

MARGARET HALEY

A Fisherman's Baby

a companion piece for SATB voices (*with divisi*)
with renaissance brass ensemble & audience chorus

2016



HALEY EDITION
www.margarethaley.info

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A Fisherman's Baby a companion piece for SATB voices (*with divisi*) with renaissance brass ensemble & audience chorus (2016)

Duration: 5 minutes

Performance Note

The music should flow. Tempo, dynamics and articulation indicated should be considered as a guide, no more.

Programme Note

Dedicated to the New Cambridge Singers *A Fisherman's Baby* a companion piece for SATB voices (*with divisi*) with Renaissance Brass ensemble & audience chorus sets the words by American author and poet Ella Wheeler Wilcox (1850-1919).

In a deliberate attempt to reinvent the renaissance this work is very much informed by modality, particularly in the melody.

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A Fisherman's Baby

by Ella Wheeler Wilcox

Oh hush, little baby, thy papa's at sea;
The big billows rock him as mamma rocks thee.
He hastes to his dear ones o'er billows of foam;
Then sleep, little darling, till papa comes home.
Sleep, little baby; hush, little baby;
Papa is coming, no longer to roam.

The shells and the pebbles, all day tossed about,
Are lulled into sleep by the tide ebbing out.
The tired shore slumbers, stretched out in the sand,
While the waves hurry off at mid-ocean's command.
Then hush, little darling; sleep, little darling;
Sleep, baby, rocked by thy mother's own hand.

The winds that have rollicked all day in the west
Are hushed into sleep on the calm evening's breast.
The boats that were out with the wild sea at play
Are now rocked to sleep in the arms of the bay.
Then rest, little baby; sleep, little baby;
Papa will come at the break of the day.

Sleep, little darling; too soon thou wilt be
A man like thy father, to sail o'er the sea.
Then sleep will not come at thy bidding or prayer,
For thou wilt be harassed by danger and care.
Then sleep, little darling; rest, little baby;
Rest whilst thou may, dear, and sleep whilst thou dare.

The Beautiful Land of Nod by Ella Wheeler Wilcox
Chicago: Morrill, Higgins & Co. [1892]

for the New Cambridge Singers

A Fisherman's Baby

a companion piece for SATB voices (*with divisi*) with renaissance brass ensemble & audience chorus

words by Ella Wheeler Wilcox

music by MARGARET HALEY

Cantabile (♩ = 96)

SOPRANO *p* *mp*
Oh hush, lit-tle ba-by, thy pa-pa's at sea; the big bil-lows

ALTO *p* *mp*
Oh hush, lit-tle ba-by, thy pa-pa's at sea; the big bil-lows

TENOR *p* *mp*
Oh hush, lit-tle ba-by, thy pa-pa's at sea; the big bil-lows

BASS *p* *mp*
Oh hush, lit-tle ba-by, thy pa-pa's at sea; the big bil-lows

Audience Chorus

Cantabile (♩ = 96)

Cornett 1 *p* *mp*

Cornett 2 *p* *mp*

Sackbutt 1 *p*

Sackbutt 2 *p*

Sackbutt 3 *p*

8

S. *mp*
rock him as mam-ma rocks thee. He hastesto his dear ones o'er bil-lows and foam; then

A. *mp*
rock him as mam-ma rocks thee. He hastes to his dear ones o'er bil-lows of foam; then

T. *mp*
rock him as mam-ma rocks thee. He hastes to his dear ones o'er bil-lows of foam; then

B. *mp*
rock him as mam-ma rocks thee. He hastes to his dear ones o'er bil-lows of foam; then

A.C.

C.1 *mp*

C.2 *mp*

Sbt. 1 *mp*

Sbt. 2 *mp*

Sbt. 3 *mp*

Detailed description: This is a page of a musical score for SATB voices and a renaissance brass ensemble. The page is numbered '2' and contains the eighth measure of the piece. The vocal parts (Soprano, Alto, Tenor, Bass) and the audience chorus (A.C.) all sing the same lyrics: 'rock him as mam-ma rocks thee. He hastesto his dear ones o'er bil-lows and foam; then'. The vocal parts have a dynamic marking of *mp* (mezzo-piano). The renaissance brass ensemble consists of three parts: Sbt. 1 (Soprano), Sbt. 2 (Alto), and Sbt. 3 (Bass). Sbt. 1 and Sbt. 2 have a dynamic marking of *mp*, while Sbt. 3 has a dynamic marking of *mp*. The score includes various musical notations such as stems, beams, and slurs. There are also some markings above the vocal staves, possibly indicating phrasing or breath marks.

15

S. *p* *mp*
sleep lit-tle dar-ling, till pa-pa comes home. Sleep

A. *p* *mp*
sleep lit-tle dar-ling, till pa-pa comes home. Sleep,

T. *p*
sleep lit-tle dar-ling, till pa-pa comes home.

B. *p* *mp*
sleep lit-tle dar-ling, till pa-pa comes home. Sleep,

A.C.

C.1 *p*

C.2 *p*

Sbt. 1 *mp*

Sbt. 2 *mp* *p* *mp*

Sbt. 3 *mp* *p* *mp*

Detailed description: This is a page of a musical score for the piece 'A Fisherman's Baby'. It features SATB vocal parts (Soprano, Alto, Tenor, Bass), an Audience Chorus (A.C.), a Renaissance Brass Ensemble (Sbt. 1, 2, 3), and two additional parts (C.1, C.2). The score begins at measure 15. The vocal parts have lyrics: 'sleep lit-tle dar-ling, till pa-pa comes home. Sleep'. The Soprano and Alto parts have dynamic markings of *p* (piano) and *mp* (mezzo-piano). The Tenor and Bass parts have a *p* marking. The Audience Chorus part is currently silent. The Renaissance Brass Ensemble parts (Sbt. 1, 2, 3) have dynamic markings of *mp* and *p*. The score includes various musical notations such as notes, rests, and dynamic hairpins.

22

S. *p*
lit-tle ba-by; hush, lit-tle ba-by; pa-pa is com-ing no lon-ger to

A. *p*
hush, lit-tle ba-by; pa-pa is com-ing, no lon-ger to

T. *mp* < *p*
Sleep, lit-tle ba-by; hush, lit-tle ba-by; pa-pa is com-ing no lon-ger to

B. *p*
Sleep, lit-tle ba-by; hush, lit-tle ba-by; pa-pa is com-ing no lon-ger to

A.C. *mp* < *p*
Sleep, lit-tle ba-by; hush, lit-tle ba-by; pa-pa is com-ing, no lon-ger to

C.1 *mp* > *p*

C.2 *mp* > *p*

Sbt. 1 *p*

Sbt. 2 *mp* > *p* *p*

Sbt. 3 *p*

Musical score for SATB voices and renaissance brass ensemble. The score is divided into two systems. The first system includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Audience Chorus (A.C.). The second system includes parts for Chorus 1 (C.1), Chorus 2 (C.2), and three parts of the Renaissance Brass Ensemble (Sbt. 1, Sbt. 2, Sbt. 3). The lyrics for the vocal parts are: "roam.", "The shells and the peb-bles, all day _____ tossed a -", "roam.", "all day _____", "roam.", "roam.", "roam.", "mf", "mf", "mf", "mf", "mf", "mf". The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The tempo is indicated as *mp* at the beginning of the first system. The score is written in 4/4 time.

36

S. *mp* are lulled in - to *p* sleep by the tide ebb-ing out. *p*

A. *pp* bout, sleep

T. *mp* are lulled in - to *pp* sleep The tired shore *p*

B. *pp* sleep

A.C.

C.1 *mf* *p*

C.2 *pp*

Sbt. 1 *p* *p*

Sbt. 2 *pp* *p*

Sbt. 3 *pp* *p*

43

S. *pp*
stretched

A. *pp*
stretched

T. *mp* *pp*
slum-bers stretched out in the sand, waves

B. *pp* *mp*
stretched out in the sand, while the waves hur-ry

A.C.

C.1 *pp* *mp*

C.2 *pp* *pp*

Sbt. 1 *pp* *pp*

Sbt. 2 *pp* *mp*

Sbt. 3 *pp* *mp* *pp*

50

S. *mf* sleep, _____ lit-tle

A. *mp* *mf* Then hush, lit-tle dar - ling; sleep, lit-tle dar - ling;

T. *mf* sleep, _____ lit - tle

B. *mf* off at mid-o - cean's com-mand. _____ sleep, lit-tle dar - ling;

A.C. *mp* *mf* Then hush, lit-tle dar - ling; sleep, lit-tle dar - ling;

C.1 *mf*

C.2

Sbt. 1 *mp* *mf*

Sbt. 2 *mp* *mf*

Sbt. 3 *mf*

58

S. *mp*
dar - ling; sleep, ba - by, rocked by thy mo - ther's own hand.

A. *mp*
sleep, ba - by, rocked by thy mo - ther's own hand.

T. *mp*
dar - ling; sleep, ba - by, rocked by thy mo - ther's own hand. *mp*
The winds that have

B. *mp*
sleep, ba - by, rocked by thy mo - ther's own hand. *mp*
The winds that have

A.C. *mp*
sleep, ba - by, rocked by thy mo - ther's own hand.

C.1 *mp*

C.2 *mp*

Sbt. 1 *mf* *mp*

Sbt. 2 *mp* *mp*

Sbt. 3 *mp*

65

S. *p* all day _____ *mp* Are hushed in - to *p* sleep _____ on the

A. *p* all day _____ *mp* hushed in - to *p* sleep _____ on the

T. rol-licked all day _____ in the west _____ sleep _____

B. rol-licked all day _____ in the west _____ sleep _____

A.C. _____

C.1 _____ *p*

C.2 _____ *p*

Sbt. 1 _____

Sbt. 2. _____ *p*

Sbt. 3. _____ *p*

72

S. *mp* *mf*
calm eve-ning's breast. with the wild sea at play.

A. *mp* *mf*
calm eve-ning's breast. with the wild sea at play.

T. *mp* *mf* *mp*
The boats that were out are now rocked to

B. *mp* *mf* *mp*
The boats that were out are now rocked to

A.C.

C.1

C.2

Sbt. 1

Sbt. 2.

Sbt. 3.

Detailed description: This is a page of a musical score for SATB voices and renaissance brass ensemble. The page is numbered 72. It features five vocal staves (Soprano, Alto, Tenor, Bass, and Audience Chorus) and three brass staves (C.1, C.2, and Sbt. 1-3). The vocal parts have lyrics: 'calm eve-ning's breast. with the wild sea at play.' for Soprano and Alto; 'The boats that were out are now rocked to' for Tenor and Bass. The music includes dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte), and phrasing slurs. The brass parts are currently empty.

79

S. *mp* *p* *mp*
in the arms of the bay. sleep, lit-tle

A. *mp* *p* *mp*
in the arms of the bay. sleep, lit-tle

T. *p* *mp* *mf*
sleep Then rest, lit-tle ba-by; sleep, lit-tle ba-by;

B. *p* *mp* *mf*
sleep Then rest, lit-tle ba-by; sleep, lit-tle ba-by;

A.C. *mp* *mf*
Then rest, lit-tle ba-by; sleep, lit-tle ba-by;

C.1

C.2

Sbt. 1

Sbt. 2

Sbt. 3

86

S. *mp* *p*
ba - by; at the break of the day. Sleep

A. *mp* *p*
ba - by; at the break of the day. Sleep

T. *mp* *p*
pa-pa will come at the break of the day. Sleep

B. *mp* *p*
pa-pa will come at the break of the day. Sleep

A.C. *mp*
pa-pa will come at the break of the day.

C.1 *mp*

C.2 *p*

Sbt. 1 *p*

Sbt. 2 *p*

Sbt. 3 *p*

Detailed description: This page of a musical score, numbered 86, features SATB vocal parts and a renaissance brass ensemble. The vocal parts (Soprano, Alto, Tenor, Bass, and Audience Chorus) all sing the lyrics: "ba - by; at the break of the day. Sleep". The Soprano and Alto parts begin with a mezzo-piano (*mp*) dynamic and transition to piano (*p*) for the word "Sleep". The Tenor and Bass parts also start with *mp* and move to *p*. The Audience Chorus (A.C.) part is marked *mp* throughout. The renaissance brass ensemble consists of three parts: C.1 (Trumpet), C.2 (Trumpet), and Sbt. 3 (Bass Trombone). C.1 and Sbt. 3 play a melodic line starting with a mezzo-piano (*mp*) dynamic, while C.2 provides harmonic support with a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

94

S. *mp*
— lit-tle dar-ling; too soon thou wilt be a man like thy fa-ther, to sail o' - er

A. *mp*
— lit-tle dar-ling; too soon thou wilt be a man like thy fa-ther, to sail o' - er

T. *mp*
— lit-tle dar-ling; too soon thou wilt be a man like thy fa-ther, to sail o' - er

B. *mp*
— lit-tle dar-ling; too soon thou wilt be a man like thy fa-ther, to sail o' - er

A.C.

C.1 *p mp*

C.2 *p mp*

Sbt. 1 *p*

Sbt. 2 *p*

Sbt. 3 *p*

101 *mp*

S. sea. Then sleep will not come at thy bid-ding or prayer, for thou wilt be ha-rassed by

A. *mp* sea. Then sleep will not come at thy bid-ding or prayer, for thou wilt be ha-rassed by

T. *mp* sea. Then sleep will not come at thy bid-ding or prayer, for thou wilt be ha-rassed by

B. *mp* sea. Then sleep will not come at thy bid-ding or prayer, for thou wilt be ha-rassed by

A.C. - - - - -

C.1 *p mp*

C.2 *p mp*

Sbt. 1 *mp*

Sbt. 2. *mp*

Sbt. 3.

108

S. *p* dan-ger and care. *mp* Then sleep, lit-tle dar-ling;

A. *p* dan-ger and care. *mp* sleep,

T. *p* dan-ger and care. *mp* sleep, lit-tle dar - ling;

B. *p* dan-ger and care. *mp* sleep, lit-tle dar - ling;

A.C. *mp* Then sleep, lit-tle dar - ling;

C.1 *p* *mp*

C.2 *p* *mp*

Sbt. 1 *mp*

Sbt. 2. *p* *mp*

Sbt. 3. *p* *mp*

115

S. *p* rest, lit-tle ba-by; rest whilst thou may, dear, and sleep whilst thou dare. *mp*

A. *p* rest, lit-tle ba-by; rest while thou may, dear, and sleep whilst thou dare. *mp*

T. *p* rest, lit-tle ba-by; rest whilst thou may, dear, and sleep whilst thou dare. *mp*

B. *p* rest, lit-tle ba-by; rest whilst thou may, dear, and sleep whilst thou dare. *mp*

A.C. *p* rest, lit-tle ba-by; rest while thou may, dear, and sleep whilst thou dare. *mp*

C.1 *p* *mp*

C.2 *p* *mp*

Sbt. 1 *p* *mp*

Sbt. 2. *p* *mp*

Sbt. 3. *p* *mp*

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