



**The Fox jump'd over
the Parson's gate**

**Henry R. Bishop
(1786-1855)**

Sir Henry Rowley Bishop (1786-1855) was born in London, son of a watchmaker and haberdasher. He left full-time education at age 13 to work as a music-publisher with his cousin. He trained as a jockey and took lessons in harmony. Bishop worked for all the major theatres of London in his era and was one of the original directors of the Philharmonic Society. He was Professor of Music in the University of Edinburgh and at the University of Oxford. He composed or arranged around 120 dramatic works, including 80 operas, light operas, cantatas, and ballets. His opera "Clari," with a libretto by the American John Howard Payne, included the song Home! Sweet Home!, which became enormously popular. It was popular in the United States throughout the American Civil War and after. His second wife, singer Ann Rivière, sang in every continent and was the most widely travelled opera singer of the 19th century. He had a plentiful income during his lifetime but died in poverty in London.

The Fox jumped over the Parson's gate
And stole his poultry from under his nose;
"O ho!" quoth the Parson, who popped out his pate,
"A good fat hen, and away she goes!"

Calm, Lady, calm your troubled breast,
Beneath our roof of friendship rest;
There say what most may soothe your woes!
"A good fat hen, and away she goes!"

Friendship! thou canst balm impart
To the wounded suffering heart;
A mourner to thy roof I fly;
And then should silent stars intrude,
The gleam of glistening gratitude
Shall light the drops in sorrow's eye!

Then away with old care, let the dullard go drown,
Mirth and pleasure life's short rosy moments should crown,
For what gain or what good e'er from sorrow arose?
"A good fat hen, and away she goes!"

Let's rejoice!
It doth beseem us,
Let's be jovial!
Exultemus!
Hence, ye sordid and litigious,
Exultemus!
Prodigious! Prodigious!
Hence, oppression, hence!

The Fox jump'd over the Parson's gate

H. R. Bishop

Andantino $\text{♩} = 138$

Piano

f marcato *p*

T 1

1st Tenor

The Fox jump'd

Pno.

5 8 *f* *p*

The Fox jump'd over the Parson's gate

9

T 1

o - ver the Par - son's gate And stole his poul - try from un - der his

Pno.

12

T 1

nose; "O ho!" quoth the Par - son, who popp'd out his pate, "A good fat

Pno.

15

S 2

Calm,

T 1

hen, and a-way she goes!"

Pno.

pp

The Fox jump'd over the Parson's gate

19

S 2

La - dy, calm your trou - bled breast, Be - neath our

Pno.

23

S 2

roof of friend - ship rest; be - neath our roof, our

Pno.

27

S 2

roof of friend - ship rest; There say what most may

Pno.

The Fox jump'd over the Parson's gate

31

S 2
soothe, — There say what most may soothe your woes!

T 1
8
“A good fat hen, a good fat

Pno.
31

35

T 1
8
hen, a good fat hen, and a-way she goes.”

Pno.
35
rall.

Allegro moderato $\text{♩} = 63$

38 1st Sop.

S 1
Friend - ship! thou canst balm im-part To the wound - ed — suf - f'ringheart; A

Pno.
38
p

The Fox jump'd over the Parson's gate

42

S 1

mourn - er — to thy — roof, ————— to thy roof ————— I fly; ————— And

Pno.

46

S 1

then should si - lent stars in-trude, The gleam of glis - t'ning grat - i-tude Shall

Pno.

50

S 1

light the drops, shall light — the drops in sor - row's eye! —————

S 2

2nd Sop.

Then a-

Pno.

The Fox jump'd over the Parson's gate

54

S 2 way with old care, let the dul - lard go — down, Mirth and plea - sure life's short ros - y

T 2 ^{2nd Tenor} *p* Then a - way, let the dul - lard go down, Mirth and pleas - ure life's short ro - sy

B ^{Bass} *p* Then a - way, let the dul - lard go down, Mirth and pleas - ure life's short ro - sy

Pno. *p*

57

S 2 mo - ments should crown, For what gain — or what good o'er from sor - row a - rose?

T 1 ^{1st Tenor} mo - ments should crown, For what gain or what good e'er from sor - row a - rose? "A"

T 2 mo - ments should crown, For what gain or what good e'er from sor - row a - rose?

B mo - ments should crown, For what gain or what good e'er from sor - row a - rose?

Pno. *cresc.* *mf*

The Fox jump'd over the Parson's gate

60

T 1

good fat hen, and a - way she goes," "A good fat hen, and a - way she goes."

Pno.

Allegro spiritoso $\text{♩} = 92$

S 1

S 2

T 1

T 2

B

Pno.

f

Let's re - joice! It doth be - seem us, Let's re - joice! It doth be -

The Fox jump'd over the Parson's gate

67

S 1
seem us, Let's be jo - vial! Ex - ul -

S 2
seem us, Let's be jo - vial! Ex - ul -

T 1
seem us, Let's be jo - vial! Ex - ul - te - mus! Ex - ul -

T 2
seem us, Let's be jo - vial! Ex - ul -

B
seem us, Let's be jo - vial! Ex - ul -

Pno.

70

S 1
te - mus! Ex - ul - te - mus! Hence, ye sor - did and li -

S 2
te - mus! Ex - ul - te - mus!

T 1
te - mus! Ex - ul - te - mus!

T 2
te - mus! Ex - ul - te - mus!

B
te - mus! Ex - ul - te - mus!

Pno.

The Fox jump'd over the Parson's gate

73

S 1
ti - gious, Hence, ye sor - did and li - ti - gious, Hence, op-pres - sion,

S 2
Hence, op-pres - sion,

T 1
Pro -

T 2
Hence, op-pres - sion,

B
Hence, op-pres - sion,

Pno.

77

S 1
hence, op - pres - sion, hence! *rf*

S 2
hence, op - pres - sion, hence! *rf*

T 1
di - gious! Pro - di - gious! *rf*

T 2
hence, op - pres - sion, hence! *rf*

B
hence, op - pres - sion, hence! *rf*

Pno.
cresc. *f*

The Fox jump'd over the Parson's gate

80

S 1 Hence, _____ op - pres - - sion,

S 2 Hence, op - pres - sion, op - pres - - sion,

T 1 Ex - ul - te - mus! Ex - ul - te - -

T 2 Hence, op - pres - sion, op - pres - - sion,

B Hence, op - pres - sion, op - pres - sion,

Pno.

83

S 1 hence! Hence, op-pres - sion, hence! op -

S 2 hence! Hence, op-pres - sion, hence! op -

T 1 mus! Pro - di - gious!

T 2 hence! Hence, op-pres - sion, hence! op -

B hence! Hence, op-pres - sion, hence! op -

Pno. *p*

The Fox jump'd over the Parson's gate

86

S 1
pres - sion, hence! Hence, op - pres -

S 2
pres - sion, hence! Hence, op - pres - sion,

T 1
Pro - di - gious! Ex - ul -

T 2
pres - sion, hence! Hence, op - pres - sion,

B
pres - sion, hence! Hence, op - pres - sion,

Pno.

89

S 1
- - - - sion, hence! Hence, oppres - sion, hence! hence!

S 2
hence! op - pres - sion, hence! Hence, oppres - sion, hence! hence!

T 1
te - mus! Ex - ul - te - mus! Pro - di - gious! Ex - ul -

T 2
hence! op - pres - sion, hence! op - pres - sion, hence! hence!

B
hence! op - pres - sion, hence! op - pres - sion, hence! hence!

Pno.

The Fox jump'd over the Parson's gate

93

S 1
Hence, oppres - sion, hence! hence! hence! _____

S 2
Hence, oppres - sion, hence! hence! hence! _____

T 1
8
te - mus! Pro-di - gious! Ex - ul - te - mus! _____

T 2
8
Hence, oppres - sion, hence! hence! hence! _____

B
Hence, oppres - sion, hence! hence! hence! _____

Pno.
93
ff

97

S 1

S 2

T 1
8

T 2
8

B

Pno.
97

The Fox jump'd over the Parson's gate

101

S 1

S 2

T 1

T 2

B

Pno.

The image shows a musical score for the piece "The Fox jump'd over the Parson's gate", page 15. The score is arranged for five vocal parts (S 1, S 2, T 1, T 2, B) and a piano accompaniment (Pno.). The vocal parts are currently blank, while the piano part contains musical notation for measures 101-104. The key signature is B-flat major and the time signature is 4/4.

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