

NOVELLO'S SCHOOL MUSIC

ROBIN HOOD

CANTATA FOR TREBLE VOICES

WORDS BY

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MUSIC BY

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NOVELLO & CO LTD

This cantata consists of nine numbers connected by Link-passages.

The solos may be taken by a single soprano, or there may be a different one to represent each of the solo characters, Robin Hood and Allan-a-Dale. The unison link-passages might also be effectively sung by a third soloist. Alternatively all solos may be sung by full or part chorus.

The cantata may also be used as the basis of a pageant, an outline of which appears on the next page.

A PAGEANT OF ROBIN HOOD

The Cantata could be used as the basis for a simple pageant. In this form it could be effectively presented in the open air.

Scene : A woodland glade, with a camp-fire in the centre.

Dresses : Traditional : Lincoln Green, etc.

Characters : As suggested by the cantata.

Chorus : Grouped at each side of the stage. They may wear simple costumes in keeping with the story.

EPISODE I (pp. 1—5) : Sung by Chorus. At the end of the first phrase Robin Hood comes on with his bow. At "merry men" his followers run on and group. At "poor bondman" a ragged serf runs on, looking behind him as if hunted. The outlaws comfort him. Marian and Alice come on in the last verse. There is a group at the word "Queen" (p. 5), and then all go off, Marian with Robin and Alice with Allan, and the Merry Men sporting together.

Link (p. 5) : Sung by Chorus. The stage empty.

EPISODE II (p. 6) : Chorus, Robin, and Merry Men. Robin enters and is addressed by Chorus: "prithee wind," etc. He replies solo "And who shall answer," etc. The various Merry Men run on as their names occur. They may shout their own names or this may be left to the Chorus. All the rest flock on at the beginning of the last verse. They fling themselves on the grass and listen while Robin sings No. 3 (p. 10) as a solo.

Link (p. 11) : Chorus. Robin sits, and the Men appear to discuss a song.

The Madrigal (p. 12) can be sung by Chorus, the Men adding appropriate action, or, better, by the Men themselves. Action should in any case be introduced. They are singing for pleasure, not in a formal way.

Link (p. 14) : Chorus. The Men remain lounging. Allan-a-Dale walks musingly across the back. Robin goes to him and appears to ask him to join them, but he makes an angry gesture at "blithe bells."

EPISODE III (p. 14) : Chorus. Allan may sing his own lines. At the beginning of No. 5 Robin comes vigorously down to the Men and appears to speak to them. They spring to their feet and listen to the bells. There is then much movement and encouraging of Allan. The abduction might of course be represented, but as this would involve many new characters, it would probably be best to leave the stage empty during the *Maestoso* except for two Sentries who appear to discuss matters excitedly together. At "married" they can evidently see their comrades returning. The Men run on at the beginning of the last verse, followed by Robin and Marian and Allan and Alice in bridal dress. Last comes Friar Tuck, who has married them, carried shoulder high. A group is formed in the centre by the two couples and Tuck. The Men gather round laughing and pointing fingers at him during the Link (p. 20) and the Round, which is sung by Chorus. All go off.

EPISODE IV (p. 21) : This can be sung entirely as a duet by Marian and Alice, or entirely by the Chorus, the Girls adding movement ; or the Chorus may sing the burden lines to the Girls' solos.

EPISODE V : Link (p. 24) and Forest Night Song. Lower lights if the performance is indoors.

FINALE (p. 27), for which lights gradually come up to full. During the second verse performers stir themselves. Robin comes on at "Robin was a mighty man." Half of the men crowd round him and go over left. The rest balance on the right. Allan brings the Girls to the centre at "And yet while olden songs," and a group is formed during the four bars leading into No. 8. Appropriate actions for "Here's a health," etc. General dance from the *Con moto*. Tableau group on the last "Nonny."

R. B.

ROBIN HOOD

Rodney Bennett

Alec Rowley

1. INTRODUCTION

Allegro

I
VOICES

II

PIANO

**f*

con Ped.

ff

f (Chorus)

Sing a song of Rob - in Hood Be - neath

sfz *dim.*

vell.

the green - wood tree. Sing a song of

f

Sing a song of Rob - in Hood.

f

*("Sumer is icumen in")

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mer - ry men, - Brave _____ hearts and free, _____

mf Far - ing'neath the o - pensky As Eng - lish - men should, *f* Five hun - dred
mf Far - ing'neath the o - pensky As Eng - lish - men should, *f* Five hun - dred

mf ten

rit. years a - go In the good _____ green - wood. *a tempo*
 years a - go In the good _____ green - wood.

rit. *a tempo*
f

mf Who were the mer - ry men in Lin - - coln green

mf

f Who — were the mer - ry men? — *mf*
 dressed? — — — — — Poor bond - men they had been, And

f Poor bondmen they had been, And sore - ly op -
mp sore - - - ly op - pressed — — — — — Who bore with their

-pressed. *mf*
 sor - rows Till no more they could, — — — — — Then ran for their

rit.
 li - ber - ty To the good — — — — — green - wood.
rit.

a tempo

Who was the love-ly maid That

a tempo

came as Rob-in's bride? And, fair days and
Who was the love-ly maid That came as Rob-in's bride?

storm-y days, Stood fast at his side?
Stood fast!

Men called her Ma-ri-an As, grace-ful and good, She
Men called her Ma-ri-an As, grace-ful and good, She

mp ten.

reigned as their Queen In the good green-
 -wood. rit.

mf

f a tempo accel.
 -wood.
 -wood. a tempo accel.
ff dim.
 Ped.

LINK

Meno mosso
p misterioso

Some-times, 'tis said, when night is still, —

Meno mosso
p misterioso
 Ped. *

— A horn's long note the wood-lands thrill, — And Sherwood vales re- turn a- gain —
 A horn's long note the wood-lands thrill.
mp
 Ped. *

P *rit.*
 The answering call of Rob - in's men.
pp
 (Rob - in's men)
rit.
ppp (distantly)
Fed. * *Fed.* *

2. THE WINDING OF THE HORN

Vivace

Chorus and Solo (Robin Hood)

1. "Rob - in, jol - ly Rob - in, pri - thee wind thy
 2. "Rob - in, jol - ly Rob - in, pri - thee wind a -
 "Rob - in, jol - ly

Vivace

f
simile

horn gain! Fling the call down the winds of morn!"
 Call once more to your merry men!"
 Rob-in!"

f *P* *f*

mf Solo (*ad lib.*) *rit.*
 1. "And who shall an - swer if I wind my horn?"
 2. "And who shall an - swer if I wind a - gain?" *rit.*

mf *ff*

P a tempo

"That will I," quoth Lit - tle John "first of all. They
 "That will I," quoth Mil - ler Much, "you shall see. They

a tempo

Chorus

call me Lit - tle for I'm ve - ry ve - ry tall. *Lit - tle John!* (*Lit - tle*
 call me Much be cause there is - n't much of me. *Mil - ler Much!* (*Mil - ler*

Lit - tle John!
Mil - ler Much!

Ped.

mf *f*

John! Lit - - - tle *John!* Oh!
Much! Mil - - - ler Much! We'll

P *mf* *f*

(*Lit - tle John!*) Lit - - - tle *John!* Oh
 (*Mil - ler Much!*) Mil - - - ler Much! We'll

Ped.

largando *ff*

I'll come run - ning at the wind - ing of the horn?"
 both come run - ning at the wind - ing of the horn?"

ff

I'll come run - ning at the wind - ing of the horn?"
 both come run - ning at the wind - ing of the horn?"

largando

f *Ped.* *ff* *Ped.* *Cale*

Vivace

f "Rob-in, jol - ly Rob-in, you need wind — no

f "Rob-in, jol - ly

Vivace

f

simile

more. Here are fel - lows ma - ny a score."

Rob-in, Here are fel - lows ma - ny a score."

p

mf "But once," says

mf "But once," says Rob-in, "and there needs no

f *mf*

mp Rob - in! "Sev - en score of mer - ry men, well I trow, Will

mp more. Sev - en score of mer - ry men, well I trow, Will

mp

f Solo voices (*ad lib.*) *mf*

an-
an-
answer soon when my horn I blow. *mf* *f* *mf*
Ket the Trow! Long
Hob-o'-the Hill!

f
Ped.

mp *f* *pp*

Will! Mil-ler Much! Lit-tle Jahn! Sev-en
mf *mp* *p*
Will Scar-let! Fri-ar Tuck! Al-lan-a-Dale!

mf *mp* *p*

Chorus *pp* *f larg.* *

Score, We are com-ing, Com- ing soon. Oh! we'll
pp *ppp* *pp* *f*
And more, We are com-ing, Com- ing soon. Oh! we'll

pp *ppp* *pp* *f larg.*

Ped.

ff

all come run-ning at the wind-ing of the horn."

ff

all come run-ning at the wind-ing of the horn."

f *ff* *dim.* *8*

Ped. Ped. Ped.

3. ROBIN HOOD'S CREED

Andantino

Solo or Unison (ROBIN HOOD)

Andantino

1. Hear-ken, my mer-ry men, hear-ken to me:
2. No poor man shall ye hurt ploughing the soil,

This is the law of the Green-wood Tree. This is the law of the brave and
But ra-ther help him with his toil. All wor-thy knights, ye shall do

rit. mp a tempo

true, For so I com-mand, and so shall ye do. Nought shall ye do would
good That bear a lance in man-li-hood. Ev-er one aim shall
a tempo

bring us shame, Nought that would earn us good men's blame. Wo-man ye
bend your bow, One aim shall wing your ar-rows flight: England for

rit. con espress.

shall not harm, nor child, For love of Ma-ry Mo-ther mild.
hon-our the world shall know, England, fair Eng-land for truth and right.
rit. con espress.

a tempo
 3. This is the law of the brave— and free. This is— the law of— the—
a tempo

green-wood tree. This is the law of— the staunch and true. So I com-
 rit.
 rit.

LINK Sopranos *Tranquillo* *mf* *cresc.*
 -mand, and so— shall ye do. Their hunt-ing o - ver,
Tranquillo
pp *mf* *cresc.*
 con Ped.

f
 Rob - in's men Would make the woods— re - sound— a -
f

mf *rit.* *dim.*
 - gain, Or bid the ech - o-ing moun-tains call Their ans - wer to— a
 rit.
mf *dim.*

4. MADRIGAL

Moderato

p Chorus

mad - ri - gal. In sum-mer, when the woods are green And leaves are large and
In sum-mer, when the woods are green in

long, — Full mer-ry and blithe it is, — I ween, To hear the ech-o-ing
sum-mer, Full mer-ry and blithe it is, — I ween, To hear the ech-o-ing

song Of "Hey non-ny, non - ny non-ny! Now who will lie with me — And
song — "Hey non - ny, non-ny non - ny! Who will lie with me — And

sing hey non-ny non - ny, hey non - - ny, Be -
sing hey non-ny non - ny, sing hey non - ny, hey non - ny, Be -
rit.

- neath the green-wood tree?" The dap-pled deer may leave the hill And
 - neath the green-wood tree?" *Moderato* The dap - pled deer may
p (like men's voices)
senza Ped.

roam the wood-land free, — Or sha-dow them where-so - e'er_ they will: They'll
 leave the hill And roam, — Or sha-dow them where-so - e'er_ they will: They'll
mp *cresc.*
mp *cresc.*

get no harm from me. For, hey non-ny, non - ny non-ny, 'Tis
 get_ no harm from me, from me. For, hey — non - ny non - ny,
mf
mf

you shall lie_ with me, — And sing hey non-ny non - ny, hey
 you shall lie_ with me, with me, And sing hey non-ny non - ny, sing hey
f *mp*
f *mp*

non - ny Be - neath the green-wood tree.

non - ny, hey non - ny, Be - neath the green-wood tree. a tempo

rit. *a tempo*

mf *mf* *dim.*

LINK *mf* *mesto*

But Al-lan-a-dale, though best of all he sang,

rit. *mf* *mesto*

Joined rare-ly in their rev - el-ry, And, when from Nott-ing-ham the

p

Ped. *

rit. *pp* *rit.*

blithe bells rang, Full sad was he.

rit. *f* *p* *rit.*

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

5. THE WEDDING OF ALLAN-A-DALE
Allegro

Ding dong, Ding dong! Oh! They're

Ding dong! Oh! They're

Allegro

f

ring - ing the bells in Nott - ing - ham Town For a wed - ding,

ring - ing the bells in Nott - ing - ham Town For a

f *Ped.* *

wed - ding, A wed - ding at Nott - ing - ham all in the morn - ing!

wed - ding, A wed - ding at Nott - ing - ham, Ding dong!

ff *P* *ff* *Ped.* *

meno mosso *pp* (Why so pale, young

(Why so pale, young *P* *meno mosso* Al - lan - a - dale, When

Ped. *

Al - lan - a - dale? *pp* Of a wed - ding)

bells are tell - ing so mer - ry a tale Of a wed - ding?)

Ped. *

Moderato

Solo (*ad lib.*) (ALLAN)
mp sadly

For you the bells ring mer-ri-ly That know not what they're

tell - ing, But wo'e's the day! for more than me The end of dreams they're

rit.

Ped. * *Ped.* *

knell - ing. 'Tis mourn-ful music for the bride That

a tempo *mf*

yon-der chimes are mak-ing, For me she's wish-ing at her side In -

rit.

Ped. * *Ped.* *

Ding dong, Ding dong! Oh!

-stead of him she's tak - ing. Ding dong! Oh!

Chorus
Allegro

f

f "We'll all of us fare to Not-ting-ham Town," quoth Rob - in,
f "We'll all of us fare to Not-ting-ham Town," quoth *p*

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The first vocal line begins with a forte (*f*) dynamic and contains the lyrics "We'll all of us fare to Not-ting-ham Town," quoth Rob - in,. The second vocal line continues with "We'll all of us fare to Not-ting-ham Town," quoth, ending with a piano (*p*) dynamic. The piano accompaniment consists of chords and moving lines in both hands, with a forte (*f*) dynamic. A piano pedal mark (*Ped.*) is present at the end of the system, along with a fermata over the final chord.

f "To Not-ting-ham all in the morn-ing, the morn - ing."
 Rob - in, *f* "To Not-ting-ham all in the morn - - ing."

The second system continues the musical score. The vocal staves show Rob - in, "To Not-ting-ham all in the morn - - ing." with a forte (*f*) dynamic. The piano accompaniment features a piano (*p*) dynamic in the first half and returns to forte (*f*) in the second half. A piano pedal mark (*Ped.*) is present at the beginning of the system.

p (Why so pale, young
mp (Why so pale, young Al-lan - a - dale? The

The third system features a piano (*p*) dynamic for the first vocal line: "(Why so pale, young". The second vocal line continues with a mezzo-piano (*mp*) dynamic: "(Why so pale, young Al-lan - a - dale? The". The piano accompaniment is also marked mezzo-piano (*mp*) and includes a piano pedal mark (*Ped.*) at the end of the system.

Al-lan-a - dale? *pp* of a wedding.)
 bells shall tell a dif-fer-ent tale Of a wedding.)

The fourth system concludes the piece. The vocal staves have the lyrics "Al-lan-a - dale? of a wedding.)" and "bells shall tell a dif-fer-ent tale Of a wedding.)". The piano accompaniment is marked piano-piano (*pp*) and includes a piano pedal mark (*Ped.*) at the beginning of the system.

Maestoso

1. They drove a-side the old - en groom. How
 Fri - ar Tuck the Priest de - fied, And

1. They drove a-side the old - en groom, How
 Fri - ar Tuck the Priest de - fied, And

Maestoso

f

Ped. * Ped. *

glad the bride to lose him! And there stood Al - lan in his room. How
 ne'er a mo-moment tar-ried Till Al - lan and the love-some bride Were

glad the bride to lose him! There stood Al - lan.
 ne'er a mo-moment tar-ried, Ne'er a mo-moment.

p

Maestoso

Ped. * Ped. *

glad _____ was she to choose him! **2 Allegro**
 true _____ and safe - ly 2. Good mar-ried.

How glad was she, was she to choose him! **2. Good**
 Were true _____ and safe-ly mar-ried. **Allegro**

p *f* *f*

Maestoso

Ped. * Ped. *

Ding dong,— Ding dong!— Oh!
 Ding dong!— Oh!

They're ring-ing the bells in Not-ting-ham Town For the
 They're ring-ing the bells in Not-ting-ham Town,

ff largamente
 wedding, The wed-ding of Al-lan-a - dale in the morn -
 The wedding, The wed-ding of Al-lan-a - dale in the morn -
ff largamente

(♩ = ♩)

-ing!
 -ing!

ff

Ped.

* LINK

mf staccato

Tuck, Tuck, Fri-ar Tuck, Tuck, Tuck, Fri-ar Tuck, Tuck, Tuck, Fri-ar Tuck,

mf staccato

Tuck, Tuck, Fri-ar Tuck, Tuck, Tuck, Fri-ar Tuck,

Tuck, Tuck, Fri-ar Tuck, Tuck, Tuck, Tuck, Tuck, Tuck, Tuck, Tuck,

Tuck, Tuck, Fri-ar Tuck, Tuck, Tuck, Fri-ar Tuck, Tuck, Tuck, Tuck, Tuck, Tuck,

f Tuck, Tuck, Tuck, Tuck!

f Tuck, Tuck, Tuck, Tuck, Tuck, Tuck, Tuck, Tuck!

6. ROUND— FRIAR TUCK

1 *p* Tuck, Tuck, Tuck, Tuck, Tuck, Tuck, Tuck, Tuck, Tuck, Tuck, Tuck, Tuck, *f*

2 *p* Tuck, Tuck, Tuck, Tuck, un - der the bough, Tuck, Tuck, Tuck, Tuck! *f*

3 *p* Tuck loved a jest or a fight or a feast, Tuck, Tuck, Tuck, Tuck! *f*

4 *p* Tuck was a brave man, Tuck was a Priest, Tuck, Tuck, Tuck, Tuck! *f*

* This page may be omitted.

7. MAIDS IN THE WOOD

Moderato

Duet or Chorus (*ad lib.*)

Moderato

mf

This block contains the piano introduction for the piece. It features two staves of treble clef music and a grand staff (treble and bass clef) for the piano accompaniment. The tempo is marked 'Moderato' and the dynamic is 'mf'. The key signature has one sharp (F#) and the time signature is 4/4. The piano part consists of flowing eighth-note patterns in the right hand and sustained chords in the left hand.

f senza rit.
Two mer-ry maids!

f senza rit.
Two mer-ry maids!

f *mp*

This block contains the first vocal line and its piano accompaniment. The vocal staves are in treble clef with lyrics. The piano accompaniment is in grand staff. Dynamics include 'f' and 'mp'. The tempo remains 'Moderato' and the instruction 'senza rit.' is present.

f (Hey ho! the sun on the
Two mer-ry maids in the wood-land to-geth-er, (Hey ho! the

f

This block contains the second vocal line and its piano accompaniment. The vocal staves are in treble clef with lyrics. The piano accompaniment is in grand staff. Dynamics include 'f'. The tempo remains 'Moderato'.

mp flower.) Tak-ing their way through the blithe sum-mer weath-er,
sun on the flower)

mp

This block contains the third vocal line and its piano accompaniment. The vocal staves are in treble clef with lyrics. The piano accompaniment is in grand staff. Dynamics include 'mp'. The tempo remains 'Moderato'.

p (Hey ho! two birds in a bower.) *mf* A - lice, the love of young

mp (Hey ho! two birds in a bower, two birds in a bower.)

mf Al - lan - a - dale. *mf* Ma - ri-an, Rob-in Hoods' bride,

ten.

f Join - ing a ca - rol in blos - som - ing vales For joy, for joy *mf*

f Join - ing a ca - rol in blos - som - ing vales For joy, for joy *mf*

mp con espr. of the sweet *p* sum - mer tide, Fa la la *mp con espr.* la la la la

of the sweet sum - mer tide, *p*

la, *mf* Fa la la, Fa la la

Fa la la *p* la la la la la, *mf* Fa la la, Fa la

p *mf*

Ped. * Ped. *

rit. *p* *mp* a tempo

la, For joy of the sweet summer tide, Fa la, a tempo

rit. *p* *mp* *mf*

Ped. *

mf Fa la la, la la la la la la la la la, Fa la la

mf Fa la la la la la la la la la

mf

pp rit. la la la, Fa la la la la la.

pp la la la, Fa la la la la.

rit. *pp* *p*

Allegretto

mf

So do the mirth - ful hours of day Wing their flight,

Allegretto

mf

Ped. * *Ped.* *

p *rit.*

Till, in her veil of pearl and grey, Comes the night.

p *rit.*

8. FOREST NIGHT SONG.

Allegretto

p

Sun - set

Slow o'er the west-ern hills Sun - set

p

mf

fades. *mf*

Falls now a hush in these

fades. *mf*

Falls now a hush in these For - - - est

mf

For-est glades. *pp* Sil - ver on tides of dusk, Now the
 glades. *pp* Sil - ver on tides of dusk, Now the

moon Sails by the shores of night, Star be-strewn. *rit.*
 moon Sails by the shores of night, Star be - strewn.

a tempo Night - in - gales
 On - ly, when all is still, Night - in - gales *mf* Haunt - with their
a tempo

mf Haunt with their mel - o - dy - Qui-et vales.
 mel - o - dy - Qui - et vales.

pp Once the en - chant - ed trees Stir, and then, Hushed with their

pp Once the en - chant - ed trees Stir, and then, Hushed with their

rit. lul - la - by, Dream a - gain, — dream a - gain. *a tempo*

rit. lul - la - by, Dream a - gain, dream a - gain. *a tempo*

accel.

accel.

cresc. *mf*

rit.

rit. *p* *pp* *Ped.*

9. A HEALTH TO ROBIN HOOD

Allegro

f
Many a year has gone its way Since Rob - in bent his

Allegro

f *ff* *dim.*

f
bow. For chiv-al-ry and free - dom In Sher -
Many a year has gone its way,

f

mf
- wood long a - go, But still his migh - ty deeds are told And
long a - go, But still his migh - ty deeds are told And

mf

f
still his songs sung, And still, through the pass-ing years, His
still his songs sung, And still, through the pass-ing years, His

f

rit. *f* a tempo

mem - 'ry is young.

mem - 'ry is young.

rit. a tempo

f

Rob-in was a

f

Robin was a migh - ty man In fight - ing and in jest,

migh - ty man Who

mf

Who went his way and quit - ted him as seemed to him the

mf

went his way and quit - ted him as seemed to him the best.

best. And yet, while old - en songs are sung By

f

ten.

rit.

The fame of Jol-ly Rob-in Shall live.

Eng - lish - men, The fame of Jol-ly Rob-in Shall live.

rit.

a tempo

a - gain.

a - gain.

a tempo

f

accel.

p cresc.

f

10. HERE'S A HEALTH

Maestoso *f*

So here's a health to Rob-in Hood, And Ma - ri - an, his

Maestoso *f* So here's a health to Rob - in Hood, And Ma - ri - an, his

bride, And here's to all the mer-ry mer-ry men Who
bride, — And here's to the mer - - ry men Who—

fought by his side. Good it is to
fought, — Who fought by his side, Good it is to
più mosso

fare with you A - long — the wood-land way, To breathe the morn-ing
fare with you A - long — the wood-land way, To breathe the morn-ing

air with you, And join your glad - some lay. — Of
air with you, And join your glad - some lay. —
cresc. *ff*
cresc. *sfz*

con moto
dim.
 Hey non-ny non - ny non-ny, *dim.* Hey non-ny
 Hey non - ny non - ny non-ny, Hey

Largando
 non - ny non-ny, Hey Hey non-ny non-ny, Hey non-ny
 non - ny, Hey non-ny non-ny, Hey non-ny
Largando

Vivace
 non - ny, Hey non - ny
 non - ny non - ny, Hey non - ny
Vivace
cresc. ed accel.

senza rit.
 non-ny.
 non-ny.
senza rit.