

No. 3

FALSTAFF AND THE FAIRIES

(Round about in a fair ring-a)

Words by
SHAKESPEARE
RAVENS-CROFT and LYL

Music adapted from the Opera
'SIR JOHN IN LOVE'
by R. VAUGHAN WILLIAMS

Allegretto (2 beats in the bar)

The piano introduction is in 6/8 time, marked 'Allegretto (2 beats in the bar)'. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music starts with a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. The first system consists of three measures.

The piano accompaniment continues for measures 4, 5, and 6. The right hand features chords with some melodic movement, and the left hand continues with eighth notes. A double bar line is present at the end of measure 6.

7

S. Round a - bout in a fair

A. Round a - bout in a fair

The vocal and piano accompaniment begins at measure 7. The vocal parts, labeled 'S.' (Soprano) and 'A.' (Alto), enter with the lyrics 'Round a - bout in a fair'. The piano accompaniment continues with chords and eighth notes. The dynamic is marked *f* (forte). The system ends with a double bar line at the end of measure 10.

11

S. ring - a, thus we dance and thus we sing - a,

A.

T. *p* Trip and go, to and

B. *p*

15

S. *mp* All a - bout, in and

A. *mp*

T. fro, o - ver this green - - - a,

B.

S. out o - ver this green a, Round a -

A.

T. Round a - bout in a fair

B.

S. - bout in a fair ring a. _____

A.

T. ring a. _____

B.

25

A

Piano accompaniment for measure 25. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a series of chords, some with slurs, while the left hand plays a steady eighth-note bass line. A dynamic marking of *p* (piano) is present at the beginning. A rehearsal mark (b) is located at the end of the measure.

29

S. Round a - bout, in a fair ring - a, thus we dance and thus we

A. Round a - bout, in a fair ring - a, thus we dance and thus we

T. Round a - bout, in a fair ring - a, thus we dance and thus we

B. Round a - bout, in a fair ring - a, thus we dance and thus we

Vocal and piano accompaniment for measure 29. The vocal parts (Soprano, Alto, Tenor, Bass) are in four-part harmony. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

33

S. sing - a, Trip and go to and fro, ov - er this green - - -

A. sing - a, Trip and go to and fro, ov - er this green - - -

T. sing - a, Trip and go to and fro, ov - er this green - - -

B. sing - a, Trip and go to and fro, ov - er this green - - -

Vocal and piano accompaniment for measure 33. The vocal parts continue with the same four-part harmony. The piano accompaniment features chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present at the beginning of the piano part.

B Adagio molto

S. - a, all a - bout, in and out, ov - er this green - - a.

A. - a, all a - bout, in and out, ov - er this green - - a.

T. - a, all a - bout, in and out, ov - er this green - - a.

B. - a, all a - bout, in and out, ov - er this green - - a.

SOPRANO SOLO or a few voices (In free time)

S. Fair - ies black, grey, green and

A. *pp* Oo Oo

T. *pp* Oo Oo

B. Oo Oo

S. white _____ You moon-shine rev-el-lers and shades _____ of

Alternative version when more than one voice are singing



48

S.

night, You orphan heirs of fixed destiny, Attend your office and your qua -

52

S.

- li - ty.

A.

T. B.

54

C

Allegro vivace

A.

T. B.

C

Allegro vivace

57

ALTO (a few voices)

A. But till 'tis one o' clock, our dance of cus - tom round a - bout the

stacc.

59

A. oak of Herne the hun - ter let us not for - get. —

62

CHORUS S. and A.

S. A. But till 'tis one o' clock, our dance of cus - tom round a - bout the

stacc.

S. A. oak of Herne the hun - ter let us not for - get. —

68

SOPRANOS (a few voices)

s. Lock hand in hand,

70

s. your-selves in or - der set, and twen - - ty

72

s. glow-worms shall our lan - terns be to guide our measure round a - bout the

75

s. tree. _____

ALTOS (TUTTI)

A. A - bout, fairies, a - bout. _____

SOPRANOS (TUTTI)

S. Lock hand in hand, yourselves in or-der set, and twen - ty glow-worms shall our lan - terns

stacc.

ALTOS

S. A. A-bout, fair-ies, a - bout. A -
 be to guide our measure round a-bout the tree. A -

T. B. TENORS and BASSES
 A-bout, fair-ies, a -

S. A. - bout, fair - ies, a - bout, a - bout. *p dim.*

T. B. - bout.

dim. *pp*

D Poco meno mosso

T. *ff* But stay! _____

B. *ff* But stay! _____

D Poco meno mosso

ff

ff

T. I smell a man of mid - dle earth. _____

B. I smell a man of mid - dle earth. _____

p sub.

ff

T. Vile worm, _____

B. Vile worm, _____

ff

p

S. & A. A

T. — thou wast o'er - looked ev - en in thy birth.

B. — thou wast o'er - looked ev - en in thy birth.

S. & A. tri - al, come.

T. Cor - rupt, cor - rupt, and

B. Cor - rupt, cor - rupt, and

S. & A. A tri - al, come, —

T. taint-ed in de - sire! — Come, will this wood take

B. taint-ed in de - sire! — Come, will this wood take

S. & A. Come, will this wood take fire? —

T. fire, take fire? —

B. fire, take fire? —

E SOPRANO (Solo or a few voices)

A-bout him, fairies, sing a scorn - ful rhyme; and, as you sing,

Allegro

SOPRANOS TUTTI

pinch him to your time. — Pinch him pinch him black and blue,

ALTOS TUTTI

Allegro

Sau-cymor - tals must not view What the Queen of stars is do-ing, Nor pry in-to our fai - rywoeing

114

S
and pinch him black, let him not lack _____ Sharp

A
Pinch him blue, _____ let him not lack Sharp

T

B

Piano accompaniment: Treble and Bass clefs with musical notation.

117

S
nails to pinch him blue and red, Till sleep has rocked his ad - dle head,

A

T
pp
Pinch him, fai - ries, pinch him, fai - ries,

B
pp

Piano accompaniment: Treble and Bass clefs with musical notation.

S. Pinch him, Pinch him,

A.

T. Pinch him, fai - ries, mu - tual - ly, pinch him for his vil - lain - y.

B.

The musical score for page 119 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a key with two flats and a 4/4 time signature. The lyrics are: "Pinch him, Pinch him," for Soprano and Alto; "Pinch him, fai - ries, mu - tual - ly, pinch him for his vil - lain - y." for Tenor and Bass. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

S. Pinch him and burn him, pinch him and burn him,

A.

T.

B.

The musical score for page 121 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a key with two flats and a 4/4 time signature. The lyrics are: "Pinch him and burn him, pinch him and burn him," for Soprano and Alto; and "Pinch him and burn him, pinch him and burn him," for Tenor and Bass. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

123

F Presto

S. *unis.*
Pinch him and burn him and turn him a - bout, till can-dles and star-light and moon-shine be out,
T. *unis.*

F Presto

ff *sim.*

125

pinch him and burn him and turn him a - bout, till can-dles and star-light and moon-shine be out,

127

Pinch him and burn him and pinch him and burn him and turn him, till candles and starlight and moonshine be

The score consists of two systems. The first system has a vocal line with lyrics and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The second system continues the vocal line and piano accompaniment, with the piano part featuring triplets in the right hand.

129 Lento

S. A. *ff* out. gliss.

T. B. *ff* out. gliss.

Lento

7 *ff*

The score consists of two systems. The first system has vocal lines for Soprano (S.A.) and Tenor/Bass (T.B.) and a piano accompaniment. The vocal lines feature a long glissando (gliss.) and a fortissimo (ff) dynamic. The piano part features a long glissando (gliss.) and a fortissimo (ff) dynamic. The second system continues the piano accompaniment, featuring a fortissimo (ff) dynamic and a 7-measure rest.