

# In Sherwood lived stout Robin Hood

A FOUR-PART SONG.

Words Anon. (c. 1600).

Composed by C. H. LLOYD.

*Allegro con spirito.*

SPRANO.  
ALTO.  
TENOR.  
BASS.

In Sher-wood liv'd stout Ro - bin Hood, An ar - cher great, none great - er, His

PIANO.  
(For practice only.)

how and shafts were sure and good, Yet Cu - pid's were much bet - ter ; Ro - bin could shoot at

bow and shafts were sure and good, Yet Cu - pid's were much bet - ter ; Ro - bin could shoot at

bow and shafts were sure and good, Yet Cu - pid's were much bet - ter ; Ro - bin could shoot at

bow and shafts were sure and good, Yet Cu - pid's were much bet - ter ; Ro - bin could shoot at

ma - ny a hart and miss, Cu - pid at first could hit . . a heart of his.

ma - ny a hart and miss, Cu - pid at first could hit a heart of his . .

ma - ny a hart and miss, Cu - pid at first could hit . . a heart of his.

ma - ny a hart and miss, Cu - pid at first . . . could hit . . a heart of his . .

IN SHERWOOD LIVED STOUT ROBIN HOOD.

*pp leggiero.* Hey, jol-ly Ro-bin Hood! . . . Ho, jol-ly Ro-bin Hood! Love finds out  
*mf*

*pp leggiero.* Hey, jol-ly Ro-bin Hood! . . . Ho, jol-ly Ro-bin Hood! Love finds out  
*mf*

*pp* Hey, hey, jol-ly Ro-bin Hood! jol-ly Ro-bin Hood! Love finds out  
*pp leggiero.* *mf*

Hey, jol-ly Ro-bin Hood! Ho, ho, jol-ly Ro-bin Hood! Love finds out

*pp leggiero.* *mf*

*cres.* me, . . . As well as thee, To fol-low me to the green-wood. *f*

*cres.* me, . . . As well as thee, To fol-low me to the green-wood. *f*

*cres.* me, . . . As well as thee, To fol-low me to the green-wood. *f*

*cres.* me, . . . As well as thee, To fol-low me to the green-wood. *f*

*cres.* *f*

*mf* A no-ble thief was Ro-bin Hood, *pp* Wise was he could de-ceive him; Yet *f*

*mf* A no-ble thief was Ro-bin Hood, *pp* Wise was he could de-ceive him; Yet *f*

*mf* A no-ble thief was Ro-bin Hood, *pp* Wise was he could de-ceive him; Yet *f*

*mf* A no-ble thief was Ro-bin Hood, *pp* Wise was he could de-ceive him; Yet *f*

*mf* *pp* *f*

IN SHERWOOD LIVED STOUT ROBIN HOOD.

Ma-rian in his brav-est mood Could of his heart be-reave him; No great-er thief lies

Ma-rian in his brav-est mood Could of his heart be-reave him; No great-er thief lies

Ma-rian in his brav-est mood Could of his heart be-reave him; No great-er thief lies

Ma-rian in his brav-est mood Could of his heart be-reave him; No great-er thief lies

hid-den un-der skies, Than beau-ty close-ly lodged in wo-man's eyes,

hid-den un-der skies, Than beau-ty close-ly lodged in wo-man's eyes, . .

hid-den un-der skies, Than beau-ty close-ly lodged in wo-man's eyes,

hid-den un-der skies, Than beau-ty close-ly lodged in wo-man's eyes, . .

Hey, jol-ly Ro-bin Hood! . . Ho, jol-ly Ro-bin Hood!

Hey, jol-ly Ro-bin Hood! . . Ho, jol-ly Ro-bin Hood!

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

Hey, jol-ly Ro-bin Hood! Ho, ho, jol-ly Ro-bin

IN SHERWOOD LIVED STOUT ROBIN HOOD.

Love finds out me, . . . As well as thee, To fol - low me to the greenwood.

Love finds out me, . . . As well as thee, To fol - low me to the greenwood.

Love finds out me, . . . As well as thee, To fol - low me to the greenwood.

Hood! Love finds out me, . . . As well as thee, To fol - low me to the greenwood.

An out - law was this Ro - bin Hood, His life free and un - ru - ly, Yet to fair Ma-rian

An out - law was this Ro - bin Hood, His life free and un - ru - ly, Yet to fair Ma-rian

An out - law was this Ro - bin Hood, His life free and un - ru - ly, Yet to fair Ma-rian

An out - law was this Ro - bin Hood, His life free and un - ru - ly, Yet to fair Ma-rian

bound he stood, And love's debt paid he du - ly; Whom curb of . . . strictest law could not hold

bound he stood, And love's debt paid he du - ly; Whom curb of law could not hold

bound he stood, And love's debt paid he du - ly; Whom curb of . . . strictest law could not hold

bound he stood, And love's debt paid he du - ly; Whom curb of strictest law could not hold

IN SHERWOOD LIVED STOUT ROBIN HOOD.

The musical score is arranged in four systems, each with five staves. The first three staves of each system are vocal parts, and the last two are piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as dynamics (f, mf, dim., cresc., senza rall.), articulation (accents), and phrasing slurs.

**System 1:** *f a tempo.*  
 in, Love to o - be - dience with a wink could win, Hey, jol - ly Ro - bin  
 in, Love to o - be - dience with a wink could win, . . . Hey, jol - ly Ro - bin  
 in, Love . . . to o - be - dience with a wink could win, Hey,  
 in, Love to o - be - dience with a wink could win, . . . Hey, jol - ly Ro - bin

**System 2:** *mf*  
 Hood! . . . Ho, jol - ly Ro - bin Hood! Love finds out  
 Hood! . . . Ho, jol - ly Ro - bin Hood! Love finds out  
 hey, jol - ly Ro - bin Hood, jol - ly Ro - bin Hood! Love finds out  
 Hood! Ho, ho, jol - ly Ro - bin Hood! Love finds out

**System 3:** *cres. senza rall. >*  
 me, . . . As well as thee, To fol - low me to the green-wood.  
 me, . . . As well as thee, To fol - low me to the green-wood.  
 me, . . . As well as thee, To fol - low me to the green-wood.  
 me, . . . As well as thee, To fol - low me to the green-wood.

**System 4:** *cres. f senza rall. >*  
 me, . . . As well as thee, To fol - low me to the green-wood.