



# CHORUSES IN OCTAVO FORM

## PART-SONGS FOR MIXED VOICES

No	Price		
4054	.15	BERLIOZ - SILVER,	The Regimental Song
4080	.12	FANING, E.	The Miller's Wooing
4096	.15 <sup>n</sup>	HINTON, ARTHUR	I Dare Not
4097	.15 <sup>n</sup>	HINTON, ARTHUR	Cherry Ripe
4098	.12 <sup>n</sup>	HINTON, ARTHUR	Sleep
4099	.12 <sup>n</sup>	HINTON, ARTHUR	The Message
4100	1.00 <sup>n</sup>	GILLETTE, J. R.	A Legend of Nacoochee (Cantata)
4121	.12	DVORAK - SILVER	Caledonian Cradle Song
4140	.75 <sup>n</sup>	LESTER, W.	The Tale of the Bell (Cantata)
4263	.12	SILVER, ALFRED J <i>Arr.</i>	Love's Benediction
4267	.15	DONIZETTI - SILVER	The Land of Our Fathers ("O Italia?")
4273	.12	JOHNSTON, E.	Motherland
4305	.15	COWEN - ALFRED	Hast Thou Wandered? ("Rose Maiden?")
4354	.12 <sup>n</sup>	STEPHENS, PERCY RECTOR	To the Spirit of Music
4408	.10	KINDER, RALPH	Battle Hymn of the Republic
4470	.15 <sup>n</sup>	SAHKNOVSKY, J.	The Plume Grass
4471	.12 <sup>n</sup>	ARKHANGELSKY, A.	Dusk of Night
4475	1.00 <sup>n</sup>	DUNN, JAMES P.	The Phantom Drum (Cantata)
4540	.12 <sup>n</sup>	HARRIS, VICTOR	When Daddy Sings
4574	.12 <sup>n</sup>	FOSTER, FAY	The Americans Come!
4582	.10 <sup>n</sup>	DETT, R. N.	America the Beautiful
4592	.15 <sup>n</sup>	KASTALSKY, A. D.	Glory
4613	.15 <sup>n</sup>	TSCHAIKOWSKY, P. I.	The Sparrow
4683	.15 <sup>n</sup>	ARKHANGELSKY, A.	The Brook
4746	.15	RHYS - HERBERT, W.	The Woodland Calls
4781	.12	McKINNEY, HOWARD D.	De San'man's Song
4787	.12 <sup>n</sup>	FOSTER, FAY	Are You For Me or Against Me?
4790	.15 <sup>n</sup>	RIMSKY - KORSAKOFF, N.	Song of India
4836	.15 <sup>n</sup>	TAYLOR, DEEMS <i>Arr.</i>	Hymn to the Virgin
4837	.12 <sup>n</sup>	TAYLOR, DEEMS <i>Arr.</i>	Before the Shrine
4838	.12 <sup>n</sup>	TAYLOR, DEEMS <i>Arr.</i>	May Day Carol
4839	.15 <sup>n</sup>	TAYLOR, DEEMS <i>Arr.</i>	The Loyal Lover
4844	.15 <sup>n</sup>	TAYLOR, DEEMS <i>Arr.</i>	The Well Beloved
4845	.12 <sup>n</sup>	TAYLOR, DEEMS <i>Arr.</i>	My Johnny was a Shoemaker
4846	.12 <sup>n</sup>	TAYLOR, DEEMS <i>Arr.</i>	Twenty, Eighteen
4851	.15 <sup>n</sup>	FORSYTH, CECIL	Old King Cole, (Humorous)
4913	.15 <sup>n</sup>	GAINES, S. R.	A Shepherd's Song
5037	.12 <sup>n</sup>	BARLOW, HOWARD	Where Runs the River
5045	.25 <sup>n</sup>	WEIDIG, ADOLF	Sing Again My Heart and Chant It
5095	.15 <sup>n</sup>	FERRATA, G.	Spring and Winter
5145	.50 <sup>n</sup>	JENKINS, CYRIL	Lead, Kindly Light
5176	.40 <sup>n</sup>	LESTER, W.	The Yarn of the "Nancy Bell"
5180	.35 <sup>n</sup>	GAINES, SAMUEL RICHARDS	Robin Goodfellow
5181	.40 <sup>n</sup>	LESTER, W.	The Spanish Gypsies

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FOURTH AVENUE AT ASTOR PLACE · : · 3, NEW STREET, BIRMINGHAM, ENGLAND

# Robin Goodfellow

From Oberon, in fairy land,  
The king of ghosts and shadows there,  
Mad Robin I, at his command,  
Am sent to view the night-sports here.

What revell rout  
Is kept about,  
In every corner where I go,  
I will o'ersee,  
And merry bee,  
And make good sport with ho, ho, ho.

More swift than lightning can I flye  
About this aery welkin soone,  
And, in a minute's space descrye  
Each thing that's done below the moone.

There's not a hag  
Or ghost shall wag  
Or cry "Ware Goblins," where I go,  
But Robin I  
Their feates will spy,  
And send them home with ho, ho, ho.

Whene'er such wanderers I meete,  
As from their revells they trudge home,  
With counterfeiting voice I greeete  
And call them on with me to roame  
Thro' woods, thro' lakes,  
Thro' bogs and brakes;  
Or else, unseene, with them I go,  
And laugh and kicke,  
And play some tricke,  
And frolicke it with ho, ho, ho.

## NOTES

*Tempo giusto* simply indicates a certain square-toed, 18th Century exactness and formality, without stressing the emotional side in our more modern sense.

Parts are doubled frequently, but will be found perfectly singable.

The two flutes are in no wise necessary to the performance of this Madrigal, and were not written as an integral part of the composition; but it is supposed, they might, in some gracious and fairy-like way, enhance the general effect where really excellent flutists are available.

Violins, instead of flutes, may be used in an emergency, but will be much less effective.

In case flutes (or violins) are not used, passages between asterisks (\* \*) may be omitted if desired.



king of ghosts and shadows there.

ghosts and shadows there, there.

king of ghosts and shadows there, there.

*p* (Humming)

*p* (Humming)

*p*

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is a vocal line with lyrics and a piano dynamic marking. The fifth staff is a piano accompaniment line with a piano dynamic marking and the instruction '(Humming)'. The music is in a minor key and features a mix of eighth and sixteenth notes.

Mad Rob - in I, at

Mad Rob - in I, at

Mad Rob - in I,

Mad Rob - in I,

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment line. The music continues with the same melodic and harmonic patterns as the first system.

Am sent to view the night-sports here, —  
 his com-mand. Am sent to view the night-sports here, here. —  
 his com-mand. Am sent to view the night-sports here, here. —  
 his com-mand.

his com-mand.

his com-mand.

Mad  
*p* (Humming) Mad  
*p* (Humming) Mad  
*p* (Humming) Mad

*gaily*  
Rob - in I, at his com - mand, — Am sent to view the —  
*gaily*  
Rob - in I, at his com - mand, — Am sent to view the —  
*gaily*  
Mad Rob - in I, at his com - mand, — Am  
*senza respirare*  
Rob - in, — Rob - in, — Rob - in,

*sempre cresc.*  
night-sports here, What rev - ell rout Is kept a - bout, What  
*sempre cresc.*  
night-sports here, What rev - ell rout Is kept a - bout, What  
*sempre cresc.*  
sent to view the night-sports here, rev - ell rout kept a - bout,  
*sempre cresc.*  
Rob - in, — What rev - ell rout Is kept a - bout, What

rev-ell rout is kept a - bout, *vigoroso*

rout, a - bout, What rout is kept a -

rev-ell rout is kept a - bout,

*ff*

bout, In ev 'ry cor-ner where I

In ev 'ry cor-ner where I

What rev-ell rout is kept a-bout, Where - e'er I

Where - e'er I







Ho, ho, ho, — ho, ho. —  
Ho, ho, ho, — ho, ho. —  
ho, ho. — Ho, ho, ho, — ho, ho. —  
ho, ho. — And make good sport with a

ho, — ho. —

With curving grace (*in canon*)

*mf* *senza respirare*  
 More swift than lightning can I flye \_\_\_\_\_ a - bout this aer-y wel-kin

*p*  
 Ah!

*mf* *senza respirare*  
 More swift than lightning can I flye \_\_\_\_\_ a -

*p*  
 Ah!

With curving grace (*in canon*)

soone, soone, \_\_\_\_\_ *p* And in a minute's

soone, \_\_\_\_\_ *p* (Humming)

bout this aer-y wel-kin soone, \_\_\_\_\_ *p*

soone, \_\_\_\_\_ *p* (Humming)

*senza respirare*  
space des-crye — Each thing that's done be - neath the

*p* *senza respirare*  
And in a minute's space des-crye — Each thing that's done beneath the

*f* *senza respirare*  
moone, More swift than lightning can I flye — A - bout this aer-y welkin  
Ah!

*f*  
moone, More swift than lightning can I flye — A -  
Ah!

\* The flutes may be omitted for the 10 measures constituting this section, or may be played only on the repeat.

soone, And in a minute's space des-crye.

bout this aer-y welkin soone, And in a minute's

Detailed description: This system contains the first two systems of a musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "soone, And in a minute's space des-crye." and "bout this aer-y welkin soone, And in a minute's". The piano part consists of chords and melodic lines in both hands.

Each thing that's done be-low the moone.

the moone. moone,

space descrye. Each thing that's done be-low the moone.

The moone, the moone. moone,

Detailed description: This system contains the second two systems of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Each thing that's done be-low the moone.", "the moone. moone,", "space descrye. Each thing that's done be-low the moone.", and "The moone, the moone. moone,". The piano part includes first and second endings, indicated by "1." and "2." above the staff.

that's done be-low the moone. *rit.*

that's done be-low the moone. *rit.*

that's done be-low the moone. *rit.* *p* *stealthily*

that's done be-low the moone. *rit.* *p*

that's done be-low the moone. *rit.* *stealthily*

a hag, orghost, shall wag, shall wag or cry,

a hag, orghost, shall wag, shall wag or cry,

hag, or ghost, shall wag, or cry, or cry,

hag, or ghost, shall wag, or cry, or cry,

Ware Goblins, (Gob - lins!)      Ware Goblins, (Gob - lins!)

Ware Goblins, (Gob - lins!)      Ware Goblins, (Gob - lins!)

Ware Goblins, (Gob - lins!)      Ware Goblins, (Gob - lins!)

Ware Goblins, (Gob - lins!)      Ware Goblins, (Gob - lins!)

Ware Goblins, (Gob - lins!)      Ware Goblins, (Gob - lins!)

Ware Goblins, (Gob - lins!)      Ware Goblins, (Gob - lins!)

Ware Goblins, (Gob - lins!)      Ware Goblins, (Gob - lins!)

Ware Goblins, (Gob - lins!)      Ware Goblins, (Gob - lins!)

Ware Goblins, (Gob - lins!)      Ware Goblins, (Gob - lins!)

Where I go, — where I go. —

Where I go, — where I go, — where I go. —

Where I go, — where I go. —

Where I go, — where I go. —

Where I go, — where I go. —

Where I go, — where I go. —

Where I go, — where I go. —

Where I go, — where I go. —

Where I go, — where I go. —

Where I go, — where I go. —

\* Short, distinct stage-whispers — not to be sung, but snapped out, in the value of 2 eighth notes. This, in conjunction with the fleet, rising figures in the Flutes, completes the effect intended.

*f* *tr.*

*ten.*

But Rob - in I their feates will spy, And send them

*ten.*

But Rob-in I their feates will spy, But Rob-in I their feates will spy, And send them

*ten.*

But Rob - in I their feates will spy, And send them

*ten.*

But Rob-in I their feates will spy, But Rob-in I their feates will spy, And send

*ten.*

*portamento* *portamento* *p*

home with ho, ho, ho, ho.

*p*

home with ho, ho, ho, ho.

*portamento* *p*

home with ho, ho, ho, ho.

*p*

them home, ho, ho, ho, ho, ho, ho.

*p*



FLUTES \*

VOICES *Alla Pastorale (a study in thirds)*

\* In case Flutes (or Violins) are not used, omit passage between asterisks (\*-\*). Sectional breath-taking will make the long sustained B $\flat$  (in both parts) very effective.

The musical score is arranged in systems. The first system includes a piano introduction with a *p* dynamic marking. The second system features vocal lines with lyrics and piano accompaniment, including a *p* dynamic marking and the instruction *(Humming)*. The third system continues the vocal melody with lyrics and piano accompaniment. The fourth system shows the piano accompaniment with a *p* dynamic marking. The fifth system contains the vocal melody with lyrics and piano accompaniment. The sixth system continues the vocal melody with lyrics and piano accompaniment. The seventh system shows the piano accompaniment with a *p* dynamic marking. The eighth system contains the vocal melody with lyrics and piano accompaniment. The ninth system continues the vocal melody with lyrics and piano accompaniment. The tenth system shows the piano accompaniment with a *p* dynamic marking.

*p*

*(Humming)*

*p*

*(Humming)*

*p*

Ho, ho, ho, — ho, ho, — ho, ho, — ho, ho,

Ho,

*p*

When e'er such wan-der - ers I meete. As

When e'er such wan-der - ers I meete. As

ho, ho, — When e'er I meete, — I meete,

When e'er I meete, — I meete,

*p*

from their revells they trudge home.

from their rev-ells home, home.

from their rev-ells they trudge home, home.

*p*  
(Humming)

*p*

With count-er-feit-ing voice I greeete, And

With count-er-feit-ing voice I greeete, And

With voice I greeete, voice I greeete,

With voice I greeete, voice I greeete,



greete,— And call them on— with me to roame, Thro'

greete,— And call them on— with me to roame, Thro'

count-er-feit-ing voice I greete,— And call them on with me to

voice I greete,— call them on,— me to roame, Thro'

woods thro'lakes, thro' bogs and brakes, Thro' woods and lakes and bogs and

woods thro'lakes, thro' bogs and brakes, Thro' woods \_\_\_\_\_ and

roame, woodsthro'lakes, bogs and brakes.

woods thro' lakes, thro' bogs and brakes, Thro' woods and lakes, thro'

brakes. — Or else, un-seene, I go, —  
 Or else, un-seene, by  
 bogs and brakes. —

*ff* Or else, un-seene, by them I go, *ten.* Or else, unseene, by them I  
 Or else, un-seene, by them I go, *ten.* else, by them I  
 them I go, By them I go, *ten.* else, by them I  
 By them I go, *ten.* else, by them I  
*ten.*



ho, ho, ho, ho,

ho, ho, ho, ho,

ho, ho, ho, ho,

ho, ho, ho, ho,

ho, ho, ho, ho,

ho, ho, ho, ho,

*f* ho, ho, ho. *p*

*f* ho, ho, ho. *p*

*f* ho, ho, ho. *p* (Humming) (Humming)

*f* ho, ho, ho. *p* (Humming)

*f* ho, ho, ho. *p*



*pp*

*pp (as from the distance)*

And laugh, and laugh, and laugh, and

*pp*

And laugh, and laugh, and laugh, and

*marcato (with tender appeal)*

And laugh, and laugh, and laugh, and

*pp*

And laugh.

*(as from the distance)*

*pp marcato*

*f* *with gusto* *senza respirare*

laugh. And laugh and kicke and play some tricke, And fro-licke it with

*f* *with gusto*

laugh. And laugh and kicke and play some tricke, And fro-licke it with

*f* *with gusto*

laugh. And laugh and kicke and play some tricke, And fro-licke it with

*f* *with gusto*

And laugh and kicke and play some tricke, And fro-licke it with

