

THE COBBLER'S RHYME, Hawthorne
SBMP1869

SSA
piano



The Cobbler's Rhyme

text by

George MacDonald

music by

Robert A. Hawthorne



Santa Barbara Music Publishing, Inc.

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About the Composer

Robert A. Hawthorne [b.1961] is an Oregon-based composer and recently retired music educator. Over the course of 31 years teaching choral music, his students regularly performed in state solo, state chamber ensemble and state choir festivals. His two-volume Portland Psalter has been a mainstay in the Episcopal liturgy for over 25 years. Hawthorne, an avid gardener, enjoys spending time with his family and making the most of the beauty found in the Pacific Northwest.

The Text

The text for *The Cobbler's Rhyme*, published in 1871, is sourced from the end of chapter 11 of a fairy tale entitled "The Carasoy" written by Scottish author and poet George MacDonald (1824 – 1905), whose works inspired the fantasy writings of CS Lewis and JRR Tolkien.

Cobbler's man
Hammer it, stitch it,
As fast as you can.
The week-day ogre
Is wanting his boots;
The trip-a-trap fairy
Is going bare-foots,
Dream-daughter has worn out
Her heels and her toeses,
For want of cork slippers
To walk over noses.
Spark-eye, the smith,
May shoe the nightmare,
The kelpie, and pookie,
The nine-footed bear:
We shoe the mermaids –
The tips of their tails –
Stitching the leather
On to their scales.
We shoe the gruagach,
Clumsy and toeless,
[And] then he goes quiet
As a mole or a moless.
There is but one creature
That we cannot shoe,
[And] that is the Boneless,
All made of glue.

Two pronunciation notes

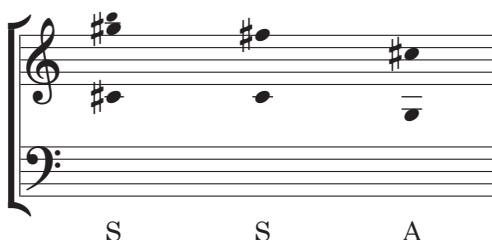
1. bare-foots rhymes with boots.
2. gruagach = groo - gosh

Composer Notes

The *Cobbler's Rhyme* is a whimsical and playful setting of a delightful tale depicting fairies who make shoes at night while everyone sleeps. Their clients are the mythical creatures of the fairy land. As they work, the cobblers sing, being especially proud and particular about their rhyming. Each morning the cobblers vanish with the rising of the sun, as depicted by the ascending vocal line at the end of the song.

Set for SSA choir with optional small group or soloist, *The Cobbler's Rhyme* gives singers an opportunity to use their imagination and voice in a playful and theatrical manner and the collaborative pianist an equal voice in making the fantastical scene come alive for the audience. The piece is suitable for Fall or Spring festivals and concerts. Enjoy!

Ranges



recording and rehearsal tracks
available at sbmp.com

The Cobbler's Rhyme

George MacDonald (1824-1905), adapted

Robert A. Hawthorne

Rollicking ♩. = 98

Piano *mp*

The piano introduction consists of two staves in 6/8 time, key of D major. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a similar pattern with some grace notes. The dynamic is marked *mp*.

1st Time: Soloist or Small Group
2nd Time: Full Choir

A

mf

4

Cob - bler's man ham - mer it,

mf detached

The first vocal line starts at measure 4 with the lyrics 'Cob - bler's man ham - mer it,'. The piano accompaniment continues with a similar rhythmic pattern, marked *mf detached*. A large 'PREVIEW' watermark is overlaid on the page.

7

ham - mer, stitch it as fast as you can. Oh, Cob - bler's man

The second vocal line starts at measure 7 with the lyrics 'ham - mer, stitch it as fast as you can. Oh, Cob - bler's man'. The piano accompaniment continues with the same rhythmic pattern.

10

1. ham - mer it, ham - mer, stitch it as fast as you can.

The final vocal line starts at measure 10 with the lyrics 'ham - mer it, ham - mer, stitch it as fast as you can.' The piano accompaniment concludes with a final chord and a few notes. A large 'PREVIEW' watermark is overlaid on the page.

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13

16

S ham - mer, stitch it as fast as you

S ham - mer, stitch it as fast as you can.

A ham - mer, stitch it as fast as you can.

2.

mp

f

19

can.

mf

The

mf

The

23

mp lightly

the trip - a - trap fair - y is

with an insistent air

week - day o - gre is want - ing his boots;

with an insistent air

week - day o - gre is want - ing his boots;

mf

mp

26

go - ing bare - foot

The week - day o - gre is want - ing his boots;

The week - day o - gre is want - ing his boots; the

mf

29

lightly

trip - a-trap fair - y

lightly

trip - a-trap fair - y

lightly

trip - a-trap fair - y

mp

f

33

mf

is go-ing bare - foots,

mf

is go-ing bare - foots,

mf

is go-ing bare - foots,

mf

C

f

37

Cob - bler's man ham - mer it,

f

Cob - bler's man ham - mer it,

f

Cob - bler's man ham - mer it,

f

40

ham - mer, stitch it as fast as you can. Oh, Cob - bler's man

ham - mer, stitch it as fast as you can. Oh, Cob - bler's man

ham - mer, stitch it as fast as you can. Oh, Cob - bler's man

molto rit.

43

ham-mer it, ham - mer, stitch it as fast as you can.

ham-mer it, ham - mer, stitch it as fast as you can.

ham-mer it, ham - mer, stitch it as fast as you can.

D Freely, out of tempo

a tempo

46

mf

for

mp

Dream - daugh - ter has worn out her heels and her toes - es, —

mp legato

49

want of cork slip - pers to walk o - ver nos - es.

f *fiercely*

Spark - eye, the smith, may

detached

52

shoe the night - mare,

mf *silly*

the kel - pie, and pook - ie, the nine - foot - ed bear:

mf

8^{va} -----

55

Musical score for measures 55-57. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins at measure 55 with the lyrics "We shoe the mer- maids- the tips of their tails-". The piano accompaniment starts at measure 56 with a bass line and a treble line. A dynamic marking of *mf* and the instruction *confidently* are placed above the vocal line at measure 55. A fermata is placed over the vocal line at the end of measure 57. A piano marking of *(8^{va})* is placed above the piano accompaniment at measure 56. The lyrics "stitch - ing the leath - er" are placed below the piano accompaniment at measure 57.

58

Musical score for measures 58-60. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line and piano accompaniment are empty for measures 58, 59, and 60. A large diagonal watermark reading "PREVIEW" is overlaid across the score.

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E

61 *fp* *cresc.*

scales. _____

fp *cresc.*

scales. _____

fp *cresc.*

scales. _____

65 *mf*

Cob - bler's man ham-mer, stitch it, Oh, _____

mf

Cob - bler's man ham-mer, stitch it, Oh, _____

f

Cob - bler's man ham-mer it, ham-mer, stitch it as fast as you can. Oh,

69

Cob - bler's man ham - mer, stitch as fast as you

Cob - bler's man ham - mer, stitch as fast as you

Cob - bler's man ham - mer it, ham - mer, stitch it as fast as you

72

With a pompous air

can. We shoe the grua - gach*,

can. We shoe the grua - gach*,

can. We shoe the grua - gach*,

*Gruagach is pronounced "groo-gosh."

76 *mf* *mp*

clum - sy and toe - less, then he goes qui - et As a

clum - sy and toe - less,

clum - sy and toe - less,

mp

80 *mf* *mp* *mf* *mf*

mole mol - ess. There's but one crea - ture that we can - not

mol - ess. There's but one crea - ture that we can - not

or a mol - ess. There's but one crea - ture that we can - not

mf *legato*

83

molto rit.

p legato

shoe, all made of glue.

p

p legato

shoe, that is the Bone-less, all made of glue.

p legato

shoe, made of glue.

PREVIEW

G a tempo

87

mf

Cob - bler's man

mf

Cob - bler's man

f

Cob - bler's man ham - mer it,

91

ham - mer, stitch it, Oh, Cob - bler's

ham - mer, stitch it, Oh, Cob - bler's

ham - mer, stitch it as fast as you can. Oh, Cob - bler's man

PREVIEW

94

man *mp* ham - mer, stitch it as

man *mp* ham - mer, stitch it as fast as you can.

ham-mer it, *mp* ham - mer, stitch it as fast as you can.

PREVIEW



98

f

ham - mer, stitch as fast as you can.

f

ham - mer, stitch it as fast as you can.

f

ham - mer, stitch it as fast as you can.

Piano accompaniment for measures 98-100, featuring chords and rhythmic patterns in both treble and bass staves.

101

cresc.

Ham-mer and stitch it fast as you can.

cresc.

Ham-mer and stitch it as fast as you can.

cresc.

Ham-mer and stitch it as fast as you can.

ff

ff

ff

8va ----- *loco*

Piano accompaniment for measures 101-103, including dynamic markings like *ff* and performance instructions like *8va* and *loco*.