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THE KOBOLDS

THE POEM BY ARLO BATES

(FROM "ALBRECHT")

SET TO MUSIC FOR CHORUS AND ORCHESTRA

BY

HORATIO W. PARKER.

(OP. 21.)

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THE KOBOLDS.

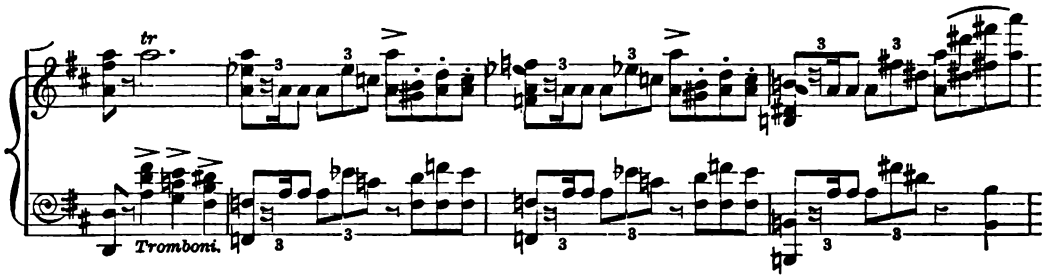
Poem by ARLO BATES (from "Albrecht").
Allegro con brio.

HOBATIO W. PARKER, Op. 21.

PIANO. *ff* Cor.



Tromboni.



SOPRANO. *ff* A
The Ko - bold's life is full of glee, For him the for-est is

ALTO. *ff*
The Ko - bold's life is full of glee, For him the for-est is

TENOR. *ff*
The Ko - bold's life is full of glee, For him the for-est is

BASS. *ff*
The Ko - bold's life is full of glee, For him the for-est is



made, For him the leaf swells on the tree, The fount . . . wells

made, For him the leaf swells on the tree, The fount . . . wells

made, For him the leaf swells on the tree, The fount . . . wells

made, For him the leaf swells on the tree, The fount . . . wells

in the glade; The Ko - bold's life is full of glee, For him the for-est is

in the glade; The Ko - bold's life is full of glee, For him the for-est is

in the glade; The Ko - bold's life is full of glee, For him the for-est is

in the glade; The Ko - bold's life is full of glee, For him the for-est is

B

made, Well he knows ev'-ry

made, ev' - ry

made, Well he knows ev'-ry nook, ev' - ry

made, Well he knows ev'-ry nook, he knows ev' - ry

dim. *pp* *tr.* *α.*

Fag. *Cor.*

nook, Ev' - ry pool, where the brook . . . Breeds him

nook, Ev' . . . ry pool, . . . where the

nook, Ev' . . . ry pool, . . . where the

nook, Ev' . . . ry pool, . . . where the

tr.

trout in the sun or the shade; Where the wild berries grow, And the
 brook Breeds him trout in the sun or the shade; Where the wild berries grow, And the
 brook Breeds him trout in the sun or the shade; Where the wild berries grow, And the
 brook Breeds him trout in the sun or the shade; Where the wild berries

fl. *fl.*

cool wa - ters flow, Where dap - pled deer hide them, With
 cool wa - ters flow, Where dap - pled deer hide them, With
 cool wa - ters flow, Where dap - pled deer hide them, With
 grow, And the cool wa - ters flow, Where dap - pled deer hide them, With

pp *pp* *pp* *pp* *pp* *cl.*

sleek fawns be-side them, And where the wood-dove's eggs are laid.

sleek fawns be-side them, And where the wood-dove's eggs are laid.

sleek fawns be-side them, And where the wood-dove's eggs are laid.

sleek fawns be-side them, And where the wood-dove's eggs are laid.

Cor. *Fl.* *Cl.*

ff *C*

The Ko-bold's life is

ff

The Ko-bold's life is

ff

The Ko-bold's life is

ff

The Ko-bold's life is

Fl. *Cl.* *C*

Wood-Wind.

full of glee, For him the for-est is made, For him the leaf swells

full of glee, For him the for-est is made, For him the leaf swells

full of glee, For him the for-est is made, For him the leaf swells

full of glee, For him the for-est is made, For him the leaf swells

7.

on the tree, The fount . . wells in the glade, The Ko - bold's life is

on the tree, The fount . . wells in the glade, The Ko - bold's life is

on the tree, The fount . . wells in the glade, The Ko - bold's life is

on the tree, The fount . . wells in the glade, The Ko - bold's life is

ff

3

full of glee, For him the forest, for him the for-est is made.

full of glee, For him, for him the for-est, the for - est is made.

full of glee, For him . . . the for - est is made.

full of glee, For him . . . the for - est is made.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "full of glee, For him the forest, for him the for-est is made." followed by "full of glee, For him, for him the for-est, the for - est is made." and "full of glee, For him . . . the for - est is made." repeated twice.

The second system is a piano accompaniment in grand staff. It features a complex rhythmic pattern with many triplets in both the treble and bass staves. The key signature remains one sharp (F#) and the time signature is common time. The system concludes with a double bar line and a key signature change to two flats (Bb).

Allegretto grazioso. *p* *Ob.* *Ft.* *d.* *r* *d.* *r* *d.*

Cor. *Fag.*

The third system is a piano accompaniment in grand staff. It begins with the tempo marking "Allegretto grazioso." and a dynamic marking of "p". The score includes parts for Oboe (Ob.), Flute (Ft.), Clarinet (Cor.), and Bassoon (Fag.). The upper staves have notes with dynamics like "p", "f", and "d." (diminuendo). The lower staves have notes with dynamics like "p" and "f". The system ends with a double bar line and a key signature change to two flats (Bb).

d. *Cantabile.*

The fourth system is a piano accompaniment in grand staff. It begins with a dynamic marking of "d." (diminuendo) and the tempo marking "Cantabile." The music is in a slower, more lyrical style. The system ends with a double bar line and a key signature change to two flats (Bb).

Where won - drous jew - els

He knows the hid - den mountain mine, Where won - drous jew - els

Where won - drous jew - els

He knows the hid - den mountain mine, Where won - drous jew - els

The first system of the musical score consists of five staves. The top four staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "Where won - drous jew - els", "He knows the hid - den mountain mine, Where won - drous jew - els", "Where won - drous jew - els", and "He knows the hid - den mountain mine, Where won - drous jew - els". A piano (*p*) dynamic marking is present at the beginning of the first and third vocal lines.

lie,

lie, The caves where - in their glo - rious shine . . .

lie, . . .

lie, The caves where - in their glo - rious shine . . .

The second system of the musical score consists of five staves. The top four staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "lie,", "lie, The caves where - in their glo - rious shine . . .", "lie, . . .", and "lie, The caves where - in their glo - rious shine . . .". A *D* chord marking is present above the first and fourth vocal lines.

mf
He
Daz - zles his feast - ing eye.
mf
He
Daz - zles his feast - ing eye.

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a mezzo-forte (*mf*) dynamic marking. It contains the lyrics "He" and "Daz - zles his feast - ing eye." The second staff is another vocal line in treble clef, also with *mf* dynamics, containing the lyrics "He" and "Daz - zles his feast - ing eye." The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The fifth staff is a grand staff (treble and bass clefs) showing the piano accompaniment.

heaps up the red gold, Till his treasures un-told . . .
heaps up the red gold, Till his treasures un-told . . .
8va . . . 8va . . .

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with the lyrics "heaps up the red gold, Till his treasures un-told . . .". The second staff is another vocal line in treble clef with the same lyrics. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The fifth staff is a grand staff (treble and bass clefs) showing the piano accompaniment, with "8va" markings above the treble clef staff.

Can the souls . . . of a mul-ti-tude buy, . . . All the

Can the souls . . . of a mul-ti-tude buy, . . .

Can the souls . . . of a mul-ti-tude

Sra.

f *ff* *f* *ff*

E

wealth of the earth Is his dow-er from birth, Who can

Who can

Who can

Who can

buy. Who can

f *f*

strength with him mea - sure? Who baf - fle his plea - sure? What

strength with him mea - sure? Who baf - fle his plea - sure? What

strength with him mea - sure? Who baf - fle his plea - sure? What

strength with him mea - sure? Who baf - fle his plea - sure? What

kings . . with his rich-es can vie?

kings with his rich-es can vie?

kings . . with his rich-es can vie?

kings with his rich-es can vie?

pp *fp* *fp*

When

When

When

When

Allegro con brio.

winds rush whist - ling through the wood, The

winds rush whist - ling through the wood, The

winds rush whist - ling through the wood, The

winds rush whist - ling through the wood, The

Allegro con brio.

Ko - - bold's mer - ry heart bounds, For . .
 Ko - - bold's mer - ry heart bounds, For
 Ko - - bold's mer - ry heart bounds, For
 Ko - - bold's mer - ry heart bounds, For

well he knows the bu - gle good, That calls up horse and
 well he knows the bu - gle good, That calls up horse and
 well he knows the bu - gle good, That calls up horse and
 well he knows the bu - gle good, That calls up horse and

F poco più mosso.

hounds. The wild huntsman rides past On the wings of the blast, And the for-est with tu-mult re -

hounds. . . . The wild huntsman rides past On the wings of the blast, And the for-est with tu-mult re -

hounds. The wild huntsman rides past On the wings of the blast, And the for-est with tu-mult re -

hounds. . . . The wild huntsman rides past On the wings of the blast, And the for-est with tu-mult re -

F 8va *poco più mosso.* *8va*

- sounds, re - sounds, . . . re - sounds, . . . the

- sounds, re - sounds, . . . re - sounds, . . . the

- sounds, re - sounds, . . . re - sounds, . . . the

- sounds, re - sounds, . . . re - sounds, . . . the

for - est with tu - mult re - sounds. Then *pp*

for - est with tu - mult re - sounds. Then *pp*

for - est with tu - mult re - sounds. Then *pp*

for - est with tu - mult re - sounds. Then *pp*

pp *dim.*

G blithe wood - elves are there, are . . there, . .

blithe wood - elves are there, are there, . .

blithe wood - elves are there, are . . there, . .

blithe wood - elves are there, are there, . .

G *pp leggiero.*

With the sprites, with the sprites of the air, And so

With the sprites, with the sprites of the air, And so

With the sprites, with the sprites of the air, And so

With the sprites, with the sprites of the air, And so

crescendo poco stretto. *ff*
fast - er and fast - er They fol - low their mas - ter, He joins . . in their turbulent

crescendo poco stretto. *ff*
fast - er and fast - er They fol - low their mas - ter, He joins . . in their turbulent

crescendo poco stretto. *ff*
fast - er and fast - er They fol - low their mas - ter, He joins . . in their turbulent

crescendo poco stretto. *ff*
fast - er and fast - er They fol - low their mas - ter, He joins . . in their turbulent

rounds.

rounds.

rounds.

rounds.

Sua H

pp

Sua

dim.

Cello & Cor. *p*

Fl. 3

pp

Fl.

Fl. 3

pp

Fl.

pp
Ped. * Ped. *

pp I
The Ko - bold's life is
pp
The Ko - bold's life is
pp
The Ko - bold's life is
pp
The Ko - bold's life is

Ped. *

sempre pp
full of glee, For him the for - est is made, For him the leaf swells
sempre pp
full of glee, For him the for - est is made, . . . For him the leaf swells
sempre pp
full of glee, For him the for - est is made, For him, for him the leaf swells
sempre pp
full of glee, For him the for - est is made, . . . For him the leaf swells

Fl. *Str. pizz.* *Trombe.* *sempre pp*

on the tree, The fount . . . wells in the glade; The Ko - bold's life is

on the tree, The fount . . . wells in the glade; The Ko - bold's life is

on the tree, The fount . . . wells in the glade; The Ko - bold's life is

on the tree, The fount . . . wells in the glade; The Ko - bold's life is

The piano accompaniment consists of two staves. The right hand features a melodic line with several triplet markings (indicated by a '3' above the notes). The left hand provides a harmonic accompaniment with chords and moving lines.

full of glee, For him the for-est is made, . . for him the for-est is

full of glee, For him the for-est is made, for him the for - - est is

full of glee, . . For him the for-est is made. . . .

full of glee, For him, for him the for - est is

The piano accompaniment continues with two staves. The right hand has a more active, rhythmic accompaniment with many chords and eighth notes. The left hand continues with a steady harmonic accompaniment.

made. The wealth of the earth Is his

made. The wealth of the earth Is his

The wealth of the earth Is his

made. The wealth of the earth Is his

Wood-Wind. Str. cres.

K

dow - - er, his dow'r from birth, . . .

dow - - er, his dow'r from birth, . . .

dow - - er, his dow'r from birth, . . .

dow - - er, his dow'r from birth, . . .

dow - - er, his dow'r from birth, . . .

f dim.

f dim.

f dim.

f dim.

f

pp For him the
pp For him the
pp For him the
pp For him the
p Cor.

This system contains the first four staves of a musical score. The top four staves are vocal parts, each starting with a *pp* dynamic marking. The lyrics "For him the" are written below each vocal line. The fifth staff is the piano accompaniment, featuring a complex texture with many triplets and a *p* dynamic marking. The word "Cor." is written below the piano part.

pp for - est is made.
pp for - est is made.
pp for - est is made.
pp for - est is made.
pp Fl. Cl. Str. pizz. Sva.

This system contains the next four staves of the musical score. The top four staves are vocal parts, each with a *pp* dynamic marking and the lyrics "for - est is made." written below. The fifth staff is the piano accompaniment, featuring triplets and a *pp* dynamic marking. The word "Sva." is written above the piano part, and "Fl. Cl. Str. pizz." is written below it.