
SIX
SHAKESPEARE SONGS



FOR CHORUS AND PIANO



BY

GEOFFREY SHAW.

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Index.

What shall he have that kill'd the deer. (As you like it.) S.A.T.B. . . .	2.
When icicles hang by the wall. (Love's labours lost.) S.A.T.B. . . .	8.
Over hill, over dale. (Midsummer night's dream.) S.S.A.A. . . .	16.
Ye spotted snakes. (Midsummer night's dream.) S.A.T.B. . . .	19.
Hey, Robin, jolly Robin. (Twelfth night.) T.T.B.B. . . .	26.
When that I was and a little tiny boy. (Twelfth night.) S.A.T.B. . . .	32.

Each number is published separately.

What shall he have that kill'd the deer?

(AS YOU LIKE IT.)

GEOFFREY SHAW.

Allegretto con moto.

Soprano.

Alto.

Tenor.

Bass.

* Two Bugles (D)
or Cornets.

Piano.
ad lib.

f What shall he have that kill'd the deer? His lea - ther skin and horns to

f What shall he have that kill'd the deer? His lea - ther skin and horns to

f What shall he have that kill'd the deer? His lea - ther skin and horns to

f What shall he have that kill'd the deer? His lea - ther skin and horns to

* The Piano part is arranged to take the place of the brass instruments if the latter cannot be obtained.

11
1944
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wear, his lea - ther skin and horns to wear..... Then sing..... him

wear, his lea - ther skin and horns to wear..... Then sing..... him

wear, his lea - ther skin and horns to wear..... Then sing..... him

wear, his le - ther skin and horns to wear..... Then sing..... him

home,..... then sing..... him home:.....

home,..... then sing..... him home:.....

home,..... then sing..... him home:.....

home,..... then sing..... him home:.....

mf Take thou no scorn to wear the horn; It was a crest ere thou wast
mf Take thou no scorn to wear the horn; It was a crest ere thou wast
mf Take thou no scorn to wear the horn; It was a crest ere thou wast
mf Take thou no scorn to wear the horn; It was a crest ere thou wast

mf born:..... Thy fa - ther's fa - ther wore..... it, And thy fa - ther
mf born:..... Thy fa - ther's fa - ther wore..... it, And thy fa - ther
mf born:..... Thy fa - ther's fa - ther wore..... it, And thy fa - ther
mf born:..... Thy fa - ther's fa - ther wore..... it, And thy fa - ther

bore it: *ff* The horn,..... the horn,..... the
bore it: *ff* The horn,..... the horn,..... the
And thy fa - ther bore it: *ff* The horn,..... the horn,..... the
And thy fa - ther bore it: *ff* The horn,..... the horn,..... the

lus - ty horn..... Is not a thing..... to laugh to scorn.....

lus - ty horn..... Is not a thing..... to laugh to scorn.....

lus - ty horn..... Is not a thing..... to laugh to scorn.....

lus - ty horn..... Is not a thing..... to laugh to scorn.....

Tempo primo.

What shall he have that kill'd the deer? His lea - ther skin and horns to

What shall he have that kill'd the deer? His lea - ther skin and horns to

What shall he have that kill'd the deer? His lea - ther skin and horns to

What shall he have that kill'd the deer? His lea - ther skin and horns to

wear, his lea - ther skins and horns to wear..... Then sing..... him

wear, his lea - ther skins and horns to wear..... Then sing..... him

wear, his lea - ther skins and horns to wear..... Then sing..... him

wear, his lea - ther skins and horns to wear..... Then sing..... him

home,..... then sing..... him home,.....

home,..... then sing..... him home,.....

home,..... then sing..... him home,.....

home,..... then sing..... him home,.....

mf

mf

1st bugle only.

mf

mf

then sing... him home, sing... him

then sing... him home, sing... him

then sing... him home, sing... him

then sing... him home, sing... him

home, sing... him home, home, sing... him home, home, sing... him home

home, sing... him home, home, sing... him home, home, sing... him home

home, sing... him home, home, sing... him home, home, sing... him home

home, sing... him home, home, sing... him home, home, sing... him home

* This last phrase should be sung only at a concert performance. For dramatic purposes the phrase immediately before should be repeated ad lib., softer and softer, dying away into the distance. In outdoor performances this can be actually done, by making the chorus walk further and further away from the stage.

When icicles hang by the wall.

(LOVE'S LABOURS LOST.)

GEOFFREY SHAW.

Andante con moto.

Soprano. *p*
 Alto. *p*
 Tenor. *mp*
 Bass. *p*

Unaccompanied.

To - who.....
 To - who.....
 When i - ci - cles hang by the wall,..... And
 To - who.....

Piano.
 (For practice only.)

p

Andante con moto.

To - who.....
 To - who.....
 Dick the shepherd blows..... his nail,..... And Tom bears logs in - to the hall, And
 To - who.....

To - who..... To - who.....

To - who..... When blood is nipp'd and

milk... comes fro-zen home..... in pail,..... To - who.....

To - who..... When blood is nipp'd and

To - who..... To - who.....

ways be foul,.... Then night - ly sings the star - ing owl,..... to -

To - who..... to -

ways be foul, Then night - ly sings the star - ing owl,..... to -

To - who..... to -

Allegro.

- who..... to - who..... to - who..... To - whit, to - who, a

- who..... to - who..... to - who..... While grea - sy

- who..... to - who..... to - who..... To - whit, to - who, a

- who..... to - who..... to - who..... While grea - sy

Allegro.

mer - ry note, While grea - sy Joan doth keel the pot, While grea - sy

Joan doth keel the pot, While grea - sy Joan doth

mer - ry note, While grea - sy Joan doth keel the pot, While grea - sy

Joan doth keel the pot, While grea - sy Joan doth

Joan doth keel..... the pot. To - pot,.....

keel the pot, doth keel..... the pot. pot, While grea - sy

Joan doth keel..... the pot. To - pot, to -

keel the pot, doth keel..... the pot. While pot, to -

1. 2. 1. 2. 1. 2. 1. 2.

poco rall. doth keel..... the pot. *p*

poco rall. Joan doth keel the pot, while grea - sy Joan doth keel the pot. *p*

poco rall. - who..... to - who..... *p*

poco rall. - who..... to - who..... *p*

poco rall.

Tempo primo.

p
To - who.....

p
To - who.....

mp
When all..... a - loud the wind doth blow, And cough - ing drowns the

p
To - who.....

Tempo primo.

p

..... to - who.....

..... to - who.....

par - son's saw,..... And birds sit brood - ing in the snow, And Ma - ri - an's nose looks

..... to - who.....

..... to - who..... to - who.....

..... to - who..... When roast - ed crabs hiss in the bowl,.... Then

red..... and raw,..... to - who..... to -

..... to - who..... When roast - ed crabs hiss in the bowl,.... Then

..... to - who..... to - who..... to -

..... To - who..... to -

night - ly sings the star - ing owl,..... To - who..... to -

- who..... To - who..... to -

night - ly sings the star - ing owl,..... To - who..... to -

- who..... To - who..... to -

Allegro.

- who..... to - who..... To - whit, to - who, a mer - ry note While
 - who..... to - who..... While grea - sy Joan doth
 - who..... to - who..... To - whit, to - who, a mer - ry note While
 - who..... to - who..... While grea - sy Joan doth

f Allegro.
f Allegro.
f Allegro.
f Allegro.

grea - sy Joan doth keel the pot, While grea - sy Joan doth
 keel the pot, While grea - sy Joan doth keel the pot, doth
 grea - sy Joan doth keel the pot, While grea - sy Joan doth
 keel the pot, While grea - sy Joan doth keel the pot, doth

Allegro.

1. 2. *poco rall.*

keel..... the pot. To - pot,..... doth keel.....

1. 2. *poco rall.*

keel..... the pot. pot, While grea - sy Joan doth keel the pot, While grea - sy

1. 2. *poco rall.*

keel..... the pot. To - pot. to - who..... to -

1. 2. *poco rall.*

keel..... the pot. While pot. to - who..... to -

1. 2. *poco rall.*

Tempo primo.

p *f* *p*

..... the pot. To - who.....

p *f* *p*

Joan doth keel the pot. To - who.....

p *f* *p*

- who..... To - who.....

p *f* *p*

- who..... To - who.....

p *f* *p*

Tempo primo.

Over hill, over dale.

MIDSUMMER NIGHT'S DREAM.

GEOFFREY SHAW.

Allegro moderato.

Soprani. *f*
Ov-er hill, ov-er dale, Thorough bush, thorough briar, Over

Contralti *f*
Ov-er hill, ov-er dale, Thorough bush, thorough briar, Over

Piano. *f*

park, ov-er pale, Thor-ough flood, thorough fire, I wan-der ev-'ry-where,

park, ov-er pale, Thor-ough flood, thorough fire, I wan-der ev-'ry-where,

f

mp
Swift-er than the moon's sphere; And I serve the fai-ry queen, To

mp
Swift-er than the moon's sphere; And I serve the fai-ry queen, To

dew her orbs up - on the green. The
 dew her orbs up - on the green. The

mp *mp* *f* *mp*

cow - slips tall her pen - sion - ers be:..... In their gold coats spots you see;
 cow - slips tall her pen - sion - ers be:..... In their gold coats spots you see;

Those be ru - bies, fai - ry fav - ours, In those freck - les live their sav - ours:
 Those be ru - bies, fai - ry fav - ours, In those freck - les live their sav - ours:

f
Ov-er hill, ov-er dale, Thorough bush, thorough briar, Ov-er
Ov-er hill, ov-er dale, Thorough bush, thorough briar, Ov-er

f

park, ov-er pale, Thorough flood, thorough fire, I wan-der ev-'ry-where.
park, ov-er pale, Thorough flood, thorough fire, I wan-der ev-'ry-where.

f

p

Ye Spotted Snakes.

(MIDSUMMER NIGHT'S DREAM.)

GEOFFREY SHAW.

Moderato ma con moto.

mp *mp* *mp* *mp*

Soprano. *mp* *mp* *mp*
Ye spotted snakes with dou-ble tongue, be not

Alto. *mp* *mp* *mp*
Ye spotted snakes with dou-ble tongue, Thorn - y hedge-hogs,

Tenor. *mp* *mp* *mp*
Ye spotted snakes with dou-ble tongue, Thorn - y

Bass. *mp* *mp* *mp*
Ye spotted snakes, Ye snakes with dou-ble tongue, Thorn - y hedge - hogs,

Piano. (For prattice only.) *mp*

Detailed description: This block contains the first system of the musical score. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is 'Moderato ma con moto'. The dynamics are marked 'mp' (mezzo-piano). The lyrics are: 'Ye spotted snakes with dou-ble tongue, be not Thorn - y hedge-hogs, Ye spotted snakes, Ye snakes with dou-ble tongue, Thorn - y hedge - hogs,'. The piano part is labeled '(For prattice only.)'.

mf cresc. *mf cresc.* *mf cresc.* *mf cresc.*

seen; Newts and blind worms, do no wrong, Come not
be not seen; Newts and blind worms, do no wrong,... Come not near our
hedge - hogs, be not seen; do no wrong, Come not near our
be not, be not seen; Newts and blind worms, do no wrong,... Come not near our

Detailed description: This block contains the second system of the musical score. It continues the vocal and piano parts from the first system. The dynamics are marked 'mf cresc.' (mezzo-forte crescendo). The lyrics are: 'seen; Newts and blind worms, do no wrong, Come not be not seen; Newts and blind worms, do no wrong,... Come not near our hedge - hogs, be not seen; do no wrong, Come not near our be not, be not seen; Newts and blind worms, do no wrong,... Come not near our'. The piano part continues with accompaniment.

near, Come not near our fai - ry queen, Come not near our fai-ry queen.
 fai - ry queen, Come not near our fai - ry queen, Come not near our fai - ry queen.
 fai-ry queen, Come not near our fai - ry queen, Come not near our fai - ry queen.
 fai - ry queen, Come not near our fai - ry queen, Come not near our fai - ry queen.

p a tempo
 Phil-o-mel, with mel - o - dy Sing in our sweet lul - la - by; lul - la, lul - la,
p a tempo
 Phil-o-mel, with mel - o - dy Sing in our sweet lul - la - by;... lul - la, lul - la,
p a tempo
 with mel - - o - dy Sing in our sweet lul - la - by; lul - la, lul - la,
p a tempo
 Phil - o - mel,..... Sing in our sweet lul - la - by; lul - la,

lul - la - by, lul - la, lul - la, lul - la - by:..... Nev - er harm, nor

lul - la - by,..... lul - la, lul - la, lul - la - by: Nev - er harm, nor

lul - la - by,..... lul - la, lul - la, lul - la - by:..... Nev - er harm, nor

lul - la, lul - la, lul - la - by:..... Nev - er

spell,nor charm, Come our love-ly la - dy night; So, good - night,with lul - la - by,

spell,nor charm, Come our love-ly la - dy night; So, good - night,

spell,nor charm, Come our love-ly la - dy night; So, good - night, with

harm..... Come our love-ly la - dy night; So, good - night, with

*

So, good - night, with lul - la - by, lul - la - by, lul - la - by, lul - la - by.

So, good-night, with lul - la - by, lul - la - by, lul - la - by, lul - la - by.

lul - la, lul - la, lul - la, lul - la - by, lul - la - by.

lul - la,..... lul - la, lul - la, lul - la - by, lul - la - by.

dim. e rit. *pp*

Weav - ing spi - ders, come not here; hence,..... hence,

Weav - ing spi - ders, come not here; Hence, you long-legg'd spinners, hence!

Weav - ing spi - ders, come not here; Hence, you long-legg'd, long - legg'd spinners, hence!

Weav - ing spi - ders, come not, come not here; Hence, hence!

mp *mf*

* The bars enclosed in brackets may be sung as "echoes", if the part-song is used at a dramatic performance.

Worm nor snail, do no of-fence.

Bee - tles black, ap - proach not near; Do. no of-fence.

Bee-tles black, ap- proach not near;... Worm nor snail, do no of - fence....

ap-proach not near; Worm nor snail, do no of-fence.

Bee-tles black, ap - proach not near;... Worm nor snail, do no of - fence....

p rit.

Come not near our fai - ry queen, Come not near our fai - ry queen.

p rit.

Come not near our fai - ry queen, Come not near our fai - ry queen.

p rit.

Come not near our fai - ry queen, Come not near our fai - ry queen.

p rit.

Come not near our fai - ry queen, Come not near our fai - ry queen.

p a tempo

Phil-o-mel, with mel-o-dy sing in our sweet lul-la-by; lul-la, lul-la,

p a tempo

Phil-o-mel, with mel-o-dy..... sing in our sweet lul-la-by;..... lul-la, lul-la,

p a tempo

with mel - - o - dy sing in our sweet lul-la-by; lul-la, lul-la,

p a tempo

Phil - o - mel,..... sing in our sweet lul-la-by; lul - la,

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two flats (B-flat and E-flat). The first vocal line starts with the lyrics 'Phil-o-mel, with mel-o-dy sing in our sweet lul-la-by; lul-la, lul-la,'. The second vocal line starts with 'Phil-o-mel, with mel-o-dy..... sing in our sweet lul-la-by;..... lul-la, lul-la,'. The third vocal line starts with 'with mel - - o - dy sing in our sweet lul-la-by; lul-la, lul-la,'. The fourth vocal line starts with 'Phil - o - mel,..... sing in our sweet lul-la-by; lul - la,'. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

p a tempo

lul-la-by, lul-la, lul-la, lul-la-by,..... Nev-er harm, nor

lul-la-by,..... lul-la, lul-la, lul-la-by, Nev-er harm, nor

lul-la-by,..... lul-la, lul-la, lul-la-by,..... Nev-er harm, nor

lul - la, lul - la, lul - la - by,..... Nev - er

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two flats. The first vocal line starts with the lyrics 'lul-la-by, lul-la, lul-la, lul-la-by,..... Nev-er harm, nor'. The second vocal line starts with 'lul-la-by,..... lul-la, lul-la, lul-la-by, Nev-er harm, nor'. The third vocal line starts with 'lul-la-by,..... lul-la, lul-la, lul-la-by,..... Nev-er harm, nor'. The fourth vocal line starts with 'lul - la, lul - la, lul - la - by,..... Nev - er'. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of two flats. It continues the eighth-note accompaniment from the first system.

spell, nor charm, Come our love-ly la - dy nigh; So, good - night, with lul - la - by

spell, nor charm, Come our love - ly la - dy nigh; So, good - night,

spell, nor charm, Come our love - ly la - dy nigh; So, good - night, with

harm,..... Come our love - ly la - dy nigh;.. So, good - night, with

So, good - night, with lul - la - by, *dim. e rit.* lul - la - by, lul - la - by, *pp* lul - la - by.

So, good - night, with lul - la - by, *dim. e rit.* lul - la - by, lul - la - by, *pp* lul - la - by.

lul - la, lul - la, lul - la, lul - la - by, lul - la - by.

lul - la,..... lul - la, *dim. e rit.* lul - la, lul - la - by, *pp* lul - la - by.

Hey Robin, jolly Robin.

(TWELFTH NIGHT.)

GEOFFREY SHAW.

Allegro con spirito.

mf non legato.

Tenors.
Basses.
Piano.

Hey, Ro-bin, jol-ly Ro-bin, Tell me how thy la-dy does.

Hey, Ro-bin, jol-ly Ro-bin, Tell me how thy la-dy does.

con Ped.

Hey, Ro-bin, jol-ly Ro-bin, Tell me how thy la-dy does. Hey, Ro-bin,

Hey, Ro-bin, jol-ly Ro-bin, Tell me how thy la-dy does.

hey, Tell me how thy la-dy does.

Hey, Ro-bin, Tell me how thy la-dy does. Hey, Ro-bin,

Hey, Ro - bin, Tell me how thy la - dy does. My

hey, Tell me how thy la - dy does.

mp

p

la - dy is un - kind, per dy, per dy.

A - las, why is she

p

so? A - las, a - las!

She loves an - o - ther

She

mf

p

mf

loves an-o-ther,

mf She loves an-o-ther, *mf* She

She loves an-o-ther, She loves an-o-ther,

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a treble clef and a key signature of two flats. The lyrics 'loves an-o-ther,' are written above the first two measures. In the third measure, the vocal line has a rest, and the piano accompaniment (piano) begins with a melody in the right hand and chords in the left hand. The lyrics 'She loves an-o-ther,' are written below the piano line. The fourth measure continues the piano accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte).

She loves an-o-ther,

loves an-o-ther, loves an-o-ther, loves an-o-ther. Hey, Ro-bin, jol-ly Ro-bin,

loves an-o-ther, loves an-o-ther, loves an-o-ther. Hey, Ro-bin, jol-ly Ro-bin,

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics 'loves an-o-ther, loves an-o-ther, loves an-o-ther. Hey, Ro-bin, jol-ly Ro-bin,'. The piano accompaniment features a more active melody in the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Tell me how thy la-dy does. Hey, Ro-bin, jol-ly Ro-bin, Tell me how thy

Tell me how thy la-dy does. Hey, Ro-bin, jol-ly Ro-bin, Tell me how thy

Detailed description: This system contains measures 9 through 12. The vocal line concludes with the lyrics 'Tell me how thy la-dy does. Hey, Ro-bin, jol-ly Ro-bin, Tell me how thy'. The piano accompaniment continues with a steady rhythm. Dynamics include *p* (piano).

mf la - dy does. Hey, Ro - bin, hey. *p* Tell me how thy la - dy does.

la - dy does. Hey, Ro - bin, Tell me how thy la - dy does.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic, marked with an accent (>) over the first note. The lyrics are "la - dy does. Hey, Ro - bin, hey." followed by a piano (*p*) section with the lyrics "Tell me how thy la - dy does." The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

mf Hey, Ro - bin, Tell me how thy la - dy does. *p*

Hey, Ro - bin, hey. Tell me how thy la - dy does.

The second system continues the vocal and piano parts. The vocal line starts with a mezzo-forte (*mf*) dynamic and an accent (>) over the first note, with lyrics "Hey, Ro - bin, Tell me how thy la - dy does." followed by a piano (*p*) section. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand. The key signature remains three flats.

mp My la - dy is un - kind, per - dy, per - dy. *mp*

A -

The third system features a vocal line and piano accompaniment. The vocal line begins with a mezzo-piano (*mp*) dynamic and an accent (>) over the first note, with lyrics "My la - dy is un - kind, per - dy, per - dy." followed by another mezzo-piano (*mp*) section. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. The key signature remains three flats.

She loves an-o-ther, She loves an-o-ther, She loves an-o-ther, She loves an-o-ther, She loves an-o-ther,

- las, why is she so? A - las, a - las!

mf *p* *mf*

loves an-o-ther, She loves an-o-ther, She loves an-o-ther, She loves an-o-ther, She loves an-o-ther,

She loves an-o-ther, She loves an-o-ther, loves an-o-ther,

mf *f* *f*

loves an-o-ther, loves an-o-ther. Hey, Ro-bin, jol-ly Ro-bin,

loves an-o-ther, loves an-o-ther. Hey, Ro-bin, jol-ly Ro-bin,

mp Hey, Ro - bin, Ro - bin,
mp Hey, Ro - bin, Ro - bin,

mf Hey, Ro - bin.
 Ro - bin, Ro - bin, Ro - bin, Tell me how thy la - dy does,
 Ro - bin, Ro - bin, Ro - bin, Tell me how thy la - dy does,

mp Hey, *pp* Ro - bin.
mp Hey, *pp* Tell me how thy la - dy does.
 Hey, Tell me how thy la - dy does.

741583

When that I was and a little tiny boy.

(TWELFTH NIGHT.)

GEOFFREY SHAW.

Allegretto giocoso.

Soprano. *mf*
When that I was and a

Alto.

Tenor. (8va lower.)

Bass.

Piano. *f* *mp* *cresc.*

Con Led. *Led.* * *Led.* * *Led.* *

f *mf*

lit-tle ti - ny boy, With hey, ho, the wind and the rain,..... A

With hey, ho, the wind and the rain,.....

With hey, hō, the wind and the rain,.....

With hey, ho, the wind and the rain,.....

f

Led. * *Led.* * *Led.* *

fool - ish thing was but..... a toy, For the rain..... it rain - eth

For the rain..... it rain - eth

For the rain..... it rain - eth

For the rain..... it rain - eth

cresc.

f

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

un poco rit. ev - 'ry day..... *f.* With

un poco rit. ev - 'ry day..... *f.* With

un poco rit. *mf a tempo* ev - 'ry day..... But when..... I came to man's..... es - tate, *f.* With

un poco rit. ev - 'ry day..... With

un poco rit. *mp a tempo*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

hey, ho, the wind and the rain,.....

hey, ho, the wind and the rain,.....

hey, ho, the wind and the rain,..... *mf* 'Gainst knaves and thieves men shut..... the

hey, ho, the wind and the rain,.....

mp

Ped. * Ped. * Ped. * Ped. * Ped. *

f For the rain..... it rain - eth ev - 'ry day..... *un poco rit.*

f For the rain..... it rain - eth ev - 'ry day..... *un poco rit.*

f gate, For the rain..... it rain - eth ev - 'ry day..... *un poco rit.* *a tempo mf*

For the rain..... it rain - eth ev - 'ry day..... But

f *un poco rit.* *a tempo mf*

Ped. * Ped. * Ped. *

With hey, ho, the wind and the
 With hey, ho, the wind and the
 With hey, ho, the wind and the
 when I came, a - las! to wive, With hey, ho, the wind and the

f *f* *f* *f*

sf *f*

rain,..... For the
 rain,..... For the
 rain,..... For the
 rain,..... By swag - ger-ing could I nev - er thrive, For the

mf *mf* *f* *mf* *f*

sf

un poco rit.

rain..... it rain - eth ev - 'ry day..... A

un poco rit.

rain..... it rain - eth ev - 'ry day..... A

un poco rit.

rain..... it rain - eth ev - 'ry day..... A

un poco rit.

rain..... it rain - eth ev - 'ry day..... A

f

un poco rit.

f

Leg. * *Leg.* * *Leg.* * *Leg.* *

Largamente e pomposo.

great while a - go the world be - gun,..... With hey, ho, the

great while a - go the world be - gun,..... With hey, ho, the

great while a - go the world be - gun,..... With hey, ho, the

great while a - go the world be - gun,..... With hey, ho, the

Largamente e pomposo.

Leg. * *Leg.* * *Leg.* *

wind and the rain,..... But that's all one, our play... is

wind and the rain,..... But that's all one, our play... is

wind and the rain,..... But that's all one, our play is

wind and the rain,..... But that's all one, our play is

Ped. * Ped. * Ped.

done,..... And we'll strive to..... please you ev - 'ry day,.....

done, And we'll strive to please you ev - 'ry day,

done,..... And we'll strive to please you ev - 'ry day,.....

done, And we'll strive to please you ev - 'ry day,

Ped. * Ped. * Ped. * Ped. * Ped.

ff
And we'll strive to..... please you ev - - - 'ry

ff
And we'll strive to please you ev - - - 'ry

ff
And we'll strive to please you ev - - - 'ry

ff
And we'll strive to please you ev - - - 'ry

ff

Leg. * *Leg.* *

day.....

day.....

day.....

day.....

accel.

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