

**MUSIC**

of the legendary Opera

(Called)

**MAID MARIAN,**

OR

*The Huntress of Arlingford;*

as Performed at the

**Theatre Royal, Covent Garden.**

The Poetry written & Selected

by J. R. Planché Esq<sup>r</sup>.

*Composed by*

**HENRY R. BISHOP,**

*Composer & Director of the Music to the Theatre Royal, Covent Garden.*

Ent. Sta. Hall,

Price 18/-

**London**

Published by Goulding, D'Almaine, Potter & Co<sup>o</sup> N<sup>o</sup> 20, Soho Square,

and to be had of I. Willis, 7, Westmorland Street Dublin.

**HRB**



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OVERTURE

LARGHETTO  
SOSTENUTO.

*mf e legati.*  
*f p f p*

*Soave.*  
*fp*

*fp pp Dolce Espress.*  
*Dim*

*pp f*

*Dim pp Cres: f*



ALLEGRO

*p* Clar & Vio:

ten

*p* *pp*

8 *Cres* *mf*

*Cres* *f* *ff* loco



The musical score consists of seven systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature is one sharp (F#). The score includes the following dynamic markings: *p*, *ff*, *Dol:e Sosten.*, *Cres.*, *f*, and *pp*. The piece concludes with a double bar line and a final chord.

Ov: Maid Marian .



This musical score is for the Overture to 'Maid Marian'. It consists of seven systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps). The score features a variety of textures and dynamics. The first system has a busy treble staff with sixteenth-note patterns and a bass staff with sustained chords. The second system includes a 'cres:' marking and a 'f' dynamic. The third system features a 'cres:' marking, a 'ff' dynamic, and triplet markings in the bass staff. The fourth system continues the melodic and harmonic development. The fifth system has an '8' marking above the treble staff, indicating an eighth-note pattern. The sixth system includes a 'cres:' marking, 'rf' (ritardando forte) and 'p' (piano) markings, and a 'loco' marking above the treble staff. The seventh system begins with a 'Dol.' (Dolce) marking. The notation includes various ornaments, slurs, and dynamic markings throughout.

Ov: Maid Marian.



The musical score consists of seven systems of grand staff notation. Each system contains a treble clef staff and a bass clef staff. The notation includes various rhythmic values, accidentals, and dynamic markings. The first system begins with a treble clef and a bass clef, with a *pp* marking in the bass staff. The second system continues the melodic and harmonic development. The third system features a *cres: un poco.* instruction in the bass staff. The fourth system includes a *cres:* instruction in the bass staff. The fifth system has a *mf* marking in the bass staff. The sixth system features a *f* marking in the bass staff and a *cres:* instruction in the treble staff. The seventh system concludes with a *ff* marking in the bass staff and a *cres:* instruction in the treble staff. The piece ends with a double bar line and a repeat sign.

Ov: Maid Marian.

V.S.



*Piu Moto.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth notes. The lower staff is in bass clef and begins with a forte (*ff*) dynamic marking. It features a triplet of eighth notes and other rhythmic patterns.

The second system continues the musical piece. The upper staff shows a sequence of chords and eighth notes. The lower staff contains a triplet of eighth notes and other rhythmic figures.

The third system introduces a key signature change to one flat (B-flat). The upper staff features chords and eighth notes. The lower staff includes a triplet of eighth notes and other rhythmic patterns.

The fourth system changes the key signature to two flats (B-flat and E-flat). The upper staff contains chords and eighth notes. The lower staff features a triplet of eighth notes and other rhythmic patterns.

The fifth system changes the key signature to three flats (B-flat, E-flat, and A-flat). The upper staff shows chords and eighth notes. The lower staff includes a triplet of eighth notes and other rhythmic patterns.

The sixth system continues the piece in three flats. The upper staff features chords and eighth notes. The lower staff includes a triplet of eighth notes and other rhythmic patterns.



The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several eighth-note patterns and a triplet of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with a steady eighth-note bass line and chords. A triplet of eighth notes is also present in the lower staff.

The second system continues the piece. The upper staff features a melodic line with a triplet of eighth notes. The lower staff has a bass line with a triplet of eighth notes and continues the accompaniment.

The third system shows the continuation of the melody and accompaniment. The upper staff has a melodic line with a triplet of eighth notes. The lower staff features a bass line with a triplet of eighth notes and continues the accompaniment.

The fourth system continues the piece. The upper staff has a melodic line with a triplet of eighth notes. The lower staff features a bass line with a triplet of eighth notes and continues the accompaniment.

The fifth system concludes the piece. The upper staff has a melodic line with a triplet of eighth notes. The lower staff features a bass line with a triplet of eighth notes and continues the accompaniment. The system ends with a double bar line and a fermata over the final notes. The word "ten:" is written below the final notes of the lower staff.

*LISTEN! HE MUST BE HEAR!*

**Glee for Six Voices,**

*Sung by*  
Miss M. Tree, Mrs. Loughurst, Mrs. Goulden, Mrs. Ley & Missy.

The Poetry by

In the Historical Opera of

J.R. Planché Esq.

**MAID MARIAN,**

*at the*  
Theatre Royal, Covent Garden,

Composed by



**HENRY R. BISHOP,**

*Composer & Director of the Music to the Theatre Royal, Covent Garden.*

Ent. Sta. Hall,

L O N D O N

Price 2/

Printed by Goulding, D'Almaine Potter & Co. 20, Soho Square, & to be had of J. Willis 7, Westmor. St. Dublin.

LARGHETTO  
ESPRESSIVO



(Curtain rises)




Maid Marian.



Matilda.

Listen! Listen! He must he must be near,

*pp*

Listen! Listen! his coursers tramp to hear

Matilda  
Soprano 1<sup>mo</sup>

*pp*  
Listen! Listen! He must be near Listen! Listen! his coursers tramp to hear

Page  
Soprano 2<sup>do</sup>

Alto  
an 8<sup>ve</sup> higher  
or 3<sup>d</sup> Soprano.

*pp*  
Listen! Listen! He must be near Listen! Listen! his courserstrampto hear

Tenore 1<sup>mo</sup>

*pp*  
Listen! Listen! He must be near Listen! Listen! his courserstrampto hear

Tenore 2<sup>do</sup>

*pp*  
Listen! Listen! He must be near Listen! Listen! his courserstrampto hear

Basso.

*pp*  
Listen! Listen! He must be near Listen! Listen! his courserstrampto hear

*pe Legato.*

Matilda

Look out Look out Look out Look out a-mid the Forest gloom

*p* *Cres.* *mf* *Cres* *f*

Espress.

(Page comes forward)

Page

See oh! see ye not the waving the wa-ving of his snow white plume The Sun beams brightly

*pp* Soave. *ff* *pp*

on the Lake The breeze blows light-ly through the brake Nought but the gleaming

*f* *pp* *p*

Espress

wave I see Nought but the gleaming wave I see I hear no sound I hear no sound save the

*pp*

rustling the rustling tree I hear no sound I hear no sound save save the rustling

*Cres.* *pp* *h*



*Un poco piu Moto.*

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings *pp*, *f*, *pp*, and *f*, along with a *Cres.* (Crescendo) marking. The violin part includes dynamic markings *f* and *p*, and a *Cres.* marking. The lyrics "Hark!" are repeated in each staff.

*Un poco piu Moto.*

Musical score for the second system, featuring vocal and piano parts. The vocal part includes the lyrics: "Hark! 'Tis the tramp 'Tis the tramp of Horses feet 'Tis the tramp Tis the tramp of Horses". The piano part includes dynamic markings *f*, *pp*, and *mf*, along with a *Cres.* marking. The lyrics "Hark!" are repeated in each staff.

Maid Marian.





love doth the brave Earl stray Hark! Hark! Ah! whither whither on morn so  
doth the brave Earl stray Hark! Hark! whither whither on morn so  
doth he stray Hark! Hark!  
doth the brave Earl stray Hark! Hark! whither whither on morn so gay  
doth the brave Earl stray Hark! Hark!  
doth the brave Earl stray Hark! Hark! ten:  
soave.

*p* *f* *espress:* *pp*

gay far from his love doth the brave Earl stray Far from his  
gay far from his love doth the brave Earl stray  
whither whither on morn so gay doth the brave Earl stray  
doth the brave Earl stray  
doth the brave Earl stray  
doth the brave Earl stray  
doth the brave Earl stray

*Espress: molto.* *p* *pp*

love far from his love far from his love far from his love doth the

far from his love far from his love far from his

far from his love far from his love far from his

far from his love far from his love far from his

far from his love far from his love far from his

far from his love far from his love far from his

far from his love far from his love far from his

brave Earl stray doth the brave Earl stray .

love doth the brave Earl stray doth the brave Earl stray .

love doth the brave Earl stray doth the brave Earl stray .

love doth the brave Earl stray doth the brave Earl stray .

love doth the brave Earl stray doth the brave Earl stray .

love doth the brave Earl stray doth the brave Earl stray .

love doth the brave Earl stray doth the brave Earl stray .

love doth the brave Earl stray doth the brave Earl stray .

Morendo.

dim:

Maid Marian.



A Damsel stood to watch the Fight<sup>15</sup> 1

Sung by **MIS M. TREE**, in the

*Historical Opera*  
**MAID MARIAN,**

as Performed at the  
*Theatre Royal, Covent Garden.*

Composed by

**HENRY R. BISHOP,**

*RB*

*Ent. Sta. Hall.*

*Composer & Director of the Music to the Theatre Royal Covent Garden.*

*Price 1/6.*

*London. Printed by Goulding, D'Almaine, Potter & Co., 20, Soho Squ.; & to be had of T. Willis 7, West St. Dublin.*

Andante  
Larghetto

*mf Flauti & c: cres dol Flauto*

*MATILDA*

*sta 6*  
A Damsel stood to watch the fight By the loco

*hr Esp?*  
banks of Kingslea mer e, And they brought to her feet her own true Knight, Sore wounded on a bier "O

*Clar: e Corni*

let not he said, "While yet I live, The cru - el foe me take . . . But

*simili*

*tremolo*

*cres*

with those lips one sweet kiss give And cast me in the lake

*pp*

*Clar: f*

Around his neck she wound her arms she wound her

*p*

*e stacc.*

arms and she kiss'd his lips so pale And ever-more and ever-more the



wars alarms came loud - - er louder up the vale - - - She

*ff* *ff* *esp*

drew him to the lake's deep side, where the red heath the red heath fring'd the shore And

*pp* *tremolo* *simili* *cres*

plung'd with him be - neath the tide, And they were seen no more They were seen no

*mf* *pp* *pp* *Colla voce* *piu largo*

more, They were seen no more, They were seen were seen no more

*pp* *cres* *f*

The Love that follows pain,  
 Sung by  
**MISS M. TREE**  
 In the Historical Opera of  
**MAID MARIAN,**  
 at the  
 Theatre Royal, Covent Garden.

Composed by

HRB

**HENRY R. BISHOP,**

*Composer & Director of the Music to the Theatre Royal Covent Garden.*

*Ent. Sto. Hall.*

*Price 2/6*

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**ALLEGRO**  
**VIVACE.**

Flauto.

Maid Marian.



MATILDA.

No no no no no no the love that follows fain will never never its faith be =

*p*

= tray No will never never never its faith be =

*f* Flauto. *p*

(Significantly)

= tray But the faith that's held in a chain Will never be found a =

*f* *p*

= gain If a single link give way If a single link give way If a

*a tempo.* *Slentando.* *a tempo.*

sin - gle link give way If a single link give way No no no no no no

*fpp* *Cres.* *f*

no - - no no no no no no no - - - no no no no no no no no no no no no no no no If a

*p* *p* *Cres.* *mf* *ad lib* *a tempo*

sin-gle link give way If a sin-gle link give way no no no no no no no no no

*a tempo.* *p*

*Slentando* *a tempo.* \**ff*

nononononono no no no no no no no no no no no no no no no If a single link give

*Slen.* *f* *f* *f* *f*

\* From this Sign  $\oplus$  to  $\oplus$  at Page 7 is omitted in Performance at the Theatre.  
Maid Marian.



way If a single link give way If a single link give way - - -

*f* *Cres.* *ff*

No no no no no no

no The love that follows fain Will never never never its faith be = tray For

*p* *f*

hark! hark! hark! The dog doth bark That

*pp*

watches the wild deer's lair - - - The Hun = ter awakes, at the

*f* *pp*

peep of dawn The Hunter awakes at the peep of dawn But the lair it is empty The

*cres:*

deer is gone, and the Hun - - ter knows not where ! and the Hun = - ter

*mf f/p f/p f/p pp*

knows not where and the Hunter knows not where he knows not

*f*

where - - - no no no no no no no no no no no no no no

*f slen: slen:*

no the love that follows fain will never never never its faith be-tray But the

*p mf p cres: f*







a tempo.

no no no no no no no no no no no no no no no no will never be found a =

= gain - - - if a sin = gle link give way will never be found a =

- gain - - - if a sin = gle link give way if a single link give

way if a single link give way if a sin = = gle link give - - -

way



25  
1  
Though he be now a grey grey friar,  
**QUINTETTO**  
SUNG BY  
Miss M. Tree, Mrs. Longhurst,  
Messrs. Farren, Ley & Timmer.

In the Historical Opera of

# MAID MARIAN,

at the Theatre Royal, Covent Garden.

Composed by

## HENRY R. BISHOP,

RB

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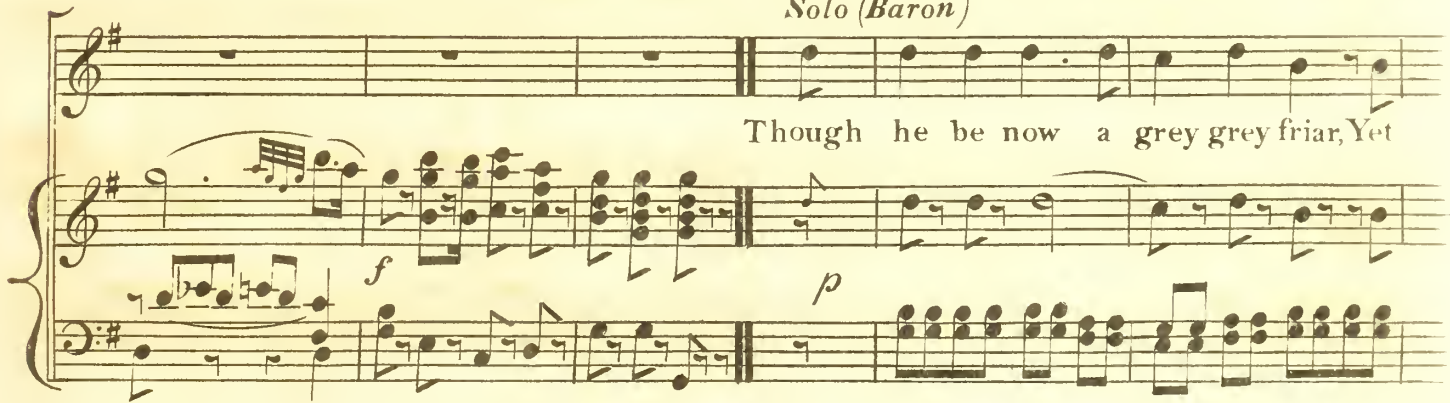
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Allegro non troppo

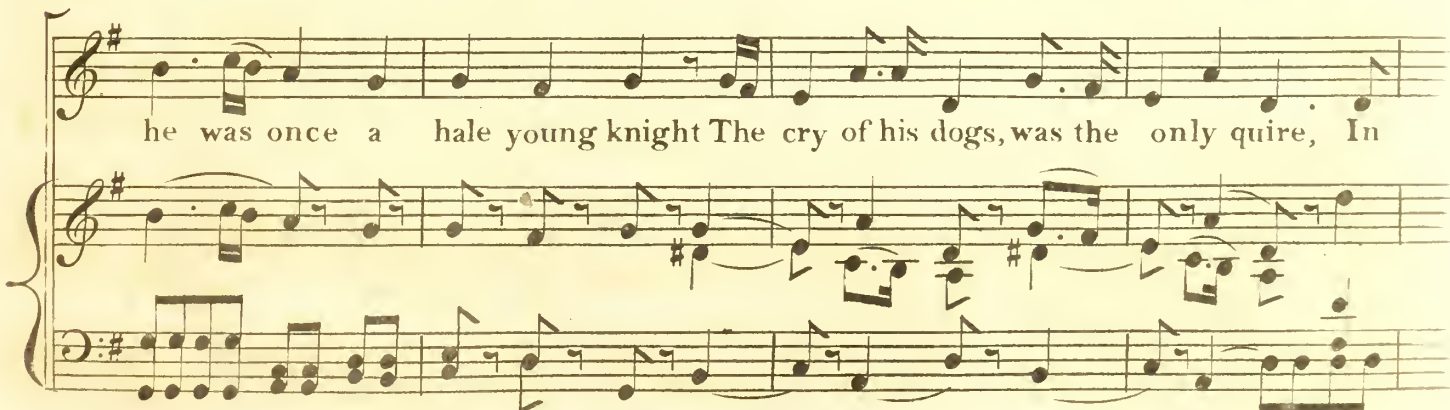


Solo (Baron)

Though he be now a grey grey friar, Yet



he was once a hale young knight The cry of his dogs, was the only quire, In



which his spirit did take delight, In which his spirit did take delight The

*mf* *cres* *f* *f* *f* *8va* *loco*

cry of his dogs was the on - ly quire In which his spirit did take delight In

*pp*

which his spirit did take de - - - light

*mf* *cres* *f* *ff*

*MATILDA.*  
*Espress*

Little he reck'd of the matin bell And drownd its toll with the

*pp*

Maid Marian



*hr*  
 clanging horn And drownd its toll with the

*f ff pp*

*hr*  
 clanging horn & the only beads he lov'd to tell were beads of dew on the spangled thorn were

*dol*

*hr*  
 beads of dew on the spangled thorn & the only beads he lov'd to tell were beads of dew on the

*cres mf p*

*hr*  
 spangled thorn were beads of dew on the spang - - - - led thorn the spangled

*f pp*

*Largo*  $\text{3}$  *h* *Tempo 1<sup>mo</sup>*

thorn on the spangled thorn      Though changeful time with

*Largo* *f* *Risoluto* *pp*

hand severe, Has made him now those sports forego His heart still bounds with joy to hear the

*legati* *mf*

mellow horn and twanging bow His heart still bounds with joy to hear the

*cres* *f* *f* *f* *pp*

mellow horn and twanging bow the mellow horn and twang - - - ing

*mf* *ff*



PAGE

bow

Though he be now a

*ff* *p*

grey grey friar, Yet he was once a hale young knight a hale young knight

*Clar:* *Vio:*

*++* *+* *+* *sotto voce*

Matilda . Little he reck'd of the matin bell, & drown'd its toll with the *sotto voce*

Page . hale young knight Little he reck'd of the matin bell, & drown'd its toll with the *sotto voce*

Baron Fitzwater . Little he reck'd of the matin bell, & drown'd its toll with the *sotto voce*

Sampson . Little he reck'd of the matin bell, & drown'd its toll with the *sotto voce*

Martin . Little he reck'd of the matin bell, & drown'd its toll with the

*Flauto* *Oboe* *pp*

Maid Marian *++* From this sign *+* to *+* at Page 8 is omitted in Performance at the Theatre

clanging horn Little he reck'd of the ma-tin bell, And drown'd its toll with the

clanging horn Little he reck'd of the ma-tin bell, And drown'd its toll with the

clanging horn Little he reck'd of the ma-tin bell, And drown'd its toll with the

clanging horn Little he reck'd of the ma-tin bell, And drown'd its toll with the

clanging horn Little he reck'd of the ma-tin bell, And drown'd its toll with the

clanging horn And the on - - - ly beads he lov'd to

clanging horn And the on - - - ly beads he lov'd to

clanging horn And the on - - - ly beads he lov'd to

clanging horn And the on - - - ly beads he lov'd to

clanging horn And the on - - - ly beads he lov'd to

*cres* *fp* *fp* *mf* *cres*



*dol*  
 tell were the beads of dew on the spangled spangled  
*dol*  
 tell were the beads of dew on the spangled spangled  
 tell . . .  
 tell . . .  
 tell . . .  
*f* *pp*

*ff*  
 thorn were the beads of dew on the spang - - - led  
*ff*  
 thorn were the beads of dew on the spang - - - led  
*ff*  
 were the beads of dew on the spang - - - led  
*ff*  
 were the beads of dew on the spang - - - led  
*ff*  
 were the beads of dew on the spang - - - led  
*mf* *cres* *f*

thorn were beads of dew on the spang - - - led

thorn were beads of dew on the spang - - - led

thorn were beads of dew on the spang - - - led

thorn were beads of dew on the spang - - - led

thorn were beads of dew on the spang - - - led

*fp fp fp cres mf*

thorn Little he reck'd of the ma-tin bell, & drown'd its toll with the clanging horn

thorn Little he reck'd of the ma-tin bell, & drown'd its toll with the clanging horn

thorn Little he reck'd of the ma-tin bell, & drown'd its toll with the clanging horn

thorn Little he reck'd of the ma-tin bell, & drown'd its toll with the clanging horn

thorn Little he reck'd of the ma-tin bell, & drown'd its toll with the clanging horn

*pp pp pp pp*



Little he reck'd of the ma\_tin bell, & drown'd its toll with the clanging horn & the

Little he reck'd of the ma\_tin bell, & drown'd its toll with the clanging horn & the

Little he reck'd of the ma\_tin bell, & drown'd its toll with the clanging horn & the

Little he reck'd of the ma\_tin bell, & drown'd its toll with the clanging horn & the

Little he reck'd of the ma\_tin bell, & drown'd its toll with the clanging horn & the

Little he reck'd of the ma\_tin bell, & drown'd its toll with the clanging horn & the

*cres mf*

on - - ly beads he lov'd to tell were the beads of

on - - ly beads he lov'd to tell were the beads of

on - - ly beads he lov'd to tell

on - - ly beads he lov'd to tell

on - - ly beads he lov'd to tell

on - - ly beads he lov'd to tell

*8va*

*f*

*loco*

*p*

dew on the spangled spangled thorn were the beads of  
 dew on the spangled spangled thorn were the beads of  
 were the beads of  
 were the beads of  
 were the beads of

*mf* *cres* *f*

dew on the spang - - - led thorn were beads of dew of dew on the  
 dew on the spang - - - led thorn were beads of dew on the  
 dew on the spang - - - led thorn were beads of dew  
 dew on the spang - - - led thorn were beads of dew of dew on the  
 dew on the spang - - - led thorn were beads of dew on the

*p*



*espres*

spang - - - led thorn on the thorn were beads of dew on the spang-led

spang - - - led thorn on the spangled thorn

on the spangled thorn on the thorn

spang - - - led thorn on the spangled thorn

spang - - - led thorn on the thorn

*Bassoon*

*mf* *f* *p* *pp*

*f* *crese* *ff* *Espres*

thorn of dew on the spangled thorn . . . . . were beads of dew on the

*f* *crese* *ff*

on the spangled thorn on the spangled thorn . . . . .

*f* *crese* *ff*

on the spangled thorn on the spangled thorn . . . . .

*f* *ff*

on the spangled thorn . . . . . on the spangled thorn

*f* *ff*

on the spangled thorn . . . . . on the spangled thorn

*mf* *p* *f* *ten Flauto* *p*

spang - - led thorn on the spangled thorn on the spangled thorn on the spangled thorn

on the spangled thorn on the spangled thorn on the spangled thorn

on the spangled thorn on the spangled thorn on the spangled thorn

on the spangled thorn on the spangled thorn on the spangled thorn

on the spangled thorn on the spangled thorn on the spangled thorn

*viv:* *stacc:* *cres* *mf*

on the spang - - - *ff* led thorn

on the spang - - - led thorn

on the thorn on the spangled thorn

on the thorn on the spangled thorn

on the spang - - - led thorn

*f* *ff*

8 8 8 8



37  
*The Slender Beech,*  
Sung by

MR. PEARMAN,

*In the Historical Opera of*  
**MAID MARIAN,**

*Performed at the*

*Theatre Royal, Covent Garden.*

Composed by

**HENRY R. BISHOP,**

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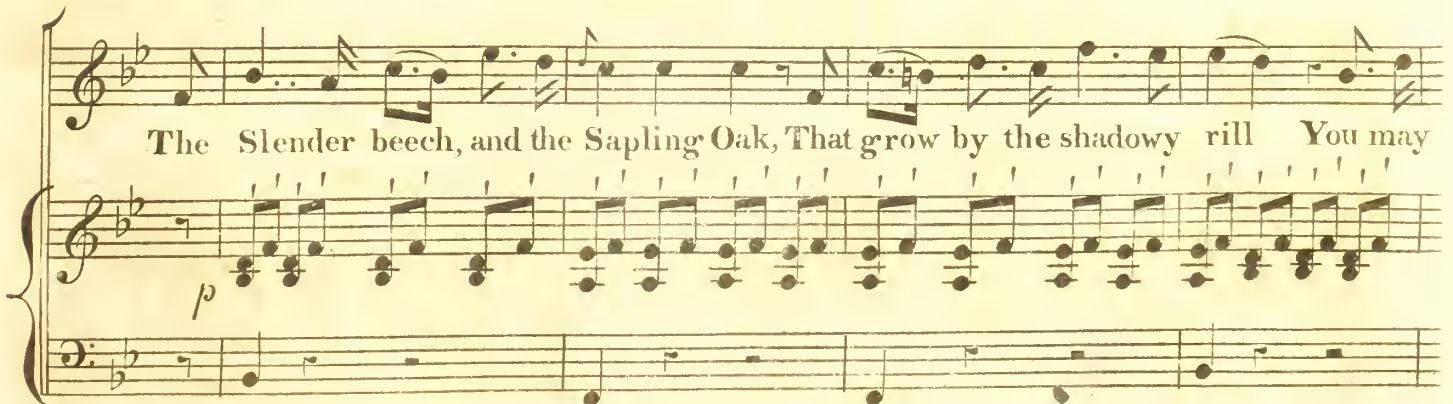
ANDANTE  
SOSTENUTO



Clar: espress.



Slentando.



The Slender beech, and the Sapling Oak, That grow by the shadowy rill You may

fell down both at a sin-gle stroke, You may fell down which you will You may

*fp*

fell - - down - - both at a single stroke, You may fell down which you will - - - But

*f f f p pp f*

this But this you must know that as long as long as they grow What =

*rf p fp*

= ever change may be What = ever change may be You can

*Dol:*



never teach ei = ther oak or beech To be aught but a greenwood tree To be

or tree but a

aught but a greenwood tree *largo.* but a greenwood a greenwood tree *Tempo 1<sup>mo</sup>* *h'* ad lib:

*Allegro Spiritoso.*

But this, but this you must know That as

long: as long as they grow What-ever change may be What-ever change may

*Grazioso.*

be. You never can teach either oak or beech To be

aught but a greenwood tree you never can teach either oak or beech to be

aught but a greenwood tree to be aught - - - - - but a greenwood

tree to be aught - - - - - but a green = = = wood

Cres. mf

*Dol*

tree you never can teach either oak or beech to be aught but a greenwood

*pp*

tree you never can teach either oak or beech to be aught but a greenwood



tree to be aught - - - but a greenwood tree to be

Clar:

aught - - - but a green - - wood

Cres: f ff

tree you never can teach either oak or beech you never can teach either oak or

beech to be aught but a greenwood tree to be aught but a green-wood

cres: mf

tree to be aught to be aught to be aught but a greenwood tree - -

f ff

Hart and Hind are in their lair,

G L E E,

(FINALE, ACT FIRST.)

Mess<sup>rs</sup> Goulden, Pyne, Pearman, Isaacs, (Chorus), <sup>Sung by</sup> AND

In the Historical Opera of

MAID MARIAN,

The Poetry by

at the

J. R. Planche Esq<sup>r</sup>.

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First Yeoman

ALTO

Much-the-Miller.

TENORE 1<sup>mo</sup>

William Gamwell

TENORE 2<sup>do</sup>

Allen-a-dale

BASSO

Mod to

ff

pp

Hart and Hind are in their lair, Couch'd be- neath the fern they

Hart and Hind are in their lair, Couch'd be- neath the fern they

Hart and Hind are in their lair, Couch'd be- neath the fern they

Hart and Hind are in their lair, Couch'd be- neath the fern they



lie, couch'd be-neath the fern they lie And the moon our mistress fair our

lie, couch'd be-neath the fern they lie And the moon our mistress fair our

lie, couch'd be-neath the fern they lie And the moon our mistress fair our *dol*

lie, couch'd be-neath the fern they lie And the moon our mistress fair our

*dol*

*dol* mistress fair Is ri - - - ding through the cloud - - less sky

*dol* mistress fair Is ri - - - ding through the cloud - - less sky

*dol* mistress fair Is ri - - ding through the sky

*sosten*

mistress fair Is riding through the cloudless through the cloud - - less sky

Coro

O'er the lake the night-wind steals, About the oak the blind bat

O'er the lake the night-wind steals, About the oak the blind bat

O'er the lake the night-wind steals, About the oak the blind bat

O'er the lake the night-wind steals, About the oak the blind bat

*cres* *f* *ff* *pp*

wheels, About the oak the blind bat wheels, Come sit we round our trysting tree our

wheels, About the oak the blind bat wheels, Come sit we round our trysting tree our

wheels, About the oak the blind bat wheels, Come sit we round our trysting tree

wheels, About the oak the blind bat wheels, Come sit we round our

*f* *risoluto*



trys - - ting tree      Daring outlaws as we be as we be

trys - - ting tree      Daring outlaws as we be as we be

*f* Daring outlaws as we be as we be

trys - - ting tree      Daring outlaws as we be as we be

*cres*

*ff* Daring outlaws outlaws as we be      Da - - ring out - - laws as we

*ff* Daring outlaws outlaws as we be      Da - - ring out - - laws as we

*fff* Daring outlaws outlaws as we be      Da - - ring out - - laws as we

*fff* Daring outlaws outlaws as we be      Da - - ring out - - laws as we

*ff* *ten*

be Daring outlaws as we be as we be

be Daring outlaws as we be as we be

be Daring outlaws as we be as we be

be Daring outlaws as we be as we be

*SOLO Allen-a-dale*

Now in dark & narrow cell Now in chamber rich & rare; now in chamber rich &

*pp e stacc:*

rare in chamber rich & rare Lowly monk his beads doth tell his beads doth



tell Lordly abbot patters pray'r patters pray'r 'Neath our leafy covering

Let us now our vespers sing our vespers sing Come troll we catch & chaunt we

clar:

glee chaunt we glee Da - - ring outlaws as we be

mf

**Soli**  
mf

Now in stately castle hall, Baron proud and gallant knight and

mf

Now in stately castle hall, Baron proud and gallant knight and

mf

Now in stately castle hall, Baron proud and gallant knight and

f

pp

*f* *p* *cres*

gallant knight For the courtly harpers call For the harp - - ers

gallant knight For the courtly harpers call For the courtly harp - - ers

gallant knight For the courtly harpers call For the courtly harp - - ers

gallant knight For the courtly harpers call

*pdol* *tr* *tr* *tr* *tr* *tr*

call And pace a mea - - - sure with La - - dy bright with La - - - - dy

call And pace a mea - - - sure with Lady bright with La - - - - dy

call with La - - - - dy

call And pace a mea - - - sure with Lady bright with La - - - - dy

*mf* *p* *slentando*





feast we free and feast we free Daring outlaws as we be Da - ring

feast we free and feast we free Daring outlaws as we be Da - ring

feast we free and feast we free Daring outlaws as we be Da - ring

deep and feast we free Daring outlaws as we be Da - ring

outlaws as we be Daring outlaws as we be Da - ring

outlaws as we be Daring outlaws as we be Daring Da - ring

outlaws as we be Daring outlaws as we be Da - ring

outlaws as we be Daring outlaws as we be Daring out - - - -



outlaws as we be Daring outlaws as we be outlaws as we

outlaws as we be Daring outlaws as we be outlaws as we

outlaws as we be Daring outlaws as we be outlaws as we

outlaws as we be Daring outlaws as we be outlaws as we

... laws as we be Daring outlaws as we be outlaws as we

be Daring outlaws as we be Daring outlaws as we be Daring

be Daring outlaws as we be Daring outlaws as we be Daring

be Daring outlaws as we be Daring outlaws as we be Daring

be Daring outlaws as we be Daring outlaws as we be Daring

outlaws as we be as we be Da - - - ring out - - - laws as we

outlaws as we be as we be Da - - - ring out - - - laws as we

outlaws as we be as we be Da - - - ring out - - - laws as we

outlaws as we be as we be Da - - - ring out - - - laws as we

*fff* *tremolo*

be outlaws as we be Daring outlaws as we be Daring outlaws as we

be outlaws as we be Daring outlaws as we be Daring outlaws as we

be outlaws as we be Daring outlaws as we be Daring outlaws as we

be outlaws as we be Daring outlaws as we be Daring outlaws as we



be Daring outlaws as we be Daring out - - - laws as we

be Daring outlaws as we be Daring out - - - laws as we

be Daring outlaws as we be Daring out - - - laws as we

be Daring outlaws as we be Daring out - - - laws as we

be . . . . .

be . . . . .

be . . . . .

be . . . . .

*8va*

*mf*

3

Maid Marian

End of Act 1<sup>st</sup>



GATHER EACH FLOWER,  
Villagers Chorus with Solos.

*sung by*  
Miss Beaumont and Miss Dunn

The Poetry by In the Historical Opera of J.R. Planché Esq<sup>r</sup>.

MAID MARIAN,

at the Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP,

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Composer & Director of the Music to the Theatre Royal Covent Garden

Price 3/

Ent. Sta. Hall, London. Printed by Goulding, D'Almaine, Potter & C<sup>o</sup> 20, Soho Square. & to be had of T. Willis, 7, Westmorland St. Dublin.

PASTORALE  
un poco  
Allegretto, ma non  
troppo.

Maid Marian.



*Village Lass. (Miss Dunn)*

Solo

Gather, oh! ga - - ther each flower

from gar - den and mead In whose balmy bower the bee loves to

feed to feed In whose - balmy bower the bee loves to feed - - - - to

feed the bee - - loves to feed to feed - - - - - to feed



Oh! gather each flower from garden and mead from garden from garden and

Oh! gather each flower from garden and mead from garden from garden and

Oh! gather each flower from garden and mead from garden from garden and

Oh! gather each flower from garden and mead from garden from garden and

mead In whose balmy bower the bee loves to feed the bee loves to feed

mead In whose balmy bower the bee loves to feed the bee loves to feed

mead In whose balmy bower the bee loves to feed the bee loves to feed

mead In whose balmy bower the bee loves to feed the bee loves to feed



*ff*  
Gather each flower and wreath while you may - - - *ff*  
Gather each flow'r - - - a  
*ff*  
Gather each flower and wreath while you may - - - *ff*  
Gather each flow'r - - - a

*ff*  
a garland for our sweet queen of the day - - - a garland a gar - -  
garland for our - - - a gar - - - land a  
*ff*  
a garland for our sweet queen of the day - - - a gar - - - land a  
garland for our - - - a gar - - - land a

land a garland for our sweet queen of the day

garland a gar = = land for our sweet queen of the day

garland a gar = = land for our sweet queen of the day

garland a gar = = land for our sweet queen of the day

*ff ff ff ff p*

Alice. (Miss Beaumont)  
Solo

Gather oh! ga = ther the ra = rest the dews ever

*pp mf p*

wet gather the rarest the dews ever wet gather the fairest the sun hath kiss'd

yet Ga = ther the fair = est the sun hath kiss'd yet

*hr p pp*

Maid Marian.



Ye will cull never a blossom so gay a blossom so gay as she who is

Ye will cull never a blossom a blossom so gay as she who is

Ye will cull never a blossom so gay a blossom so gay as she who is

Ye will cull never a blossom a blossom so gay as she who is

8ves

Alice

ever the Queen the Queen of the May the queen of the May the queen

ever the Queen the Queen of the May

ever the Queen the Queen of the May

ever the Queen the Queen of the May

Village Lass.

the queen the queen of the May is ever the queen of the

of the May the queen of the May the queen of the

pp

Maid Marian.



*ff* CORO

May the May - Oh! gather each flower from garden and mead from  
 May the queen of the May - Oh! gather each flower from garden and mead from  
 Oh! gather each flower from garden and mead from  
 Oh! gather each flower from garden and mead from

*f* *ff* *ff* *ff*

Cres: *mf* *f* *ff*

garden from garden and mead In whose balmy bower the bee loves to feed the  
 garden from garden and mead In whose balmy bower the bee loves to feed the  
 garden from garden and mead In whose balmy bower the bee loves to feed the  
 garden from garden and mead In whose balmy bower the bee loves to feed the



bee loves to feed *ff* gather each flower and wreath while you

bee loves to feed gather each flow'r - - -

bee loves to feed *ff* gather each flower and wreath while you

bee loves to feed gather each flow'r - - -

*ff ff ff*

may - - - *ff* a garland for our sweet queen of the day a

may - - - a garland for our - - - a

may - - - *ff* a garland for our sweet queen of the day a

may - - - *ff* a garland for our - - - a

*ff ff ff*

garland a gar = = = land a garland a gar = = = land For our sweet Queen of the day

gar = = = land a garland a gar = = = land a garland For our sweet Queen of the day

gar = = = land a garland a gar = = = land a garland For our sweet Queen of the day

gar = = = land a garland a gar = = = land a garland For our sweet Queen of the day

*ff ff pp*

*Village Lass.*

Ye will cull never a blossom so gay as she who is ever the queen of the May is ever is

ever the queen of the May - - the queen of the May the queen - - -

*Cres: mf f p dol:*

*Maid Marian.*



Queen of the May - - - a

the *ff* Oh! ye will cull never a blossom so gay as she who is ever the

*CORO ff* Oh! ye will cull never a blossom so gay as she who is ever the

*CORO ff* Oh! ye will cull never a blossom so gay as she who is ever the

*CORO ff* Oh! ye will cull never a blossom so gay as she who is ever the

*Cres: f ff*

queen of the May as she who is e = = = ver as she who is e = = = ver the

queen of the May as she - - - who is e = ver as she - - - who is e = ver the

queen of the May as she - - - who is e = ver as she - - - who is e = ver the

queen of the May as she - - - who is e = ver as she who is e = ver the

*ff ff*

queen of the May the queen of the May the queen of the May the queen of the

queen of the May the queen of the May the queen of the May the queen of the

queen of the May the queen of the May the queen of the May the queen of the

queen of the May the queen of the May the queen of the May the queen of the

8

May the queen of the May the queen of the May the queen of the May

May the queen of the May the queen of the May the queen of the May

May the queen of the May the queen of the May the queen of the May

May the queen of the May the queen of the May the queen of the May

loco

ff ff

ff ff

3



VILLAGERS MARCH

H.R. Bishop.

Allegretto  
Pastorale  
e Moderato

*pp* soave

*dol.*

*f*

*ff*



WITH HAWK AND HOUND,

Glee

SUNG BY

Messrs. Gutteridge, Pym, Pearman & Jarvis,

In the Historical Opera of

The Poetry by

MAID MARIAN,

J.R. Planché Esq.

Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP,

HRB

Ent. Sta. Hall,

Composer & Director of the Music to the Theatre Royal Covent Garden.

Price 2/.

London. Printed by Goulding, Dalmaine, Potter & Co. 20, Soho Square, & to be had of T. Willis, 7, Westmorland St. Dublin.

Un poco  
Allegretto,  
piu tosto  
Andantino

musical score for horns (corni) with dynamics *f*, *p*, and *slentando*

Alto

musical staff for Alto voice with dynamics *pp*

With hawk and hound well merrily sweep, Thro' greenwood glade &

Tenore 1<sup>mo</sup>

musical staff for Tenore 1<sup>mo</sup> voice with dynamics *pp*

With hawk and hound well merrily sweep, Thro' greenwood glade &

Tenore 2<sup>do</sup>

musical staff for Tenore 2<sup>do</sup> voice with dynamics *pp*

With hawk and hound well merrily sweep, Thro' greenwood glade &

Basso

musical staff for Basso voice with dynamics *pp*

With hawk and hound well merrily sweep, Thro' greenwood glade &

musical score for piano accompaniment with dynamics *pp*



dell Untill the bugles death note deep, Rings out the red deer's knell Rings

dell Untill the bugles death note deep, Rings out the red deer's knell Rings

dell Untill the bugles death note deep, Rings out the red deer's knell Rings

dell Untill the bugles death note deep, Rings out the red deer's knell Rings

out the red deers knell knell And . . . . when the chase is o'er . . . . and

out the red deers knell knell and . . . when the chase is

out the red deers knell knell And when the chase . . . is o'er and round the

out the red deers knell knell And when the chase . . . is o'er and round the

round the wine-cups gaily go and round the wine . . . cups gai - - - - ly  
 o'er and wine-cups gaily go and round . . . the wine cups gaily  
 wine cups gai - ly go round the wine-cups gaily go round the wine cups gaily  
 wine cups gai - ly go round the wine-cups gaily go round the wine cups gaily

go well . . . make the festive bow'r the festive bow'r resound With the  
 go the festive bow'r resound With the  
 go well . . . make the festive bow'r the festive bow'r resound With the  
 go well make the festive bow'r resound the festive bow'r resound With the

*cres* *f* *ff* *pp dol*  
*f* *pp*  
*f* *pp*  
*f* *pp*  
*cres* *mf* *f*



*e slentando*

praise of the best drawn bow the praise of the best drawn bow . . of the best drawn

praise of the best drawn bow the praise of the best drawn bow . . of the best drawn

praise of the best drawn bow the praise of the best drawn bow . . of the best drawn

praise of the best drawn bow the praise of the best drawn bow . . of the best drawn

*pp dol* *mf*

*p soave*

bow The praise the praise of the best the best drawn bow With

bow The praise the praise of the best the best drawn bow With

bow The praise the praise of the best the best drawn bow With

bow The praise the praise of the best the best drawn bow With

hawk & hound we'll merrily sweep, Thro' greenwood, glade & dell Untill the bugle's

hawk & hound we'll merrily sweep, Thro' greenwood, glade & dell Untill the bugle's

hawk & hound we'll merrily sweep, Thro' greenwood, glade & dell Untill the bugle's

hawk & hound we'll merrily sweep, Thro' greenwood, glade & dell Untill the bugle's

death note deep Rings out the red deer's knell Rings out the red deer's knell Un-

death note deep Rings out the red deer's knell Rings out the red deer's knell Un-

death note deep Rings out the red deer's knell Rings out the red deer's knell

death note deep Rings out the red deer's knell Rings out the red deer's knell



*slentando* *cres* *f* *a Tempo*

till the bugle's death note deep, Rings out the red deer's knell Rings out rings out the

till the bugle's death note deep, Rings out the red deer's knell Rings out rings out the

the knell Rings out rings out the

the knell Rings out rings out the *cres*

*dol* *mf ten* *p*

*dol un poco piu lento* *f* *f* *f* *f*

red deer's knell Un\_till the bugle's death note deep, Rings out the red deer's knell Rings

red deer's knell Un\_till the bugle's death note deep, Rings out the red deer's knell

red deer's knell the knell

red deer's knell the knell

*dol* *f* *p*

*Tempo I<sup>mo</sup>*

72

7

out Rings out the red deer's knell Rings out the red deer's knell the red

Rings out Rings out the red deer's knell Rings out the red deer's knell the red

Rings out Rings out the red deer's knell Rings out the red deer's knell the red

Rings out the red deer's knell the red deer's knell Rings out the red deer's knell the red

*Tempo I<sup>mo</sup>*

deer's knell . . . . .

deer's knell . . . . .

deer's knell . . . . .

deer's knell . . . . .

Maid Marian.



Let us seek the <sup>73</sup> Yellow Shore, 1

Sung by

**MISS M. TREE**

*The Poetry by* **MAID MARIAN**, *J.R. Planché Esq.*

Performed at the

*Theatre Royal, Covent Garden.*

Composed by

**HENRY R. BISHOP**, **HRB**

Composer & Director of the Music to the Theatre Royal Covent Garden.

Price 2/.

Ent. Sta. Hall.

London. Printed Goulding, D'Almaine Potter & Co. 20 Soho Sq. & to be had of T. Willis 7 Westmorland St. Dublin

Mod to

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass clef staff. The first system is marked 'Mod to' and 'f' (forte). The second system is marked 'p' (piano). The third system is marked 'mf' (mezzo-forte), 'f', 'cres' (crescendo), and 'ff' (fortissimo). The fourth system concludes the piece with a double bar line. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

MATILDA

Let us seek the yellow shore the yel - - - low shore,

*pp stacc*

Which the wild waves tumble o'er the wild waves tumble o'er, And catch the Mermaids

ditty rare As she combs her dripping hair the mermaids dit - ty rare as she

combs her dripping hair.

*mf p ff rf ten*



Then, hasten to hasten to some leafy nook, Where, by spirit -

*pp stacc:*

haunted brook by spirit - haunted brook We that sweet un -

earth - ly lay . . . will sing 'till ev - ry faun and fay, 'till ev - ry faun and

*pp*

fay 'till ev - ry faun and fay, shall wond'ring wond'ring

*pp*

wond'ring from their green-homes peep, And a pleasant chorus keep a pleasant

cho - rus keep . come . . . . . come seek the yellow

*ad lib* *slentando*

*mf* *p* *p* *colla voce* *pp*

shore the yel - - - low shore which the wild waves tumble o'er the

wild wavestumble o'er come seek the yellow shore . . . the yel - - - low



*dol*

yellow shore the yel - - - low shore the yel - - - low shore the yel - - - low

*f p*

*hr*

shore the yel - - - - - low shore the yel - - - low

*dol*

shore the yel - - low shore the yel - - low shore the yel - - - - -

*f p*

*hr f ad lib hr*

- - - - low shore come seek the yel low yel - low shore.

*f colla voce p f f ff*

Maid Marian + + From this sign + to + is omitted in Performance at the Theatre .

Come hither: thou little foot-Page.

**DUETTO,**

*sing by*  
Miss M. Cree & Mrs. Longhurst,

*The Poet, by*

*in the Historical Opera of*

*J.R. Planché Esq.*

**MAID MARIAN.**

*Performed at the*

*Theatre Royal, Covent Garden.*

*Composed by*

*HRB*

**HENRY R. BISHOP,**

*Composer & Director of the Music to the Theatre Royal Covent Garden.*

*Price 2 6.*

*Ent. Ste. Hall.*

*London Printed by Goulding, D'Almaine, Potter & Co 20, Soho Square, & to be had of T. Willis 7, Westmorland St. Dublin.*

Allegretto  
Moderato  
piu tosto  
Andantino

*MATILDA*

Come hither, Come hither, thou

little foot-Page, Come hither to my knee, And say if thou sawest my own true love, And





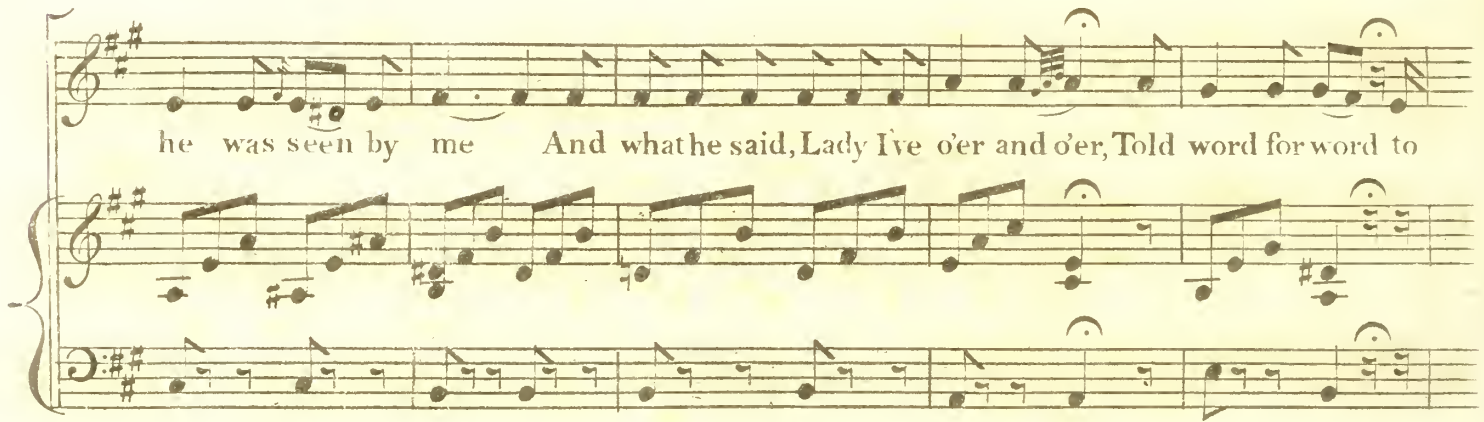
or  to to thee

PAGE

love my true love said to thee - O Lady fair Lady, thou hast him seen since



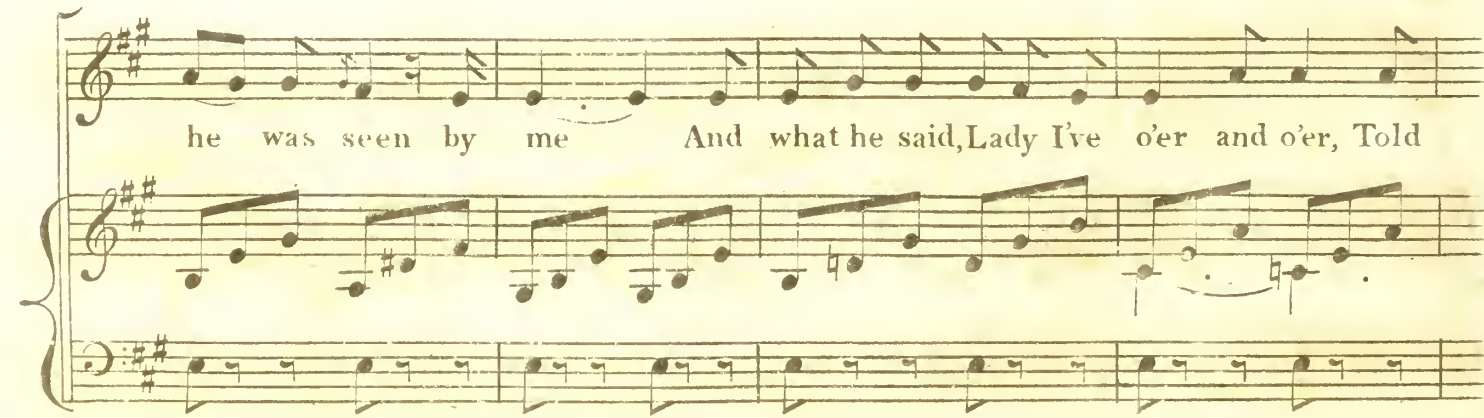
he was seen by me And what he said, Lady I've o'er and o'er, Told word for word to



thee O Lady, fair Lady, thou hast him seen, since



he was seen by me And what he said, Lady I've o'er and o'er, Told





*slentando* *dol* *slentando*

word for word to thee Told word for word to thee Told word for word to

*slentando* *pp soave* *slentando*

thee I've o'er and o'er told word for word to thee told

*fp* *cres* *f* *p*

*MATILDA*

word for word to thee to thee Now tell me again thou little foot Page, thou

*mf* *p* *pp* *fp*

little thou littlefoot- Page Twice thrice Now tell them to me

PAGE

O these were the words thy true-love spoke thy true love spoke And

*f p*

bademe bade me them bear to thee Tell her while red the

*slentando espres: cres f f pp e legati*

rose doth blow, O tell her while green the leaves do grow the heart of her Knight shall constant

prove, 'Twill cease to be ere cease to love The heart of her knight shall constant prove shall constant

*cres fp*



*ad lib* *MATILDA* *h.*

to love tolove

prove, 'Twill cease to beat ere cease to love ere cease to love

*colla voce*

*fp* *pp* *f* *p* *f*

*hr* *dol*

to love Tell her whilered the rose doth blow, Oh! tell her while

*a Tempo*

Oh tell her while red the rose doth blow Tell her while green the leaves do

*p a Tempo* *pp e legati*

green the leaves do grow, The heart of her knight shall constant prove, 'Twill cease to

grow, The heart of her knight shall constant prove, 'Twill cease to beat ere cease to

*cres*

*piu moto*

*f* *mf*

beat ere cease to love, Twill cease to beat to beat ere cease to love ere cease . .

love to beat Twill cease to beat to beat ere cease to love ere cease . .

*ff<sup>p</sup>* *piu moto* *cres* *mf*

*cresc* *f* *f*

... to beat ere cease to love ere cease to love ere

*cres* *f*

... to beat to beat ere cease to love ere cease to love ere

*f* *mf* *p* *f* *mf*

*ff*

cease to love ere cease ere cease to love

*ff*

cease to love ere cease ere cease to love

*f* *cres* *ff*



# REVENGE

## FINALE TO ACT SECOND.

Chorus of Soldiers.

H. R. Bishop.

ALTO,  
E TENORE

BASSO

Allegro  
Molto

fff Re ..

fff Re ..

ff fff

.. venge . . . . . Re . . . . . venge . . . . . Re ..

.. venge . . . . . Re . . . . . venge . . . . . Re ..

.. venge . . . . . Re . . . . . venge . . . . . The daring crew shall

.. venge . . . . . Re . . . . . venge . . . . . The daring crew shall

soon their treason rue shall soon their trea - son rue shall

soon their treason rue shall soon their trea - son rue shall

soon their trea - - son rue Re - - venge Re - - venge Re -

soon their trea - - son *loco* rue Re - - venge Re - - venge Re -

*gva*

venge Revenge Revenge Revenge . . . . .

venge Revenge Revenge Revenge . . . . .



# THE MINSTREL CHIEF

Sung by

Mr. Bishop. Mr. Sterling. Miss Love.

The Poetry by

In the Historical Opera of

J. R. Planché Esq.

## MAID MARIAN,

at the Theatre Royal, Covent Garden.

Composed by

HRB

### HENRY R. BISHOP,

Ent. Sta. Hall, London. Printed by Goulding, D'Almaine, Potter & Co., 20, Soho Square, & to be had of T. Willis, Westmorland St. Dublin. Price 3/-

BRILLANTE

e MARZIALE

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with several measures of music. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with dense chordal textures.

The second system continues the musical piece with two staves. The upper staff features a melodic line with various note values and rests. The lower staff provides a consistent harmonic accompaniment with repeated rhythmic patterns.

The third system of musical notation includes two staves. The upper staff has a melodic line with a 'Cres.' (Crescendo) marking above it. The lower staff continues the harmonic accompaniment.

The fourth system of musical notation consists of two staves. The upper staff begins with a 'mf' (mezzo-forte) dynamic marking and includes a 'loco' marking above it. The lower staff continues the harmonic accompaniment.

Maid Marian.



8

*ff*

*p dol.*

*loco*

*Slen:*

First Minstrel: (1st Soprano)

The red red wine in the be = = ker dan = ces

*Arpa.*

sha = ming' the morning's ro = = sy hue and o'er it the eye of

Beau ty glances Bright as the star to morn = ing true

*hr*

*dol.*

Maid Marian



Cres

O Largesse Largesse gallant

Arpa

knights! We your Bards and Minstrels crave We your Bards and Minstrels

crave Love of La = dies! death of Cham = pions Glo = ry

Dolce Animato.

glo = = ry glory to the brave Glo = ry glo = = ry to the brave

Cres. f p

Maid Marian

1<sup>st</sup> Minstrel.  
 (1<sup>st</sup> Soprano.)  
 2<sup>d</sup> Minstrel.  
 (2<sup>d</sup> Soprano.)  
 3<sup>d</sup> Minstrel.  
 (3<sup>d</sup> Soprano.)

*f*  
 O Largesse largesse gal-lant knights We your Bards and Minstrels

*ppp e sosten.*

crave We your Bards and Minstrels crave Love of La - dies death of Champions

crave We your Bards and Minstrels crave Love of La - dies death of Champions

crave We your Bards and Minstrels crave Love of La - dies death of Champions

Glo-ry glo-ry glory to the brave Glo-ry glo-ry to the brave

Glo-ry glo-ry glory to the brave Glo-ry glo-ry to the brave

Glo-ry glo-ry glory to the brave Glo-ry glo-ry to the brave

Maid Marian.



1<sup>st</sup> Soprano. *pp*  
 O Largesse largesse gallant knights we your bards and

2<sup>d</sup> Soprano  
 or Alto  
 an 8<sup>ve</sup> higher *pp*  
 O Largesse largesse gallant knights we your bards and

3<sup>d</sup> Soprano  
 or Tenore  
 an 8<sup>ve</sup> higher *pp*  
 O Largesse largesse gallant knights we your bards and

Basso. *pp*  
 O Largesse largesse gallant knights we your bards and

heralds crave we your bards and heralds crave love of ladies! death of

heralds crave we your bards and heralds crave love of ladies! death of

heralds crave we your bards and heralds crave love of ladies! death of

heralds crave we your bards and heralds crave love of ladies! death of

*ff*

cham - pions! love of ladies death of cham - pions glo - - - ry

cham - pions! love of ladies death of cham - pions glo - - - ry

cham - pions! love of ladies death of cham - pions glo - - - ry

cham - pions! love of ladies death of cham - pions glo - - - ry

*Cres: f* *ff*

glo - - - ry glo - ry to the brave! glory glory to the brave

glo - - - ry glo - ry to the brave! glory glory to the brave

glo - - - ry glo - ry to the brave! glory glory to the brave

glo - - - ry glo - ry to the brave! glory glory to the brave

*p* 8



to the brave glory to the brave to the brave

to the brave glory to the brave to the brave

to the brave glory to the brave to the brave

to the brave glory to the brave to the brave

loco tr 8 loco

Solo. Third Minstrel.

O'tis pleasures sun as = cen - ding tinges the tide in our cups that flow O'tis

love's fair day-star blen - ding its golden light with that crimson glow O'tis

loves! fair day - star blend = = = ing its gol = = = den

Arpa

light with that crim = = son glow its gol = = = den

light with that crim = = son glow with that crim = = = son glow.

1<sup>st</sup> Minstrel. *ad lib:* *Slentando*

2<sup>d</sup> Minstrel.

3<sup>d</sup> Minstrel.

*pp* *Colla voce.*



O Largesse largesse gallant knights we your bards and heralds crave we your

O Largesse largesse gallant knights we your bards and heralds crave we your

O Largesse largesse gallant knights we your bards and heralds crave we your

O Largesse largesse gallant knights we your bards and heralds crave we your

bards and heralds crave love of ladies! death of cham-pions! love of

bards and heralds crave love of ladies! death of cham-pions! love of

bards and heralds crave love of ladies! death of cham-pions! love of

bards and heralds crave love of ladies! death of cham-pions! love of

*ff*

Ladies, death of Champions Glo = = ry glo = = = ry glo-ry to the

Ladies, death of Champions *ff* Glo = = ry glo = = = ry glo-ry to the

Ladies, death of Champions *ff* Glo = = ry glo = = = ry glo-ry to the

Ladies, death of Champions *ff* Glo = = ry glo = = = ry glo-ry to the

*Cres. f ff*

brave glory glory to the brave to the brave *pp*

brave glory glory to the brave to the brave *pp*

brave glory glory to the brave to the brave *pp*

brave glory glory to the brave to the brave *pp*

brave glory glory to the brave to the brave *pp*

8 *loco.* *f*



glory to the brave to the brave to the brave

glory to the brave to the brave to the brave

glory to the brave to the brave to the brave

glory to the brave to the brave to the brave

glory to the brave to the brave to the brave

ff: pp ff ff ff

8 loco f ff ff ff

to the brave to the brave . . . .

to the brave to the brave . . . .

to the brave to the brave . . . .

to the brave to the brave . . . .

to the brave to the brave . . . .

ff ff ff ff ff

# Oh! bold Robin Hood

GLEE FOR SIX VOICES,


Sung by  
Messrs. Pearman, Tyne, Hunt, Goulden,  
Tinney and Isaacs.

In the Historical Opera of

## MAID MARIAN,

at the  
Theatre Royal, Covent Garden.

Composed by

Henry R. Bishop, 

Composer & Director of the Music to the Theatre Royal Covent Garden.

Pr. 3/6.


Ent. Sta. Hall.

London Printed by Goulding, D'Almaine, Potter & Co, 20, Soho Squ., & to be had of I. Willis 7, Westmorland St Dublin

Andantino  
con moto

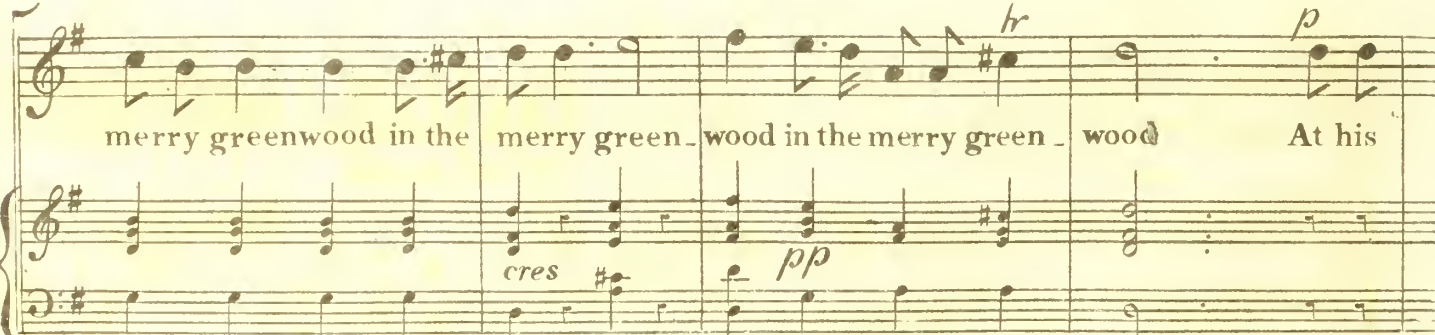


SOLO - William Gamwell - (Mr Pearman)



Oh! bold Robin - Hood is a forester good as ever drew bow in the

*pp* *stacc:*



merry greenwood in the merry green-wood in the merry green-wood At his

*cres* *pp* *tr* *p*



bugle's shrill singing the echoes are ringing The wild deer are springing for

*pp e stacc:*

many a rood, for many many a rood. Its

*mf mf p slentando*

sum - mons we follow through brake over hollow The shrilly-blown summons of

*a Tempo cres*

bold Robin Hood of bold Robin Hood of bold Robin

*mf pp dol*

Hood the shrilly blown summons of bold Ro - - bin Hood

*tr pp*

Maid Marian

1<sup>st</sup> Yeoman  
Counter  
Tenor.

W<sup>m</sup> Gamwell  
1<sup>st</sup> Tenor.

Much-the-  
Miller  
2<sup>d</sup> Tenor.

Little John  
3<sup>d</sup> Tenor.

Allen-a-Dale  
1<sup>st</sup> Bass.

2<sup>d</sup> Yeoman  
2<sup>d</sup> Bass.

Oh! bold Robin Hood Oh bold Robin Hood Oh bold Robin Hood is a

Oh! bold Robin Hood Oh bold Robin Hood Oh bold Robin Hood is a

Oh! bold Robin Hood Oh bold Robin Hood Oh bold Robin Hood is a

Oh! bold Robin Hood Oh bold Robin Hood Oh bold Robin Hood is a

Oh! bold Robin Hood Oh bold Robin Hood Oh bold Robin Hood is a

Oh! bold Robin Hood Oh bold Robin Hood Oh bold Robin Hood is a

Oh! bold Robin Hood Oh bold Robin Hood Oh bold Robin Hood is a

*f* *f* *f* *f* *ten* *pp* *e stacc. molto.*

forester good as ever drew bow in the merry greenwood in the merry the merry the

forester good as ever drew bow in the merry greenwood

forester good as ever drew bow in the merry greenwood in the merry greenwood in the

forester good as ever drew bow in the merry greenwood in the

forester good as ever drew bow in the merry greenwood

forester good as ever drew bow in the merry greenwood in the green - - wood in the

*cres* *cres* *cres*

Maid Marian



*ff* merry greenwood in the merry green - wood  
*ff* in the merry green - wood  
*ff* merry greenwood in the merry green - wood *SOLO Little John (M<sup>r</sup> Hunt.)*  
*ff* merry greenwood in the merry green - wood & what eye what eye e'er hath  
*ff* in the merry green - wood  
 green . . . wood in the merry green - wood

seen such a sweet Maiden Queen as Marian the pride of the foresters green? A  
*dol*

sweet garden-flow'r She blooms in the bow'r Where a lone to this hour the wild-rose hath been the  
*dol*

wild-rose hath been . . . . . we hail . . . her in duty the Queen of all

*p* *slentando* *a tempo*

beauty We will live we will die by our sweet maiden Queen our sweet maiden

*cres* *mf* *pp dol*

Queen our sweet maiden Queen we will die by our sweet our sweet maiden Queen

*pp*

1<sup>st</sup> Yeoman Counter Tenor. *pp*

Wm Gamwell 1<sup>st</sup> Tenor. *pp*

Much-the-Miller 2<sup>d</sup> Tenor. *pp*

Little John 3<sup>d</sup> Tenor. *pp*

Allen-a-Dale 1<sup>st</sup> Bass. *pp*

2<sup>d</sup> Yeoman 2<sup>d</sup> Bass. *pp*

our sweet maiden Queen our sweet maiden Queen What *pp*

our sweet maiden Queen our sweet maiden Queen What *pp*

our sweet maiden Queen our sweet maiden Queen What *pp*

our sweet maiden Queen our sweet maiden Queen What *pp*

our sweet maiden Queen our sweet maiden Queen What *pp*

our sweet maiden Queen our sweet maiden Queen What *pp*

*pp* *slentando*



eye e'er hath seen such a sweet maiden Queen as Marian the pride of the foresters green as  
 eye e'er hath seen such a sweet maiden Queen as Marian the pride of the foresters green  
 eye e'er hath seen such a sweet maiden Queen as Marian the pride of the foresters green as  
 eye e'er hath seen such a sweet maiden Queen as Marian the pride of the foresters green  
 eye e'er hath seen such a sweet maiden Queen as Marian the pride of the foresters green  
 eye e'er hath seen such a sweet maiden Queen as Marian the pride of the foresters green as

*pp e stacc: molto.*

ma - - - rian the pride of the forest - ers green  
 marian the pride of the foresters green the forest - ers green *Animato f*  
 as marian the pride of the forest - ers green *And*  
 ma - - - rian the pride of the forest - ers green

*cres ff h*

SOLO: Much-the-Miller. (Mr. Pyne.)

we and we've a grey friar good as heart as heart may de- sire, To absolve all our sins as the

case may re- quire Who with courage so stout lays his oakplant about & puts to the rout all the

foes of his choir the foes of his choir . . . . . For we are his

choristers we merry foresters chousing still with our militant friar our militant

friar our mili- tant friar our militant friar our mili- tant friar.



Robin & Marian Robin & Marian drink to them one by one drink as you sing

Robin & Marian Robin & Marian drink to them one by one drink as you sing

Robin & Marian Robin & Marian drink to them one by one drink as you sing

Robin & Marian Robin & Marian drink to them one by one drink as you sing

Robin & Marian Robin & Marian drink to them one by one drink as you sing

Robin & Marian Robin & Marian drink to them one by one drink as you sing

*pp e stacc:*

Robin & Marian Robin & Marian Long with their glory old sherwood shall ring old

Robin & Marian Robin & Marian Long with their glory old sherwood shall ring old

Robin & Marian Robin & Marian Long with their glory old sherwood shall ring old

Robin & Marian Robin & Marian Long with their glory old sherwood shall ring old

Robin & Marian Robin & Marian Long with their glory old sherwood shall ring old

Robin & Marian Robin & Marian Long with their glory old sherwood shall ring old

*mf*

sherwood old sherwood shall ring old sherwood shall ring old sherwood shall

sherwood old sherwood shall ring old sherwood shall ring old sherwood shall

sherwood shall ring shall ring old sherwood shall ring old sherwood shall

sherwood shall ring old sher - wood shall ring old sherwood shall

sherwood shall ring shall ring old sherwood shall ring old sherwood shall

sherwood old sherwood shall ring old sherwood shall ring old sherwood shall

*legati pp*

ring old sherwood shall ring Long with their glory old sherwood shall

ring old sherwood shall ring Long with their glory old sherwood shall

ring old sherwood shall ring Long with their glory old sherwood shall

ring shall ring sherwood shall ring . . . . .

ring old sherwood shall ring sherwood shall ring . . . . .

ring old sherwood shall ring . . . . .



ring old sherwood shall ring Robin and Marian Robin and Marian, Drink to them

ring old sherwood shall ring Robin and Marian Robin and Marian, Drink to them

ring old sherwood shall ring Robin and Marian Robin and Marian, Drink to them

shall ring Robin and Marian Robin and Marian, Drink to them

shall ring . . . . .

shall ring . . . . .

*cres* *f* *pp*

one by one, Drink as ye sing Robin and Marian Robin & Marian Long with their

one by one, Drink as ye sing Robin and Marian Robin & Ma - ri - an

one by one, Drink as ye sing Robin and Marian Robin & Marian Long with their

one by one, Drink as ye sing drink drink drink

ring ring

ring ring

*cres*  
 glo - - ry old sherwood shall ring old sherwood shall ring with their  
*cres*  
 Long with their glo - ry old sher - - wood shall ring with their  
*cres*  
 glo - ry old sherwood shall ring old sherwood shall ring with their  
 drink drink Long with their  
*cres*  
 ring ring Long  
*cres*  
 ring ring Long with their  
*cres*  
*mf*

*ff*  
 glo - - - ry old sherwood shall ring old sherwood shall ring . . . . .  
 glo - - - ry old sherwood shall ring old sherwood shall ring . . . . .  
 glo - - - ry old sherwood shall ring Long with their glo - ry Long with their  
 glo - - - ry old sherwood shall ring Long with their glo - ry Long with their  
 long old sherwood shall ring old sherwood shall ring . . . . .  
 glo - - ry old sherwood shall ring  
*f*



old sher - - wood shall ring shall ring shall ring'old  
 old sher - - wood shall ring shall ring old  
 glo - - - ry Long old sherwood shall ring shall ring old  
 glo - - - ry Long old sherwood shall ring shall ring old  
 . . . . . *ff* . . . old sherwood shall ring shall ring old  
 old sher - - wood shall ring shall ring old  
*ff*

sherwood old sherwood shall ring old sherwood shall ring old sherwood shall  
 sher - - - - wood shall ring old sherwood shall ring old sherwood shall  
 sher - - - - wood shall ring shall ring shall ring old sherwood shall  
 sher - - - - wood shall ring shall ring old sher - - - - wood shall  
 sher - - - - wood shall ring shall ring shall ring old sherwood shall  
 sher - - - - wood shall ring . . . . .  
*ff* *pp e legati*

ring old sherwood shall ring old sherwood shall ring Long with their  
 ring old sherwood shall ring old sherwood shall ring Long with their  
 ring old sherwood shall ring old sherwood shall ring Long with their  
 ring old sherwood shall ring shall ring sherwood shall  
 ring old sherwood shall ring old sherwood shall ring sherwood shall

*cres* *f* *pp*  
 glory old sherwood shall ring old sherwood shall ring Robin & Marian Robin &  
 glory old sherwood shall ring old sherwood shall ring Robin & Marian Robin &  
 glory old sherwood shall ring old sherwood shall ring Robin & Marian Robin &  
 ring . . . shall ring Robin & Marian Robin &  
 ring . . . shall ring . . .  
 ring . . . shall ring . . .



Marian, Drink to them one by one Drink as ye sing Robin & Mari-an Robin &

Marian, Drink to them one by one Drink as ye sing Robin & Mari-an

Marian, Drink to them one by one Drink as ye sing Robin & Mari-an Robin &

Marian, Drink to them one by one Drink as ye sing drink drink

ring

ring

*cres* Marian Long with their glo-ry old sherwood shall ring old sherwood shall ring with their *f*

*cres* Robin & Ma-ri-an Long with their glo-ry old sher wood shall ring with their *f*

*cres* Marian Long with their glo-ry old sherwood shall ring old sherwood shall ring with their *f*

drink drink drink Long with their

ring ring ring ring ring Long with their

*cres* *mf* *mf*

glo - ry old sherwood shall ring old sherwood shall ring old sher - -

glo - ry old sherwood shall ring old sherwood shall ring old sher - -

glo - ry old sherwood shall ring old sherwood shall ring old sher - -

glo - ry old sherwood shall ring old sherwood shall ring

Long old sherwood shall ring old sherwood shall ring old sher - -

glo - ry old sherwood shall ring old sherwood shall ring old sher - -

*p* *cres* *f*

wood shall ring . . . . .

wood shall ring . . . . .

wood shall ring . . . . .

old sher - - wood shall ring . . . . .

wood shall ring . . . . .

wood shall ring . . . . .

*ff* *cres* *ff*



RECITATIVE.

ALLEGRO  
MAESTOSO

The first system of the recitative consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in common time (C). The music features a series of triplets of eighth notes, with dynamic markings of *ff* (fortissimo) placed below the notes. The notes are primarily eighth and sixteenth notes, with some quarter notes.

The second system is a grand staff with a treble and bass clef. It begins with a piano (*p*) dynamic and transitions to fortissimo (*ff*) later in the system. The music is characterized by dense, rapid sixteenth-note passages in the upper voice and more rhythmic accompaniment in the lower voice.

The third system continues the recitative in a grand staff. It features a piano (*p*) dynamic in the lower voice and fortissimo (*ff*) in the upper voice. The texture is dense with many sixteenth notes, and there are some rests in the lower voice.

The fourth system is a grand staff. It starts with a fortissimo (*f*) dynamic and includes a crescendo (*Cres*) marking. The music is very dense with sixteenth-note patterns. It ends with a fortissimo (*ff*) dynamic and a triplet of eighth notes.

The fifth system is a grand staff. It features a change in key signature to one flat (B-flat major or D minor). The music continues with dense sixteenth-note textures in both staves.

The sixth system is a grand staff. It features a triplet of eighth notes in the lower voice and fortissimo (*ff*) dynamics. The music concludes with a final cadence in the upper voice.

Maid Marian.



To Arms! to Arms! *ad lib:* Tis free = dom

*Colla Voce.* *ff* *Colla Voce.*

calls up = on the brave

*p*

*f* *cres.* *ff* *And*

*ad lib:* England and England on - - - her Chival = ry *h'* To

*ff* *ten.*

Arms to Arms in such a cause the grave the grave is but the gate to

*Colla Voce.* *f* *f* *f*

Maid Marian.



*Espress.*

glo = = = = rious im = = = mor = ta = li = = ty

*ARIA.*

*ALLEGRO*

*MAESTOSO.*

Gird the Sword, and seize the spear, Give the bra = zen trum = = pet

Maid Marian.

breath Strike the rebels soul with fear Scatter round despair and

death Gird the sword, And seize the spear,

Give the bra = zen trum = pet breath, Strike the rebels soul with

fear, Scatter round despair and death And as ye deal ye deal the

blow Let this your war shout be, "Vengeance on on the



foe, Saint George and Victo = ry!!

*f* *pp*

Vengeance on the foe Saint George and Victory!!

*p*

Ven = = = = =

*Cres.*  
*Cres un poco* *Cres* *f*

= = = = = geance Ven = = geance Ven = =

*f*  
*Cres* *f* *ff* *ff* *ff*

= geance on the foe Ven = geance

*pp* *ff*

Maid Marian.



ven - = = = geance on the foe "Saint George and

*ff* *pp*

or  
Vic - = = = tory "Saint George Saint George and Vic tory"

*Cres:*

vengeance on the foe, Saint George and Vic - = = = = = to =

*mf* *cres:* *f* 8

*Piu lento.*  
= ry. loco Gird the sword and seize the

*ff* *colla voce e p*

*ad lib:*  
spear, Give the brazen trum = pet breath Strike the rebels soul with

*p*



fear, scatter round despair and death, despair and death, despair and

death, despair des-pair- - scatter round des-pair and death! Gird the

sword, and seize the spear Give the brazen trumpet breath strike the

rebels' soul with fear: scatter round despair and death scatter

or  
des-pair- - and

round scatter round round

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melodic line with various intervals and rests. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

or

or

round des-pair and death scatter

*f<sup>p</sup>* *f* *ff*

The second system continues the vocal and piano parts. The lyrics "round des-pair and death scatter" are written below the vocal line. Dynamic markings *f<sup>p</sup>*, *f*, and *ff* are placed below the piano accompaniment. A fermata is placed over the word "and".

round scatter round

The third system features the lyrics "round scatter round" under the vocal line. The piano accompaniment continues with similar rhythmic patterns.

The fourth system continues the musical composition with vocal and piano parts.

or

or

round des-pair and death scatter

*Cres* *f* *p*

The fifth system repeats the lyrics "round des-pair and death scatter". The piano accompaniment includes a *Cres* (crescendo) marking and dynamic markings *f* and *p*.



round scatter round scatter round des = pair and death

scatter round scatter round scatter round des = pair and

cres:

death despair and death despair and death scatter round des = pair des =

or  
round des = pair

*f* *ff*

= pair and death.

*f* *f* *ff*

*Accelerando all Fine.*

loco

8 3 3 3

*O well do I remember;*

Sung by

**MR PEARMAN,**

*In the Historical Opera*

**MAID MARIAN,**

*at the Theatre Royal, Covent Garden.*

*The Poetry by J.R. Planché Esq.*

Composed by



**HENRY R. BISHOP,**

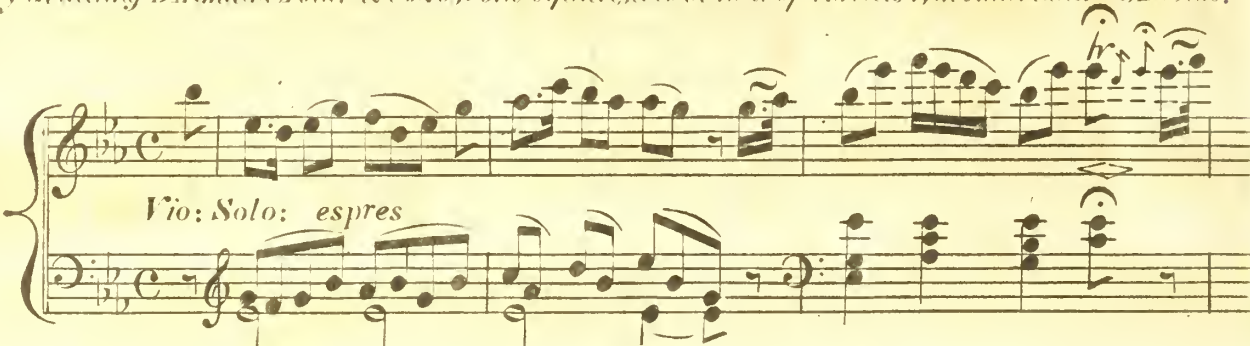
*Composer & Director of the Music to the Theatre Royal, Covent Garden.*

*Price 1/6*

*Ent. Sta. Hall.*

*London, Printed by Goulding D'Almaine, Potter & Co. 20, Soho Square, & to be had of I. Willis 7, Westmorland St. Dublin.*

Andantino  
Grazioso



*Vio: Solo: espres*



*O well do I remember that lone but lovely hour, When the*



stars had set, And the dews had wet each gently closing flow'r When the

moon-lit trees wav'd in the breeze A - - bove the sleeping deer, And we

*pp soave*

fondly stray'd thro' the greenwood shade, In the spring time of the year.

*dol*

*solo* *slentando* *f*

SECOND VERSE

When all was still beneath the bright moon's chaste and quiet eye Save the

*p*

ceaseless flow of the stream below, And the night winds fragrant sigh, Which

brought the song of the distant thron'g so plainly to my ear, As we

*pp soave*

fondly stray'd thro' the greenwood shade, In the spring time of the year

*dol* *f* *solo*

*slentando* *f* **Volte**



## THIRD VERSE

O like an infant's dream of joy, was that sweet hour to me, As

pure, as bright, as swift in flight, from care, from fear as free! And

from my heart the life must part which now the pulse doth chear, Ere the

thought shall fade of that greenwood shade, in the spring time of the year .

*p*

*dol*

*ad lib*

*Shout for the Monarch*  
**Finale.**  
*in the Historical Opera of*  
**MAID MARIAN**  
*as performed at the*  
*Theatre Royal, Covent Garden.*  
 Composed by  
**HENRY R BISHOP**

HRB

*Ent. Sta. Hall.* *Composer & Director of the Music to the Theatre Royal Covent Garden.* *Price*  
 London Printed by Goulding, D'Almaine, Potter & Co, 20, Soho Square, & to be had of T Willis, 7, Westmorland Street Dublin.

**Allegro**

**Coro: e Principali.**

*Soprani* 1. e 2. *ff*  
 Shout for the Monarch whose glo - rious name shall ever stand

*Alto 8<sup>ve</sup>* *Higher* *ff*  
 Shout for the Monarch whose glo - rious name shall ever stand

*Tenori* 1. e 2. *ff*  
 Shout for the Monarch whose glo - rious name shall ever stand

*Basso.* *ff*  
 Shout for the Monarch whose glo - rious name shall ever stand

*Trombe* *ff* *ff*



first on the record of fame Loud - ly each echo in

first on the record of fame Loud - ly loud - ly each

first on the record of fame Loud - -

first on the record of fame Loud - - - - - ly each

*ff* *ff* *ff*

sherwood shall ring Long live the Li - on heart Long live the

e - - cho shall ring Long live the Lion

loud - ly each e - cho in sherwood shall ring Long live the

e - - - - - cho shall . . . . . Long live the

Lion heart Long live the lion heart Long live the li - on  
heart Long live the lion heart Long live the li - on  
Lion heart Long live the lion heart Long live the li - on  
Lion heart Long live the lion heart Long live the li - on

This musical score consists of four vocal staves and a piano accompaniment. The lyrics are: "Lion heart Long live the lion heart Long live the li - on". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

heart God save the King! God save the  
heart God save the King! God save the  
heart God save the King! God save the  
heart God savethe King! God save the

This musical score consists of four vocal staves and a piano accompaniment. The lyrics are: "heart God save the King! God save the". The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The word "savethe" is written as one word in the fourth vocal line.



King God save the King God save the King Long live the  
 King God save the King God save the King Long  
 King God save the King God save the King Long  
 King God save the King God save the King Long  
 ff

*unis:*

This system contains five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment, marked *ff*. The lyrics are: "King God save the King God save the King Long live the King God save the King God save the King Long King God save the King God save the King Long King God save the King God save the King Long". A *unis:* marking is present above the first staff.

li-on heart Long live the li-on heart Loud-ly each e-cho in  
 Long live the li-on heart Loud - - - - - ly  
 Long live the li-on heart Long live the lion heart Loud-ly each  
 Loud - - - - -

*ff*

*ff*

This system contains five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "li-on heart Long live the li-on heart Loud-ly each e-cho in Long live the li-on heart Loud - - - - - ly Long live the li-on heart Long live the lion heart Loud-ly each Loud - - - - -". There are *ff* markings above the second and fourth staves.

sherwood shall ring loud - ly loud - - - - ly in  
 Loud - - - - ly loud - - - ly each e - - -  
 e - cho in sherwood shall ring in sher - - - wood  
 - - - - ly loud - - - ly each e - - -

sherwood shall ring *fff* God save the King God save the  
 cho shall ring *fff* God save the King God save the  
 shall ring *fff* God save the King God save the  
 cho shall ring God save the King God save the



King God save the King God save the King Long *unis:*

King God save the King God save the King Long *unis:*

King God save the King God save the King Long

King God save the King God save the King Long

The first system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. Each staff has the lyrics 'King God save the King God save the King Long' written below it. The Soprano and Alto parts have a 'unis:' marking above the final 'Long'. The piano accompaniment is on the bottom two staves, with the right hand in treble clef and the left hand in bass clef.

Long live the li\_on heart God save the King God save the

Long live the li\_on heart God save the King God save the

Long live the li\_on heart God save the King God save the

Long live the li\_on heart God save the King God save the

The second system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. Each staff has the lyrics 'Long live the li\_on heart God save the King God save the' written below it. The piano accompaniment is on the bottom two staves, with the right hand in treble clef and the left hand in bass clef. A '1/2' marking is present above the bass line in the second measure of the piano part.

King God save the King God save the King God save the  
 King God save the King God save the King God save the  
 King God save the King God save the King God save the  
 King God save the King God save the King God save the

This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The fourth staff is the piano accompaniment. The music is in a common time signature and features a simple, rhythmic melody.

King . . . . .  
 King . . . . .  
 King . . . . .  
 King . . . . .  
 King . . . . .  
 King . . . . .  
 King . . . . .  
 King . . . . .

This system contains the remaining staves of the musical score. It includes vocal parts with lyrics and piano accompaniment. The lyrics are "King . . . . .". The piano part features a complex, rhythmic accompaniment with various musical notations such as *8va*, *laca*, *ff*, and *rf*.

Maid Marian

End of the Opera