

# ROBIN HOOD

## *A Cantata*

WRITTEN BY

GEORGE LINLEY

COMPOSED BY

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### *Dramatis Personæ.*

ROBIN HOOD .....TENOR.  
BISHOP .....BASS.  
LITTLE JOHN.....TENOR.  
MARION.....SOPRANO.

Chorus of Village Maidens, Retainers, Outlaws, &c.

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# Robin Hood.



No. 1.

## INTRODUCTION AND CHORUS.

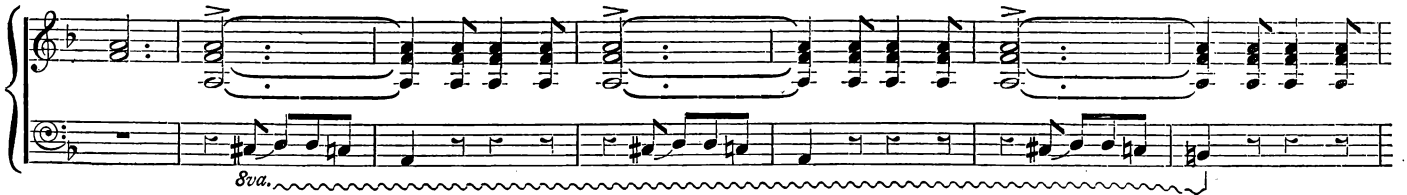
*Vivace. Corni.*  
PIANO. *p*



*p e stacc.* *p*



*Sva.*



*Sva.* *cres.*



*poco* *a* *poco.*



*f* *cres.* *ff sf* *sf* *sf*

M. 5224.



ALTO.  
1ST TENOR.  
Sva.  
2ND TENOR.  
Sva.  
BASS.  
PIANO

*f* O mer - ry is the Out - law's life, Ro - ving wild and free! . . . In the  
O mer - ry is the Out - law's life, Ro - ving wild and free! . . . In the  
O mer - ry is the Out - law's life, Ro - ving wild and free! . . . In the  
O mer - ry is the Out - law's life, Ro - ving wild and free! . . . In the

*p* fo - rest chase, or dead - ly strife, Nor care, nor fear have we; O mer - ry is the Out - law's life,  
fo - rest chase, or dead - ly strife, Nor care, nor fear have we; . . . O mer - ry is the Out - law's life,  
fo - rest chase, or dead - ly strife, Nor care, nor fear have we; . . . O mer - ry is the Out - law's life,  
fo - rest chase, or dead - ly strife, Nor care, nor fear have we; . . . O mer - ry is the Out - law's life,

Ro - ving wild and free! . . . In the fo - rest chase, or dead - ly strife, Nor care, nor fear have we. . .  
Ro - ving wild and free! . . . In the fo - rest chase, or dead - ly strife, Nor care, nor fear have we. . .  
Ro - ving wild and free! . . . In the fo - rest chase, or dead - ly strife, Nor care, nor fear have we. . .  
Ro - ving wild and free! . . . In the fo - rest chase, or dead - ly strife, Nor care, nor fear have we. . . No

*f*

No tri - bute we pay, No mon - arch o - bey, We eat and drink of the

*f*

No tri - bute we pay, No mon - arch o - bey, We eat and drink of the

*f*

No tri - bute we pay, No mon - arch o - bey, We eat and drink of the

tri - bute we pay, No mon - arch o - bey, We eat and drink of the

*p*

best ; . . And sleep as well, In our mos - sy cell, As the wild - bird

*p*

best ; . . And sleep as well, In our mos - sy cell, As the wild - bird

*p*

best ; . . And sleep as well, In our mos - sy cell, As the wild - bird

best ; . . And sleep as well, In our mos - sy cell, As the wild - bird

*pp sos.*

*f*

in its nest, As the wild - bird in its nest. . . . . O mer - ry is the

*f*

in its nest, As the wild - bird in its nest. . . . . O mer - ry is the

*f*

in its nest, As the wild - bird in its nest. . . . . O mer - ry is the

in its nest, As the wild - bird in its nest. . . . . O mer - ry is the

*cres.* *Sva.....* *f*

Out - law's life, Ro - ving wild and free! . . . In the fo - rest chase, or dead - ly strife, Nor

Out - law's life, Ro - ving wild and free! . . . In the fo - rest chase, or dead - ly strife, Nor

Out - law's life, Ro - ving wild and free! . . . In the fo - rest chase, or dead - ly strife, Nor

Out - law's life, Ro - ving wild and free! . . . In the fo - rest chase, or dead - ly strife, Nor

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

care, nor fear have we; No fear have we, no

care, nor fear have we; No fear have we, no

care, nor fear have we; No fear have we, no

care, nor fear have we; No fear have we, no

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

fear, nor care, nor fear have we, Nor care, nor fear

fear, nor care, nor fear have we, Nor care, nor fear

fear, nor care, nor fear have we, Nor care, nor fear

fear, no fear have we, Nor care, nor

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

have we, Nor care, nor fear, . . . . . nor care, nor

have we, Nor care, nor fear, . . . . . nor care, nor

have we, Nor care, nor fear, . . . . . nor care, nor

fear have we, Nor care, nor fear, . . . . .

*Sva.....*

Detailed description: This system contains the first four staves of the score. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a prominent ascending eighth-note scale in the right hand, starting on a G4 and ending on a D5. The left hand provides a steady accompaniment with chords and single notes.

fear, . . . . . nor care, nor fear have we.

fear, . . . . . nor care, nor fear have we.

fear, . . . . . nor care, nor fear have we.

. . . . . nor care, nor fear, nor care, nor fear have we.

*p*

Detailed description: This system contains the next four staves. The vocal parts continue with the lyrics. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A piano dynamic marking (*p*) is present in the bottom right of the piano part.

*cres.* Corni. *sf sf*

Detailed description: This system contains the final four staves. The top three staves are mostly empty, indicating that the vocalists have finished their part. The bottom two staves are piano accompaniment. The piano part features a series of chords that increase in volume, marked with *cres.* and *sf*. A cornet part is also present, marked with *Corni.* and *sf*.

## No. 2.

## RECITATIVE AND AIR.

BISHOP.

Villains! ha! what do ye here? Feasting on our good king's deer! By my troth! ye this shall

PIANO.

CHORUS (TENORS & BASSES),

Allegro.

BISHOP.

rue. Mer-cy! Mer-cy! we for mer-cy sue. Seize and

Allegro.

f sf p cres.

bind them— hand and foot! On the gib-bet they shall

Sva. ~~~~~

sf sf sf sf

swing, On the gib-bet they shall swing! . . . Ah! these ras-cals soon shall

Allegro molto.

Allegro molto.

f p e stacc.

quake with fear, And find they must not kill, they must not kill the good king's deer.

I'm the Cus - tos of the king, I'm the Cus - tos of the king,

On the gib-bet they shall swing, On the gib - bet they shall swing.

Ah

me! I'm a - fraid That we are be - tray'd; Yet



bet - ter far . . . they'd ne'er been born . . . Than laugh a

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in G major and contains the lyrics "bet - ter far . . . they'd ne'er been born . . . Than laugh a". The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line in the right hand.

Bi - shop's pow'r to scorn, Than laugh my pow'r, . . . my pow'r to scorn! They think to

*p e leggiero.*

The second system continues the musical score. The vocal line contains the lyrics "Bi - shop's pow'r to scorn, Than laugh my pow'r, . . . my pow'r to scorn! They think to". The piano accompaniment is marked *p e leggiero.* and features a rhythmic pattern of eighth notes in the bass and chords in the treble.

dwell in safe - ty here, But soon shall know they must not kill the good king's deer; They

*p*

The third system of the score shows the vocal line with lyrics "dwell in safe - ty here, But soon shall know they must not kill the good king's deer; They". The piano accompaniment is marked *p* and features a consistent eighth-note bass line and chordal accompaniment in the treble.

think to dwell in safe - ty here, But soon shall know they must not kill the good king's deer.

*p*

The fourth system continues the vocal line with lyrics "think to dwell in safe - ty here, But soon shall know they must not kill the good king's deer." The piano accompaniment is marked *p* and features a steady eighth-note bass line and chordal accompaniment in the treble.

Where's my au - tho - ri - ty?

*sf sf sf* *Sva.....* *mf*

The fifth system concludes the page with the vocal line lyrics "Where's my au - tho - ri - ty?". The piano accompaniment features a strong eighth-note bass line and chordal accompaniment in the treble, marked with *sf* (sforzando) and *mf* (mezzo-forte) dynamics. The system ends with a fermata over the vocal line and the instruction *Sva.....*.

To enforce the law be-longs to me! Where's my au-tho-ri-ty?

*Sua...*  
*p* *sf sf sf mf*

I'm the Cus-tos Ro-tu-lo-rum! Ah me! Ah me! A

*p* *pp*

strange sus-pi-cion fills my brain, I wish we were at home a-gain! Ah! these ras-cals soon shall

*ad lib.* *tempo.*  
*pp* *p e stacc.*  
*colla voce.*

quake with fear, And find they must not kill, they must not kill the good king's deer. I'm the

*p*

Cus-tos of the king, I'm the Cus-tos of the king! On the gib-bet

they shall swing, On the gib - bet they shall swing,

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics "they shall swing, On the gib - bet they shall swing,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

On the gib - bet they shall

This system continues the vocal line with the lyrics "On the gib - bet they shall". The piano accompaniment includes a trill (tr) in the right hand and a bass line with dynamic markings such as *v* and *sf*.

swing, swing, On the

This system continues the vocal line with the lyrics "swing, swing, On the". The piano accompaniment features a trill (tr) in the right hand and a bass line with dynamic markings such as *v* and *sf*.

*piu lento.*  
gib - bet they shall swing, On the gib - bet they shall swing, On the gib - bet

*colla voce.*

This system is marked *piu lento.* and contains the lyrics "gib - bet they shall swing, On the gib - bet they shall swing, On the gib - bet". The piano accompaniment includes a trill (tr) and dynamic markings such as *v* and *colla voce.*

they . . . shall swing.

This system concludes the vocal line with the lyrics "they . . . shall swing.". The piano accompaniment features dynamic markings such as *ff* and *sf*.

No. 3.

RECITATIVE.

PIANO.

*Allegro.*

*p*

Bugle.

CHORUS (TENORS & BASSES).

*p*

Ha! what means that bu - gle note That through the wood doth ring?

Bugle.

BISHOP.

Lo! on ev-'ry side are seen Yeo - menclad in Lincoln green. Mer - cy! mer - cy!

*p* *cres.*

CHORUS. ROBIN HOOD.

we're be - tray'd! Nay, good Sir! . . . be not a - - fraid.

*sf* *sf* *sf* *ff*

*dim.* *p* *pp*

## No. 4.

## BALLAD.

*Andante con moto. Con espressione.*

PIANO.

*mf*

ROBIN HOOD.

Un - der the green - wood tree, . . . Come

*p* *pp*

rest with us a - while; . . . Per-chance our hon - est glee . . . Life's sor - rows may be -

- guile. Oh! swift will fly the hours, . . . Re - mov'd from world - ly care, As

'neath yon sha - dy bow'rs . . . Our joy - ous feast we share; Un - der the green-wood

*rall.* *a tempo.*

*pp colla voce.* *rall.* *pp a tempo.*

tree . . . Come rest with us a - while, . . . Per-chance our hon - est glee . . . Life's

sor - rows may be - guile, Un - der the greenwood tree, Un - - der the green - wood

*pp* *dol.* *colla voce.*

tree. By hands as li - lies

*f* *dim.* *pp* *pp*

white . . . The wine cup shall be fill'd; . . . By eyes as dia - monds bright . . . Thy

bo - som shall be thrill'd. The fo - rest maid - ens' lay, . . . Tho' rude and wild it

be, Shall ba - - - nish care a - way, Shall ba - - - nish care a - way.

*rall.*

*pp colla voce. rall.*

*a tempo.*

Un - der the green - wood tree, . . . Come rest with us a - while, . . . Per - chance our ho - nest

*pp a tempo.*

glee . . . Life's sor - rows may be - guile, Un - der the green - wood tree, Un -

*pp dol.*

. . . der the green - wood tree.

*colla voce. f dim.*

## No. 5.

## TRIO AND CHORUS.

*Allegro moderato.* BISHOP.

Oh! bold Ro-bin Hood, Thy wine is good! And

*Allegro moderato.*  
*p e leggiero.*

PIANO.

dain - ty is thy cheer: But fades the day, We must a - way, We

can - not lin - ger here. Right

ROBIN HOOD.

*p*

glad are we to en - ter - tain A migh - ty Bi - shop so; When

*Sva.....*



thou hast paid our fo - rest toll Thou shalt be free to go.

*8va.....*

*8va.....*

*sos.*

BISHOP. ROBIN HOOD.

There, take my purse ! 'Tis ve - ry light ! ten no - bles ; ha ! no

BISHOP. CHORUS (TENORS & BASSES).

more ! I beg, good host, that you will give the sur - plus to the poor. Ha !

*pp*

ha ! from such a slen - der store There'll be but lit - tle for the poor !

*f* *dim.*

LITTLE JOHN.

Good Bi - shop ! think it not a - miss, But you must pay more

*p e leggiero.*

toll than this; 'Tis on - ly fair that Lords and Earls Should give us more than coun - try churls. Ten

**BISHOP.** no - bles! I no more pos - sess.

**TENORS.** Ha! ha! no Bi - shop e'er had less.

**BASSES.** Ha! ha! no Bi - shop e'er had less.

**LITTLE JOHN.** This cas-ket's

*cres.* *ff*

*cres.* *molto.* hea - vy; I should think There's me - tal in it by the chink.

*p* *cres.* *molto.* *ff*

*sva.*

*dim.* *p* *Segue.*

## No. 6.

BISHOP. *Andante con moto.*

This Ro - bin and his out - laws bold Have stript me of my hard - earn'd gold; Ill

ROBIN HOOD.

Good  
for - tune sure hath mark'd the way. Ah! me! this is a wo - ful day.

Bi - shop! calm thy - self, I pray; 'Tis well thou'st where - with - al to pay! Thy  
This Ro - bin and his out - laws bold Have stript me of my hard - earn'd gold; Ill . .

cha - ri - ty thou'lt ne'er re - pent, Just fan - cy to the poor 'tis lent.

LITTLE JOHN.

Hark!

for - tune sure hath mark'd the way; Ah me! this is a wo - ful day!

Good Bishop, calm thy - - self, I pray; 'Tis well thou'st where - with - al to pay! Thy . . .

hark! from yon - - der haw-thorn spray The wood-lark trills his mer - ry lay! You'll

This Ro - bin Hood and his out - laws bold Have stript me of my gold, Ill . . .

*tr*

*p*

*sos.*

*or* cha - - ri - ty thou'lt ne'er re - pent; . . . Just

cha - ri - ty thou'lt ne'er re - - pent, re - pent; . . . Just fan - cy to the

know his joy . . . ous note a - gain, When next you wan - - der

for - - - tune sure hath mark'd the way; Ah me! this is a

*tr*

*sos.*

## ROBIN HOOD.

poor 'tis lent. Thy cha - ri - ty thou'lt ne'er re - pent, thou'lt ne'er re-pent.

LITTLE JOHN.

near this glen. Hark, hark! the lark trills his

BISHOP.

wo - ful day. This Ro - bin and his out - laws bold Have stript me of my gold; Ill

CHORUS. ALTO.

Right glad are we to en - ter - tain A great and migh - ty Bi-shop so, When

1ST TENOR. (*Sov. lower.*)

Right glad are we to en - ter - tain A great and migh - ty Bi-shop so, When

2ND TENOR. (*Sov. lower.*)

Right glad are we to en - ter - tain A great and migh - ty Bi-shop so, When

BASS.

Right glad are we to en - ter - tain A great and migh - ty Bi-shop so, When

*tr*

*cres.* *mf*

*tr tr tr*

Pray calm thy - self, Just fan - cy to the poor 'tis lent. When thou hast paid our fo - rest toll, Thou

lay! Hark, hark! he trills his lay. When thou hast paid our fo - rest toll, Thou

for - tune sure hath mark'd the way; Ah me! this is a wo - ful day, Ah me! this is a wo - ful day, this

thou hast paid our fo - rest toll, Thou shalt be free from hence to go.

thou hast paid our fo - rest toll, Thou shalt be free from hence to go.

thou hast paid our fo - rest toll, Thou shalt be free from hence to go.

thou hast paid our fo - rest toll, Thou shalt be free from hence to go. Thou shalt be

*p*

shalt be free to go ; When thou hast paid our fo - rest toll Thou shalt be free to go, Thou  
 shalt be free to go ; When thou hast paid our fo - rest toll Thou shalt be free to go, Thou  
 is a wo - ful day, Ah me ! this is a wo - ful day, this is a wo - ful day, . . . this

free, be free to go. Thou shalt be free, be free to go, . . . Thou

*cres.*  
 shalt be free to go, free . . . to go, thou shalt be free to go. . . .  
*cres.*  
 shalt be free to go, be free to go, thou shalt be free to go. . . .  
*cres.*  
 is a wo - ful day, a wo - ful day, this is a wo - ful day. . . .

to go. . . .  
 to go. . . .  
 to go. . . .

*cres.* *dim*  
 shalt be free to go, be free to go. . . .

*dim.* *pp* *rall.*

No. 6a.

AIR AND CHORUS.

ROBIN HOOD.

Rouse up, rouse up, my mer - ry, mer - ry men, Our no - ble guest is

*Allegro Moderato.*  
*p e stacc.*

sad; But ere he wan - der from this glen, We'll strive to make him

*Sva.....*

glad, We'll strive . . . . . to make him

*cres.*

*cres.* . . . . . *molto* . . . . .

glad! ; . . . . .

*ff* . . . . . *dim.* . . . . . *Segue.*

*Allegro.*

ALTO.  
1ST TENOR.  
(*Sua, lower.*)  
2ND TENOR.  
(*Sua, lower.*)  
BASS.  
PIANO.

Strike the harp! strike the harp! Wake a live - ly mea - sure; Strike the harp! strike the harp!

Strike the harp! strike the harp! Wake a live - ly mea - sure; Strike the harp! strike the harp!

Strike the harp! strike the harp! Wake a live - ly mea - sure; Strike the harp! strike the harp!

Strike the harp! strike the harp! Wake a live - ly mea - sure; Strike the harp! strike the harp!

*Allegro.*

Crown this day with plea - sure.

Crown this day with plea - sure.

Crown this day with plea - sure.

Crown this day with plea - sure.

*p*

*f*

Strike the harp! strike the harp! Wake a live - ly mea - sure; Strike the harp!

*f*

Strike the harp! strike the harp! Wake a live - ly mea - sure; Strike the harp!

*f*

Strike the harp! strike the harp! Wake a live - ly mea - sure; Strike the harp!

*f*

Strike the harp! strike the harp! Wake a live - ly mea - sure; Strike the harp!

*f*



strike the harp! Crown this day with plea - sure. Strike the harp, and dance and  
strike the harp! Crown this day with plea - sure. Strike the harp, and dance and sing, . . . . .  
strike the harp! Crown this day with plea - sure.

strike the harp! Crown this day with plea - sure.

strike the harp! Crown this day with plea - sure.

sing, . . . . . and dance and sing, and dance and  
and dance and sing, and dance and  
Strike the harp, and dance and sing, . . . . . dance and sing, and dance and  
Strike the harp, and dance and sing, . . . . . and dance and

sing, and dance, and dance and sing; Strike the harp, and sing, . . . . .  
sing, and dance, and dance and sing; Strike the harp, and dance and sing, strike the harp, and dance and sing, . . . . .  
sing, and dance, and dance and sing; Strike the harp, and dance and sing, strike the harp, and dance and sing, and  
sing, . . . . . and dance and sing; Strike the harp, and dance and sing, strike the harp, and dance and sing, and

*sf sf sf sf*

and sing Till the mer - ry green - woods ring, Till the mer - ry green -

and sing Till the mer - ry green - woods ring, Till the mer - ry green -

sing Till the mer - ry green - woods ring, Till the mer - ry green -

sing Till the mer - ry green - woods ring, Till the mer - ry green -

woods ring.

woods ring.

woods ring.

woods ring.

BISHOP.

woods ring. I'm out of breath, oh, I can dance no more; I'm out of breath, oh,

I can dance no more; For pi - ty's sake give o'er, give o'er, For pi - ty's sake give

o'er, give o'er, For pi - ty's sake give o'er, For I can dance . . . no

BISHOP.

more. ALTO. I'm out of breath! I'm out of

Strike the harp! and dance and sing, IST & 2ND TENOR (8va lower). Strike the harp! and dance and sing,

Strike the harp! and dance and sing, BASS. Strike the harp! and dance and sing,

Strike the harp! and dance and sing, Strike the harp! and dance and sing,

breath! I'm out of breath!

strike! strike! strike! strike! strike the harp! strike the harp!

strike! strike! strike! strike! strike the harp! strike the harp!

strike! strike! strike! strike! strike! strike! strike!

ALTO. Strike the harp! till the mer - ry green - woods ring!

Strike the harp! till the mer - ry green - woods ring!

strike! ring!

Strike the harp! strike the harp! Wake a live-ly mea - sure, Strike the harp! strike the harp! Crown this day with

Strike the harp! strike the harp! Wake a live-ly mea - sure, Strike the harp! strike the harp! Crown this day with

Strike the harp! strike the harp! Wake a live-ly mea - sure, Strike the harp! strike the harp! Crown this day with

Strike the harp! strike the harp! Wake a live-ly mea - sure, Strike the harp! strike the harp! Crown this day with

plea - sure; Strike the harp! strike the harp! Till the mer - ry green - woods

plea - sure; Strike the harp! strike the harp! Till the mer - ry green - woods

plea - sure; Strike the harp! strike the harp! Till the mer - ry green - woods

plea - sure; Strike the harp! strike the harp! Till the mer - ry green - woods

*sf* *sf* *sf* *sf* *sf* *V* *V* *V* *V*

ring, Till the mer - ry green - woods ring, strike! strike! strike! strike! strike!

ring, Till the mer - ry green - woods ring, strike! strike! strike! strike! strike!

ring, Till the mer - ry green - woods ring, strike! strike! strike! strike!

ring, Till the mer - ry green - woods ring, strike! strike! strike! strike!

strike! sing and dance,  
strike! sing and dance.  
strike! strike! sing and dance,  
strike! strike! sing and dance

This system contains four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "strike! sing and dance," repeated across the staves with some variations in phrasing.

Till the mer - ry green - woods ring, Till the green - woods ring,  
Till the mer - ry green - woods ring, Till the green - woods ring,  
Till the mer - ry green - woods ring, Till the green - woods ring,  
Till the mer - ry green - woods ring, Till the green - woods ring,

This system contains four vocal staves and two piano staves. The lyrics are: "Till the mer - ry green - woods ring, Till the green - woods ring," repeated across the staves.

Till the green - woods ring, Till the mer - ry  
Till the green - woods ring, Till the mer - ry  
Till the green - woods ring, Till the mer - ry  
Till the green - woods ring, Till the mer - ry

This system contains four vocal staves and two piano staves. The lyrics are: "Till the green - woods ring, Till the mer - ry" repeated across the staves. The piano accompaniment includes dynamic markings such as *f* and *ff*.

greenwoods ring, the mer - ry green - - - woods ring!  
greenwoods ring, the mer - ry green - - - woods ring!  
greenwoods ring, the mer - ry green - - - woods ring!  
greenwoods ring, the mer - ry green - - - woods ring!

The first system consists of four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "greenwoods ring, the mer - ry green - - - woods ring!". The piano part features a rhythmic accompaniment with some arpeggiated figures.

Strike the harp! strike the harp! till the mer - - ry green - woods  
Strike the harp! strike the harp! till the mer - - ry green - woods  
Strike the harp! strike the harp! till the mer - - ry green - woods  
Strike the harp! strike the harp! till the mer - - ry green - woods

The second system consists of four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Strike the harp! strike the harp! till the mer - - ry green - woods". The piano part features a rhythmic accompaniment with some arpeggiated figures and a "Ped." (pedal) marking.

ring!  
ring!  
ring!  
ring!

The third system consists of four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "ring!". The piano part features a rhythmic accompaniment with some arpeggiated figures and "sf" (sforzando) markings.

## No. 7.

## PART-SONG OF VILLAGE MAIDENS.

*Allegro moderato.*

PIANO.

*Sostenuto.*

The first system of the piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The second system of the piano accompaniment continues the musical texture. It includes dynamic markings *Sua.....* and *loco.* above the right-hand staff.

1ST SOPRANO. *mf*  
In our fo - rest dell, . . . Where the wild deer dwell, . . . Where the

2ND SOPRANO. *mf*  
In our fo - rest dell, . . . Where the wild deer dwell, . . . Where the

CONTRALTO. *mf*  
In our fo - rest dell, . . . Where the wild deer dwell, . . . Where the

The vocal staves for the first system show three parts: 1st Soprano, 2nd Soprano, and Contralto. Each part has a melodic line with lyrics underneath. The piano accompaniment continues below the vocal staves.

red rose tempts the bee, We wile a - way . . . The sul - try day . . . Un -

red rose tempts the bee, We wile a - way . . . The sul - try day . . .

red rose tempts the bee, We wile a - way . . . The sul - try day . . .

The second system of the part-song continues the vocal and piano parts. It includes dynamic markings *p* and *mf* above the vocal staves.

der the green-wood tree, Un - - der the green-wood tree. We know the

Un - der the green-wood tree, Un - - der the green-wood tree. We know the vale Where the

Un - der the green-wood tree, Un - - der the green-wood tree.

*mf* *f* *p*

vale Where the li - ly pale Droops 'neath the morn - ing dew, Droops 'neath the morn - ing dew,

li - - - ly pale Droops 'neath the morn - ing dew, Droops 'neath the morn - ing dew,

the li - ly pale Droops 'neath the morn - ing dew, Droops 'neath the morn - ing dew,

*p* *pp* *f*

Where the i - vy creeps, And the vio - let peeps

Where the i - vy creeps, And the vio - let peeps

Where the i - vy creeps, And the vio - let peeps With its

*p* *pp* *dim.* *sosten.*



With its mo - dest eyes, its eyes of blue. . . . We know the

With its mo - dest eyes of blue, its eyes of blue. . . . We know the

mo - dest eyes of blue, . . . its eyes of blue. . . . We know the

*pp*

vale . . . . Where the li - ly pale . . . . Droops 'neath the morn - ing dew, Droops . . . .

vale . . . . Where the li - ly pale . . . . Droops 'neath the morn - ing dew, Droops . . . .

vale . . . . Where the li - ly pale . . . . Droops 'neath the morn - ing dew, Droops . . . .

*f >*

'neath the dew, droops 'neath the morn - ing dew ; In our fo - rest dell, . . . Where the

'neath the morn - ing dew, droops 'neath the morn - ing dew ; In our fo - rest dell, . . . Where the

'neath the morn - ing dew, droops 'neath the morn - ing dew ; In our fo - rest dell, . . . Where the

*p*

*con Sva.*

wild deer dwell, . . . Where the red rose tempts the bee, We wile a - way . . . The

wild deer dwell, . . . Where the red rose tempts the bee, We wile a - way . . . The

wild deer dwell, . . . Where the red rose tempts the bee, We wile a - way . . . The

*p*

sul - try day . . . Un - - der the greenwood tree, Un - - der the greenwood tree, Un - -

sul - try day . . . Un - - der the greenwood tree, Un - - der the greenwood tree, Un - -

sul - try day . . . Un - - der the greenwood tree, Un - - der the greenwood tree, Un - -

*mf* *f* *f* *f*

*mf*

der the greenwood tree, Un - - der the greenwood tree, Un - - der the green-wood

der the greenwood tree, Un - - der the greenwood tree, Un - - der the green-wood

der the greenwood tree, Un - - der the greenwood tree, Un - - der the green-wood

der the greenwood tree, Un - - der the greenwood tree, Un - - der the green-wood

*dim. p* *p* *dim. p* *p* *dim. p* *p*

tree, Un - - - der the green-wood tree, Un - - - der the green-wood tree, the green - wood tree, Un - - - der the green-wood tree, Un - - - der the green-wood tree, Un

tree, . . the green-wood tree, the greenwood tree, Un-der the greenwood tree,  
- der the green-wood tree, the greenwood tree, Un - der the greenwood tree,  
- der the green-wood tree, Un-der the greenwood tree, Un-der the greenwood tree,

Un - der the green - wood tree.  
Un - der the green - wood tree.  
Un - der the green - wood tree.

## No. 8.

## BALLAD.

PIANO.

*Andante.*

*p* *cres.* *dol.*

The piano introduction is in 2/4 time, B-flat major. It begins with a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand starts with a half note G3, followed by quarter notes F3, E3, and D3. The piece is marked 'Andante' and includes dynamic markings 'p', 'cres.', and 'dol.'.

MARION.

Oh!

*cres.* *dim.* *p*

The first vocal line is a single note G4, followed by a half note G4. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The piano part includes dynamic markings 'cres.', 'dim.', and 'p'.

Love is like the o - cean wild, Now calm, now tem - pest riv'n; The heart, like some frail

*pp*

The second vocal line consists of the lyrics: "Love is like the o - cean wild, Now calm, now tem - pest riv'n; The heart, like some frail". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The piano part includes the dynamic marking 'pp'.

wan - d'ring bark, Up - on its wa - ters driv'n. A while soft bree - zes mur - mur by, And

*pp*

The third vocal line consists of the lyrics: "wan - d'ring bark, Up - on its wa - ters driv'n. A while soft bree - zes mur - mur by, And". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The piano part includes the dynamic marking 'pp'.

waft it on its way, But soon the an - gry storm de-scends, It sinks be - neath the

*f* *p* *ad lib.*

*cres.* *f* *pp unis.*

spray. Oh! Love is like the o - cean wild, Now calm, now tem - pest riv'n; The heart, like some frail

*pp*

wan - d'ring bark, Up - on its wa - ters driv'n, Like some frail wan - d'ring bark, Up - on its wa - ters

*ad lib.* *ad lib.*

*colla voce.* *dim.* *p* *colla voce.*

driv'n.

*cres.* *f* *dim.* *p*

Oh! Love is like the au - tumn sun, That tempts the ope - ning rose, Its crim - som blos - soms

to un-fold, Its sweet-ness to dis - close. A while be - neath the par - tial ray, It

*pp*

rears its glow-ing head, But win - ter comes with chill - ing blast, 'Tis scent - less now and dead! Oh!

*f* *cres.* *f* *pp* *ad lib.* *unison.*

Love is like the o - cean wild, Now calm, now tem - pest riv'n; The heart, like some frail

*p*

wan - d'ring bark, Up - on its wa - - ters driv'n, Like some frail wan - d'ring bark, Up - on its wa - ters

*ad lib.* *colla voce.* *dim.* *p* *colla voce.* *ad lib.*

driv'n.

*cres.* *f* *dim.* *p*

No. 9.

DUET.

*Allegro moderato.* MARION. RECIT.  
 Hark! 'tis the bu - gle note,

PIANO.

On mine ear doth float, . . . . .

Bugle. *Allegro molto.*

*dim. pp* *cres.*

See! his gal - lant train, Bound . . . ing o'er the plain.

*Allegro vivace.*

*p*

*cres. molto*

## ROBIN HOOD.

Dear - est Ma - rion! fate hath bound me To thy

fond and faith - ful heart; . . . Ne - - ver, till life's dream be o - - ver,

Shall love's gen - tle flame de - - part. Ah! dear Ro - bin! dwell - - ing

MARION.

near thee, Here, a - - mong the fo - - rest bow'rs, Fast, on wings of

pur - - est trans - port, Fly . . . the calm . . and sun - - - ny hours. What care

ROBIN HOOD.



MARION.

we for world - ly plea - sures? Here, each breast con - tent - - ment trea - sures;

ROBIN HOOD.

Blest are they Whose lives, like ours, are one long sum - mer

Blest are they, blest, Whose lives, like ours, are one long sum - mer

*più lento.*

day. Ah! dear Ro - bin, when long years have flown, Of love's

day.

*f* *sf* *colla voce. p* *sf*

*tempo.*

chain wilt thou not wea - ry grow? Ah! no! Ah!

Hear me swear! Hear me swear!

*p* *f* *p* *f* *p*

no!

Hear me swear! . . . Hear me swear! . . . . . I'm thine . . . a - -

*Andante.*

- lone! The love with which I love thee, Burns as pure - ly warm and bright, As yon - der star a -

MARION.

- bove thee, Beam - ing now with light. Oh, soft as mu - sic fall - ing, On the trem - bling,

*ad lib.*

ROBIN HOOD.

list - 'ning ear, Those ten - der words re - call - ing . . Thoughts to mem - 'ry dear. Then, oh! for e - ver

*colla voce.*

*accel.* *con espress.* *dim.* MARION.

ban - ish Each dark - some doubt a - way ; . . . . . I am thine . . . till life's la - test day ! Oh

*cres.* *f* *pp*

*Sua.*

*accel.*

yes ! my soul shall ban - ish, Each dark - some doubt a - way. . . . . Till life's la - test

ROBIN HOOD.

Till

*cres.* *p*

*Più mosso.*

day, Till life's la - test day, Till life's la - test day . . . The theme of my

life's la - test day, Till life's la - test day, . . Till life's la - test day The theme of my

*sosten.* *Più mosso e piano.*

song for e - ver shall be— Dear Ro - bin ! I live, . . . I live . . . but for

song for e - ver shall be— Dear Ma - - rion ! I live, I live . . . but for

For private performance the bars between the signs ⊕ ∴ may be omitted.

thee. The theme of my song for e - ver shall be, Dear Ro - - bin! I live, . . . I .

thee. The theme of my song for e - ver shall be, Dear Ma - rion! I live, . . . I .

live but for thee. I love thee, I love . . . . . thee, I

live but for thee. I love thee, I love thee, yes! thou art my bride! I love thee, I

*pp*

love thee, I love, . . . I love . . . . . thee, I love, . . .

love thee, what - e'er may be - tide; . . . I love thee, . . . I love

I love, . . . I love, . . . I love, . . . I'm thy bride, . . .

thee, I love . . . thee! Yes! thou art . . .

*f*

*Sva.*

I love thee, dear - - est! dear - - est! what -  
 my bride; dear - - est! I love . . . . thee, dear - - est! what -

*pp*

*f*

e'er  
 e'er

*f*

what - e'er may be - tide! . . . .  
 what - - - e'er may be - tide!

*ff*

I am thine! thine a - lone! . . . .

*rf*

## ROBIN HOOD.

Dear - est Ma - rion! fate hath bound me to thy fond and faith - ful heart,

*Allegro vivace.*

## MARION.

Ne - ver, till life's dream be o - ver, Shall love's gen - tle flame de - part;

## ROBIN HOOD.

## MARION.

What care we for world - ly plea - sures? Here, each breast con - tent - ment trea - sures,

## ROBIN HOOD.

Ah! dear Ro - bin! Ah! dear Ro - bin! I live a - lone for

Ah! dear Ma - rion! Ah! dear Ma - rion! I live, I live a - lone for

thee, I live for thee, I live for thee! I

thee, I live for thee, I live for thee! I

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef and contain the lyrics "thee, I live for thee, I live for thee! I". The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *rf* (ritardando forte) and *mf* (mezzo-forte).

live . . . a - lone, . . . I live for thee, I live a -

live . . . a - lone, . . . I live for thee, I live a -

The second system continues the vocal lines and piano accompaniment. The vocal staves show the lyrics "live . . . a - lone, . . . I live for thee, I live a -". The piano accompaniment features a series of chords in the right hand, marked with a *V* (ritardando), and a bass line in the left hand. Dynamic markings include *mf* and *ff* (fortissimo).

- lone, . . . I live . . . for thee! . . .

- lone, . . . I live . . . for thee! . . .

*rf* *rf* *colla voce.* *ff* *tempo.*

The third system continues the vocal lines and piano accompaniment. The vocal staves show the lyrics "- lone, . . . I live . . . for thee! . . .". The piano accompaniment features a series of chords in the right hand, marked with a *V* (ritardando), and a bass line in the left hand. Dynamic markings include *rf* (ritardando forte), *colla voce.* (colla voce), and *ff* (fortissimo) *tempo.* (tempo).

The fourth system consists of the piano accompaniment for the final part of the piece. It features a series of chords in the right hand and a bass line in the left hand. Dynamic markings include *rf* (ritardando forte) and *ff* (fortissimo).

No. 10.

FINALE.

*Moderato.* Bugle.

PIANO. *p* Corni. *cres.*

*Tutti.*

Bugle. *p*

TREBLES.

CONTRALTOS & ALTOS.

TENORS. (*8va.*)

BASSES.

Now let us make the wel - kin ring, And crown this jo - vial day; Let

Now let us make the wel - kin ring, And crown this jo - vial day; Let

Now let us make the wel - kin ring, And crown this jo - vial day; Let

*sempre staccato.*



all in cho - rus join, and sing A mer - ry round - e - lay. Let all in cho - rus join, Let

all in cho - rus join, and sing A mer - ry round - e - lay. Let all in cho - rus join, Let

all in cho - rus join, and sing A mer - ry round - e - lay. Let all in cho - rus join, Let

all in cho - rus join, Let all in cho - rus join, and sing A round - - - e - - lay. . .

all in cho - rus join, Let all in cho - rus join, and sing A round - - - e - - lay. . .

all in cho - rus join, Let all in cho - rus join, and sing A round - - - e - - lay. . .

A

mer - ry round - e - lay. Now let us make the wel - kin ring, And crown this jo - vial day, Let

Now let us make the wel - kin ring, And crown this jo - vial day, Let

Now let us make the wel - kin ring, And crown this jo - vial day, Let

Now let us make the wel - kin ring, And crown this jo - vial day, Let

all in cho - rus join, and sing A mer - ry round - e - lay, A mer - ry round - e - lay,  
 all in cho - rus join, and sing A mer - ry round - e - lay, A mer - ry round - e - lay,  
 all in cho - rus join, and sing A mer - ry round - e - lay, A mer - ry round - - e - lay, A mer - ry  
 all in cho - rus join, and sing A mer - ry round - e - lay, A mer - ry round - - e - lay, A mer - ry

A mer - ry round - e - lay, Let all in cho - rus join, and sing A  
 A mer - ry round - e - lay, A mer - ry round - e - lay, join A  
 round - - e - lay, A mer - ry round - e - lay, and sing A  
 round - - e - lay, A mer - ry round - e - lay, A mer - ry round - e - lay, Let all now join A

mer - ry round - - e - lay.  
 mer - ry round - - e - lay.  
 mer - ry round - - e - lay.  
 mer - ry round - - e - lay.

For kings or cour-tiers, what care we? Their  
 For kings or cour-tiers, what care we? Their  
 For kings or cour-tiers, what care we? Their

*mf*

state we en - vy not : Each heart that roams the green-wood free, Can boast a hap - pier lot. Let  
 state we en - vy not : Each heart that roams the green-wood free, Can boast a hap - pier lot. Let  
 state we en - vy not : Each heart that roams the green-wood free, Can boast a hap - pier lot. Let

all in cho - rus join, Let all in cho - rus join, Let all in cho - rus join, and sing A  
 all in cho - rus join, Let all in cho - rus join, Let all in cho - rus join, and sing A  
 all in cho - rus join, Let all in cho - rus join, Let all in cho - rus join, and sing A

*f*

A mer - ry round - e - lay, Now let us make the wel - kin ring, And

round - - e - lay, Now let us make the wel - kin ring, And

round - - e - lay, Now let us make the wel - kin - ring, And

round - - e - lay, Now let us make the wel - kin ring, And

*cres.* *f*

crown this jo - vial day, Let all in cho - rus join, and sing A mer - ry round - e - lay, a round - e -

crown this jo - vial day, Let all in cho - rus join, and sing A mer - ry round - e - lay, A

crown this jo - vial day, Let all in cho - rus join, and sing A mer - ry round - e - lay, A

crown this jo - vial day, Let all in cho - rus join, and sing A mer - ry round - e - lay, A

*p*

- lay, A mer - ry round - e - lay, a round - - - e - lay,

mer - ry round - e - lay, A mer - ry round - e - lay, A mer - ry round - e - lay,

mer - ry round - e - lay, A mer - ry round - e - lay,

mer - ry round - e - lay, A mer - ry round - e - lay, a round - - - e - lay,

a round - e - lay, A mer - ry round - e - lay, A  
 A mer - - ry round - - e - lay,  
 a mer - ry round - e - lay,  
 Sing a mer - ry round - e - lay, A mer - ry round - e -

*pp*  
 mer - ry round - e - lay, a round - e - lay. Let all . . . in cho - rus join, join  
*pp* 2ND TREBLE.  
 a round - e - - lay. Let all . . . in cho - - - rus join, join  
*pp* CONTRALTO.  
 a round - e - - lay. Let all in cho - rus join, join  
 - lay, a round - e - - lay.  
*tr* *tr* *pp*

TREBLES. *p*  
 . . . and sing A mer - ry round - - e - lay, Sing a  
*mf* ALTO.  
 . . . and sing A mer - ry . . . round - e - lay, Sing a mer - ry round - e - lay,  
*mf* TENOR.  
 . . . and sing . . . A round - e - - lay, Sing a mer - ry round - e - lay,  
*mf*  
 Sing a mer - ry round - e - lay, *sva*.....  
*mf* *p*

mer - ry round - e - lay, Sing a mer - ry round - e - lay, and sing a

Sing a mer - ry round - e - lay, And sing a

Sing a mer - ry round - e - lay, And sing a

Sing a mer - ry round - e - lay, And sing a

*Solo*.....

*mf* *p*

round - e - lay. Now let us make the wel - kin ring, And

round - e - lay. Now let us make the wel - kin ring, And

round - e - lay. Now let us make the wel - kin ring, And

round - e - lay. Now let us make the wel - kin ring, And

*f* *cres.* *ff*

crown this jo - vial day; Let all in cho - rus join, and sing A mer - ry round - e - lay. And

crown this jo - vial day; Let all in cho - rus join, and sing A mer - ry round - e - lay. And

crown this jo - vial day; Let all in cho - rus join, and sing A mer - ry round - e - lay. And

crown this jo - vial day; Let all in cho - rus join, and sing A mer - ry round - e - lay. And

3

*f*

in the depths of bon - ny Sher - wood We'll live and die with bold Ro - bin

in the depths of bon - ny Sher - wood We'll live and die with bold Ro - bin

in the depths of bon - ny Sher - wood We'll live and die with bold Ro - bin

in the depths of bon - ny Sher - wood We'll live and die with bold Ro - bin

*con forza.*

Hood, And in the depths of bon - ny Sher - wood We'll live . . and die with

Hood, And in the depths of bon - ny Sher - wood We'll live . . and die with

Hood, And in the depths of bon - ny Sher - wood We'll live . . and die with

Hood, And in the depths of bon - ny Sher - wood We'll live . . and die with

*p* bold Ro - bin Hood, And in the depths of bon - ny Sher - wood We'll live and

*p* bold Ro - bin Hood, And in the depths of bon - ny Sher - wood We'll live and

*p* bold Ro - bin Hood, And in the depths of bon - ny Sher - wood We'll live and

*p* bold Ro - bin Hood, And in the depths of bon - ny Sher - wood We'll live and

*molto cres.* *f* *p*

*molto cres.* *f* *p*

*molto cres.* *f* *p*

*molto cres.* *f* *p*

*p* *f* *p* *cres.*

die with bold Ro - bin Hood, We'll live and die, we'll live and die,

die with bold Ro - bin Hood, We'll . . . live . . . and die,

die with bold Ro - bin Hood, We'll live, we'll live and die, we'll live and

die with bold Ro - bin Hood, We'll live, we'll live and die,

*cres.* *f* *ff*

and die . . . with bold

we'll live and die . . . with bold

die, and die . . . with bold

and die . . . with bold

and die Bugle.

Ped. \*

Ro - bin Hood!

Ro - bin Hood!

Ro - bin Hood!

Ro - bin Hood!

Corn. *f* *f*

Ped. \*