

To my Friend Victor Harris  
FOR HIS ST. CECILIA CLUB

# In Sherwood Forest

A Vocal Intermezzo  
for Female Voices

WORDS BY

BASIL HOOD

MUSIC BY

LIZA LEHMANN

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(50 cents net).

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## In Sherwood Forest.

*A glade in Sherwood. The Hour before Dawn. The Moon has set. Fairies of Oberon's Court dance in the dim star-light.*

FAIRIES.

Sing, fairies sing!  
Dance in a ring!  
Round and round and round!

THEIR SENTINEL.

Have a care!

FAIRIES.

Who goes there?

WILL O' THE WISP. *(answering)*

Will o' the Wisp!

FAIRIES.

Welcome, Will!

WILL O' THE WISP.

Who are ye?

FAIRIES.

Oberon's Court!  
Lend thy lamp  
To light our sport!  
Round and round and round!

THEIR SENTINEL.

Have a care!

FAIRIES.

Who goes there?

THISTLEDOWN. *(answering)*

Thistledown!

FAIRIES.

Welcome, gossip! What's o' clock?

THISTLEDOWN.

Near cock-crow!

FAIRIES.

Whither away?

THISTLEDOWN.

Where winds blow!  
Away! away! away!

*(The voice is lost in distance)*

FAIRIES. *(continuing their dance)*

Round and round and round!

THEIR SENTINEL.

Have a care!

FAIRIES.

Who goes there?

THE WIND. (*answering.*)

West-Wind!

FAIRIES.

Welcome, Shepherd! Where's thy flock?

THE WIND.

I have driven my flock to fold  
From the pasture of the skies;  
Where stars peep out like Marigold,  
Or Daisies' yellow eyes:

The Dawn's a-bed,  
Sweet sleepy-head,  
Her misty tent  
Doth hide her!  
The Dawn's a-bed,  
Sweet sleepy-head,  
And I must haste  
To chide her!

*(The Fairies take up the burden and sing with him.)*

FAIRIES.

Stay, Zephyr, stay!  
Stay with us,  
Play with us!  
Stay!

WEST WIND.

Nay! I must away—  
'Tis nearly morning:  
Give you good-day,  
And take you warning—  
Of Mortals beware!

FAIRIES.

Where be Mortals?

WEST WIND.

Nigh!

FAIRIES.

Who hath seen them?

WEST WIND.

I!

He they call "Robin Hood"  
Lies now within Sherwood!

FAIRIES.

Ah!

Come then, oh come away!  
Come away, come!  
Sound the fairy horn!  
Beat the fairy drum!  
Mortals are nigh,  
So we must fly  
Away—away—away!

*(The day breaks.)*

BASIL HOOD.

# IN SHERWOOD FOREST.

Words by  
BASIL HOOD.

Music by  
LIZA LEHMANN.

Lento. (about ♩ = 96)

PIANO

*pp*

*Con Ped.*

(Old English melody introduced here- "My Robin is to the greenwood gone")

(A) *Un poco allegretto.* ♩ = 120

*p*

(B)

© Poco più mosso. ♩ = 132.

SOPRANO I.

SOPRANO II.

ALTO I.

ALTO II.

© Poco più mosso. ♩ = 132.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

**(D)** SENTINEL. (A Solo Voice)\*

*mf* > > ^

Have a care! \_\_\_\_\_

*mf* \_\_\_\_\_

Who goes there? \_\_\_\_\_

*mf* \_\_\_\_\_

Who goes there? \_\_\_\_\_

*mf* \_\_\_\_\_

Who goes there? \_\_\_\_\_

*mf* \_\_\_\_\_

Who goes there? \_\_\_\_\_

**(D)** \_\_\_\_\_

WILL O' THE WISP. (Another Solo Voice)

*p* ^

Will o' the Wisp! \_\_\_\_\_

*mf* \_\_\_\_\_

Wel-come, Will! \_\_\_\_\_

*mf* \_\_\_\_\_

Wel-come, Will! \_\_\_\_\_

*mf* \_\_\_\_\_

Wel-come, Will! \_\_\_\_\_

*mf* \_\_\_\_\_

Wel-come, Will! \_\_\_\_\_

*p* ^ *subito*

\* The Solos should come from among the Choir, not in front, and be so arranged that there is some distance between them.



**E** *cresc.* *f*  
 O-ber-on's Court! Lend thy lamp To light our  
*cresc.* *f*  
 O-ber-on's Court! Lend thy lamp To light our  
*cresc.* *f*  
 O-ber-on's Court! Lend thy lamp To light our  
*cresc.* *f*  
 O-ber-on's Court! Lend thy lamp To light our

sport! \_\_\_\_\_ Round and round and round! \_\_\_\_\_  
*p*  
 sport! \_\_\_\_\_ Round and round! \_\_\_\_\_  
*p*  
 sport! \_\_\_\_\_ Round and round! \_\_\_\_\_  
*p*  
 sport! \_\_\_\_\_ Round and round! \_\_\_\_\_  
*p*

F

SENTINEL. (Solo.)

*mf*

Have a care!

Who goes there?

Who goes there?

Who goes there?

Who goes there?

Who goes there?

F

*sf*

THISTLEDOWN. (Another Solo Voice)

*mp*

This-tle-down! Near cock - - crow!

*mf* Wel-come, gossip! what's o' clock?

*mf* Wel-come, gossip! what's o' clock?

*mf* Wel-come, gossip! what's o' clock?

*mf* Wel-come, gossip! what's o' clock?

*mf* Wel-come, gossip! what's o' clock?

*mp subito*

*poco accel.*

THISTLEDOWN.(Solo.)

(G)

Where winds\_\_ blow!\_\_ A - way! a -

*p* Whither a - way?

*p* Whither a - way?

*p* Whither a - way?

*p* Whither a - way?

*p* Whither a - way?

*pp*

*poco accel.*

*dolce.*

- way! a - way!\_\_

*mf a tempo* Round and\_ round and\_

*mf a tempo* Round and round and

*mf a tempo* Round and round and

*mf a tempo* Round and round and

*mf a tempo* Round and round and

(H) SENTINEL. (Solo)

*mf*  
Have a care! \_\_\_\_\_  
round! \_\_\_\_\_  
round! \_\_\_\_\_  
round! \_\_\_\_\_  
round! \_\_\_\_\_  
round! \_\_\_\_\_  
*mf*  
Who goes there? \_\_\_\_\_  
*mf*  
Who goes there? \_\_\_\_\_  
*mf*  
Who goes there? \_\_\_\_\_  
*mf*  
Who goes there? \_\_\_\_\_  
*mf*  
Who goes there? \_\_\_\_\_

(H)

WESTWIND. (Solo- A boy's voice for preference.)

*p* *rall.*  
West - - - - wind!  
*rall.*  
*dolce.*

**J** *cresc.*

Wel - - come, Shep - herd! Where's thy flock?

*cresc.*

Wel - - come, Shep - herd! Where's thy flock?

*cresc.*

Wel - - come, Shep - herd! Where's thy flock?

*cresc.*

Wel - - come, Shep - herd! Where's thy flock?

**Andante cantabile.**  
(about ♩ = 58)

**K** WESTWIND. (Solo.) *mf*

I have

*f* Where's thy flock?

*f* Where's thy flock?

*f* Where, oh, where's thy flock?

*f* Where, oh, where's thy flock?

**K** (♩ = ♩.) *rall.*

driv'n my flock to fold — From the past - ure of the skies; — Where

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The lyrics are "driv'n my flock to fold — From the past - ure of the skies; — Where". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a time signature of 3/4. It features a steady bass line and a more active treble line with chords and melodic fragments.

stars peep out like Mar - i - gold, Or Dais - ies' yel - low eyes: — The

The second system continues the musical score. The vocal line has the lyrics "stars peep out like Mar - i - gold, Or Dais - ies' yel - low eyes: — The". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the two-flat key signature and 3/4 time signature.

Dawn's a - bed, Sweet sleep - y - head, Her mist - y tent, Doth

The third system of the score features the lyrics "Dawn's a - bed, Sweet sleep - y - head, Her mist - y tent, Doth". The vocal line and piano accompaniment continue their respective parts, with the piano accompaniment providing a harmonic foundation for the vocal melody.

hide her! The Dawn's a - bed, Sweet sleep - y - head, And

The final system on this page contains the lyrics "hide her! The Dawn's a - bed, Sweet sleep - y - head, And". The musical notation concludes the system with a final chord in the piano accompaniment and a note in the vocal line.

I must haste To chide her!

He has driv'n his flock to

He has driv'n his flock to

He has driv'n his flock to

He has driv'n his flock to

L.H. *cresc.*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'I must haste To chide her!'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, marked 'L.H.' and 'p.'. A crescendo marking 'cresc.' is placed above the piano part. A circled 'L' is positioned above the first vocal staff.

fold From the pas-ture of the skies;— Where stars peep out like

fold From the pas-ture of the skies;— Where stars peep out like

fold From the pas-ture of the skies;— Where stars peep out like

fold From the pas-ture of the skies;— Where stars peep out like

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'fold From the pas-ture of the skies;— Where stars peep out like'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, marked 'p.'. The piano part consists of chords and moving lines that support the vocal melody.

Ma - ri - gold, Or Dai - sies' yel - low eyes: The Dawn's a - bed, Sweet

Ma - ri - gold, Or Dai - sies' yel - low eyes: The Dawn's a - bed, Sweet

Ma - ri - gold, Or Dai - sies' yel - low eyes: The Dawn's a - bed, Sweet

Ma - ri - gold, Or Dai - sies' yel - low eyes: The Dawn's a - bed, Sweet

*p* The Dawn's a - bed, Sweet *pp rall.*

sleep - y - head, Her mist - y tent, Doth hide her!

sleep - y - head, Her mist - y tent, Doth hide her!

sleep - y - head, Her mist - y tent, Doth hide her!

sleep - y - head, Her mist - y tent, Doth hide her!

*p poco rall.*



(M) *a tempo* *f*  
 sleep-y-head, And I must haste To chide her!

*p* *mf*  
 And he must chide her!

*p* *mf*  
 And he must chide her!

*p* *mf*  
 And he must chide her!

*p* *mf*  
 And he must chide her!

*p* *mf*  
 And he must chide her!

(M) *pp colla voce* *a tempo* *f* *accel. e sempre cresc.* *L.H.*

(N) *Più mosso.* (♩. = 104.) *cresc.*  
 Stay, Ze-phyr, stay!— Stay— with us,

*cresc.*  
 Stay, Ze-phyr, stay!— Stay— with us,

*cresc.*  
 Stay— with us, stay!— Stay— with us,

*cresc.*  
 Stay— with us, stay!— Stay— with us,

(N) *Più mosso.* ♩. = 104. *sf*

Ah! Stay! \_\_\_\_\_

Play with us, Stay! \_\_\_\_\_

Play with us, Stay! \_\_\_\_\_

Play with us, Stay! \_\_\_\_\_

*Andante cantabile come prima.*

*mp rall.*

4 4 8 8

*mp*

Nay! \_\_\_\_\_ I must a - way - \_\_\_\_\_ 'Tis nearly morn-ing:

① *Un poco moderato.* (about ♩ = 88)

*p*

① *Un poco moderato.* (about ♩ = 88)

*p*

L.H.

*poco cresc.*

Give you good day, And take you warn - ing— Of Mor - tals be - ware!—

*poco cresc.*

**P** Più mosso. (almost twice as fast)

Nigh! \_\_\_\_\_

Where be Mor - tals? Who hath seen them?

Where be Mor - tals? Who hath seen them?

Where be Mor - tals? Who hath seen them?

Where be Mor - tals? Who hath seen them?

**P** Più mosso. (almost twice as fast)

I! \_\_\_\_\_ He they call "Ro-bin Hood" Lies now with-in Sher -

The first system of the score includes a vocal line with a long note on "I!" followed by the lyrics "He they call 'Ro-bin Hood' Lies now with-in Sher -". Below the vocal line are four empty staves. The piano accompaniment begins at the bottom of the system with a melodic line in the right hand and a bass line in the left hand.

Allegro.  $\text{♩} = 80.$  Q

- wood!

Ah! \_\_\_\_\_ Come then, oh come a-way! Come a-way, come!

Ah! \_\_\_\_\_ Come then, oh come a-way! Come a-way, come!

Ah! \_\_\_\_\_ Come then, oh come a-way! Come a-way, come!

Ah! \_\_\_\_\_ Come then, oh come a-way! Come a-way, come!

Ah! \_\_\_\_\_ Come then, oh come a-way! Come a-way, come!

Allegro.  $\text{♩} = 80.$  Q

L.H. *leggiero*

The second system features a tempo marking of "Allegro. ♩ = 80." and a circled "Q" symbol. It contains five vocal staves, each with an "Ah!" followed by the phrase "Come then, oh come a-way! Come a-way, come!". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked "L.H." and "leggiero".

Sound the fai-ry horn! Beat the fai-ry drum! Mor-tals are nigh,

Sound the fai-ry horn! Beat the fai-ry drum! Mor-tals are nigh,

Sound the fai-ry horn! Beat the fai-ry drum! Mor-tals are nigh,

Sound the fai-ry horn! Beat the fai-ry drum! Mor-tals are nigh,

So we must fly A-way! a-way! a-way! a-

So we must fly A-way! a-way! a-way! a-

So we must fly A-way! a-way! a-way! a-

So we must fly A-way! a-way! a-way! a-

(R)

(whispered)

ppp

- way! — a - way!

(whispered)

ppp

- way! — a - way!

(whispered)

ppp

- way! — a - way!

(whispered)

ppp

- way! — a - way!

(R)

pp

ppp

*trium*

(S)

(The day breaks)

(S)

*assai morendo*

ppp  
*poco rall.*

*gliss.  
(major)  
dolciss.*

8

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"	lay hid" and } Songs	"	2. "If I were a swallow" }
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<u>TERESA DEL RIEGO</u> ...	"Your picture"	"	"Where my caravan has rested"
"	"Hayfields and Butterflies"	"	"It is not because your heart is
"	"The red rose wooed the white rose"	"	mine"
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"	"Till you looked up"	"	flowers } together
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"	sky"	"	"Were I a moth"
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