGH. with SOPRANI.

CHORUS.

Then all did sit a drink - ing, a

ESSEX. with BASSI.

Then all did sit a drink - ing, a

ENCORE.

fa tempo

drink - ing — Un - til the moon was sink - ing, a sink - ing

drink - ing — Un - til the moon was sink - ing, a sink - ing

For Lit - tle John did with them stay, So all did sing this

For Lit - tle John did with them stay, So all did sing this

RALEIGH. Not too fast.

round - e - lay! So all did sing this round - e -

ESSEX.

round - e - lay! So all did sing this round - e -

So all did sing this round - e -

CHORUS.

round - e - lay! So all did sing, did sing this round - e -

So all did sing this round - e -

round - e - lay! So all did sing this round - e - lay this round - e -

Not too fast.

R. - lay, For all did sing ——— For all did sing this

ES. - lay, For all did sing this round - e - lay, For all did
- lay, For all did sing ——— For all did sing this

CHORUS.
- lay, did sing this round - e - lay this
- lay, For all did sing this round - e - lay For all did

X
- lay, all ——— did sing ——— this

R. round - e - lay! On ma-ny a. Sum - mer's

ES. sing this round - e - lay! On ma-ny a. Sum - mer's
round - e - lay! Up - on ———

CHORUS.
round - e - lay! On ——— ma-ny a Sum - mer's
sing this round - e - lay! On

X
round - e - lay! On ma-ny a. Sum - mer's

Red. * Red. *

H *rall.* *ff* $\text{♩} = 108.$ *a tempo*

R. night. Who dares to drink or fight with me,

ES. night. Who dares to drink or fight with me,

night. Who dares to drink or fight with me,

night. Who dares to drink or fight with me,

rall. *ff* $\text{♩} = 108.$ *a tempo*

RALEIGH. with SOPRANI. *drink him down,*

I'll not shrink Who - ever he be, I'll crack his crown, Or drink him down,

ESSEX. with BASSI.

I'll not shrink Who - ever he be, I'll crack his crown, Or drink him down,

rall. Be - fore the grey of morn-ing O!
 drink him down! I'll crack his crown, Or
 drink him down! I'll crack his crown, Or

rall.
sf *a tempo*

Be - fore the
 drink him down Be - fore the grey of morn - ing, Be - fore the grey of
 drink him down Be - fore the grey of morn - ing, I'll

Broader.
 morn - ing, I'll crack his crown, or drink him down, be -
 crack his crown I'll crack his crown, or drink him down, be -
Broader.

R. *Presto*
- fore the grey of morn - - - ing.

ES. *Presto*
- fore the grey of morn - - - ing.

X *Presto*

R.

ES.

X

Nº 18.

SONG.—(Bessie.)

Molto allegro à la Valse. ♩ = 88.

O — who shall say that
 Love is cru - el! I do guard it as a jew - el, Count-ing
 it — a sin - gle flow - er In a world of weed. — O —
A what if Love do bring me sor - row; Love to - day, — and

p
rit.
f rit.

Detailed description: This is a musical score for a song. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is 'Molto allegro à la Valse' with a quarter note equal to 88 beats per minute. The lyrics are: 'O — who shall say that Love is cru - el! I do guard it as a jew - el, Count-ing it — a sin - gle flow - er In a world of weed. — O — what if Love do bring me sor - row; Love to - day, — and'. The score includes dynamic markings: *p* (piano) at the beginning of the piano part, *rit.* (ritardando) above the vocal line in the third system, and *f rit.* (forte ritardando) below the piano part in the fourth system. A section marker 'A' is placed above the first measure of the fourth system.

a tempo

die to - mor - row. Love-less life is life - less liv - ing; That were

a tempo *p*

B

death in - deed.

animato

f *Slow.* *a tempo* *p*

Life is sweet, But Love is sweet-er,

f *p*

Slow. *a tempo*

Life is prose, But Love a me-tre.

f *p*

C

Throb-bing with the pulse of mu - sic, All that Lov - ers need,

Throb-bing with the pulse of mu - sic, All that Lov - ers

D *pp*

need ——— Life's a chime and Love the ring-er, Life's a

Lute and Love the sing-er, Tho' he choose a song of

p rall.

sad - ness . Ah! _____ 'Tis a song to

a tempo **E**

heed. _____

f *animato*

a tempo

Clarinet or Voice.

ENCORE.

f

Play

accel. *rall.*

Silent

a tempo

O — Life's the can - vas; nought is dull - er Till it

p

glow-eth gay with col - our, Neath the hand of Love the Paint - er,

K

Mas - ter of de - sign. — O — Love - less Life is life - less

frit.

a tempo

liv - ing, On - ly Love — hath pow'r of giv - ing Un - to

frit. *a tempo*

Life its breath and beau - - - ty.

accel. *poco* - - - *a.* - - - *poco*

f *animato*

Love, love is all - di - vine, Love is all di -

sf.

- vine, Love is all, is all di - vine.

sf. *ff.* *Molto Allegro.*

ff. *

sf. *sf.* *sf.*

No 19.

SONG.-(Essex.)

(with Bessie, Jill and Raleigh.)

ENCORE.
Allegro spiritoso. ♩ = 112.

Brillante.

ff *ten.*

ESSEX. **A**

When Cu-pid first this old world trod, He was you know, a
-neath my La-dy Fashion's rule Poor Cu-pid then was
Cu-pid sel-dom comes to us "In pu-ris na-tu-
delicato

pp

ES. ba-by god; And old Dame Na-ture nurs'd the lad, But let him run a-
sent to school, And learn'd the laws of com-mon-sense, And how to val-ue
-ra-li-bus," For such ex-treme-ly sim-ple guise Would shock the mo-
-dern

BESSIE.

ppp

JILL.

RALEIGH.

ppp

And old Dame Na - ture nursed the lad, But let him
 And learned the laws of com - mon sense, And how to
 For such ex - treme - ly sim - ple guise Would shock the

ES.

- bout un - clad.
 pounds and pence.
 world - ly - wise!

B
J

ESSEX. **B**

run a - bout un - clad. One day my La - dy
 val - ue pounds and pence. She dressed him up from
 mo - dern world - ly - wise! Yet e - ven now some -

R

run a - bout un - clad.
 val - ue pounds and pence.
 mo - dern world - ly - wise!

ES.

Fash - ion came, And blushed beneath her rouge with shame, To see the pret - ty
 toe - to top, And put him in a Lon - don shop, Where Cu - pid, at the
 times they say, He takes a lit - tle hol - i - day, And ev - 'ry now and

BESSIE. *ppp.*

JILL.

To see the
Where Cu - pid,
And ev - 'ry

RALEIGH. *ppp.*

To see the
Where Cu - pid,
And ev - 'ry

ES.

in - no - cent Un - clothed in Gip - sy Na - tures tent.
coun - ter sells New tunes for mo - dern mar - riage bells.
then re - turns Where old Dame Na - ture waits and yearns!

ten. *ppp* *ten.*

B.
J.

pret - ty in - no - cent Un - clothed in Gip - sy Na - ture's tent.
at the coun - ter sells New tunes for mo - dern mar - riage bells.
now and then re - turns Where old Dame Na - ture waits and yearns!

R.

pret - ty in - no - cent Un - clothed in Gip - sy Na ture's tent.
at the coun - ter sells New tunes for mo - dern mar - riage bells.
now and then re - turns Where old Dame Na - ture waits and yearns!

ESSEX.

C

And, heed-less of Dame Na - ture's curse, She
 For Love no lon-ger baits his hooks With
 For Love's a Gip-sy 'still at heart, Tho'

took him from his Gip-sy nurse, And set him in her
 gen-tle sighs and ten-der looks, But now a - days poor
 Fash-ion makes him look so smart: And I, for one, would

cha - ri - ot, De - ter-mined to im - prove his lot. —
 lo - vers get En - tan-gled by a mil - lion net. —
 not complain Were he a na - ked child a - gain! —

D

BESSIE.

JILL.

And heed-less of Dame Na-ture's curse, She took him from his
For Love no lon-ger baits his hooks With gen-tle sighs and
For Love's a Gip-sy still at heart, Tho' Fash-ion makes him

RALEIGH.

And heed less of Dame Na-ture's curse, She took him from his
For Love no lon-ger baits his hooks With gen-tle sighs and
For Loves a Gip-sy still at heart, Tho' Fash-ion makes him

ES.

her cha - ri - ot, —
poor lov - ers get, —
would not complain, —

rall.

a tempo
pp

B.
J.

Gip - sy nurse, And set him in her cha - ri - ot, And
ten - der looks, But now - a - days poor lov - ers get, But
look so smart: And I, for one, would not com - plain, And

K.

Gip - sy nurse, And set him in her cha - ri - ot, And
ten - der looks, But now - a - days poor lov - ers get, But
look so smart: And I, for one, would not com - plain, And

ES.

And set him in her cha - ri - ot, And
But now - a - days poor lov - ers get, But
And I, for one, would not com - plain, And

rall.

a tempo
pp

B. J. *ppp* (*rall. & pause last time only*) 1 & 2.

set him in her cha-ri - ot, De - ter-mined to im-prove his lot.
 now-a-days poor lov-ers get En - tan-gled by a mil - lion net.
 I, for one, would not complain Were he a na-ked child a -

R. *ppp*

set him in her cha-ri - ot, De - ter-mined to im-prove his lot.
 now-a-days poor lov-ers get En - tan-gled by a mil - lion net.
 I, for one, would not complain Were he a na-ked child a -

ES. *ppp*

set him in her cha-ri - ot, De - ter-mined to im-prove his lot.
 now-a-days poor lov-ers get En - tan-gled by a mil - lion net.
 I, for one, would not complain Were he a na-ked child a -

ppp (*rall. & pause last time only*) *ff a tempo*

ten.

ESSEX

2. Be -
 3. So

dim

Last time.

B.
J.

gain!

R.

gain!

ES.

gain!

ppp delicato

Brillante

ff

Ed. *

No 20.

FINALE - ACT II.

Allegro. ♩ = 88.

BESSIE & RALEIGH.

"Now

B. & R.

who'll _____ come," Said Ro-bin Hood, "Who'll come to my wed-ding?"

mf *pp*

JILL.

All those who love The blue sky a - bove, _____

ten.

J.

_____ And the greengrass to lie up-on. 'Tis bet-ter than bed-ding! _____

J. CHORUS. all such are wel-come to Ro-bin Hood's wed-ding. And

O all are wel - come all are wel-come.

Detailed description: This system contains the beginning of the chorus. It features a vocal line for 'J.' and a piano accompaniment. The lyrics are 'all such are wel-come to Ro-bin Hood's wed-ding. And' on the top line and 'O all are wel - come all are wel-come.' on the bottom line. The piano part includes a dynamic marking of *f*.

A. B & R. who'll tie the lov-er's knot At Ro-bin Hood's wed-ding?

Detailed description: This system is labeled 'A' and features vocal lines for 'B & R'. The lyrics are 'who'll tie the lov-er's knot At Ro-bin Hood's wed-ding?'. The piano accompaniment includes dynamic markings of *mf* and *pp*.

B & R. f ESSEX. "I," said the Friar, "And I'll lead the choir,"

Detailed description: This system is labeled 'B & R' and features a vocal line for 'ESSEX'. The lyrics are '"I," said the Friar, "And I'll lead the choir,"'. The piano accompaniment includes a dynamic marking of *ten.*

ES. p Quoth Fri-ar Tuck to Ro-bin Hood at Ro-bin Hood's wed-ding.

Detailed description: This system is labeled 'ES' and features a vocal line for 'ES'. The lyrics are 'Quoth Fri-ar Tuck to Ro-bin Hood at Ro-bin Hood's wed-ding.'. The piano accompaniment includes a dynamic marking of *pp*.

ES. *CHORUS.* Quoth Fri-ar Tuck to Ro-bin Hood at Ro-bin Hood's wed-ding. And

Quoth Fri - ar Tuck to Ro - bin Hood.

This system contains the first vocal entry. The vocal line (ES) begins with a fermata and then sings the chorus. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

B B & R who'll be the groom his man At Ro-bin Hood's wed-ding?

mf *pp*

This system features a vocal entry (B & R) with lyrics. The piano accompaniment includes dynamic markings *mf* and *pp*. The right hand has a rhythmic accompaniment of chords, while the left hand has a simple bass line.

f ESSEX. "I," said Big John, "My Lin-coln I'll don,"

ten.

This system features a vocal entry (ESSEX) with lyrics. The piano accompaniment includes a *ten.* (tenuto) marking. The right hand has a rhythmic accompaniment of chords, while the left hand has a simple bass line.

ES. *p* Quoth Lit-tle John to Ro-bin Hood At Ro-bin Hood's wed-ding.

This system features a vocal entry (ES) with lyrics. The piano accompaniment includes a *p* (piano) marking. The right hand has a rhythmic accompaniment of chords, while the left hand has a simple bass line.

ES. *CHORUS.* Quoth Lit-tle John to Ro-bin Hood to Ro-bin Hood's wed-ding. And

Quoth Lit - tle John to Ro - bin Hood.

The first system of the musical score consists of three staves. The top staff is a vocal line for the soprano (ES.) with lyrics: "Quoth Lit-tle John to Ro-bin Hood to Ro-bin Hood's wed-ding. And". The middle staff is a vocal line for the chorus with lyrics: "Quoth Lit - tle John to Ro - bin Hood." The bottom two staves are piano accompaniment. A large handwritten 'X' is drawn over the left side of the first two staves.

E B & R who'll give the bride a-way At Ro-bin Hood's wed-ding?

mf *pp*

The second system of the musical score consists of three staves. The top staff is a vocal line for the soprano (B & R) with lyrics: "who'll give the bride a-way At Ro-bin Hood's wed-ding?". The middle staff is a vocal line for the chorus with lyrics: "who'll give the bride a-way At Ro-bin Hood's wed-ding?". The bottom two staves are piano accompaniment. Dynamics markings *mf* and *pp* are present.

f ESSEX. "I," said the King, "My Queen, too, I'll bring.

ten.

The third system of the musical score consists of three staves. The top staff is a vocal line for the soprano (ESSEX.) with lyrics: "'I,' said the King, 'My Queen, too, I'll bring.". The middle staff is a vocal line for the chorus with lyrics: "'I,' said the King, 'My Queen, too, I'll bring.". The bottom two staves are piano accompaniment. A dynamic marking *f* and a performance instruction *ten.* are present.

ES. *p* Quoth Rich-ard un - to Ro-bin Hood At Ro-bin Hood's wed-ding.

The fourth system of the musical score consists of three staves. The top staff is a vocal line for the soprano (ES.) with lyrics: "Quoth Rich-ard un - to Ro-bin Hood At Ro-bin Hood's wed-ding.". The middle staff is a vocal line for the chorus with lyrics: "Quoth Rich-ard un - to Ro-bin Hood At Ro-bin Hood's wed-ding.". The bottom two staves are piano accompaniment. A dynamic marking *p* is present.

ES. *f* CHORUS: Quoth Richard un - to Ro-bin Hood At Ro-bin Hood's wedding. And

f Quoth Rich - ard un - to Ro - bin Hood.

R. **F** *p* Who'll dance with Ro-bin Hood At Ro-bin Hood's wed-ding?

f *pp*

BESSIE. *pp* "I," said his bride, "I'll dance by thy side."

pp *ten.*

B. Quoth Ma-ri-on to Ro-bin Hood At Ro-bin Hood's wed-ding

B. *f* **CHORUS.** Quoth Ma-ri-on to Ro-bin Hood At Ro-bin Hood's wedding. Then **TUTTI.**

Quoth Ma - ri - on to Ro - bin Hood. Then

This block contains the musical score for the chorus. It features a vocal line (B.) and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes the instruction 'CHORUS.' and 'TUTTI.' at the end. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal melody.

G *fff* *pomposo*

God save the King, And God save the Queen!

God save the King, And God save the Queen!

fff *pomposo*

This block contains the musical score for the hymn 'God save the King, And God save the Queen!'. It features a vocal line and a piano accompaniment. The tempo is marked 'pomposo' and the dynamics are 'fff' (fortissimo). The piano accompaniment is characterized by a steady, rhythmic pattern.

And let us all sing And dance on the

And let us all sing And dance on the

This block contains the musical score for the phrase 'And let us all sing And dance on the'. It features a vocal line and a piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the previous section.

green, — In me-mo-ry of Ro bin Hood, In me-mo-ry of Ma-ri-
 green, — In me - mo - ry of Ro - bin Hood And

And all the mer-ry men and maids Who danced at their wed-ding—
 all of the merry mer-ry men Who danced at their wed-ding—

— With a hey! With a hey! With a
 — With a hey! With a hey!

H

rall. molto *fff*

B. J. With a *fff*

R. With a *fff*

ES. With a *fff*

sempre cresc. *rall. molto* *fff*

CHORUS. hey! With a *fff*

With a hey! *rall. molto* With a

sempre cresc.

a tempo

B. J. hey, Ro - bin, jol - ly, jol - ly Ro - bin, Hey, Ro - bin,

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

ES. hey, Ro - bin, jol - ly, jol - ly Ro - bin, Hey, Ro - bin,

a tempo

CHORUS. hey, Ro - bin, jol - ly, jol - ly Ro - bin, Hey, Ro - bin,

hey, Ro - bin, jol - ly, jol - ly Ro - bin, Hey, Ro - bin,

fff a tempo

B. J. jol - ly, jol - ly Ro - bin, Thou't wear a crown a

R. jol - ly, jol - ly Ro - bin, Thou't wear a crown a

ES. jol - ly, jol - ly Ro - bin, Thou't wear a crown a

CHORUS. jol - ly, jol - ly Ro - bin, Thou't wear a crown a

long pause

Allegro brillante.

B. J. king may ne - ver see!

R. king may ne - ver see!

ES. king may ne - ver see!

CHORUS. king may ne - ver see!

long pause **Allegro brillante.**

accel

er *an*

- do

ff *sf*

long pause
sf *sff*