



CHORUSES IN OCTAVO FORM

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		The Message
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		Caledonian Cradle Song
		The Tale of the Bell (Cantata)
		Love's Benediction
		The Land of Our Fathers ("O Italia")
		Motherland
		Hast Thou Wandered? ("Rose Marden")
		To the Spirit of Music
		Battle Hymn of the Republic
		The Plume Grass
		Dusk of Night
		The Phantom Drum (Cantata)
		When Daddy Sings
		The Americans Come!
		America the Beautiful
		Glory
		The Sparrow
		The Brook
		The Woodland Calls
		De San'man's Song
		Are You For Me or Against Me?
		Song of India
		Hymn to the Virgin
		Before the Shrine
		May Day Carol
		The Loyal Lover
		The Well Beloved
		My Johnny was a Shoemaker
		Twenty, Eighteen
		Old King Cole, (Humorous)
		A Shepherd's Song
		Where Runs the River
		Sing Again My Heart and Chant It
		Spring and Winter
		Lead, Kindly Light
		The Yarn of the "Nancy Bell"
		Robin Goodfellow
		The Spanish Gypsies

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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 greete
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.

"Robin Goodfellow"

Madrigal for Mixed Voices
with 2 Flutes (*ad libitum*)

Anonymous poem (Elizabethan)
attributed to Ben Jonson

Music by
Samuel Richards Gaines

Tempo giusto

2 FLUTES
(*ad lib.*)

SOPRANO

ALTO

TENOR

BASS

PIANO
(only for rehearsal)

Tempo giusto

(Humming)

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

Ho

Tempo giusto

From O - ber - on in fair - y - land, The

From O - ber - on in fair - y - land, The

ho, ho, — From O - ber - on, — fair - y - land,

From O - ber - on, — fair - y - land,

This Composition won the W. W. Kimball Co. prize offered by the Chicago Madrigal Club in 1922.
Time of performance, complete with repeats, and without cuts, 7 to 8 minutes.

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king of ghosts and shadows there.

ghosts and shadows there, there.

king of ghosts and shadows there, there.

(Humming)

(Humming)

Mad Rob - in I, at

Mad Rob - in I, at

Mad Rob - in I,

Mad Rob - in I,

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.

Mad
(Humming)
(Humming)

The musical score consists of two systems of music. The top system features three staves: Soprano (G clef), Alto (C clef), and Bass (F clef). The vocal parts sing in unison. The lyrics are as follows:

 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

 gaily senza respirare

 Rob - in, Rob - in, Rob - in,

 The bottom system shows the piano part in F major, 2/4 time. The lyrics continue:

 night-sportshere, What rev - ell rout Is kept a - bout, What

 , , , , , , , ,

 night-sportshere, What rev - ell rout Is kept a - bout, What

 , , , , , , , ,

 sent to view the night-sports here, rev - ell rout kept a - bout,

 , , , , , , , ,

 Rob - in, What rev - ell rout Is kept a - bout, What

 , , , , , , , ,

 The piano part includes dynamic markings such as *sempre cresc.* and *sempr cresc.*

rev - ell rout is kept a - bout,
vigoroso,
 rout, a - bout, What rout is kept a -
 rev - ell rout is kept a - bout,
 bout, In ev 'ry cor - ner where I
 bout, In ev 'ry cor - ner where I
 What rev - ell rout is kept a - bout, Where - e'er I
 Where - e'er I

go, In ev'-ry cor-ner where I go, Ah! where I
ten. *ecstatically* *ff ten.*
 go, where I go, Ah! *ff ten. ecstatically*, where I
ten. *ecstatically*
 go, where I go, Ah! *ten. ecstatically*, where I
ten. *ecstatically*
 go, where I go, Ah! *ten.*
ten.

SOLO FLUTE

Ah! *ten.*
p Ah! *(Echo)* *pp*
 go. I will o'er-see and mer-ry bee, I will o'er-see and
p go. I will o'er-see and mer-ry bee, I will o'er-see and
p go. I will o'er-see and mer-ry bee, I will o'er-see and
p go. Ah! *ten.*
p *pp* (Echo) *p* *pp* (Echo) *p* *pp* (Echo)
p *p* *p* *p*

Musical score for three voices and piano, in G minor (two flats), common time.

Top Voice (Soprano):

- Measures 1-4: "mer-ry bee, And make good sport," (repeated twice).
- Measure 5: "mer-ry bee," (repeated twice).
- Measure 6: "And make good sport," (repeated twice).
- Measure 7: "good sport," (repeated twice).
- Measure 8: "good sport. With" (repeated twice).
- Measure 9: "Pompously" (indicated by a dynamic instruction).
- Measure 10: "ho, ho, ho, ho," (repeated twice).
- Measure 11: "ho, ho, ho, ho," (repeated twice).
- Measure 12: "ho, ho, ho, ho, ho, ho," (repeated twice).
- Measure 13: "ho, ho, ho, ho, ho, ho," (repeated twice).
- Measure 14: "ho, ho, ho, ho, ho, ho," (repeated twice).
- Measure 15: "Pompously" (indicated by a dynamic instruction).

Bottom Voice (Bass):

- Measures 1-4: Harmonic support.
- Measures 5-15: Harmonic support.

Piano (Right Hand):

- Measures 1-4: Harmonic support.
- Measures 5-15: Harmonic support.

Ho, 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...
 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*)

p

soone, , soone, — And in a minute's

soone, — (Humming)

bout this aer-y wel-kin soone,

soone, — (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

p

moone, More swift than lightning can I flye — A - bout this aer-y welkin

Ah!

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

1. 2.
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,

1. 2.
J.F. & B. 5180-24

A musical score for a vocal piece. The score consists of six staves of music, each with a treble clef and a key signature of one sharp. The time signature varies between common time and three-quarter time. The vocal line is accompanied by a basso continuo line at the bottom. The lyrics are written below the vocal line, with some words underlined and others in regular text. The vocal line includes several grace notes and slurs. The score is annotated with various performance instructions: 'rit.' (ritardando) appears above the first two staves; 'stealthily' is placed next to the third staff; 'p' (pianissimo) is placed next to the fourth staff; 'rit.' is placed next to the fifth staff; and 'stealthily' is placed next to the sixth staff. There are also two asterisks (*), one above the first staff and one above the second staff, with a bracket connecting them. The lyrics are: 'that's done be-low the moone.', 'that's done be-low the moone.', 'that's done be-low the moone. stealthily', 'that's done be-low the moone. There's not a', 'that's done be-low the moone. There's not a', 'a hag, or ghost, shall wag, shall wag or cry,', 'a hag, or ghost, shall wag, shall wag or cry,', 'hag, or ghost, shall wag, or cry, or cry,', and '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!)

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.

sf

ten.

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, And send them

ten.

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

f

ten.

portamento

home with ho, — ho, — ho, — ho.

portamento

home with ho, — ho, — ho, — ho.

portamento

home with ho, — ho, — ho, — ho.

p

them home, — ho, 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_b (in both parts) very effective.

Sheet music for a vocal piece, likely a duet or trio, featuring three staves. The top two staves are soprano voices, and the bottom staff is a basso continuo (BC) part.

The music is in common time and consists of ten measures. The key signature is B-flat major (two flats). The vocal parts begin with a sustained note followed by eighth-note patterns. The basso continuo part provides harmonic support with sustained notes and eighth-note chords.

Text lyrics are present in the vocal parts:

- Measures 1-3: "Ho, ho, ho,— ho, ho,— ho, ho,— ho, ho,— ho, ho,— ho,—"
- Measures 4-5: "When e'er such wan-der - ers I meete. As
- Measures 6-7: "When e'er such wan-der - ers I meete. As
- Measures 8-9: "ho, ho,— When e'er I meete,— I meete,— When e'er I meete,— I meete,—"
- Measure 10: (No text provided)

Performance instructions include dynamic markings like *p* (piano/soft) and *(Humming)*.

from their revells they trudge home.

from their rev-ells home, home.

from their rev-ells they trudge home, home.

(Humming)

(Humming)

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

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

With voice I greete, — voice I greete,

With voice I greete, — voice I greete,

roame.

call them on with me to roame, roame.

call them on with me to roame, roame. (Humming)

(Humming)

(Humming)

With count-er-feit-ing voice I gaily

With count-er-feit-ing voice I gaily

With

With voice I greete,

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.
 cresc.
 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.

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

And laugh and kicke and play some

ten. *ff*

go, Ah! un-seene I go. And laugh and play some

ff ten.

go, Ah! un-seene I go. And laugh and kicke and play some

ten. *ff*

go, Ah! un-seene I go.

ten.

go, Ah! un-seene I go.

ten.

tricke, ho, ho, *portamente*

tricke, ho, ho, ho,

tricke, ho, ho, ho,

And laugh and kicke and play some tricke, ho, ho,

And laugh and play some tricke, ho, ho,

And laugh and kicke and play some tricke, ho, ho,

* These next 8 measures should be sung quite softly, but with delicate, piquant rhythm, and a mischievous incisiveness.

— ho, ho, — ho, — ho, — ho, —

— ho, ho, ho. —

— ho, ho, ho. —

— ho, ho, ho. — (Humming) — (Humming) —

— ho, ho, ho. — (Humming) —

— ho, ho, ho. —

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
 And laugh.

(as from the distance)

pp marcato

f *with gusto* *senza respirare*
 laugh... And laugh and kicke and play some tricke, And fro-lische it with
with gusto
 laugh... And laugh and kicke and play some tricke, And fro-lische it with
with gusto
 laugh... And laugh and kicke and play some tricke, And fro-lische it with
with gusto
 And laugh and kicke and play some tricke, And fro-lische it with
f

ho, ho, ho, ho,
With ho, ho, ho, ho,
ho, ho, ho, ho,
With ho, ho, ho, ho,
ho, ho, ho, ho,
With ho, ho, ho, ho,
ho, ho, ho, ho,
With ho, ho, ho, ho,

ho, ho, ho, *fff a piena voce*
ho, ho, ho, *fff a piena voce*
ho, ho, ho, *fff a piena voce*
ho, ho, ho, *fff a piena voce*

At last the mad and merry throng
Are vanished with the night:
When shall we hear again their song?—
A riot of delight! “The Magic Flutes”