

ROBIN HOOD AND THE TANNER

Collected and arranged by
CECIL J. SHARP

VOICE *Con spirito* *mf*

1. Bold Ar-der went forth one sum-mer morn - ing, To
3. Nol I am the keep - er of this ___ par - ish; The

PIANO

view ___ the mer - ry green wood; For to hunt for the deer ___ that
king hath a - put me in trust: And ___ there - fore I pray thee to

run here and there, And there he es - pied Rob - in Hood, ___
get on thy way, Or else to up - stand 'ee I must, ___

Aye, ___ and there he es - pied Rob - in Hood. ___ 2. What a
Aye, ___ or else to up - stand 'ee I must. ___ 4. 'Tis

fel - low art thou? quoth bold Rob - in Hood, And what is thy
 thou must have more par - tak - ers in store, Be - fore thou up -

bus - i - ness here? For — now to be brief, thou dost
 stand me in deed; For — I have a staff, he is

look like a thief, And come for to steal the king's deer, —
 made of ground graffe And I war - rant he'll do — my deed, —

Aye, — and come for to steal the king's deer. —
 Aye, — and I war - rant he'll do — my deed. —

1-4- D.C.

mp

5. And I have an - o - ther quoth bold Rob-in Hood, He's
 7. Then at it they went for bang— for bang, The
 9. O what is the mat-ter? then said lit-tle John, You are

made of an oak - en tree: He's eight foot and a half and would
 space of two hours— or more. Ev - 'ry blow— they swung makes the
 not do - ing well— he said. O says bold Rob - in Hood, here's a

knock down a calf, And why should - 'nt a - knock— down thee,—
 grove— to ring; And they play— their game— so sure,—
 tan - ner so good And I war - rant he's tanned— my hide,—

Aye,— and why should - 'nt a - knock— down thee. 6. Let us
 Aye,— they play— their game— so sure. 8. Then
 Aye,— I war - rant he's tanned— my hide. 10. If he's

meas - ure our staves, says bold Rob - in Hood, Be - fore we be -
 bold Rob - in Hood drew forth bu - gle horn, And he blew it both
 such a tan - ner, then says lit - tle John, A tan - ner that

gin and a - way. If by half a foot mine should be
 loud and shrill. And di - rect there up - on he es -
 tans so true, We'll make - a no doubt but we'll

long - er than thine, Then that should be count - ed foul play, -
 pied lit - tle John, Come run - ning a - down the hill, -
 have a fresh bout And I war - rant he'll tan my hide too, -

Aye, and that should be count - ed foul play. 5-10 D.S.
 Aye, come run - ning a - down the hill. D.S.
 Aye, I war - rant he'll tan my hide too. D.S.

last verse

too. *f* 11. That thing shall not be, says bold Rob-in Hood, For

The first system of music features a vocal line starting with a treble clef and a piano accompaniment with grand staff notation. The vocal line begins with a fermata over the word 'too.' followed by the lyrics '11. That thing shall not be, says bold Rob-in Hood, For'. The piano accompaniment includes dynamic markings such as *f* and *sfz*.

he is a he-ro so bold; For— he has best play'd, he is

The second system continues the vocal line with the lyrics 'he is a he-ro so bold; For— he has best play'd, he is'. The piano accompaniment continues with various chordal textures and dynamic markings.

mas-ter of his trade And by no man shall he be con-troll'd,—

The third system features the lyrics 'mas-ter of his trade And by no man shall he be con-troll'd,—'. The piano accompaniment includes a *rit.* marking and continues with harmonic support for the vocal line.

rall. Aye, and by no man shall he be con-troll'd. *a tempo*

The fourth system begins with a *rall.* marking and the lyrics 'Aye, and by no man shall he be con-troll'd.'. The piano accompaniment features a *ff* dynamic marking and a *a tempo* marking. The system concludes with a fermata over the final note.

rall.

The fifth system consists of piano accompaniment for the final phrase. It includes a *rall.* marking and dynamic markings such as *sfz* and *ff*. The system ends with a fermata over the final chord.