

THE ⁷⁸⁶
FORESTERS

ROBIN HOOD AND MAID MARIAN

BY

Alfred

LORD TENNYSON

POET LAUREATE.

THE INCIDENTAL MUSIC, SONGS & CHORUSES

◦ Composed by ◦

ARTHUR SULLIVAN.

ARRANGED FROM THE FULL SCORE BY ERNEST FORD.

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Arthur Sullivan

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ROBIN HOOD, EARL OF HUNTINGDON

KING RICHARD, COEUR DE LION

PRINCE JOHN,

LITTLE JOHN,

WILL SCARLET,

FRIAR TUCK,

MUCH,

} FOLLOWERS OF ROBIN HOOD

A JUSTICIARY,

SHERIFF OF NOTTINGHAM,

ABBOT OF ST MARY'S,

SIR RICHARD LEA,

WALTER LEA, SON OF SIR RICHARD LEA

MAID MARIAN, DAUGHTER OF SIR RICHARD LEA

KATE, ATTENDANT ON MARIAN

OLD WOMAN.

RETAINERS, MESSENGERS, MERRY MEN, MERCENARIES, FRIARS, BEGGARS,

SAILORS, PEASANTS, (Men and Women) &c.

ACT I.

SCENE 1. THE BOND. SCENES 2 AND 3. THE OUTLAWRY.

ACT II.

THE FLIGHT OF MARIAN.

ACT III.

THE CROWNING OF MARIAN.

ACT IV.

THE CONCLUSION.

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THE FORESTERS.

ACT I.

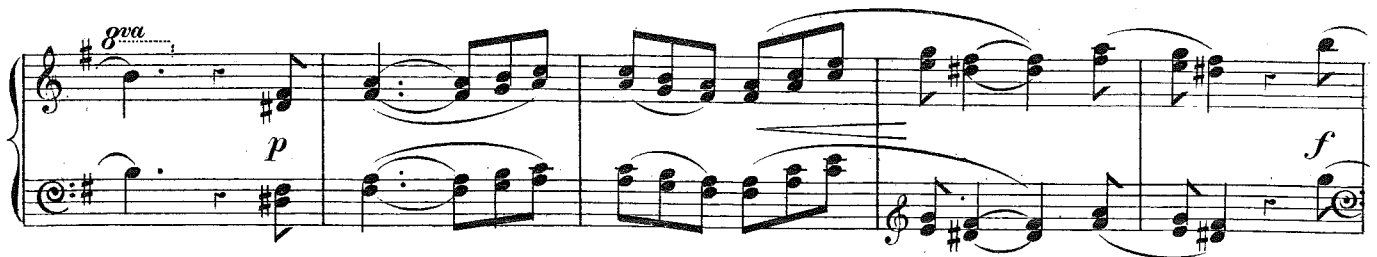
N^o 1.

ARTHUR SULLIVAN.

gva
♩ = 72.
PIANO. *f*



gva
p *f*



gva
Curtain rises. KATE gathering flowers.
p

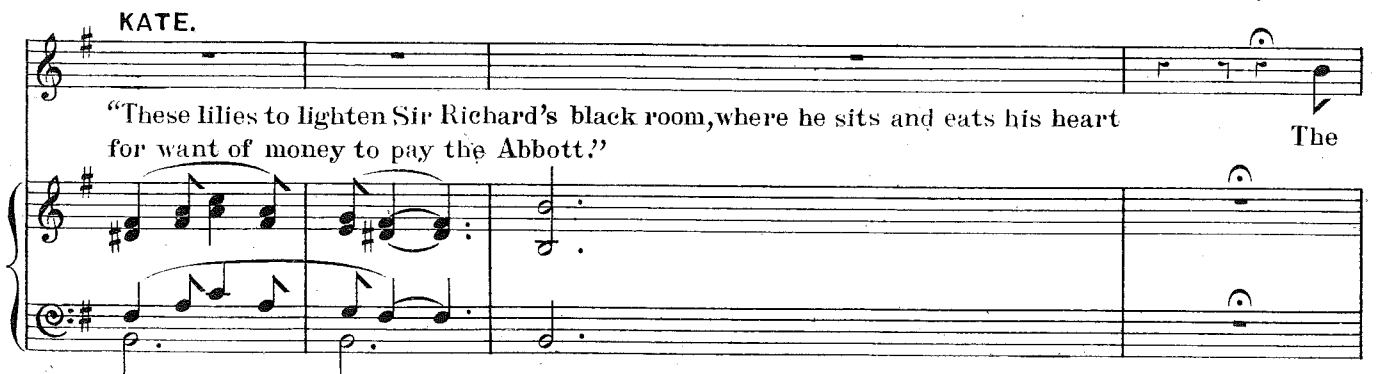


KATE. "These roses for my Lady Marian?"



KATE.

"These lilies to lighten Sir Richard's black room, where he sits and eats his heart for want of money to pay the Abbott." The




war - rior Earl of Al - len - dale, He lov'd the La - dy Anne; The



p

la - dy lov'd the mas - ter well, The maid she lov'd the man..... All



in the cas - tle gar - den, Or e - ver the day be - gan,..... The

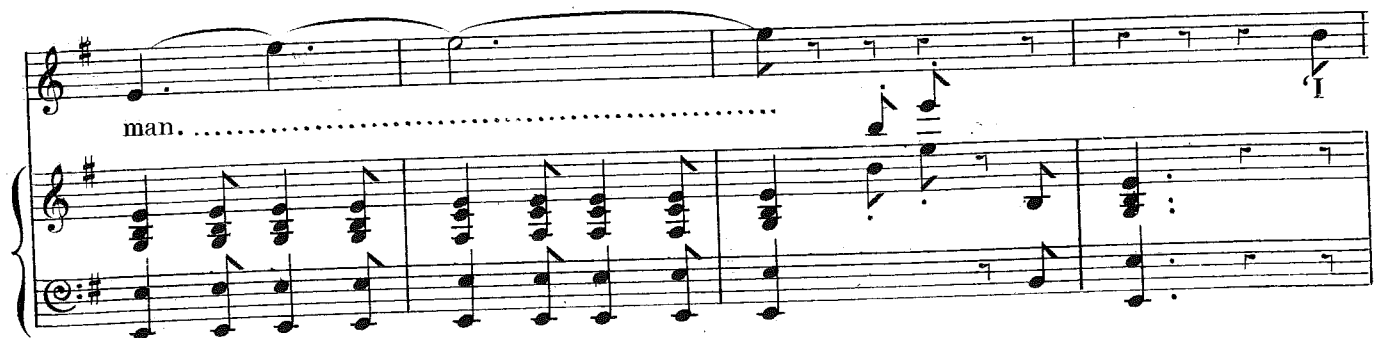


p

la - dy gave a rose to the Earl, The maid a... rose to the



man.....



go to fight in Scot - - land With ma - ny a sa - vage clan;.... The

p

la - dy gave her hand to the Earl The maid her hand to the man..... 'Fare -

- well, fare - well, my warrior Earl! And e - ver a tear down ran, She

p

gave a weep - ing kiss to the Earl, And the maid a... kiss to the

man.....

Song.—“Love flew in at the window.”

N^o. 2.

MARIAN.

MARIAN.

Love flew in at the win - dow As

Wealth walk'd in at the door. "You have come, for you saw Wealth

com - ing," said I. But he flutter'd his wings with a sweet lit - tle cry, "I'll

cleave to you rich or poor, I'll cleave to you rich or poor?....

Wealth dropt out of the

win - - dow, Po - ver - ty crept thro' the door. "Well

now you would fain fol - low Wealth," said I. But he flutter'd his wings as he

gave me the lie, "I cling to you all the more, I

cling to you all.... the more?"....

Chorus—"Long live Richard."

Nº 3.

Allegro con brio.

PIANO.

First system of piano introduction. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *ff*.

Second system of piano introduction. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *ff*.

Vocal introduction for Tenors and Basses. Tenors' part is on a treble clef staff, Basses' part is on a bass clef staff. Both parts start with a rest followed by the lyrics "Long live Richard,". Dynamics include *ff*.

Third system of piano introduction. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *ff*.

Vocal introduction for Tenors and Basses. Tenors' part is on a treble clef staff, Basses' part is on a bass clef staff. Both parts start with a rest followed by the lyrics "Robin and Richard! Long live Richard!". Dynamics include *ff*.

Fourth system of piano introduction. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *ff*.

Down with John! Drink to the Li - on-heart

E - ve - ry one! Pledge the Plan - ta - ge - net,.....

Him that is gone..... Who knows whither?who knows whither?

p

God's good An - - gel Help him back

cres:

hi - ther, God's good An - - gel, Help him back

cres:

f *cres:*

hi - ther, And down with John, down with John!.....

f *cres:*

Ed.

*

ff
Long live Ro-bin, Ro-bin and Rich-ard!



ff



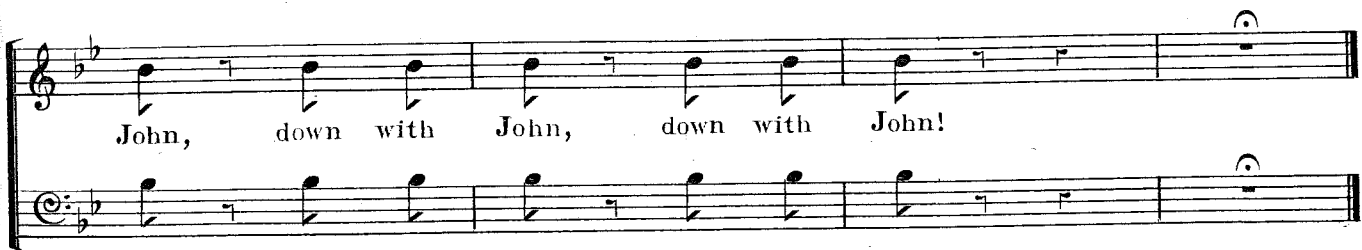
Long live Ro-bin, And down with John, down with



ff



John, down with John, down with John!



f



Chorus.—“To sleep! to sleep!”

Nº 4.

Andante con moto.

1st & 2nd Sopranos.
Tenors.
Bassos.

To sleep! to sleep! the long bright day is done, And

PIANO.

dark - ness ri - ses from the fall - en sun, To sleep!..... to

p

sleep! What - e'er thy joys, they van - ish with the day, What -

- e'er thy griefs, in sleep they fade a - way. To

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "- e'er thy griefs, in sleep they fade a - way." and ends with "To". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. A "Ped." (pedal) marking is located below the piano accompaniment.

sleep!..... to sleep! Sleep, mourn - ful heart, and

The second system continues the vocal line with the lyrics "sleep!..... to sleep! Sleep, mourn - ful heart, and". The piano accompaniment features a more varied rhythmic texture with some chords and moving lines. A "Ped." marking is present below the piano accompaniment.

let the past be past. Sleep, hap - py soul, all life will sleep at last. To

The third system concludes the vocal line with the lyrics "let the past be past. Sleep, hap - py soul, all life will sleep at last. To". The piano accompaniment continues with a similar rhythmic pattern to the previous systems. A "Ped." marking is located below the piano accompaniment.

sleep! to sleep!..... To

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "sleep! to sleep!..... To". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. A dynamic marking of *ped.* is present in the piano part.

long bright day is done, And dark_ness ri_ses from the fall - en
 sleep! to sleep! the long bright day is
 long bright day is

The second system continues the musical score. The vocal line has the lyrics "long bright day is done, And dark_ness ri_ses from the fall - en" on the first line, and "sleep! to sleep! the long bright day is" on the second line. The piano accompaniment continues with a melodic line in the right hand and harmonic support in the left hand. A dynamic marking of *dim.* is visible in the piano part.

sun. To sleep! to sleep!
 done. To sleep! to sleep!
 done. To sleep! to sleep!

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line has the lyrics "sun. To sleep! to sleep!" on the first line, "done. To sleep! to sleep!" on the second line, and "done. To sleep! to sleep!" on the third line. The piano accompaniment continues with a melodic line in the right hand and harmonic support in the left hand. Dynamic markings of *pp* are present in the piano part.

Song.—“There is no land like England.”

SCARLET and CHORUS.

Nº 5.

Allegretto non troppo vivace.

PIANO

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The music begins with a forte (*ff*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piano accompaniment. The upper staff has a melodic line with a *p* (piano) dynamic marking. The lower staff continues with its accompaniment, showing some rests in the first few measures.

The third system of the piano accompaniment shows both staves with active musical notation. The upper staff has a melodic line with some slurs, and the lower staff has a consistent accompaniment.

The fourth system of the piano accompaniment features a more complex texture with many chords and moving lines in both the upper and lower staves.

The fifth and final system of the piano accompaniment concludes the piece. It features a strong *ff* (fortissimo) dynamic marking. The upper staff has a melodic line with a final flourish, and the lower staff provides a solid harmonic base.

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a steady accompaniment of eighth notes. The second system continues the accompaniment, ending with a *p* (piano) dynamic marking.

SCARLET.

There is... no land like Eng - land Wher - e'er the light of

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "There is... no land like Eng - land Wher - e'er the light of".

day be; There are no hearts like Eng - lish hearts Such hearts of oak as

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "day be; There are no hearts like Eng - lish hearts Such hearts of oak as".

they be. There is no land like Eng - land Wher - e'er the light of

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "they be. There is no land like Eng - land Wher - e'er the light of".

day be; There are no men like Eng - lish - men, So tall and bold as

The fourth line of the song continues the vocal melody and piano accompaniment. The lyrics are: "day be; There are no men like Eng - lish - men, So tall and bold as". The tempo marking *a tempo* is placed above the final measure of this line.

CHORUS OF MEN.

they be. *f* And these will strike for Eng - land And man and maid be

free To foil and spoil the ty - rant Be - neath the green - wood

tree, To foil and spoil the ty - rant Be - neath the green - wood

tree....

SCARLET.

There is... no land like Eng - land Wher-

-e'er the light of day be; There are no wives like

Eng - lish wives So fair and chaste as they be. There

is no land like Eng - land Wher - e'er the light of

day be; There are no maids like Eng - lish maids So beau - ti - ful as

colla voce *a tempo*

CHORUS.

they be. *f* And these shall wed with free - men And

all the sons be free To sing the songs of Eng - land Be -

neath the greenwood tree, To sing the songs of Eng - land Be - neath the greenwood

tree.....

ff

Scene. — "Evil fairy do you hear?"

N^o 6.

TITANIA, 1ST FAIRY AND CHORUS OF FAIRIES.

Allegro leggiero. $\text{♩} = 84.$

PIANO.

The musical score consists of six systems of piano accompaniment. Each system has a treble and bass staff. The first system is marked *pp* and includes the tempo instruction *Allegro leggiero. ♩ = 84.* The second system is marked *p* and features a triplet of eighth notes in the right hand. The third system continues the accompaniment with various rhythmic patterns. The fourth system has a *p* dynamic marking. The fifth system includes a *p* dynamic marking and a *Ped.* instruction. The sixth system also includes a *p* dynamic marking and *Ped.* instructions. An asterisk (*) is placed below the fifth system.

* Ped. * Ped. *

1ST FAIRY.
E - vil fai - ry!

p

Ped.

do you hear? So she said who li - eth here.

TITANIA.
We be fai - ries of the wood, We be nei - ther bad nor

1ST FAIRY.
good. Back and side and hip and rib,

TITANIA.

Nip her, nip her for he: fib. Nip her not, but

let her shore. We must flit for e - - - ver - -

1ST FAIRY.

- more. *cres.* Tit, my

TITANIA.

Queen, must it be so? Wherefore, wherefore should we go? I Ti -

- ta - nia bid you flit, And you dare to call me Tit.

1ST FAIRY.

TITANIA.

Tit, for love and bre-vi-ty, Not for love and le-vi-ty. Tit for love thou

1ST FAIRY.

naughty lob, Would'st thou call my Oberon Ob? Nay, an' please your El-fin

TITANIA.

Grace, Ne-ver Ob be-fore his face. Fai-ry realm is breaking down When the

1ST FAIRY.

fai-ry slights the crown. No, by wisp and glow-worm no, On-ly wherefore should we

TITANIA.

1ST FAIRY.

go? We must fly from Ro-bin Hood And this new Queen of the wood. True, she

is a good - ly thing. Jea - lou - sy, jea - lou - sy of the King.

D

CHORUS. (1ST HALF.)

Kill'd the sward where - e'er they

(2ND HALF.)

sat, Queen..... Burst - ing brack - en beat - en

(1ST HALF.)

flat, Queen..... Ho - nest dai - sy dead - ly

(2ND HALF.)

bruis'd, Queen..... Mo - dest maid - en li - ly a

(1ST HALF.)

- bus'd, Queen..... Bee - tle's jew - el armour crack'd, Queen....

(2ND HALF.)

Reeds we rock'd on bro - ken back'd, Queen.....

(ALL.)

We be scard with song and shout, Ar - rows whis - tle all a - bout.

All our games be put to rout, All our rings be tram - pled out.

Lead us thou to some deep glen, Far from so - lid foot of men,

Ne - ver to re - turn a - gain, Ne - ver to re - turn a -

- gain, Queen..... Queen.....

Rec. *Rec.*

TITANIA. *Recit.*

Elf, with spite - ful heart and eye, Talk of

p

jea - lous - sy? You see why We must leave the wood and fly.

a tempo vivace

Up with you, out of the fo - rest and o - ver the hills and a - way

f

CHORUS.

f Up with you, out of the fo- rest and o- ver the hills far a- way,

TITANIA.

And o- ver this Ro- bin- Hood's bay! Up thro' the light of the

Allegro con brio.

seas, by the moon's long sil- ver- ing ray!.....

Ad.

1ST FAIRY & ALL CHORUS.

To a land where the fay, Not an eye to sur-vey, In the

leggiero e staccato

TITANIA.

night, in the day, Can have fro-lic and play. La- dy ly- ing

here a - lone, Mood - y creature, Of a na - ture

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'here a - lone, Mood - y creature, Of a na - ture'. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

Strong - er, sad - der than my own, Were I hu - man, were I

più f

The second system continues the vocal line with the lyrics 'Strong - er, sad - der than my own, Were I hu - man, were I'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *più f* (more forte) is placed above the piano part.

hu - man, I would love you like a wo - - - man..... To a

dim:

FAIRY & CHORUS.

The third system features the vocal line with the lyrics 'hu - man, I would love you like a wo - - - man..... To a'. The piano accompaniment includes a *dim:* (diminuendo) marking. The system concludes with the label 'FAIRY & CHORUS.' in the upper right corner.

TITANIA.

I could love you like a

land where the fay, Not an eye to survey, In the night, in the day, Can have

p

The fourth system is for the character 'TITANIA.' and contains the lyrics 'I could love you like a land where the fay, Not an eye to survey, In the night, in the day, Can have'. The piano accompaniment features a *p* (piano) dynamic marking.

TITANIA with 1st Sop.
FAIRY with 2nd Sop.

wo - - man. Soon, soon..... you shall have your
fro-lie and play.

f

Red.

ho - ney-moon, He shall wed you, Ma - - rian, He shall wed you,

Ma - - rian, For you love him,..... and he loves

you..... Both..... be hap - py, and a - dieu..... for

dim.

e - ver and for e - ver - - - more... a - diu.

dim. *p*

"Shall I be happy?"

"Happy

vision stay"

Up with you, all of you, off with you, out of it,

p *3* *3*

O - ver the woods, o - ver the woods and a - way!

3 *3*

p *f* *p*

Song.- "By all the deer that spring."

SCARLET & CHORUS.

N^o 7.

Allegretto Grazioso.

SCARLETT.

PIANO.

Musical score for Scarlett and Piano introduction. The score is in 6/8 time and B-flat major. It features a vocal line for Scarlett and a piano accompaniment. The piano part begins with a *p* dynamic marking. The introduction consists of two measures of rest for Scarlett, followed by a series of eighth and sixteenth notes in both parts.

LITTLEJOHN. "Scarlet, begin?"

By

Musical score for Littlejohn's first vocal line. The score is in 6/8 time and B-flat major. It features a vocal line for Littlejohn and a piano accompaniment. The piano part has a *tr* (trill) marking. The vocal line begins with the lyrics "By" and continues with a melodic phrase.

all..... the deer that spring Thro' wood.... and lawn and

Musical score for Littlejohn's second vocal line. The score is in 6/8 time and B-flat major. It features a vocal line for Littlejohn and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment. The vocal line continues with the lyrics "all..... the deer that spring Thro' wood.... and lawn and".

ling, When all.... the leaves are green; By

Musical score for Littlejohn's third vocal line. The score is in 6/8 time and B-flat major. It features a vocal line for Littlejohn and a piano accompaniment. The piano part continues with the eighth-note accompaniment. The vocal line concludes with the lyrics "ling, When all.... the leaves are green; By".

ar - row and gray goose - wing, When horn..... and e - cho

ring, We care so much for a King;..... We

care not much for a Queen, not much for a Queen - for a Queen..... o' the

CHORUS, OF MEN.

woods. We care so much for a King; We

care not much for a Queen, for a Queen, for a Queen— For a Queen, for a

Queen o' the woods,.... for.... a Queen, for a Queen

.... o' the woods.

Dialogue goes on. **MARIAN.** "Do you call that in my honor?"

SCARLET.

"Bitters before dinner, my lady, to give you a relish. The first part they put

The first system of music shows the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

it upon me because I have a bad wife. I love you all the same." By

By

The second system of music includes a vocal line with a fermata and the instruction "(wait for cue)". The piano accompaniment begins with a piano (*p*) dynamic and features a consistent eighth-note accompaniment.

all..... the leaves of spring, And all..... the birds that

The third system of music continues the vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment while the vocal line has a melodic contour.

sing, When all.... the leaves are green; By

By

The fourth system of music shows the vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment, and the vocal line has a melodic line with some phrasing slurs.

ar - row and by bow - string, When horn and e - cho ring, We

We

The fifth system of music concludes the page with the vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment, and the vocal line has a melodic line with some phrasing slurs.

care so much for a King..... That we would die for a

Queen, would die for a Queen, for a Queen..... o' the

CHORUS.

woods. We care so much for a King That

we would die for a Queen, for a Queen, for a Queen... For a Queen, for a

Queen o' the woods,..... for..... a Queen, for a Queen

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with chords and melodic lines. The second system continues the piano accompaniment.

..... o' the woods.....

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves. The fourth system includes a *dim:* marking in the piano accompaniment.

p *dim:*

This system contains the fifth system of music, which is a piano accompaniment. It consists of two staves. The fifth system includes a *p* marking in the piano accompaniment and a *dim:* marking in the piano accompaniment.

pp

This system contains the sixth system of music, which is a piano accompaniment. It consists of two staves. The sixth system includes a *pp* marking in the piano accompaniment.

Song.— "The bee buzzed up in the heat."

Nº 8.

MARIAN.

♩ = 152.

PIANO.

MARIAN.

The bee buzz'd up in the

heat. "I am faint for your

ho - ney, my sweet." The

flow'r said "Take it, my dear,

For..... now is the spring of the year!

The first system of music consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a fermata over the word "For" followed by the lyrics "now is the spring of the year!". The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

So come!

The second system continues the vocal line with the lyrics "So come!". The piano accompaniment continues with the same rhythmic pattern.

(with closed lips)

Come!" "Hum!"

The third system includes the instruction *(with closed lips)*. The vocal line has the lyrics "Come!" and "Hum!" with a dotted line indicating a hummed note. The piano accompaniment continues.

And the bee buzz'd

The fourth system features the lyrics "And the bee buzz'd". The piano accompaniment continues with the eighth-note pattern.

down from the heat.

The fifth system concludes the vocal line with the lyrics "down from the heat.". The piano accompaniment continues.

And the bee buzz'd up in the

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The piano part consists of a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is placed above the piano part.

cold. When the flow - er was

The second system continues the vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment.

wi - - ther'd and old. "Have you

The third system shows the vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment.

still a - ny ho - - ney, my dear?"

The fourth system continues the vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment.

She..... said "It's the fall of the

The fifth system shows the vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment.

year, But come!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line contains the lyrics "year, But come!". The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

Come!"

The second system continues the vocal line with the lyric "Come!". The piano accompaniment remains consistent with the first system.

(with closed lips)
"Hum!"

The third system is marked *(with closed lips)* and features a vocal line with a long note and a dotted line, labeled "Hum!". The piano accompaniment continues with the same eighth-note pattern.

And the bee buzz'd off in the

The fourth system contains the lyrics "And the bee buzz'd off in the". The vocal line has a melodic line with eighth notes. The piano accompaniment continues.

cold.

The fifth system concludes with the lyric "cold.". The vocal line has a final note. The piano accompaniment ends with a final chord in the right hand.

Chorus and Dance.—“Now the King is home again.”

Nº 9.

1st & 2nd Sopranos.

Tenor.

Bass.

Allegretto pesante.

PIANO.

The piano introduction consists of two staves. The right hand plays a series of chords and a melodic line, while the left hand provides a harmonic accompaniment. The tempo is marked 'Allegretto pesante' and the dynamics include 'grv' and 'f'.

Now the King is home a-gain, and ne-ver-more to roam a-gain,
 Now the King is home a-gain, and ne-ver-more to roam a-gain,

Now the King is home a-gain, and ne-ver-more to roam a-gain,

Now the King is home a-gain, The King will have his own a-gain,
 Now the King is home a-gain, The King will have his own a-gain,

Now the King is home a-gain, The King will have his own a-gain,

Home a - gain, home a - gain, and each will have his own a - gain,
 Home a - gain, home a - gain, and each will have his own a - gain,
 Home a - gain, home a - gain, and each will have his own a - gain,

All the birds in mer - ry Sher - wood sing and sing him home a - gain.
 All the birds in mer - ry Sher - wood sing and sing him home a - gain,
 All the birds in mer - ry Sher - wood sing and sing him home a - gain,

Now the King is home a - gain, and ne - ver - more to roam a - gain,
 Now the King is home a - gain, and ne - ver - more to roam a - gain,
 Now the King is home a - gain, and ne - ver - more to roam a - gain,

Now the King is home a - gain, the King will have his own a - gain,

Now the King is home a - gain, the King will have his own a - gain,

Now the King is home a - gain, the King will have his own a - gain,

Home a - gain, home a - gain, and each will have his own a - gain,

Home a - gain, home a - gain, and each will have his own a - gain,

Home a - gain, home a - gain, and each will have his own a - gain,

rit.
All the birds in mer - ry Sherwood sing and sing him home a - - gain.

rit.
All the birds in mer - ry Sherwood sing and sing him home a - - gain.

rit.
All the birds in mer - ry Sherwood sing and sing him home a - - gain.

ff *rit.*