

Music Sales Choral Binder Vol.6: Upper Voices 3-Part (+) – Secular and Pops

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* *With Accompaniment*

‡ *New in 2009-10*

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To be Sung on the Water

For Four-Part Chorus of Women's Voices

a cappella

Samuel Barber

Op. 42, No. 2

Transcribed by the composer

Louise Bogan*

With a steady motion, rather fast ♩ = 66 *mp espr.*

Soprano I

Soprano II

Alto I

Alto II

Piano (For rehearsal only)

sotto voce, leggero
p

Beau-ti-ful, my de-light, Beau-ti-ful,

sotto voce, leggero
p

Beau-ti-ful, my de-light, Beau-ti-ful,

Beau-ti-ful, my de-light, Beau-ti-ful,

With a steady motion, rather fast ♩ = 66

light, Pass, as we pass the wave,

light, Pass, as we pass the wave,

my de-light, Beau-ti-ful, my de-light,

my de-light, Beau-ti-ful, my de-light,

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Pass, as the mot-tled night Leaves what it can-not —

Pass, as the mot-tled night Leaves what it can-not —

Beau-ti - ful, — my de-light, — Beau-ti - ful, —

Beau-ti - ful, — my de-light, — Beau-ti - ful, —

save, Scat-ter-ing — dark and bright,

save, Scat-ter-ing — dark and bright,

my de-light. — Scat-ter-ing — dark and bright, —

my de-light. — Scat-ter-ing — dark and bright, —

p *3* Scat-ter-ing dark and bright. *mf* Beau-ti-ful, —

p *3* Scat-ter-ing dark and bright. *mf* Beau-ti-ful, —

p Scat-ter-ing — dark and bright. *mf espr.* Beau-ti-ful, — pass and

p Scat-ter-ing — dark and bright. *mf espr.* Beau-ti-ful, — pass and

my de-light, — Beau-ti-ful, — my de-light,

my de-light, — Beau-ti-ful, — my de-light,

be Less than the guilt-less shade — To

be Less than the guilt-less shade — To

Beau-ti-ful, — my de-light, To which our vows were

Beau-ti-ful, — my de-light, To which our vows were

which our vows were said; Beau-ti-ful, —

which our vows were said; Beau-ti-ful, —

said; Beau-ti-ful, — my de-light, —

said; Beau-ti-ful, — my de-light, —

f espr. my de-light, — Less than the sound of the oar — To

f espr. my de-light, — Less than the sound of the oar — To

Beau-ti-ful, — Less than the sound — of the oar — To

Beau-ti-ful, — Less than the sound — of the oar — To

which our vows were made, to which our vows were made, —

which our vows were made, to which our vows were made, —

The image shows a musical score for the song "The Rose Tree." It includes vocal staves and a piano accompaniment. The lyrics are: "which our vows were made, Less than the sound of its / which our vows were made, Less than the sound of its / our vows _ were _ made, Beau-ti-ful, _ / our vows _ were _ made, Beau-ti-ful, _". The piano part features a melody in the right hand and a bass line in the left hand, with a triplet of eighth notes in the right hand at the end of the first line. The score is written in G major and 3/4 time.

which our vows were made, Less than the sound of its

which our vows were made, Less than the sound of its

our vows _ were _ made, Beau-ti-ful, _

our vows _ were _ made, Beau-ti-ful, _

light, Pass, as we pass the wave. *poco*

light, Pass, as we pass the wave. *poco*

my de-light, — Beau-ti-ful, — my de-light, —

my de-light, — Beau-ti-ful, — my de-light, —

pp sub. Pass, as the mot-tled night Leaves what it can-not —

pp sub. Pass, as the mot-tled night Leaves what it can-not —

pp sub. Beau-ti-ful, — my de-light, — Beau-ti-ful, —

pp sub. Beau-ti-ful, — my de-light, — Beau-ti-ful, —

ppp 3
 save. Less than the sound — of its blade
ppp 3
 save. Less than the sound — of its blade
ppp
 my de-light, — Beau-ti-ful, — my de-light, —
ppp
 my de-light, — Beau-ti-ful, — my de-light, —
 3
 3 *allargando*
 Dip-ping the stream once more.
 3 *allargando*
 Dip-ping the stream once more, — once — more, — once more.
allargando
 Beau-ti-ful, — my de-light, — once more, — once more.
allargando
 Beau-ti-ful, — my de-light, — once more, — once more.
 3 *allargando*

Duration 3 Min.

ONLINE PERUSAL SCORE ONLY
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ONLINE PERUSAL SCORE ONLY
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The Virgin Martyrs

For Four-Part Chorus of Women's Voices

a cappella

Helen Waddell

After the Latin of Sigebert of Gembloux

Samuel Barber, Op. 8

Andante, un poco mosso ♩ : 66

p

Soprano I
There-fore come — they, — come — they, the

Soprano II
There-fore come — they, — come — they,

Alto I
There-fore come — they, — come —

Alto II
There-fore come — they,

Andante, un poco mosso ♩ : 66

Piano
(Only for rehearsal)

rit. *p animando poco a poco e cresc.*

crowd - ing maid - ens, Ger-trude, Pris - ca, —

rit. *p*

the crowd-ing maid - ens, Ger-trude, Pris - ca, —

p

they, Ag - nes, — Cec - i - ly,

rit. *p*

come — they, Ag - nes, — Cec - i - ly,

animando poco a poco e cresc.

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38607 c

Lu - cy, Thek - la, Bar - ba-ra,

Lu - cy, Thek - la, Bar - ba-ra,

Lu - cy, Ju - lia - na, Ag - a - tha,

Lu - cy, Ju - lia - na, Ag - a - tha,

mf

Più mosso del tempo I° ♩ : 84

f Pet-ro-nel, And oth - er maids whose names I have

f Pet-ro-nel, And oth - er maids, names I have

f Pet-ro-nel, And oth - er maids,

f Pet-ro-nel, And oth - er names I have

Più mosso del tempo I° ♩ : 84

p
 read not, — have — read — not,
p *mf* *dim.*
 read not, Names I have read and now re - cord —
p
 names — I re - cord not, —
p *p*
 read not, — whose names — I re - cord not, —

poco allarg.
f
 But their souls and their faith were maimed not, —
p *f* *poco allarg.*
 not, But their souls and their faith were maimed not, —
f *poco allarg.*
 — But their souls and their faith were maimed not, —
f *poco allarg.*
 But their souls and their faith, and their faith were maimed not, —
poco allarg.

Tempo I° ♩ = 66

pp *rit.* *pp* *p a tempo*

Wor - thy now of God's com - pa - ny. Wan-d'ring through the fresh

pp *rit.* *pp* *p a tempo*

Wor - thy now of God's com - pa - ny. Wan-d'ring through the fresh

pp *rit.* *pp a tempo*

Wor - thy now of God's com - pa - ny.

pp *rit.* *pp a tempo*

Wor - thy now of God's com - pa - ny.

Tempo I° ♩ = 66

rit. *a tempo*

mf *p*

fields go they, Gath - 'ring flow'rs,

mf

fields go they,

p *p*

Wan-d'ring through the fields, Gath - 'ring flow'rs, gath - 'ring

p *p*

Wan-d'ring through the fresh fields, Gath - 'ring flow'rs,

mp *mf* *p dolce*

gath - 'ring flow'rs, gath - 'ring

mp *mf* *p dolce*

Gath - 'ring flow'rs, gath - 'ring,

mf *p dolce*

flow'rs, gath - 'ring flow'rs,

mf *pp* *sempre piu*

flow'rs, flow'rs to make them a nose - gay, —

mf *pp* *pp*

gath - 'ring flow'rs to make them a nose - gay, — Gath-'ring

mf *pp*

flow'rs to make them a nose - gay, —

mp *mf* *pp*

gath - 'ring flow'rs to make them a nose - gay, — Gath-'ring ros-es,

sempre piu

tranquillo sino alla fine

pp *rit.* *mp* *pp* *lunga* *p a tempo*

Gath'ring ros - es red for the Pas - sion, — Lil - ies and

rit. *mp* *pp* *lunga* *p a tempo*

ros - es red for the Pas - sion, — Lil - ies and

pp *rit.* *mp* *pp* *lunga* *espr. p a tempo*

Gath - 'ring ros-es red for the Pas - sion, — Lil - ies — and

rit. *mp* *pp* *lunga* *a tempo*

ros es red for the Pas sion, —

tranquillo sino alla fine

a tempo

rit.

pp

vi - o - lets for love. —

pp

vi - o - lets for love. —

p *pp*

vi - o - lets — for love, for love, for love. —

p espr. *pp*

Lil - - ies for love. —

ONLINE PERUSAL SCORE ONLY
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ARTHUR BLISS

THREE SONGS

FOR

GIRLS' OR

BOYS' VOICES

Little Bingo

A widow bird sate mourning

A New Year Carol

NOVELLO & CO LTD

1 Little Bingo — A Nursery Rhyme

A farmer's dog leapt over the stile,
His name was little Bingo;
There was B with an I, and I with an N,
N with a G, G with an O;
There was B.I.N.G.O.,
And his name was little Bingo.

The farmer loved a cup of ale,
And called it very good stingo;
There was S with a T, and T with an I,
N with a G, G with an O;
There was S.T.I.N.G.O.,
And its name was jolly Stingo.

The farmer loved a pretty lass,
And gave her a wedding Ring-O;
There was R with an I, and I with an N,
N with a G, G with an O;
There was R.I.N.G.O.,
She curtsied and took the Ring-O.

2 A widow bird sate mourning

A widow bird sate mourning for her love
Upon a wintry bough;
The frozen wind crept on above,
The freezing stream below.

There was no leaf upon the forest bare,
No flower upon the ground,
And little motion in the air
Except the mill-wheel's sound.

P. B. SHELLEY

3 A New Year Carol

Here we bring new water
from the well so clear,
For to worship God with,
this happy New Year.

Sing levy dew, sing levy dew,
the water and the wine;
The seven bright gold wires
and the bugles that do shine.

Sing reign of Fair Maid,
with gold upon her toe,—
Open you the West Door,
and turn the Old Year go.

Sing reign of Fair Maid
with gold upon her chin,—
Open you the East Door
and let the New Year in.

Sing levy dew, sing levy dew,
the water and the wine;
The seven bright gold wires
and the bugles they do shine.

ANONYMOUS

THREE SONGS FOR GIRLS' OR BOYS' VOICES

by
ARTHUR BLISS

1 LITTLE BINGO

A Nursery Rhyme
unaccompanied

Gaily and fast ♩ = c. 112

SOPRANO I
A farm-er's dog leapt ov-er the stile, —

SOPRANO II
A farm-er's dog leapt ov-er the stile, ov-er the stile, —

ALTO I
— the stile, — His name was lit - tle Bin - go; —

ALTO II
— the stile, — His name was lit - tle

6 — the stile, — His name was lit - tle

with an N.,
and I. _____
Bin - go; _____ with an I., _____
13 Bin - go; _____ There was B. _____

N. with a G., G. with an O.; There was B. I. N. G. O., _____
N. with a G., G. with an O.; There was B. I. N. G. O., _____
N. with a G., G. with an O.; There was B. I. N. G. O., _____
20 N. with a G., G. with an O.; There was B. I. N. G. O., _____

lit - tle Bin - go,
lit - tle Bin - go,
And his name was lit - tle Bin - go, _____
29 And his name was lit - tle Bin - go, lit - tle Bin - go,

lit - tle Bin - go. The farm - er loved a cup - of ale, —

lit - tle Bin - go. The farm - er loved a

— Bin - go.

86 lit - tle Bin - go.

of ale, — And called it

cup - of ale, — of ale, — And called it

a cup - of ale, — of ale, — And called it

42 a cup - of ale, — of ale, — And called it

ve - ry good stin - go, good stin - - go;

ve - ry good stin - go, good stin - - go;

ve - ry good stin - go, good stin - - go;

48 ve - ry good stin - go, good stin - - go;

mf with an I., N. with a G.,
mf and T. _____ N. with a G.,
mf with a T., _____ N. with a G.,
mf 55 There was S. _____ N. with a G.,

f G. with an O.; There was S. T. I. N. G. O., And its
f G. with an O.; There was S. T. I. N. G. O., And its
f G. with an O.; S. T. I. N. G. O., And its
f 62 G. with an O.; S. T. I. N. G. O., And its

mf name was jol - ly Stin - go. Heigh - ho! Heigh - ho!
mf name was jol - ly Stin - go. Heigh - ho! Heigh - ho!
mf name was jol - ly Stin - go. Heigh - ho! Heigh - ho!
mf 69 name was jol - ly Stin - go. Heigh - ho! Heigh - ho!

Heigh - ho! Heigh - ho! The farm - er loved a pret - ty

Heigh - ho! Heigh - ho! The farm - er loved a

Heigh - ho! Heigh - ho! The farm - er

78 Heigh - ho! Heigh - ho! The farm - er

lass, heigh - ho! And gave her a

pret - ty lass, heigh - ho! And gave her a

loved a pret - ty lass, heigh - ho! And

85 loved a pret - ty lass, heigh - ho! And

wed - ding Ring - O, Ring - O, Ring - O,

wed - ding Ring - O, Ring - O, Ring - O,

gave her a wed - ding Ring - O, Ring - O, Ring - O,

92 gave her a wed - ding Ring - O, Ring - O, Ring - O,

Ring - O, gave her a wed - ding Ring - O; —

Ring - O, gave her a wed - ding Ring - O; —

Ring - O, — a Ring - O; —

Ring - O, — a Ring - O; —

98

with an N.,

and I.,

with an I.,

There was R.

104

N. with a G., G. with an O.; There was R. I.

N. with a G., G. with an O.; There was R. I.

N. with a G., G. with an O.; There was R. I.

N. with a G., G. with an O.; There was R. I.

110

N. G. O., She *p* curt - - - sied, she
 N. G. O., She *p* curt - - - sied, she
 N. G. O., She *p* curt - - - sied, she
 116 N. G. O., She *p* curt - - - sied, she

faster
 curt - - - sied and took *f*
 curt - - - sied and took *f*
 curt - - - sied and took *f*
 123 curt - - - sied and took *f*

the Ring - O, the Ring - - - O. *lunga*
 the Ring - O, the Ring - - - O. *lunga*
 the Ring - O, the Ring - - - O. *lunga*
 131 the Ring - O, the Ring - - - O.

2 A WIDOW BIRD SATE MOURNING

P. B. Shelley

Andante (sadly) $\text{♩} = c. 66$

SOPRANO

ALTO

PIANO

Musical score for Soprano, Alto, and Piano. The Soprano part begins with a whole rest followed by a half note A. The Alto part begins with a half note G, followed by a half note F, and then a half note E. The Piano part begins with a half note G, followed by a half note F, and then a half note E. The tempo is Andante (sadly) and the time signature is 6/8. The key signature has two flats (B-flat and E-flat). The Soprano part has a dynamic marking *p* and a crescendo hairpin. The Alto part has a dynamic marking *p* and a crescendo hairpin. The Piano part has a dynamic marking *p* and a crescendo hairpin. The Piano part also features triplet markings.

Musical score for Soprano, Alto, and Piano. The Soprano part has the lyrics "wid - ow bird sate mourn - ing, mourn - ing for her". The Alto part has the lyrics "mourn - ing, mourn - ing, mourn - ing,". The Piano part has the lyrics "mourn - ing, mourn - ing, mourn - ing,". The tempo is Andante (sadly) and the time signature is 6/8. The key signature has two flats (B-flat and E-flat). The Soprano part has a dynamic marking *p* and a crescendo hairpin. The Alto part has a dynamic marking *p* and a crescendo hairpin. The Piano part has a dynamic marking *p* and a crescendo hairpin. The Piano part also features triplet markings.

Musical score for Soprano, Alto, and Piano. The Soprano part has the lyrics "love U - pon a win - - -". The Alto part has the lyrics "mourn - ing, mourn - ing,". The Piano part has the lyrics "mourn - ing, mourn - ing, mourn - ing,". The tempo is Andante (sadly) and the time signature is 6/8. The key signature has two flats (B-flat and E-flat). The Soprano part has a dynamic marking *p* and a crescendo hairpin. The Alto part has a dynamic marking *p* and a crescendo hairpin. The Piano part has a dynamic marking *p* and a crescendo hairpin. The Piano part also features triplet markings.

- - - try bough; _____

mourn - ing for her love, _____ love; _____

9

(like the wind) *p* *gliss.* *smzlo* *mf*

ah (like the wind) *p* *gliss.* *smzlo* *mf*

ah

p quasi trillo *mf* *p*

12

Ped.

mf

The fro - zen wind crept

mf 3

17

on a - bove, _____

mf

The freez - ing stream be -

20

low. _____

p

Ped.

23

mf *ah* *mf* *ah*

mf *ah* *mf* *ah*

mf *p*

26

*

mf
There was — no

mf
There was no

31

leaf u - pon the for - est bare, —

leaf — u - pon the for - est bare, —

l.h.

35

No flow'r — u - pon the ground, —

No flow'r — u - pon the ground, —

88

p And lit - tle mo - tion in the air _____ Ex -

p And lit - tle mo - tion in the air _____ Ex -

p

41

cept _____ the mill - - - wheel's

cept _____ the mill - - - wheel's

45

sound. _____

sound. _____ *p* ah _____

48

mf
ah

p *mf*
ah *ah*
p *mf*
ah *ah*

p *mf*
ah *ah*

pp *p* *f* *pp*
ah *ah*

pp *p* *f* *pp*
ah *ah*

pp *pp*

51
 54
 Ped.
 58

3 A NEW YEAR CAROL

Anonymous

unaccompanied

Moderately fast, and joyfully ♩=c.108

SOPRANO I
Here we bring new wa - ter from the well — so clear, —

SOPRANO II
Here we bring new wa - ter from the well — so clear, —

ALTO I
Here we bring new wa - ter from the well — so clear, —

ALTO II
Here we bring new wa - ter from the well — so clear, —

For to wor - ship God with, this hap - py New Year. —

For to wor - ship God with, this hap - py New Year. —

For to wor - ship God with, this hap - py New Year. —

5 For to wor - ship God with, this hap - py New Year. —

mf lightly *f*

Sing le - vy dew, sing le - vy dew, the wa - ter and the wine; The

mf lightly *f*

Sing le - vy dew, sing le - vy dew, the wa - ter and the wine; The

mf lightly *f*

Sing le - vy dew, sing le - vy dew, the wa - ter and the wine; The

mf lightly *f*

9 Sing le - vy dew, sing le - vy dew, the wa - ter and the wine; The

f

se - ven bright gold wires and the bu - gles that do shine.

f

se - ven bright gold wires and the bu - gles that do shine.

f

se - ven bright gold wires and the bu - gles that do shine.

f

12 se - ven bright gold wires and the bu - gles that do shine.

f

Sing reign of Fair Maid, with gold u - pon her toe, —

f

Sing reign of Fair Maid, with gold u - pon her toe, —

f

Sing reign of Fair Maid, with gold u - pon her toe, —

f

14 Sing reign of Fair Maid, with gold u - pon her toe, —

p

O - pen you_ the West Door, — and turn the Old Year go, and

p

O - pen you_ the West Door, — and turn the Old Year go, and

p

O - pen you the West Door, — and turn the Old Year go, and

p

18 O - pen you the West Door, — and turn the Old Year go, and

poco rall.

a tempo

turn the Old Year go. — Sing reign of Fair Maid with gold u-pon her

turn the Old Year go. — Sing reign of Fair Maid with gold u-pon her

turn the Old Year go. — Sing reign of Fair Maid with gold u-pon her

23 turn the Old Year go. — Sing reign of Fair Maid with gold u-pon her

chin, — O - pen you_ the East Door, and let_ the New Year

chin, — O - pen you the East Door, and let_ the New Year

chin, — O - pen you_ the East Door, and let the New Year

28 chin, — O - pen you_ the East Door, and let the New Year

sempre f

in, and let the New Year in. — Sing — le- vy dew,

sempre f

in, and let the New Year in. — Sing — le- vy dew,

sempre f

in, and let the New Year in. — Sing — le- vy dew,

sempre f

32 in, and let the New Year in. — Sing — le- vy dew,

sing — le- vy dew, the wa- ter and the wine; The se- ven bright gold wires and the

sing — le- vy dew, the wa- ter and the wine; The se- ven bright gold wires and the

sing — le- vy dew, the wa- ter and the wine; The se- ven bright gold wires and the

36 sing — le- vy dew, the wa- ter and the wine; The se- ven bright gold wires and the

largamente

bu - gles, bu - gles, bu - gles they do shine.

bu - gles, bu - gles, bu - gles they do shine.

bu - gles, bu - gles, bu - gles they do shine.

39 bu - gles, bu - gles, bu - gles they do shine.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

LADIES ONLY

Five Songs for SSA
(unaccompanied)
(1970)

Carey Blyton

NOVELLO

This work was first performed by the ladies of the Swanley Choral Society, conducted by the composer, in a concert on 14 April 1973 which was part of the one-month Arts Festival organized by the Dartford Rural District Arts Council to inaugurate the White Oak Arts Centre, Swanley, Kent.

No 1 is based very closely on John Dowland's ayre *Weep you no more, sad fountains*, and No 4, very loosely, on Giles Farnaby's madrigal *Construe my meaning*.

ACKNOWLEDGEMENTS

The words of No 1 'Some wench!' are taken from *More Ruthless Rhymes for Heartless Homes* by Harry Graham, by permission of Edward Arnold (Publishers) Ltd.

The words of No 2 'What a display!' by Ivor C. F. Treby are used with his permission.

Every effort has been made to find the copyright owners of 'The mating game' and 'King David and King Solomon' without success. The publishers will be grateful for any information which will enable them to rectify later editions.

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DURATION ABOUT 3 MINUTES

In Memoriam Sheila Mossman
LADIES ONLY

CAREY BLYTON
Opus 58

1 SOME WENCH!
Harry Graham

In stile madrigale

SOPRANO I
mp Weep — not for lit - tle *p* Lé - o - nie Ab -

SOPRANO II
mp Weep — not for lit - tle *p* Lé - o - nie Ab -

ALTO
mp Weep not for lit - tle *p* Lé - o - nie Ab - duc - ed

In stile madrigale ♩ = 60

ACCOMPT.
(for rehearsal only)

duct - ed by a French Mar - quis! *p* *mp* Though —

duct - ed by a French Mar - quis! *p* *mp* Though —

by — a French Mar - quis! *p* *mp* Though loss of



poco rall. ($\text{♩} = \text{♩}$)

p *mf*

— loss of hon - our was a wrench, Just

— loss of hon - our was a wrench, Just—

hon - our was a wrench, Just—

poco rall. ($\text{♩} = \text{♩}$)

f *mf*

think how it's im-proved her French!—

think how it's im-proved her French!—

think how it's im-proved her French!—

molto rall.

f *mf*

think how it's im-proved her French!—

think how it's im-proved her French!—

think how it's im-proved her French!—

molto rall.

f *mf*

think how it's im-proved her French!—

think how it's im-proved her French!—

think how it's im-proved her French!—

* optional divisi

40"

2 WHAT A DISPLAY!

Ivor C. F. Treby

With Oriental fervour *mf* *f* poeh. riten. a tempo
SOLO (or a few voices) *p eco* *mf* FULL

An old con-nois - seur of Mo - roc-co, Mo - roc-co Liked his

An old con-nois - seur of Mo - roc-co, Liked his

An. old con-nois - seur of Mo - roc-co, Liked his

With Oriental fervour *mf* *f* poeh. riten. a tempo
♩. = 60

la - dies ba - roque and ro - co - co; Such *mp*

la - dies ba - roque and ro - co - co; Such *mp*

la - dies ba - roque and ro - co - co; SOLO (or a few voices) *p eco* *mp* FULL

la - dies ba - roque and ro - co - co, ro - co - co; Such.

poeh. riten. a tempo

la - dies are rare, But with pa - tience and care He col -

la - dies are rare, But with pa - tience and care He col -

la - dies are rare, - But with pa - tience and care He col -

mf *f*

dim. *rall. poco a poco* *rather slow*
mf *SOLO (or a few voices)*
a po - co.

lect - ed them po - co a po - co,

dim. *mf*
lect - ed them po - co a po - co.

dim. *mf*
lect - ed them po - co a po - co.

rall. poco a poco *rather slow*

3 CUTTING HIM DEAD

William Makepeace Thackeray*

Moderate tempo

mf *f*

m *m*

Wer-ther had a love for Char-lotte Such as words could ne-ver ut-ter;

Moderate tempo $\text{♩} = 80$

mf *poco rall.* *molto rall.*

m *mp* *m* *m*

Would you know how first he met her? She was cut-ting bread and but-ter.

mf *mp*

m *m* *m*

poco rall. *molto rall.*

* from *The Sorrows of Werther*

a tempo

mp *mf*

m *m*

mp *mf*

m *m*

mp

Char-lotte was a — mar-ried la - dy, And a mo - ral man was Wer-ther;

a tempo

mp *poco rall.* *molto rall.*

mp *m* *m*

mp *m* *m*

m *m* *m*

mp *mf*

And for all the wealth of In-dies, Would do no-thing for to hurt her.

poco rall. *molto rall.*

quicker

f So he sighed and pined and o-gled, And his pas-sion boiled and bub-bled,

f *m* *f* *m*

quicker

f *m* *f* *m*

mf Till he blew his sil-ly brains out And no more was by it trou-bled.

mf *mp* *mf* *mp* *m*

mp *mf* *mp* *m*

poco rall. molto rall.

rather slow

p *m* *p* *m*

Char-lotte, hav-ing seen his bo-dy Borne be-fore her on a shut-ter,

rather slow

mp *m* *Tempo I* *mf* *f* *mf* (senza rall.)

Went on cut-ting bread and but-ter.

mp *m* *mf* *f* *mf*

Went on cut-ting bread and but-ter.

mp *m* *mf* *f* *mf*

Like a well-con-duc-ted per-son, Went on cut-ting bread and but-ter.

Tempo I (senza rall.)

4 THE MATING GAME

Mary Carolyn Davies

In stile madrigale

mf Men _____

mf Men _____ are the de-vil-they *dim.*

mf Men _____ are the de-vil-they all bring woe. In *mp*

In stile madrigale ♩ = 80

dim. are the de-vil-they all bring woe. In win-ter it's ea-sy to *mp*

all bring woe. In win-ter it's ea-sy to just say 'No.' *sf*

win-ter it's ea-sy to just say 'No.' *mf* Men _____ are the

just say 'No.' Men are the de-vil, that's

Men are the de-vil, that's one sure thing, that's

de-vil, that's one sure thing, But what are you go-ing to

53

one sure thing, But what are you go-ing to do in the spring?

one sure thing, But what are you go-ing to do in the spring?

do in the spring? But what are you go-ing to do in the spring?

54

5 KING DAVID AND KING SOLOMON

James Ball Naylor

Rather fast - lightly

mf *dim.*

King Da-vid and King So-lo-mon Led mer-ry, mer-ry

mf *dim.*

King Da-vid and King So-lo-mon Led mer-ry, mer-ry

mf *dim.*

King Da-vid and King So-lo-mon Led mer-ry, mer-ry

Rather fast - lightly $\text{♩} = 120$

mp *mf* *dim.*

lives, With ma-ny, ma-ny la-dy-friends And ma-ny, ma-ny

mp *mf* *dim.*

lives, With ma-ny, ma-ny la-dy-friends And ma-ny, ma-ny

mp *mf* *dim.*

lives, With ma-ny, ma-ny la-dy-friends And ma-ny, ma-ny

mp *dim.* *p* *mp*

wives; But when old age crept o-ver them, With ma-ny, ma-ny qualms, King

mp *dim.* *p* *mp*

wives; But when old age crept o-ver them, With ma-ny, ma-ny qualms, King

mp *p* *mp*

wives; But when old age crept o-ver them, With ma-ny, ma-ny qualms, King

molto rall. a tempo (senza rall.) *p* *mp* *mf*

So-lo-mon wrote the Pro-verbs And King Da-vid wrote the Psalms.

p *mp* *mf*

So-lo-mon wrote the Pro-verbs And King Da-vid wrote the Psalms.—

p *mp* *mf*

So-lo-mon wrote the Pro-verbs And King Da-vid wrote the Psalms.—

molto rall. a tempo (senza rall.)

17"

Swanley, Summer, 1970

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

SPRING

William Blake

Michael Bojesen 2002

Leggiero $\text{♩} = \text{c.98}$

mf

Soprano 1 *mf* Sound the Flute! Now it's mute. Birds de - light

Soprano 2 *mf* Sound the Flute! Now it's mute. Birds de - light

Alto *mf* Sound the Flute! Now it's mute. Birds de - light

4

S. 1 Day and Night. Night - in - gale in the dale Lark in sky

S. 2 Day and Night. Night - in - gale in the dale Lark in sky

A. Day and Night. Night - in - gale in the dale Lark in sky

8 $\text{♩} = \text{♩}$

S. 1 Mer - ri - ly Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly,

S. 2 Mer - ri - ly Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly,

A. Mer - ri - ly Mer - ri - ly, mer - ri - ly, mer - ri - ly

12

S. 1 mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly we

S. 2 mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly we

A. ly, mer - ri - ly, mer - ri - ly, mer - ri - ly we

16 *f*

S. 1 wel - come, wel - come in the Year.

S. 2 *f* wel - come, wel - come in the Year.

A. *f* wel - come, wel - come in the Year.

$\text{♩} = \text{♩}$

20 *mf*

S. 1 Lit - tle Boy full of joy. Lit - tle Girl Sweet and small.

S. 2 *mf* Lit - tle Boy full of joy. Lit - tle Girl Sweet and small.

A. *mf* Lit - tle Boy full of joy. Lit - tle Girl Sweet and small.

24

S. 1 Cock does crow So do you. Mer - ry voice In - fant noise.

S. 2 Cock does crow So do you. Mer - ry voice In - fant noise.

A. Cock does crow So do you. Mer - ry voice In - fant noise.

28

S. 1 Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly,

S. 2 Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly,

A. Mer - ri - ly, mer - ri - ly, mer - ri - ly,

32

S. 1
mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly — we

S. 2
mer - ri - ly, mer - ri - ly, mer - ri - ly we

A.
mer - ri - ly, mer - ri - ly, mer - ri - ly we

36

S. 1
p wel-come, wel-come in the Year, *f* wel-come, wel-come in the Year

S. 2
p wel-come, wel-come in the Year, *f* wel-come, wel-come in the Year

A.
p wel-come, wel-come in the Year, *f* wel-come, wel-come in the Year

41

S. 1
p Lit - tle Lamb here I am, Come and lick My white neck.

S. 2
p Lit - tle Lamb — here I am, — Come and lick — My white neck.

A.
p Lit - tle Lamb — here I am, Come and lick — My white neck.

45

S. 1
Let me pull Your soft Wool. Let me kiss your soft face.

S. 2
Let me pull Your soft Wool. Let me kiss your soft face.

A.
Let me pull — Your soft Wool. — Let me kiss — your soft face.

49 *f*

S. 1 Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly,

S. 2 *f* Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly,

A. *f* Mer - ri - ly, mer - ri - ly, mer - ri -

52

S. 1 mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly — we

S. 2 mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly we

A. ly, mer - ri - ly, mer - ri - ly, mer - ri - ly we

56 *pp* *p*

S. 1 wel-come, wel - come in the Year, wel-come, wel - come

S. 2 *pp* *p* wel-come, wel - come in the Year, wel-come, wel - come

A. *pp* *p* wel-come, wel - come in the Year, wel-come, wel - come

60 *f*

S. 1 in the Year, wel - come, wel - come in the Year.

S. 2 *f* in the Year, wel - come, wel - come in the Year.

A. *f* in the Year, wel - come, wel - come in the Year.

GRAY'S PIER

for unaccompanied choir SSA

words by
GEORGE MACKAY BROWN

music by
PETER MAXWELL DAVIES

CHESTER MUSIC

Gray's Pier was commissioned by Andreas Klatt for Farnham Youth Choir.

Duration: c.3 minutes

Score on sale: Order No. CH73700

GRAY'S PIER

from *Following a Lark* by George Mackay Brown

I lay on Gray's pier, a boy
And I caught a score of sillocks* one morning.

I laboured there, all one summer
And we built the Swan.

A June day I brought to my door
Jessie-Ann, she in white.

I sang the Barleycorn ballad
Between a Hogmanay star and New Year snow.

The Swan haddock-heavy from the west –
Women, cats, gulls!

I saw from the sea window
The March fires on Orphir.

I followed, me in black
Jessie-Ann to the kirkyard.

I smoke my pipe on Gray's pier now
And listen to the Atlantic.

*sillocks – young coalfish

*Text © George Mackay Brown 1996 from Following a Lark,
published by John Murray (Publishers) Ltd.*

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for Farnham Youth Choir

GRAY'S PIER

George Mackay Brown

Peter Maxwell Davies

Andante ♩ = c.66

Sopranos 1

p I lay on Gray's

Sopranos 2

p Huish,* huish, huish, huish, huish, huish,

Altos

p Huish,* huish, huish, huish, huish, huish,

Piano
(for rehearsal only)

4

S pier, a boy And I caught a score of sil - locks one

S huish, huish, huish, huish,

A huish, huish, huish, huish,

Piano

* 'Huish' imitates the sound of gentle breakers on the shore. Make the 'sh' quite prominent.

6

S morn-ing. I la-boured there, all one sum-mer And we

S huish, huish, huish, huish, huish, huish,

A huish, huish, huish, huish, huish, huish,

9

S built the Swan, the Swan, the Swan. *mf* *p* *f* *pp* *lunga*

S huish, huish, huish, the Swan, the Swan. A *mf* *p* *f* *pp* *lunga*

A huish, huish, huish, the Swan, the Swan. *mf* *p* *f* *pp* *lunga*

11

p

S Huish, _____ huish, _____ huish, _____ huish, _____ in

S June day I brought to my door Jes - sie-Ann, she in white, in

p

A Huish, _____ huish, _____ huish, _____ huish, _____ in

13

f:pp sub. *p*

S white, in white. Huish, _____ huish, _____ huish, _____ huish,

f:pp sub. *p*

S white, in white. Huish, _____ huish, _____ huish, _____ huish,

f:pp sub.

A white, in _____ white.

f *pp sub.* *p*

16

S *huish, huish, huish,*

S *huish, huish, huish,*

A *p* I sang the Bar-ley-corn bal-lad Be-tween a Hog-ma-nay star and

16

18 *ff* *pp* *f* *vigoroso*

S New Year snow. The Swan, had-dock hea-vy from the

S *ff* *pp* *f* *vigoroso*

S New Year snow. The Swan, had-dock hea-vy from the

A *ff* *pp* *f* *vigoroso*

A New Year snow. The Swan, had-dock hea-vy from the

18 *ff* *pp* *f* *vigoroso*

21

S west, from the west, from the west – gulls, — gulls, —

S west, from the west, from the west – cat - s, cat - s, cat - s,

A west, from the west, from the west – Wo-men, wo-men, wo-men, wo-men,

f *f* *f*

f *f* *f*

f *f* *f*

f *f* *f*

23

S gulls, — gulls, — gulls, — gulls, — gulls! I

S cat - s, cat - s, cat - s, cat - s, gulls! I

A wo-men, wo-men, wo-men, wo-men, gulls! I

sfp *p* *sfp* *p* *sfp* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

* A glissando 'swoop' on the word 'gulls'.
 ** A real 'hiss' on the word 'cats'.

25 *cresc.*

S saw from the sea win - dow The March fires on Or - phir, the

cresc.

S saw from the sea win - dow The March fires on Or - phir, the

cresc.

A saw from the sea win - dow The March fires on Or - phir, the

cresc.

27 (*cresc.*) - - - - *f* *p*

S March fires on Or - phir. I

(*cresc.*) - - - - *f* *p*

S March fires on Or - phir. I saw from the sea

(*cresc.*) - - - - *f* *p*

A March fires on Or - phir. I saw from the sea win - dow the

(*cresc.*) - - - - *f* *p*

29 *cresc.*

S saw from the sea win - dow the March fires on Or - phir, the

cresc.

S win - dow the March fires on Or - phir, the March fires on

cresc. ***ff***

A March fires on Or - phir, the March fires on Or - phir.

cresc.

31 ***ff***

S March fires on Or - phir. Black, black, black, black: I

ff * ***sfp*** ***sfp*** ***sfp*** ***sfp*** ***sfp*** ***f***

S Or - phir. Black, black, black, black, black: I

* ***sfp*** ***sfp*** ***sfp*** ***sfp*** ***sfp*** ***f***

A Black, black, black, black, black, black: I

* ***sfp*** ***sfp*** ***sfp*** ***sfp*** ***sfp*** ***f***

ff ***sfp*** ***sfp*** ***sfp*** ***sfp*** ***f***

* The word 'black' tolling like a church funeral bell.

40

p

S I smoke my pipe on Gray's pier now And

S *huish, huish, huish, huish,*

A *huish, huish, huish, huish,*

42

S lis - ten, lis - ten, lis - ten, and lis - ten

S *huish, huish, huish, huish,*

A *huish, huish, huish, huish,*

44

S *pp* to the At -

S *pp* *huish,* *huish,* *huish,* to the At -

A *pp* *huish,* *huish,* *huish,* to the At -

pp

47

S *lunga* - lan - tic, lis - ten, lis - ten, lis - te - - n.*

S *lunga* - lan - tic, lis - ten, lis - ten, lis - te - - n.*

A *lunga* - lan - tic, lis - ten, lis - ten, lis - te - - n.*

lunga

* on this long 'n' (humming) sound, ensure that, despite the *pp* marking, there is enough volume for it to be heard distinctly.

Airon, Sanday, Orkney
February 14th 2008

EDWARD ELGAR

FLY, SINGING BIRD

Op.26, No.2

for SSA, 2 violins and piano

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

dedicated to Mrs E. B. Fitton, Malvern

FLY, SINGING BIRD

Text
C. Alice Elgar

EDWARD ELGAR, Op. 26, No. 2

Allegro ♩ = 88

Musical score for **FLY, SINGING BIRD**, Op. 26, No. 2 by Edward Elgar. The score is in 6/8 time, key of D major, and tempo **Allegro** (♩ = 88).

The score includes parts for **VIOLINS***, **PIANO**, **SOPRANO 1**, **SOPRANO 2**, **ALTO**, and a **PIANO** accompaniment.

The **PIANO** part begins with a **f** (forte) dynamic, followed by a **cresc.** (crescendo) and a **sf** (sforzando) dynamic. The **VIOLINS*** part begins with a **f** (forte) dynamic.

The vocal parts (Soprano 1, Soprano 2, Alto) enter at measure 10, marked with a box **A**. They sing the lyrics: "Fly, sing-ing bird, fly, fly, sing-ing bird,". The vocal parts are marked with **mf** (mezzo-forte) dynamics.

The **PIANO** accompaniment continues with a **p** (piano) dynamic, followed by a **f** (forte) dynamic. The **PIANO** part includes a **cresc.** (crescendo) and a **dim.** (diminuendo) dynamic.

The score is marked with a large diagonal watermark: **NOT FOR PUBLICATION**.

* The violin parts are published separately. If the Chorus is numerous, these accompaniments should be played by several violins to each part. Score and parts for small orchestra are also available.

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14 *p*

fly, From the wood where lies shel-ter'd thy nest,

fly, *p* From the wood where lies shel-ter'd thy nest, From the

fly, *p* From the wood where lies shel-ter'd thy nest, From the

f *pp*

14 *p*

17 *cresc.* *f*

From the tree whence thou pour-est thy song, from the tree whence thou

cresc. *f*

tree, the tree whence thou pour-est thy song, from the tree whence thou

cresc. *f*

tree, the tree whence thou pour-est thy song, from the tree whence thou

cresc. *f*

17 *cresc.* *f*

30 C *pp*

- way, far a - way, far a - way to the west, _____

pp Tell my love that I

pp Tell my love that I

pp *espress.*

30 C *pp*

35 *cresc.* Tell my love that I wait, _____ that I wait, Ah! too long, too

cresc. wait, _____ Ah! too

cresc. wait, _____ tell my love that I wait, _____

sonore *cresc.*

35 *cresc.*

42 D *p*

long and lone - ly, I sigh.

p

long and lone - ly, I sigh.

p

Ah! too long, I wait and sigh.

dim. *pp* *pp* *pp*

42 D *pp*

47

cresc. *f* *sf* *dim.* *dim.*

47 *cresc.* *sf* *dim.*

52 **E**

f $\wedge$

Fly, sing-ing bird, fly, fly, sing-ing bird,

f $\wedge$

Fly, sing-ing bird, fly, fly, sing-ing bird,

f $\wedge$

Fly, sing-ing bird, fly, fly, sing-ing bird,

f

52 **E**

f

56

p

fly, O'er the blos-som-ing mea-dows, where grow

p

fly, O'er the blos-som-ing mea-dows, where grow Yel-low,

p

fly, O'er the blos-som-ing mea-dows, where grow Yel-low,

p pizz. *pizz.*

56

p

69

- nem - o - nes _____ blow, _____ say _____ I wait, say I wait where a -

69

p

69

G

- nem - o - nes blow, _____ Wea - ry wait, wea - ry wait, _____

pp

Wea - ry wait, wea - ry wait, _____

pp

Wea - ry wait, wea - ry wait, _____ till with

cresc.

pp

pp

74

G

pp

cresc.

80 *cresc.*

till with wait - ing, I fail, And fail -

cresc.

till with wait - ing, I fail, And

wait - ing, I fail, till with wait - ing, I

sonore

80

86 *dim.* **H** *pp*

- ing, I sigh, and fail - ing, I sigh. Fly, sing-ing bird,

dim. *pp*

fail - ing, fail - ing, I sigh.

dim. *pp*

fail, And fail - ing, I sigh. Fly, sing-ing bird,

pp

pp

86 **H** *dim.* *pp*

Red.

91

fly, _____

tranquillo

fly, Leave thy nest 'midst the wood, _____

tranquillo

91

dim. *tranquillo*

97

J

p

Leave the

'midst the wood, lone, un - sought, _____

97

J

102

cra - dling boughs, _____ spread thy wing, spread thy

102

Red.

107

mf

And swift, _____ and swift as my fol - low - ing

wing, _____

cresc. *mf*

107

mf

112

thought, _

p On - ward speed, on - ward speed, *dim.* and swift fly - ing, still

pp

112

p *dim.*

117 **K** *pp*

Come, or I die, _ I die, _

pp Come, or I die, _ I die, _

pp sing, _ On - ward speed, and still

pp *pp* *pp*

117 **K** *pp*

123

cresc. On - ward speed, and still sing, *cresc.* on - ward

cresc. On - ward speed, and swift fly - ing, swift

cresc. sing, On - ward speed, and swift

cresc. molto

123

cresc.

128

L *ff* speed, and still sing, still sing, and swift

ff fly - ing, still sing, still sing, and swift

ff fly - ing, still sing, still sing, and swift

ff

128

L *ff*

132

fz *p* *dim.*

fly - ing, sing, Come, oh come, or I die!

fly - ing, sing, Come, oh come, or I die!

fly - ing, sing, Come, oh come, or I die!

132

fz *p*

138

dim.

dim.

dim.

pizz. *pp* *arco* *pp* *pizz.*

senza rit. al fine

138

pp *dim. senza rit. al fine*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

MY LOVE DWELT IN A NORTHERN LAND

Romance

Text
Andrew Lang

EDWARD ELGAR

Moderato ♩ = 60
p legato

SOPRANO 1
My love dwelt in a North-ern land, A dim tower

SOPRANO 2
My love dwelt in a North-ern land, A

ALTO
My love dwelt in a North-ern land, A dim tower

Moderato ♩ = 60
p

PIANO

mf *p* *rit.* *a tempo* *pp*

in a for-est green Was his, and far a - way the sand And gray wash of the

mf *p* *pp*

dim tower Was his, and far a - way the sand And gray wash of the

mf *p* *p* *^*

in a for-est green Was his, and far a-way, and far a -

rit. *a tempo* *p* *pp* *^* *^*

The original SATB version of this work is published by Novello (NOV160042R). This arrangement for SSA and piano is by the composer.

7 *rit.* *dim.* **a tempo** *p*

waves were seen The wo - ven for - est - boughs be-tween: And *p*

waves were seen The wo - ven for - est - boughs be-tween: And *p*

- way the waves were seen The wo - ven for - est - boughs be-tween: And

10 *rit.* *dim.* **a tempo** *p*

through the North-ern sum-mer night The sun - set slow - ly, slow - ly died a - *dim.*

through the North-ern sum-mer night The sun - set died a - *dim.*

through the North-ern sum-mer night The sun - set slow - ly, slow - ly died a - *rit.* *dim.*

13 **a tempo** *pp*

- way, And herds of strange deer, sil - ver - white, Came gleam-ing

- way, And herds of deer Came gleam-ing

- way, And herds of strange deer, sil - ver - white, Came gleam-ing

a tempo *pp*

16 *f* *dim. e rit.* *p*
 through the for-est gray, And fled like ghosts be-fore the day.
f *dim. e rit.* *p*
 through the for-est gray, And fled like ghosts be-fore the day.
f *dim. e rit.* *p*
 through the for-est gray, And fled like ghosts be-fore the day.
f *dim. e rit.* *p*

a tempo, poco più lento
p 20 *dolcissimo*
 And oft, that month, we watch'd the moon
pp
 And oft, that month, we watch'd the moon, and oft, that month, we
pp
 And oft, that month, we watch'd the moon, and oft, that month, we
a tempo, poco più lento
pp

23
 Wax great and white o'er wood and lawn,
pp
 watch'd the moon Wax great and white o'er wood and lawn, wax great and white o'er
pp
 watch'd the moon Wax great and white o'er wood and lawn, wax great and white o'er

27

mf

And oft, that month, we watched the

wood and lawn, And oft, that month, we watched the

wood and lawn, And oft, that month, we watched the

mf

31

p *espress.* *pp*

moon Wax great, wax great and white o'er

moon, And oft, that month, we watch'd the moon Wax great and

moon, And oft, that month, we watch'd the moon Wax great and white o'er

p *p espress.* *pp*

35

mf espress. *cresc.*

wood and lawn, wax great and white o'er wood and lawn, And wane, with

white o'er wood and lawn, And wane, with

wood and lawn, wax great and white o'er wood and lawn, And wane, with

mf espress. *cresc.* *cresc.*

39

wan - ing of the June, Till, like a brand for

wan - ing of the June, Till, like a brand for

wan - ing of the June, Till, like a brand for

f *f* *f* *f* *sf*

43

bat - tle drawn, She fell, she

bat - tle drawn, She fell, she

bat - tle drawn, She fell, she

bat - tle drawn, She fell, she

sf *dim.* *rit.* *pp* *p* *pp* *p* *pp* *rit.* *a tempo, poco lento*

46

fell, and flamed in a wild dawn.

fell, and flamed in a wild dawn.

fell, and flamed in a wild dawn.

Tempo 1 rit.

p 50 *dim.*

I know not if the fo - rest green Still gir - dles round that cas - tle

p *dim.*

I know not if the fo - rest green Still gir - dles round that cas - tle

p *dim.*

I know not if the fo - rest green Still gir - dles round that cas - tle

Tempo 1 rit.

p *dim.*

53 **a tempo**

p *pp*

gray, I know not if the boughs be - tween The white deer

p *pp*

gray, I know not if the boughs be - tween The white deer

p *pp* *^*

gray, I know not if The white deer

a tempo

p *pp* *^*

56 *f* *dim.* *p* *molto espress.*

van - ish ere the day: The grass a -

f *dim.* *pp*

van - ish ere the day: The grass a - bove my

f *dim.* *pp*

van - ish ere the day: The grass a - bove my

dim. *p*

59

-bove my love is green, His heart is
 love is green, the grass a -bove my love is green, His heart is
 love is green, the grass a -bove my love is green, His heart is

ffz

63

*poco rit.**a tempo, più lento*

cold - er than the clay, his
 cold - er than the clay, cold - er than the
 cold, cold - er than the clay, his heart is

p

poco rit.

a tempo, più lento

pp

66

*rall.**pp*

heart is cold - er than the clay.
 clay, his heart is cold - er than the clay.
 cold - er, cold - er than the clay.

pp

rall.

pp

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

TRIOS AND QUARTETS FOR FEMALE OR BOYS' VOICES

For the Nottingham Oriana Choir

FAIR PHYLLIS

Madrigal

by

JOHN FARMER

Arranged for S.S.A.A. (unaccompanied) by Noel Cox

London: NOVELLO & COMPANY, Limited

Vivace, ma non troppo allegro

p

SOPRANO I Fair Phyllis I saw sit-ting all a-lone *p* Feed-ing her flock

SOPRANO II *p* Feed-ing her flock

ALTO I *p* Feed-ing her flock

ALTO II *p* Feed-ing her flock

ACCOMP'T. *p* *(for rehearsal only)*

1 2

near to the moun-tain side: Fair side: *mf*

near to the moun-tain side: side: The shep-herds knew not, they

near to the moun-tain side: side: The shep-herds

near to the moun-tain side: side:

mf

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mf

The shep - herds knew not, they knew not whi - ther she was gone,
 knew not whi - ther she was gone, But
 knew not whi - ther she was gone,
mf
 The shep - herds knew not whi - ther she was gone,

But af - ter her lov - er, her lov - er, but af - ter her
 af - ter her lov - er, her lov - er, but af - ter her
 But af - ter her lov - er, her lov - er,
 But af - ter her lov - er,

lov - er A - myn - tas hied,
 lov - er A - myn - tas hied, Up and down he
p
 but af - ter her lov - er A - myn - tas hied,
 but af - ter her lov - er A - myn - tas hied, Up and

Up and down he wan-dered, up and down he
 wan-dered, up and down, up and down he wan-dered,
 Up and down, up and down he wan-dered, up and
 down he wan-dered, he wan-dered, he wan-dered,
 wan-dered, up and down he wan-dered, up and down he
 up and down he wan-dered, up and down he wan-dered,
 down he wan-dered, up and down he wan-dered, up and
 dered, up and down
 wan-dered, Up and down he wan-dered whilst she was
 up and down he wan-dered, up and down he wan-dered
 down he wan-dered, he wan-dered
 he wan-dered whilst she was

miss - ing, When he found her,
whilst she was miss - ing, When he found her, oh
whilst she was miss - ing, When he found her, oh
miss - ing, When he found her, oh

oh then they fell a - kiss - ing, a -
then they fell a - kiss - ing, oh then they fell a - kiss - ing, a -
then they fell a - kiss - ing, oh then they fell a - kiss - ing, a -
then they fell a - kiss - ing, oh then they fell a - kiss - ing, a -
then they fell a - kiss - ing, oh then they fell a - kiss - ing, a -

kiss - ing, oh then they fell a - kiss - ing. kiss - ing.
kiss - ing, oh then they fell a - kiss - ing. Up and down he kiss - ing.
kiss - ing, oh then they fell a - kiss - ing. kiss - ing.
kiss - ing, oh then they fell a - kiss - ing. Up and kiss - ing.

Two Shakespearean Songs

for S.S.A. and Piano

BY

JOHN HIND

1. Come away, death

From *Twelfth Night*

Slow and sustained

SOPRANO I *p* Come a-way, come a-way, death,

SOPRANO II *p* Come a-way, come a-way, death,

ALTO *p* Come a-way, come a-way, death,

PIANO *Slow and sustained* $\text{♩} = c. 60$ *p* *con Fml.*

p And in sad cy - press let me be

p And in sad cy - press let me be

p And in sad cy - press let me be

p *3* *8va*

laid, Fly a-way, fly a - way, breath, I am
 laid, Fly a-way, fly a - way, breath, I am
 laid, Fly a-way, fly a - way, breath, I am

mp cresc *f*

dim. slain by a fair cru-el maid.
dim. slain by a fair cru-el maid.
dim. slain by a fair cru-el maid. *mp espress.* My shroud of

dim. *mp legato*

poco cresc. O, pre-pare
poco cresc. O, pre-pare
poco cresc. O, pre-pare
 white, stuck all with yew, *poco cresc.* O, pre-pare

mf *poco cresc.*

mf espress

it! My part of death, no

p subito

p one so true *mp* Did share

mp Did share

mp Did share

p it, Did share it. Not a flower, not a

p it, Did share it Not a flower, not a

p it, Did share it. Not a flower, not a

poco cresc.

flower sweet, On my black coffin let there be strown;

flower sweet, On my black coffin let there be strown;

flower sweet, On my black coffin let there be strown;

espress.

mf espress. Not a friend, not a friend greet My poor corpse, where my bones shall be

mf espress. Not a friend, not a friend greet My poor corpse, where my bones shall be

mf espress. Not a friend, not a friend greet My poor corpse, where my bones shall be

mf *sf*

thrown:

thrown:

thrown: *mf* *f* A thou-sand thou-sand sighs to

dim. *cresc* *mp legato* *mf*

save, Lay me, O Lay me Lay me

mf *mf* *mf*

f *dim.*

where Sad true lov-er nev-er find my grave, To

where Sad true lov-er nev-er find my grave, To

where Sad true lov-er nev-er find my grave, To

p *p* *p*

dim. *pp*

Ped.

weep there, To weep there!

weep there, To weep there!

weep there, To weep there!

dim. *pp* *pp*

ppp

Ped. *Ped.* *Ped.* *Ped.*

2. Will you buy any tape?

From *Winter's Tale*

Lively *mp*

SOPRANO I Will you buy a - ny tape, or

SOPRANO II Will you buy a - ny

ALTO

Lively $\text{♩} = c. 120$

PIANO *f* *p* *senza Ped.*

lace_ for your cape, My dain - ty duck, my dear - a?

tape, or lace_ for your cape, My duck, my dear - a?

mp My dain - ty duck, my dear - a?

mp *Ped.*

A - ny

mf e cresc
Will you buy?

mp *cresc*
A - ny silk, a - ny thread, a - ny toys_ Of the new'st and

cresc
silk, a - ny thread, a - ny toys_ for your head, Of the new'st and

p *mf*
con Ped.

fi - nest wear - a?

fi - nest wear - a?

sf *f*
Ped. *

f *f* *f*
Come — to the ped - lar; Mo - ney, mo - ney, money's a

f *f* *f*
Come — to the ped - lar; Mo - ney, mo - ney, money's a

f *f* *f*
Come — to the ped - lar; Mo - ney, mo - ney, money's a

ff

medd-ler, *f* That doth

medd-ler,

medd-ler,

f *ff* *Ped.*

ut-ter *f* all men's ware-a. *rall.* *a tempo*

That doth ut-ter *f* all men's ware-a.

That doth ut-ter *f* all men's ware-a. *rall.* *a tempo*

sf *f*

f *Ped.*

ff *sec* *Ped.*

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DIRGE AND HYMENEAL

Thomas Lovell Beddoes

GUSTAV HOLST (1915)
H.124

Andante

SOPRANO I.

SOPRANO II

ALTO

PIANO

p

legato

p

Woe, _____ woe, _____ this is

p

Woe, _____ woe, _____ this is

p

Woe, _____ woe, _____ this is

sim.

7

Holst wrote this work in 1915, shortly before the composition of *Saturn* from 'The Planets', whose music it anticipates. It was performed for the first time at the 1986 Cheltenham Festival.

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death's hour Of spring; be - hold his flower, Fair babe of life to whom

death's hour Of spring; be - hold his flower, Fair babe of life to whom

death's hour Of spring; be - hold his flower, Fair babe of life to whom

13

Death and the drea-my tomb Was no - thing yes - ter - day and now is

Death and the drea-my tomb Was no - thing yes - ter - day and now is

Death and the drea-my tomb Was no - thing yes - ter - day and now is

19

all. _____ The maid - en from her play Be - side her

all. _____ The maid - en from her play Be - side her

all. _____ The maid - en from her play Be - side her

(p sempre)

23

lov - er gay _____ The church - yard voi - - ces

lov - er gay _____ The church - yard voi - - ces

lov - er gay _____ The church - yard voi - - ces

27

call, Toll - - ing so slow _____ Woe,

call, Toll - ing so slow _____ Woe,

call, Toll - ing so slow _____ Woe,

30

woe, _____ woe, _____ woe, _____ woe. _____

woe, _____ woe, _____ woe, _____ woe. _____

woe, _____ woe, _____ woe, _____ woe. _____

34

(♩ = ♩) *pp* *leggiero*

Joy, joy, this is love's day. Strew the young

pp *leggiero*

Joy, joy, this is love's day. Strew the young

pp *leggiero*

Joy, joy, this is love's day. Strew the young

(♩ = ♩) *leggiero*

pp

39

con-quer - or's way With sum - mer's glo - ries young O'er which the birds have sung,

con-quer - or's way With sum - mer's glo - ries young O'er which the birds have sung,

con-quer - or's way With sum - mer's glo - ries young O'er which the birds have sung,

42

Bright weeds from fai-ry rings. Here, there, a-way, _____

Bright weeds from fai-ry rings. Here, there, a-way, _____ a-way, _____

Bright weeds from fai-ry rings. Here, there, a-way, _____ a-way, _____

44

— Joy, joy, — the tree-bird sings, Joy, joy, a hun-dred springs' me-lo - dies

— Joy, joy, — the tree bird sings, Joy, joy, a hun-dred springs' me-lo - dies

— Joy, joy, — the tree bird sings, Joy, joy, a hun-dred springs' me-lo - dies

48

ev - er say, Maid-en and boy, Joy, joy, joy. —

ev - er say, Maid-en and boy, Joy, joy, —

ev - er say, Maid-en and boy, Joy, joy, —

52

Pesante
(♩ = ♩)

Woe, woe, this is death's hour Of spring; be -

Woe, woe, this is death's hour Of spring; be -

Pesante
(♩ = ♩)

56

- hold his flower, Fair babe of life to whom

- hold his flower, Fair babe of life to whom

sim.
dim.

61

* From here to the end the main body of the choir is to sing the Dirge, and only a few light soprano voices the Hymeneal.

Death and the drea-my tomb Was no - thing yes - ter - day And now is

Death and the drea-my tomb Was no - thing yes - ter - day And now is

65

pp *3* *3* Strew the young con-quer-or's way With sum-mer's glo-ries young O'er which the birds have

pp all. *p cresc.* Woe, _____

pp all. *p cresc.* Woe, _____

69

sung.

f woe. _____ The maid - en from her play Be - side her

f woe. _____ The maid - en from her play Be - side her

f [sub.]

72

lov - er gay _____ The church - yard voi - - ces

lov - er gay _____ The church - yard voi - - ces

3

3

76

pp Joy, joy, the tree bird sings

call Toll - ing so slow. *p*

call Toll - - ing so slow. *p*

79

Joy, a hun-dred springs' me-lo-dies ev - er say.

pp Woe, *f* woe,

pp Woe, *f* woe,

82

f [sub.]

85

pp Joy, it is love's day. *(pp)* Joy, it is love's day.

pp Woe, — woe. *f* Woe, — *mf* [dim.]

pp Woe, — woe. *f* Woe, — *mf* [dim.]

pp *f* *pp*

88

ppp Joy, it is love's day.

p woe, — woe, — woe, —

p woe, — woe, — woe, —

p *legato* *pp*

Joy, it is love's day, it is love's day. —

woe, —

woe, —

ppp una corda

92

ppp

woe. —

ppp

woe. —

96

A MAID PEERLESS

MEDIAEVAL POEM

SET FOR A

CHOIR OF WOMEN'S VOICES (accompanied)

BY

HERBERT HOWELLS

*Composed for the British Federation of Music Festivals,
National Competitive Festival, June, 1951*

Lento; con moto, ma teneramente

mp

1st SOPRANO

A Maid peer-less hath

2nd SOPRANO

1st CONTRALTO

2nd CONTRALTO

Lento; con moto, ma teneramente

p mp p

PIANO

*Rio * Rio * Rio * Rio * sempre col Rio*

Orchestral accompaniment available on hire.

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Cat. No. 29 0540 10

borne — God's Son. — Na -

a tempo mp

mp

mf *poco rit.* *a tempo*

A Maid peer-less hath borne — God's Son.

mf espr. *poco rit.* *mp a tempo*

8

- ture gave place When ghost - ly grace — Sub

- ture gave place When ghost - ly grace — Sub

p

Na - ture gave place When ghost-ly grace Sub - dued —

dim. *pp*

- dued rea - son.

dim. *pp*

- dued rea - son.

dim. *pp*

rea son.

dim. *rubato* *mf cresc.*

Pw. * *Pw.* * *Pw.* *

mf

A Maid peer-less hath

mf

A Maid peer-less hath borne God's Son.

mf

A Maid peer-less hath borne God's Son.

mp (a tempo) *mf*

Pw. * *Pw.* * *Pw.* * *Pw.* * *Pw.* * *(col Pw.)*

pp
Al - le - lu - ia

dim.
borne God's Son. *pp*
Al

dim.
mf
Na - - - ture gave place When

dim.

dim. *p*

mp *dim.* **poco rit.**
Al - le - lu - ia.

le - lu - ia.

dim.
ghost - ly grace Sub - dued rea - -

poco rit.

a tempo (ma poco con moto) *mp dolce* *poco*

As for beau - ty, Or

mp *poco*

As for

pp *mp* *poco*

son. As for

mp *poco*

As for

a tempo (ma poco con moto)

pp

assai sostenuto

poco cresc.

high gen - try, She is the flower

beau - ty, Or gen - try, She is the flower By

beau ty, Or gen - try, She is the flower By

beau - ty, Or gen - try, She is By

poco cresc.

poco più forte

By God e - lect, She is the

poco più forte

God e - lect, As for beau - ty, Or

poco più forte

God e - lect, As for beau - ty, Or

poco più forte

God e - lect, As for beau - ty, Or

mf *cresc.*

cresc.

flower By God

cresc.

high gen - try, She is the flower By

cresc.

high gen - try, She is by

cresc.

high gen - try, She is by

più cresc.

e - lect For this ef - fect, *f* Man to
 God e - lect For this ef - fect, *f* Man to
 God e - lect For this ef - fect, *f* Man to
 God e - lect For this ef - fect, *f* Man to

2 3 3
 Dio * Dio *

cresc. *molto*
 suc cour.
 suc cour.
 suc cour.
 suc cour.

cresc. *molto*
 Dio

f con anima, assai elato

Of Vir - gins Queen, Lode -

f

Of Vir - gins Queen, Lode -

f

Of Vir - gins Queen, Lode -

f

Of Vir - gins Queen, Lode -

elato, ma espressivo

f

* *rit.* * *rit.* * *rit.* * *rit.* *

poco allarg. mf

Lode - star of Light, Whom to

mf

Lode - star of Light, Whom to

mf

- - star of Light, Whom to

mf

- - star of Light, Whom to

poco allarg. mf

* *rit.* * *rit.* *

a tempo, animandoso

ho - - - - - nour, Whom to ho -

ho - nour, Whom to ho - nour We ought

ho - nour Whom to ho - nour We

ho - nour Whom to ho - nour We

a tempo, animandoso

col Rit.

marc.

- nour We ought en - dea - - - - - vour

- en - dea - vour, Day and

ought en - dea - vour, Day and

ought en - dea - vour Day and

f *ff*

Lode - star of Light,

night, Lode - star of Light,

night, Lode - star of Light,

night, Lode - star of Light,

f

Queen of Vir - gins,

Queen of Vir - gins, Whom to ho -

Queen of Vir - gins,

Queen of Vir - gins,

mf
Whom to ho - - - nour We ought

mp *mf*
Day and night

mf
Day and night, We

mf
Day and night, We

mp
3 3 3

rit. * *rit.* * *rit.*

poco allarg. *poco* **a tempo, ma poco a poco diminuendo**

en - dea - - - vour

poco

en - dea - - - vour

poco

ought en - dea - - - vour

poco

ought en - dea - - - vour

poco allarg. *poco* **a tempo, ma poco a poco diminuendo**

3 3 3

* *rit.*

rall. ————— *più lento* *pp dolcissimo*

A Maid

p

A

p

A

p

A

più lento

rall. *pp* *pp*

rall. *poco*

peer - less hath borne

poco

Maid hath borne

poco

Maid hath borne

poco

Maid hath borne

poco

Maid hath borne

dim. *pp* **lento assai**

God's Son.

God's Son.

God's Son.

God's Son.

lento assai

pp *p*

ppp

SOP. 1. DIVISI Al - le -

SOP. 2 Al -

pp

CON. 1 A Maid peer - less.

CON. 2 A Maid peer - less.

pp *pp*

9

pp

Ed.

pp estinto

- lu - ia, Al - le - lu

le - lu

hath borne

hath borne

mp (espressivo)

hath borne

ppp

ia.

ppp

ia.

estinto

pp

God's Son.

ppp

God's Son.

pp

God's Son.

ppp

God's Son.

ppp

Tarik O'Regan

A LIGHT EXISTS IN SPRING

for SSA chorus and piano

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

A Light Exists in Spring

Duration

4'30"

Instrumentation

Chorus (SSA)
Piano

Notes

A Light Exists in Spring was commissioned by Methodist College Belfast Junior Choir and first performed at the Waterfront Hall, Belfast on 12th March 2008.

Tarik O'Regan
New York, December 2007

Text

A Light exists in Spring
Not present on the Year
At any other period --
When March is scarcely here

A Color stands abroad
On Solitary Fields
That Science cannot overtake
But Human Nature feels.

It waits upon the Lawn,
It shows the furthest Tree
Upon the furthest Slope you know
It almost speaks to you.

Then as Horizons step
Or Noons report away
Without the Formula of sound
It passes and we stay --

A quality of loss
Affecting our Content
As Trade had suddenly encroached
Upon a Sacrament.

Emily Dickinson (1830-1886)

A Light Exists in Spring

Emily Dickinson

Tarik O'Regan

Steady ♩ = 80

SOPRANO

pp *p*

A Light ex - ists, ex - ists in Spring Not pre - sent

ALTO

pp *p*

A Light ex - ists, ex - ists in Spring Not pre - sent

S.

pp *p*

on the Year At a - ny o - ther pe - ri - od: When

A.

pp *p*

on the Year At a - ny o - ther pe - ri - od When

Rall.

A Moving gently ♩ = 52

S.

pp

March is scarce - ly here

A.

pp

March is scarce - ly here

Ped.

mf

8va

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(8)

16

mp

p

8va

Ped.

Allarg. **Accel.** **A tempo**
(tranquil and flowing)

22

mf

f

Ped. *sim.*

27

Allarg.

32 **A touch slower** ♩ = 48 **Allarg.** **B** **A tempo** ♩ = 52

mp *f*

Ped. →

36 *mp*

s. A Co - lour stands a - broad On

mp

sim.

39

s. So - li - ta - ry Fields That Sci - ence

41

S. *mf subito*
can - not o-ver take__ But Hu - man Na - ture feels. It

A. *mf*
It

44

S. waits u - pon the Lawn, It shows the fur - thest Tree

A. waits u - pon the Lawn, It shows the fur - thest Tree

mf subito

47

S. U - pon the fur - thest Slope you know It al - most

A. U - pon the fur - thest Slope you know It al - most

50

S. speaks to you.

A. speaks to you.

Allarg.

mp

53

A tempo ♩ = 52

f

8va

Ped.

57

C Moving forward ♩ = 80

S. Then

f

mp

Ped. sim.

60

S. As ho - ri - zons step Or

A. *f* Then As ho - ri - zons step

63

S. Noons re - port a - way

A. Or Noons re - port

66

S.

A. a - - - way

69

S. *f* With - - - out the For -

A. *f* With - - - out the For - mu - la

m.s.

m.s.

72

S. mu - la of sound It

A. of sound It pas - ses

m.s.

m.s.

m.s.

75

S. pas - ses and we stay:

A. and we stay:

mf

78

m.s.

81

84

86

Molto allarg.

D **Tempo primo**
♩ = 52

p

f

Ped.

88

mp

S. A Co - lour stands a - broad On

mp

A Co - lour stands a - broad On

mp

A. A Co - lour stands a - broad On

mp

sim.

91

S. So - li - ta-ry Fields, _____ Sci - ence can - not o-ver- take _____ But

A. So - li - ta-ry Fields That _____ Sci - ence can - not o-ver-take But

A. So - li - ta-ry Fields _____ That _____ Sci - ence can - not o-ver- take _____ But

94

S. Hu - man Na - ture feels. _____ A

A. Hu - man Na - ture feels. _____ A

A. Hu - man Na - ture feels. _____ A

96 *mf subito*

S. qua-li-ty of loss Af - fec - ting our Con- tent

A. *mf subito*

qua-li-ty of loss Af - fec - ting our Con- tent

mf subito

Red. sim.

99

S. As trade had sud - den ly en- croached u - pon

A. As trade had sud - den ly en- croached u - pon

102

S. *Sac - ra - ment.*

A. *Sac - ra - ment.*

mp

Molto rall.

104

pp

p

tr

8va

2

Ped. →

Manhattan, December 2007

RACHEL PORTMAN

LOOK AT THE STARS
from *The Little Prince*

FOR SSA AND PIANO

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CHESTER MUSIC

Look at the Stars

from *The Little Prince*

Text: Nicholas Wright

Music: Rachel Portman
version for SSA by Richard Allain

$\text{♩} = 56$

PIANO *ff*

Red. *sim.*

6

11 S. *f* *rapodico, ma sempre con moto* $\text{♩} = 63$

Look at the sky, look at the stars: you'll know that your

A. *f*

Look at the sky, look at the stars: you'll know that your

rapodico, ma sempre con moto $\text{♩} = 63$

f

16

ff

friend is there. _____ Five hun - dred mil - lion ti - ny

friend is there. _____ Five hun - dred mil - lion ti - ny

22

f

bells will send his laugh - ter through the air.

bells will send his laugh - ter through the air.

28

f

O - pen your win - dow wide and laugh as loud - ly as you

O - pen your win - dow wide and laugh as loud - ly as you

34 *ff*

dare. _____ Peo-ple will think you're mad, but you won't

dare. _____ Peo-ple will think you're mad, but you won't

ff

40 *f*

care, but you won't care. _____ Watch-ing the stars you'll

care, but you won't care. _____ Watch-ing the stars you'll

f

46

feel quite sure that no-thing can now go wrong. _____

feel quite sure that no-thing can now go wrong. _____

52

Know-ing the rose is safe and sound, while the stars a -

Know-ing the rose is safe and sound, while the stars a -

57

rall. **più mosso** ♩. = 72

SEMI-CHORUS

p

-round sing a sweet song. Then sud - den doubt will

SEMI-CHORUS

p

rall. **più mosso** ♩. = 72

p

Ped.

63

seize your mind and wake your dark - est fears: if

seize your mind and wake your dark - est fears: if

sim.

sim.

69 *cresc.* *mp*

by some care - less o - ver - sight the sheep would wan - der

cresc. *mp*

by some care - less o - ver - sight the sheep would wan - der

cresc. *mp*

75 *dim.* *p*

free one night, the bells will all be turned to

dim. *p*

free one night, the bells will all be turned to

dim. *p*

81 *rall.* *poco meno mosso* ♩ = 69

tears. (SEMI-CHORUS) *p* *cresc. poco a poco*

tears. On the fate of that one rose much

rall. *poco meno mosso* ♩ = 69

p legato *cresc. poco a poco*

Ped.

87 poco a poco accel. poco più mosso $\text{♩} = 76$
 (SEMI-CHORUS) *mf* *cresc.*

mp *cresc.* *mf* (*cresc.*)

This is some - thing
 grea - ter things de - pend. _____ This is some - thing

poco a poco accel. poco più mosso $\text{♩} = 76$

mp *cresc.* *mf* (*cresc.*)

(Ped.) $\wedge$ *sim.*

93 poco rall.

no grown - up can e - ver com - pre - hend! _____

no grown - up can e - ver com - pre - hend! _____

poco rall.

f *cresc.*

Ped. $\wedge$

Tempo primo ♩. = 63

TUTTI

99

f

Look at the sky, look up a - bove in hope that your

TUTTI

f

Look at the sky, look up a - bove in hope that your

Tempo primo ♩. = 63

ff

Ped.

sim.

sim.

104

S.1

Prince ap - pears. All that you've learned

S.2

Prince ap - pears. All that you've learned of life and

A.

Prince ap - pears. All that you've learned of life and

110

of laugh - ter and love

love is ring - ing joy - ful-ly in your ears.

love is ring - ing joy - ful-ly in your ears.

115

f Lis-ten to how the bells re-sound; their mu-sic will calm your

f Lis-ten to the bells; they will calm your

f Lis-ten to how the bells re-sound; their mu-sic will calm your

f

121

ff

fears. _____ What you have lost, what you have found will

ff

fears. _____ What you have lost, what you have found will

ff

fears. _____ What you have lost, what you have found will

ff

127

f *mf*

guide you through the years. _____

f *mf*

guide you through the years. _____

f

133 SEMI-CHORUS *f*

Ev - 'ry chime _____ mends the heart, _____ makes it

SEMI-CHORUS *f*

Ev - 'ry chime _____ mends the heart, _____ makes it

sim.

138 TUTTI *f*

whole. _____ Star - lit bells, _____ deep as wells, _____

TUTTI *f*

whole. _____ Star - lit bells, _____ deep as wells, _____

*poco a poco rall.****ff***

143 *cresc.* reach through time _____ to heal _____ the

cresc. reach through time _____ to heal _____ the

cresc. ***ff*** *poco a poco rall.*

a tempo***ff sempre***

148 soul. _____

ff sempre soul. _____

a tempo ***ff sempre***

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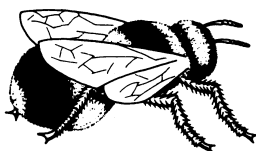
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BUTTERFLIES and BEES



Two songs for three-part (SSA)
upper voices and piano

Words by Leonard Clark

Music by Betty Roe

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Thames



(Trade distribution: Novello and Co.)

BUTTERFLIES

Words by Leonard Clark

Music by Betty Roe

Allegretto

1 2 *mf* In sum-mer-time when

3 *mf* Mmm Mmm

1 2 *cresc.* all the air is still And af-ter-noon are slow to hur-ry

3 *cresc.* Mmm

cresc.

The musical score is for the song 'Butterflies'. It is written for three voices (1, 2, 3) and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegretto'. The first system shows the vocal parts and piano accompaniment. The piano part consists of chords in the right hand and a simple bass line in the left hand. The vocal parts have lyrics: 'In sum-mer-time when'. The second system continues the vocal parts and piano accompaniment. The vocal parts have lyrics: 'all the air is still And af-ter-noon are slow to hur-ry'. The piano part continues with chords and a bass line. The third system shows the vocal parts and piano accompaniment. The vocal parts have lyrics: 'Mmm'. The piano part continues with chords and a bass line. The score includes dynamic markings: *mf* (mezzo-forte) and *cresc.* (crescendo). There is a large watermark across the page that reads 'NOT FOR USE IN PERFORMANCE'.

1 *f* *dim.*
by, The clouds bal-loon a - bove each sleep - ing hill,

2

3 *f* *dim.*
The clouds bal-loon a - bove each sleep - ing hill,

f *dim.*

1 *mp* *mf*
In - to the sun floats one frail but - ter - fly, An -

2

3 *mp* *p*
In - to the sun floats one frail but - ter - fly, An -

mp *mf*

1 - o - ther and an - o - ther, sail - ing there Out of the sha-dows

2 - o - ther there. Ooo

3

cresc. *f*

1 wing to si - lent wing, like scraps of tis - sue pa - per, un - a -

2 *cresc.* *f*

3 scraps of tis - sue un - a -

cresc. *f*

dim. 1 *mp*

1 - ware They have so short a sun - ny jour - ney - ing.

2 *dim.* 2 *mp*

3 - ware They have so short a sun - ny jour - ney - ing.

3 *dim.* 3 *mp*

dim. *mp*

mf

1 How de-li-cate - ly they move with hid - den power Through

2 *mf*

3 Mmm

mf

1 *cresc.* *f*
 2 si - lent fields of grass and stems un - til They search and plun - der
 3 *cresc.* *f*
 Mmmm search and plun - der

cresc. *f*

1 *dim.* *mp*
 2 eve - ry yel - low flower In sum - mer - time when all the air is
 3 *dim.* *mp*
 eve - ry yel - low flower In sum - mer - time when all the air is

dim. *mp*

1 still. 2 *p* Summertime when all the air is still.
 2 still. Summertime when all the air is still.
 3 *p* Summertime when all the air is still.

pp

BEES

Words by Leonard Clark

Music by Betty Roe

Allegretto

Unison *mf*

When hed - ges and mea - dows are

mf

swarm - ing with bees, And gar - dens are hum - ming, and all the sweet

1 *mf* *cresc.*

limes, And nec - tar is there for the ask - ing, then these Are ripe days of

2 *mf* *cresc.*

limes, And nec - tar is there for the ask - ing, then these Are ripe days of

cresc.

1 *f* *mf*
sum - mer, the rich ho - ney times.

2 *f* *mf* *mf*
sum - mer, the rich ho - ney times. The

f *mf* *mp*

1 *mp*
Mmm, Mmm, Mmm, Mmm,

2 *mp*
bum-bles were fly - ing be - fore five - o - 'clock, Go - ing the days' rounds from flo - wer to

mp 8

1 *mf* *f* *mf*
Mmm. New morn - ing glo - ry and night scent - ed stock, Then

2 *mf* *f* *mf*
flower. New morn - ing glo - ry and night scent - ed stock, Then

mf *f* *mf*

1 *f* *mp*
back with their load at the sun-set-ting hour. Soft through the twi-light and

2 *f* *mp*
I back with their load at the sun-set-ting hour. Soft through the twi-light and

f *dim.* *mp*

Unison *cresc.*
home to the hive, More blos-soms to mor-row, and all bee - - a -

cresc.

Unison *f*
- live.

f *p* *f dim.* *mp*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Songs from the Sea

for unaccompanied upper voices

Paraphrased from the Finnish
by Michael Hurd

AULIS SALLINEN
Opus 33
(1974)

1 SEA PRAYER

(Laulupuu)

Tranquillo ♩ = 68-70

mp

S Hear me Wind, and cease your sigh - ing! Hear me Rain, and ban-ish your

A Hear me Wind, and cease your sigh-ing! Hear

weep - ing! O - cean and Sky, be si - lent now! Bring my

— me Rain, and ban-ish your weep-ing! O - cean and Sky, be si - lent now!

bro - ther safe-ly home a - gain. Out of the night that en -

Bring my bro - ther home a - gain. Out of the night that en -

velops him, Out of the dan - ger surrounding him, May he swift - ly be de - li - ver'd!

velops him, Out of the dan - ger surrounding him, May he swift - ly be de - li -

poco più vivo *mf*

If the Wind re - turns no an - swer, If the

ver'd! If the Wind re - turns no an - swer,

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Rain re-fuses to hear me, Ocean and Sky - de-ny my

If _____ the Rain re-fuses to hear me, O -

prayer, Who will bring my bro-ther back to me? Black is the

- cean and Sky de-ny my prayer, Who _____ will bring him back to me? Black is the

night that surrounds him, Dread are the dan-gers a-bout him, Deep the o-cean that en-

night that surrounds him, Dread are the dan-gers a-bout him, Deep the o-cean that en-

folds him! Hear me Wind, and cease your sigh-ing!

folds _____ him! Hear _____ me Wind, and cease your

Hear me Rain, and banish your weep-ing! Ocean and

sigh-ing! Hear _____ me Rain, and banish your weep-ing!

Sky, be si-lent now! Bring my broth-er safely home to me.

O - cean and Sky, be si-lent now! Bring _____ my bro-ther home again.

2 SHIPSHAPE

(Markus ja Taneli Sallinen)

Allegro ♩ = 200 c.

S I
II

mf Haul a- Haul a-

mf > Way way way way way

There's a boat in the har - bour that is ship -

mf Haul a- Haul a- Haul a- Haul a- Haul a-

simile > way way way way way

shape, There's a boat, and I said to a ship - mate:

Haul a- Haul a- Haul a- Haul a- Haul a- Haul a-

way way way way way way

"She will sail, I've a no - tion, With a bob-bob-bobb-ing mo-tion

Haul a- Haul a- Haul a- Haul a- Haul a-

way way way way way

A - way and a-way o - ver the o - cean."

Haul a- Haul a- Haul a- Haul a- Haul a- Haul a-

way way way way way way

way Way Way. With a bob-bob-bobb-ing mo-tion,
 way way. When we sailed a - cross the o - cean

She will sail on the o - cean.
 All our trou - bles lay be - hind us. Swift - ly, swift - ly

sped our ves - sel To the far ho - ri -

zon. And a - wait-ing us on the sky - line Was the lit - tle Boat of Life, —

Ri - ding safe and calm. — Haul a- Haul a-
 Way way way way way way way

There's a boat in the har-bour that is ship

mf

Haul a- Haul a- Haul a- Haul a- Haul a-

way way way way way

shape, There's a boat, and I said to a ship -

Haul a- Haul a- Haul a- Haul a- Haul a-

way way way way way

mate: *p*

"She will sail, I've a no-tion, With a bob-bob-bobb-ing mo-tion,

p

way

A-way and a-way o-ver the o-

mf Haul a- Haul a- Haul a- Haul a- Haul a-

Way way way way way

- - - cean."

Haul a- Haul a- Haul a- Haul a-way!

mp *p*

way Haul a-way!

mp *p*

x = whispered

3 SEA DANGER

(Laulupuu)

Andante risoluto $\text{♩} = 96 \text{ c.}$

S I
II

A I
II

Deep in the o - cean un - fath - om - ab - le dan - ger's a - wait - ing you.

Deep in the o - cean un - fath - om - ab - le dan - ger's a - wait - ing you. Deep in the o - cean un -

ff Deep in the o - cean
fath - om - ab - le dan - ger's a - wait - ing you. Deep in the o - cean unfath - om - ab - le dan - ger's a -
ff Deep in the o - cean

Dan - ger is near. Deep in the
wait - ing you. Deep in the o - cean un - fath - om - ab - le dan - ger's a - wait - ing you.
Dan - ger is near. Deep in the

o - - - - - cean Death — is wait-ing for you!

Deep in the o-cean un-fathom-ab-le dan-ger's a-wait-ing you.

o - - - - - cean Death — is wait-ing for you!

pp *p* *mf*

Soft-ly the waves en-fold-ing you! Soft-ly the sea-weed bind-ing you!

pp *p* *mf*

poco più lento *f* *p*

Loud the sea-mews sad-ly cry-ing, Plain-tive ech-oes, dy-ing,

pp *a tempo* *p* *mf*

dy-ing. Black is the night sky a-bove you, Deep is the o-cean be-low you:

pp *p* *mf*

molto rit. *ff* *a tempo* *ff*

Noth- ing there to guard or guide you. Deep in the o-cean un-fath-om-ab-le dan-ger's a -

mf *poco stretto* *ff*

wait- ing you. Deep in the o - cean Dan - ger is
Deep in the o - cean Dan - ger is

ff

near.
near. Deep in the o-cean un-fath-om-ab-le dan-ger's a - wai-ting you.

mf *ff*

Deep in the o - cean Death - is wait - ing for you!
Deep in the o - cean Death - is wait - ing for you!

4 BALLAD

(Kanteletar)

Andante tranquillo ♩ = 60 c.

mp

Solo Oh fare thee

p

S I
II Fare thee well, oh my dar - ling, Fare thee well, I must leave you. Far a -

A *p*

well, my dear-est love! I sail a - way And know not when I shall

way I am go - ing, Far a-way from my home-land. Fare thee well, oh my dar - ling, Fare thee

see thee more. A - cross the o - cean A-way from all my friends I

well, I must leave you. Far a - way I am go - ing, Far a -

go, And know not whether I shall re - turn a - gain.

way from my home - land. Far a - way! From my home - land I am sail - ing

p

mp

Oh fare thee well, my dear - est love! Oh fare thee well, my

Far a - cross the o - cean. I must leave you, my dear one, I must sail out up - on the

own! If I should die, my dear - est dar - ling, Do not mourn for me. Oh do not

sea. Fare thee well, oh my dar - ling, Fare thee well, I must leave you. Far a -

weep, my dear one! A - way from all my friends I go, And know not whether I shall re -

way I am go - ing, Far a - way from my home - land. Far a -

turn a - gain. *mp* Oh fare thee

way! *p* From my home - land I am sail - ing Far a - cross the o - cean. I must

p

well, my dear - est love! Oh fare thee well, my own! If I should

leave you, my dear one, I must sail out up - on the sea. Fare thee

die, A lit - tle flow'r plant in mem - or - y. Oh tend it well, my dar - ling,

well, oh my dar - ling, Fare thee well, I must leave you. Far a - way,

poco rit. And when it blooms in sum - mer think of me And cast a blos - som up - on the sea.

Far a - way I am go - ing, Far a - way!

poco rit.

ONLINE PERUSAL SCORE ONLY
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Nº 1476

Lullaby

Three-Part Song for Female Voices.

Words by
CHRISTINA ROSSETTI

CYRIL SCOTT
Op.57. Nº 2.
Arranged for Women's Voices by
A. WALTER KRAMER

Allegretto grazioso
KEY F

SOPRANO I
SOPRANO II
CONTRALTO

PIANO

pp
Con Cx.

Lul - la - by, oh

Lul - la - by

Flow'rs are closed and lambs are—

Flow'rs are closed and lambs are—

Flow'rs are closed and lambs are—

Flow'rs are closed and lambs are—

{f, :- | :- | r :- | :- | r :- | :- :m | s, :- | :- |
 sleep - - - ing, Lul - la - by,
 {f, :- | :- | s, :- | :- | l, :- | :- :s, | f, :- | :- |
 sleep - - - ing, Lul - la - by,
 {f, :- | :- | f, :- | :- | f, :- | :- :t, | s, :- | :- |
 sleep - - - ing, Lul - la - by,

{r :- | :- :m | s, :- | :- | m, :f, | s, :l, | t, :d | r :m }
 Lul - la - by, While the birds are si - lence
 {l, :- | :- :s, | m, :- | :- | m, :f, | s, :l, | t, :d | r :d }
 Lul - la - by, While the birds are si - lence
 {f, :- | :- :t, | s, :- | :- | m, :f, | s, :l, | t, :d | s : }
 Lul - la - by, While the birds are si - lence

{Gb st :- | :- | l :- | :- :s :- | t d' :- | :- :s | d :- | :- :d, t, }
 keep - - - ing, Lul - la - by, Oh
 {def :s t :s | f :- | :- | fes :- | :- :m | d :- | :- :t, }
 keep - - - ing, Lul - la - by, Oh
 {ta r :- | :- | t, :- | :- | re m :- | :- :d | m, :- | :- :re, }
 keep - - - ing, Lul - la - by, Oh

t :de' | t :l | s :r | t :r | fe :- | :t, | t :r | fe :t
 Lu - la - by, Sleep my ba - by, fall a -
 hm Sleep my
 hm

r' :- | :t | l :s | f :t, | re :- | :re | s :- | :
 -sleep ing - Lul - la - by,
 f :- | :f | f :- | r :t, | t, :- | :t, | d :- | :
 ba - by sleep Lu - la - by,
 t, :- | :l, :- | t, :- | t, :s, | fe, :- | :fe, | l, :- | :
 Sleep my ba - by - Lul - la - by,

se :- | : | F.t. : | : | fe s :- | :r | ta, :- | :
 a tempo mp
 Oh, Lul - la - by,
 d :- | : | se1 :- | :t | r :- | :s :- | :l
 mp a tempo
 Oh, Lul - la - by, Lul - la -
 se, :- | : | a tempo : | : | Lul : | :
 Oh,

p mp a tempo

This musical score is for the song "Lullaby" (Lullaby) by Franz Schubert. It is arranged for voice and piano. The score is written in B-flat major and 3/4 time. The lyrics are in English and German. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The tempo markings include "poco rit.", "a tempo", "pp tranquillo", and "rall.". The score is divided into two systems, each with four staves (two for the voice and two for the piano). The first system ends with a double bar line, and the second system ends with a double bar line. The score is marked with a large "X" and the text "NOT FOR PUBLICATION IN PERFORMANCE".

The lyrics for the first system are:

Oh, Lul - la - by,
 ta, d : - : d d : - : ma : -
 by, Oh, Lul - la - by,
 ma : - : d fe, : - : s, : - : s, fe, : - : d : -
 Lul - la - by, Lul - la - by,

The lyrics for the second system are:

Lul - la - by.
 r : - : s, s, : - : - :
 Lul - la - by.
 t, : - : f, m, : - : - : d : - : d : - : - :
 Lul - la - by. Lul - la - by,

The lyrics for the third system are:

Lul - la - by.
 s : - : - : - : - : - : - :
 Lul - la - by.
 m : - : - : - : - : - : - :
 Lul - la - by.

CURWEN



EDITION

Three Hungarian Folk-Songs

FOR EQUAL VOICES (S.S.C.C.)

Words by
A. L. LLOYD

Music by
MATYAS SEIBER

ONLINE PERUSAL SCORE ONLY
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Order No. JC72201

1. The Handsome Butcher

English Words by
A.L.LLOYD
By permission

MATYAS SEIBER

Allegretto (♩ = 138)

f marc.

I Soprano
Sev - en locks up - on the red gate, Sev - en

II
Sev - en locks up - on gate,

I Alto
Sev - en locks up - on the red

II
Sev - en locks up - on the red

Piano (for practice only)
f marc.

Allegretto (♩ = 138)

f marc.

mf leggiero

gates a - bout the red town. In the town there lives a butcher - er

Sev - en gates a - bout town. In the town there lives a butcher - er

gate. Sev - en gates a - bout the red town. In the town there

gate. Sev - en gates a - bout the red town. In the town there

mf leggiero

mf

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poco rit. *p a tempo*

and his name is Hand-some John Brown. In the town there

and his name is Hand-some John Brown. In the town there

lives a butch-er, Hand-some John Brown.

lives a butch-er, Hand-some John Brown.

poco rit. *a tempo*

poco rit.

lives a butch-er, and his name is Hand-some John Brown.

lives a butch-er, and his name is Hand-some John Brown.

p In the town there lives a butch-er, Hand-some John Brown.

p In the town there lives a butch-er, Hand-some John Brown.

poco rit.

Tempo I

f marc.

John Brown's boots are pol-ish'd so fine, John Brown's spurs, they jin-gle and
 John Brown's boots are pol-ish'd so fine, John Brown's spurs, they jin-gle and
 John Brown's boots are pol-ish'd so fine, John Brown's spurs, they jin-gle and
 John Brown's boots are pol-ish'd so fine, John Brown's spurs, they jin-gle and

Tempo I

f marc.

John Brown's boots are pol-ish'd so fine, John Brown's spurs, they jin-gle and
 John Brown's boots are pol-ish'd so fine, John Brown's spurs, they jin-gle and
 John Brown's boots are pol-ish'd so fine, John Brown's spurs, they jin-gle and
 John Brown's boots are pol-ish'd so fine, John Brown's spurs, they jin-gle and

meno f

shine. On his coat a crim-son flow-er, In his hand, a glass of red wine.
 shine. On his coat a crim-son flow-er, In his hand, a glass of red wine.
 shine. On his coat a crim-son flow-er, In his hand, a glass of red wine.
 shine. On his coat a crim-son flow-er, In his hand, a glass of red wine.

meno f

shine. On his coat a crim-son flow-er, In his hand, a glass of red wine.
 shine. On his coat a crim-son flow-er, In his hand, a glass of red wine.
 shine. On his coat a crim-son flow-er, In his hand, a glass of red wine.
 shine. On his coat a crim-son flow-er, In his hand, a glass of red wine.

poco rit.

p

On his coat a crim-son flow-er, In his hand, a glass of red wine.

p

On his coat a crim-son flow-er, In his hand, a glass of red wine.

p

On his coat a crim-son flow-er, In his hand, a glass of red wine.

p

On his coat a crim-son flow-er, In his hand, a glass of red wine.

poco rit.

Piu pesante (*J = cire 104*)

f

In the night, the gold-enspurs ring, In the dark, the lea-ther boots shine.

f

In the night, the gold-enspurs ring, In the dark, the lea-ther boots shine.

f

In the night, the gold-enspurs ring, In the dark, the lea-ther boots shine.

f

In the night, the gold-enspurs ring, In the dark, the lea-ther boots shine.

Piu pesante (*J = cire 104*)

Presto (♩=cca 104)

pp rapido

Don't come tap-ping at my win-dow, Now your heart no long-er is mine.

pp rapido

Don't come tap-ping at my win-dow, Now your heart no long-er is mine.

pp rapido

Don't come tap-ping at my win-dow, Now your heart no long-er is mine.

pp rapido

Don't come tap-ping at my win-dow, Now your heart no long-er is mine.

Presto (♩=cca 104)

pp rapido

Allegretto moderato (♩=cca 112)

rit. Fine

Don't come tap-ping at my win-dow, Now your heart no lon-ger is mine.

rit. Fine

Don't come tap-ping at my win-dow, Now your heart no lon-ger is mine.

rit. Fine

Don't come tap-ping at my win-dow, Now your heart no lon-ger is mine.

rit. Fine

Don't come tap-ping at my win-dow, Now your heart no lon-ger is mine.

Allegretto moderato (♩=cca 112)

rit. Fine

2. Apple, apple

English Words by
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MATYAS SEIBER

Andantino (♩.cca 112)
mp dolce

I
Soprano
By a riv - er there's a lit - tle or - chard, In the or - chard
By a riv - er there's a lit - tle or - chard, In the or - chard

II
Alto
By a riv - er there's a lit - tle or - chard, In the or - chard
By a riv - er there's a lit - tle or - chard, In the or - chard

I
Piano
By a riv - er there's a lit - tle or - chard, In the or - chard
By a riv - er there's a lit - tle or - chard, In the or - chard

II
stood the mil - ler's daugh - ter, In the or - chard stood the mil - ler's daugh - ter.
stood the mil - ler's daugh - ter, In the or - chard stood the mil - ler's daugh - ter.
stood the mil - ler's daugh - ter, In the or - chard stood the mil - ler's daugh - ter.
stood the mil - ler's daugh - ter, In the or - chard stood the mil - ler's daugh - ter.

Andantino (♩.cca 112)
mp dolce

pp

Ap - ple, ap - ple, fall-en in the wa - ter, By the stream I

pp

Ap - ple, ap - ple, fall-en in the wa - ter, By the stream I

pp

Ap - ple, ap - ple, fall-en in the wa - ter, By the stream I

pp

Ap - ple, ap - ple, fall-en in the wa - ter, By the stream I

pp

poco rit. No 1. D.C. al Fine e poi No 3

kiss'd the mill-er's daugh-ter, By the stream I kiss'd the mill-er's daugh - ter.

kiss'd the mill-er's daugh-ter, By the stream I kiss'd the mill-er's daugh - ter.

kiss'd the mill-er's daugh-ter, By the stream I kiss'd the mill-er's daugh - ter.

kiss'd the mill-er's daugh-ter, By the stream I kiss'd the mill-er's daugh - ter.

poco rit. No 1. D.C. al Fine e poi No 3

3. The Old Woman

English Words by
A.L.LLOYD
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MATYAS SEIBER

Allegro molto (♩ = 168)

Soprano I Key G || : : : : *f a tre battute*
In the win-dow, s . s : f . m }

II : : : : In the win-dow, m . m : r . d }

Alto I : : : : In the win-dow, ta, . ta, . il, . s, }

II : : : : La la la la la la la la la la la la la la la la la la la la
{ d . d : d . d | d . d : d . d | d . d : d . d | d . d : d . d | d . d : d . d }
{ d, . d, : d, . d, | d, . d, : d, . d, | d, . d, : d, . d, | d, . d, : d, . d, | d, . d, : d, . d, }

Piano **Allegro molto** (♩ = 168)

out the front door Throw old nan-ny from the top floor.
{ s . s : il | s : | s . s : f . m | s . s : f . m : }

out the front door Throw old nan-ny from the top floor.
{ m . m : f | m : | m . m : r . d | m . m : r . d : }

out the front door Throw old nan-ny from the top floor.
{ ta, . ta, : d | ta, : | ta, . ta, : il, . s, | ta, . ta, : il, . s, : }

la
{ d . d : d . d | d . d : d . d | d . d : d . d | d . d : d . d | d . d : d . d }
{ d, . d, : d, . d, | d, . d, : d, . d, | d, . d, : d, . d, | d, . d, : d, . d, | d, . d, : d, . d, }

Duration of No 3: 40"
72201

Order No. JC72201

Pack her head in - to a bas - ket, Let her sell it in the mar - ket.
 || m . m : r . d | m . m : f | m : | m . m : r . d | m . m : r | d : }

Pack her head in - to a bas - ket, Let her sell it in the mar - ket.
 || ta . ta : l . s | ta . ta : d | ta : | ta . ta : l . s | ta . ta : l | s : }

Pack her head in - to a bas - ket, Let her sell it in the mar - ket.
 || s . s : f . m | s . s : l | s : | s . s : f . m | s . s : f | m : }

la
 || d . d : d . d | d . d : d . d | d . d : d . d | d . d : d . d | d . d : d . d | d . d : d . d }

d . d : d . d | d . d : d . d | d . d : d . d | d . d : d . d | d . d : d . d | d . d : d . d }

piu f Wel-come each one, we'll have good fun,
 || : : | : s . s : f . m | : | : s . s : f . m }

piu f Wel-come each one, we'll have good fun,
 || : : | : m . m : r . d | : | : m . m : r . d }

piu f Come on, chil-dren, wel-come each one, At our par-ty we'll have good fun,
 || s . s : f . m | s . s : l | s : | s . s : f . m | s . s : f | m : }

piu f Come on, chil-dren, wel-come each one, At our par-ty we'll have good fun,
 || m . m : r . d | m . m : f | m : | m . m : r . d | m . m : r | d : }

piu f

rois-ter all day, bul-lock will pay,
 s . s : f . m | : : s . s : f . m |
 rois-ter all day, bul-lock will pay,
 m . m : r . d | : : m . m : r . d |
 Drink and eat and rois-ter all day, Far-mer John-ny's bul-lock will pay.
 m . m : r . d m . m : f m : m . m : r . d m . m : r . d :
 Drink and eat and rois-ter all day, Far-mer John-ny's bul-lock will pay.
 (s . s : f . m | s . s : l | s : s . s : f . m | s . s : f . m | :)
 bul-lock will pay. La la la la la la la la la la la la la la la la la la la
 { s . s : f . m | s . s : s . s | s . s : s . s | s . s : s . s | s . s : s . s | s . l : s . s }
 bul-lock will pay. La la la la la la la la la la la la la la la la la la la
 { m . m : r . d | m . m : m . m | m . m : m . m | m . m : m . m | m . m : m . m | m . f : m . m }
 For a coach-man, we've a black dog,
 { s . s : f . m | s . s : l | s : s . s : f . m | s . s : l | s : }
 For a coach-man, we've a black dog,
 { m . m : r . d | m . m : f | m : m . m : r . d | m . m : f | m : }
 ff
 ff

- 1) ratio of upper part to lower: 2:1
 2) ratio of upper part to lower: 1:2

Order No. JC72201

Eric Whitacre

THE SEAL LULLABY

for SSA chorus and piano

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Chester Music

The Seal Lullaby

In the spring of 2004 I was lucky enough to have my show *Paradise Lost* presented at the ASCAP Musical Theatre Workshop. The workshop is the brainchild of legendary composer Stephen Schwartz (*Wicked*, *Godspell*), and his insights about the creative process were profoundly helpful. He became a great mentor and friend to the show and, I am honoured to say, to me personally.

Soon after the workshop I received a call from a major film studio. Stephen had recommended me to them and they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited, said yes, and took the meeting.

The creative executives with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic animated film based on Kipling's *The Seal Lullaby*. I have always loved animation (the early Disney films; Looney Tunes; everything Pixar makes) and I couldn't believe that I might get a chance to work in that grand tradition on such great material.

The Seal Lullaby is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup:

*Oh! hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us
At rest in the hollows that rustle between.*

*Where billow meets billow, there soft by thy pillow;
Ah, weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow-swinging seas.*

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio.

I didn't hear anything from them for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that they had rejected my tender little song. "Oh," said the exec, "we decided to make *Kung Fu Panda* instead."

So I didn't do anything with it, just sang it to my baby son every night to get him to go to sleep. (Success rate: less than 50%.) And a few years later the Towne Singers graciously commissioned this arrangement of it. I'm grateful to them for giving it a new life. And I'm especially grateful to Stephen Schwartz, to whom the piece is dedicated. His friendship and invaluable tutelage has meant more to me than I could ever tell him.

for The Lawrence Children's Choir and their conductor Janeal Krehbiel

THE SEAL LULLABY

Dedicated with love and gratitude to Stephen Schwartz

RUDYARD KIPLING

ERIC WHITACRE

Simply, with a little rubato ♩ = 66

SOPRANO I
p *mf*
Ooh, ooh, ooh,

SOPRANO II
p *mf*
Ooh, ooh, ooh,

ALTO
p *mf*
Ooh, ooh, ooh,

PIANO
p *mf*
pedal generously throughout

8va loco 8va loco loco

7

mp *mp* *mp* *mp*
ooh, ooh, ooh, ooh,

12

p Oh! hush thee, my ba - by, the

p Oh! hush thee, my ba - by, the

p

18

mp night is be - hind us, And black are the wa - ters that spark - led so_

mp night is be - hind us, And black_____ wa - ters spark - led

mp And_____ black_____ wa - ters spark - led

mp

23

green. The moon o'er the comb - ers, looks down - ward to—

green. The moon o'er the comb - ers, looks down - ward to—

green. The moon looks to

mp *p* *p*

27

find us At rest in the hol - lows that rus - tle be - tween. Where

find us At rest in hol - lows that rus - tle be - tween. Where

find us At rest in hol - lows that rus - tle be - tween. Where

p *pp* *p* *pp* *p* *pp*

32

bil low meets bil - low, there soft be thy_ pil - low; Ah wea - ry wee
 bil low meets bil - low, there soft be thy_ pil - low; Ah wea - ry
 bil low meets bil - low, there soft be thy_ pil - low; Ah wea - ry

mf

37

flip - per - ling curl at thy_ ease! The storm shall not
 flip-per-ling curl at thy ease! The storm shall not
 flip - per - ling curl at thy ease!

mp

41

mp wake thee, nor shark_ o - ver - take thee, *mf* A - sleep in the

mp wake thee, nor shark_ o - ver - take thee, *mf* A - sleep in the

mp nor shark_ o - ver - take thee, *mf* A - sleep in the

mf

45

rit.

arms_ of the slow - swing - ing seas, a - sleep in the_

arms_ of the slow - swing - ing seas, a - sleep in the

arms of_ the slow - swing - ing seas, a - sleep in the

mf

49 *mp* *p* **a tempo**

arms of the slow-swing - ing seas. ooh,

arms of the slow-swing - ing seas. ooh,

arms of the slow-swing - ing seas. ooh,

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54

ooh,

ooh,

ooh,

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59

ooh, ooh, ooh, ooh, ooh, ooh,

63 *mp*

ooh, ooh, ooh, ooh,

mf

67 **rit.** **p** **pp** **a tempo**

ooh, ooh,

ooh, ooh,

ooh, ooh,

mp **p** **mp**

72 **p** **pp** **p** **pp**

ooh, ooh.

ooh, ooh.

ooh, ooh.

mp **p** **pp**

8va

Los Angeles, February 2008

S.S.A.A.
(unacc.)

For Ronald Hugh Smith and his Chester Ladies' Choir

AU CLAIR DE LA LUNE

(Old French chanson)

arranged by
BRIAN TRANT

Allegretto scherzoso (♩ = c. 112)
(rather detached throughout)

mp

Soprano 1
Au clair de la lu - ne, Mon a - mi Pier - rot,

mp

Soprano 2
Au clair de la lu - ne, Mon a - mi Pier - rot, Oh!

mp

Alto 1
2
Au clair de la lu - ne, Mon a - mi Pier - rot, Oh! —

sim.

Prê - te - moi ta plu - me Pour é - crire un mot! Ma chan-delle est

sim.

Prê - te - moi ta plu - me Pour é - crire un mot! Ma chan-delle est

sim.

Prê - te - moi ta plu - me Pour é - crire un mot! Ma chan-delle est

mor - te; Je n'ai plus de feu. Ou - vre - moi ta por - te,

mor - te; Je n'ai plus de feu. — Ou - vre - moi ta por - te, —

mor - te; — Je n'ai plus de feu. — Ou - vre - moi ta por - te, —

Tempo primo

poco rit.

Pour l'a - mour de Dieu! (Hum) —

p — (poco) — (poco) —

ben legato sempre

Pour l'a - mour de Dieu! (Hum) —

p — (poco) — (poco) —

ben legato sempre

Pour l'a - mour de Dieu! (Hum) —

p — (poco) — (poco) —

ben legato sempre

p

"oo" "oo"

mf (detached as before, with gentle emphasis) (detached and well marked)

Au clair de la lu - ne, Pier - rot ré - pon - dit: Je n'ai pas de

p

"oo" "oo"

f (with humour)

Va chez la voi -

f (with humour)

plu - me, Je suis dans mon lit! Va chez la voi - si - ne!

f (well marked)

Va chez la voi - si - ne! —

p subito (slowing gradually)

- si - ne! Je crois qu'elle y est. "oo"

sim. (well sustained) *mp* (but very distinct)

Je crois qu'elle y est, Car, dans la cui - si - ne,

sim. (well sustained) *p subito* *poco*

Je crois qu'elle y est. "oo"

rit. (colla 2° sop.) *Poco lento* *poco rit.* (a niente)

pp *p*

(Hum)

detached, but with slight emphasis *pp* *p* (a niente)

On bat le bri - quet! (Hum)

(colla 2° sop.) *pp* *p* (a niente)

(Hum)

ONLINE PERUSAL SCORE ONLY
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ENGLISH COUNTRY GARDEN*

Words by ROBERT JORDAN

Arranged for SSA and Piano

with optional coda

by

HERBERT CHAPPELL

Opus 102a

NOVELLO & COMPANY LIMITED

Perky, with an easy swing

SOPRANO I

SOPRANO II

ALTO

PIANO

How ma-nygen-tle

How ma-nygen-tle

How ma-nygen-tle

Perky, with an easy swing ♩ = 126

mp

fz

flow - ers - grow, in an Eng - lish coun - try gar - den?

flow - ers - grow, in an Eng - lish coun - try gar - den?

flow - ers - grow, in an Eng - lish coun - try gar - den?

fz

*Based on the Morris Dance *Country Garden* collected by Cecil Sharp

© Novello & Company Limited 1968

I'll tell you now of some I know, and those I miss, I hope you'll

I'll tell you now of some I know, and those I miss, I hope you'll

I'll tell you now of some I know, and those I miss, I hope you'll

par - don. Gold - en daf - fo - dils and flocks mea - dow - sweet and li - lies, stocks,

par - don. daf - fo - dils 'dils and flocks mea - dow - sweet, li - lies, stocks,

par - don. daf - fo - dils 'dils and flocks mea - dow - sweet, li - lies, stocks,

gen - tle lu - pins and tall hol - ly hocks and ros - es, fox - gloves, snow - drops,

gen - tle lu - pins Not to men - tion all the fox - gloves, snow - drops,

gen - tle lu - pins Not to men - tion all the fox - gloves, snow - drops,

legato

for-get-me - nots in an Eng - lish coun - try gar-den.

legato

for-get-me - nots in an Eng - lish coun - try — gar - den.

legato

for-get-me - nots in an Eng - lish coun - try gar-den.

How ma-ny in-sects find their home, in an

How ma-ny in-sects find their home, in an

How ma-ny in-sects find their home, in an

mp

Eng - lish coun - try gar - den? I'll tell you now of

Eng - lish coun - try gar - den? I'll tell you now of

Eng - lish coun - try gar - den? I'll tell you now of

some I know, and those I miss, I hope you'll par-don.

some I know, and those I miss, I hope you'll par-don.

some I know, and those I miss, I hope you'll par-don.

Dra-gon flies and hon-ey bees, spi-ders fall-ing from the trees,

Dra-gon flies and hon-ey bees, yes, hon-ey bees

Dra-gon flies and hon-ey bees

But-ter-flies in the gen-tle breeze and there are hedge-hogs that roam

But-ter-flies Not for-get-ting all the hedge-hogs that roam

But-ter-flies Not for-get-ting all the hedge-hogs that roam

and lit-tle gnomes in an Eng-lish coun-try gar-den.

and lit-tle gnomes in an Eng-lish coun-try gar-den.

and lit-tle gnomes in an Eng-lish coun-try gar-den.

f

This system contains three vocal staves and a piano accompaniment. The melody is in D major (two sharps) and 4/4 time. The lyrics are repeated on each vocal staff. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including a triplet of eighth notes marked with a forte (*f*) dynamic.

How ma-ny song-birds make their nest

How ma-ny song-birds make their nest

How ma-ny song-birds make their nest in an

This system continues the melody and piano accompaniment. The lyrics are repeated on the vocal staves. The piano part maintains the same accompaniment pattern, with a slight shift in the bass line to support the new lyrics.

in an Eng-lish coun-try gar - den? I'll tell you now of

in an Eng-lish gar - den? I'll tell you now of

Eng-lish coun-try gar - den? I'll tell you now of

This system concludes the musical phrase. The vocal staves end with a question mark, and the piano part provides a final harmonic support. The lyrics are repeated on the vocal staves. The piano part features a final chord in the right hand and a sustained bass line in the left hand.

some I de-test and those I miss, I hope you'll par-don.

some I de-test and those I miss, you'll par - don.

some I de-test and those I miss, I hope you'll par - don. —

First the coo-ing tur-tle dove, rob-ins flut-ter up a-bove, Blue-bird and finch-es and

First the coo-ing tur-tle dove, rob-ins flut-ter up a-bove, Blue-bird and finch-es and

First the coo-ing tur-tle dove, rob-ins flut-ter up a-bove, Blue-bird and finch-es and

night-in-gale, oh it's e - nough to drive you right up the wall of that

night-in-gale, oh it's e - nough to drive you right up the wall of that

night-in-gale, oh it's e - nough to drive you right up the wall of that

Eng-lish coun-try (We're up a gum-tree) gar - den.

Eng-lish coun-try (We're up a gum-tree) gar - den.

Eng-lish coun-try (We're up a gum-tree) gar - den.

f

CODA

cresc. sempre

Flies and mos-qui-tos that bite you and eat you, and weeds that keep grow-ing

cresc. sempre

Flies and mos-qui-tos that bite you and eat you but

cresc. sempre

Flies and mos-qui-tos that bite you and eat you

cresc. sempre

al-ways de-feat you

and

those creepies and crawlies

when you re-move'em

slide

out un-der stones and oh dear, what a bore is, 'A gar - den is a

love-some-thing, God wot' But not that patch of

wil - der - ness I got!

9th Jan. 1963

Golden Slumbers

Arr. GORDON JACOB

Andante con moto

Key B♭

pp

SOPRANO I

Ah, Ah,

SOPRANO II

Ah, Ah,

ALTO

Ah, Ah,

Andante con moto

PIANO
(for practice only)

pp

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$\parallel s_1 : m : f, l s_1 : - : m \mid r : - : d \mid l_1 : - : - \mid s_1 : m : f, l s_1 : - : m \mid r : - : d \mid r : - : - \mid$
p
 Gold - en slum - bers kiss your eyes, Smiles a-wake you when you rise;
 $\parallel m_1 : - : r, l m_1 : - : s, l l_1 : - : s, l f_1 : m_1 : r, l m_1 : - : r, l m_1 : f_1 : s, l l_1 : - : s, l f_1 : s_1 : l_1 \mid$
p
 Gold - en slum - bers kiss your eyes, — Smiles a - wake you when you rise; —
 $\parallel d_1 : - : d, l d_1 : - : d, l f_1 : - : m, l r_1 : d_1 : t_2 \mid d_1 : - : d, l d_1 : r_1 : m, l f_1 : - : m, l r_1 : m_1 : f_1 \mid$
p
 Gold - en slum - bers kiss your eyes, — Smiles a - wake you when you rise; —

$\parallel r_1 : m : f, l s_1 : f : m \mid f_1 : m : r, l d_1 : t_1 : s_1, l d_1 : m : - \mid l_1 : - : r, l s_1 : t_1 : - \mid d_1 : - : - \mid$
 Sleep, pret-ty maid - en, do — not cry, And I will sing a lul - la - by,
 $\parallel t_1 : - : - \mid - : d : r, l d_1 : - : l, l f_1 : - : s, l s_1 : - : s, l l_1 : s_1 : f, l s_1 : - : f, l m_1 : f_1 : s_1 \mid$
 Sleep, — do not cry, And I will sing — a lul - la - by, —
 $\parallel s_1 : - : - \mid - : l_1 : t_1, l l_1 : - : f, l r_1 : - : f, l m_1 : - : d, l f_1 : m_1 : r, l m_1 : - : r, l d_1 : r_1 : m_1 \mid$
 Sleep, — do not cry, And I will sing — a lul - la - by, —

$\parallel s, :r : - ls, : - : - | s, :r : - ls, : - : - | r : - : - | :l, :t, | d : - : - | : - : - | s : - : - | : - : - \}$
pp
 Lul-la - by. lul-la - by, lul - la - by. Ah _____
 $\parallel f, : - :r, | m, :f, :s, | f, : - :r, | m, :f, :s, | l, :f, :s, | l, :s, :f, | l, : - : - | s, : - :f, | s, :m, :f, | s, : - :m \}$
pp
 Lul - la-by, — lul - la-by, — lul - la - by. — Care you know not,
 $\parallel r, : - :t_2 | d, :r, :m, | r, : - :t_2 | d, :r, :m, | f, :r, :m, | f, :m, :r, | f, : - : - | m, : - :r, | m, :d, :r, | m, : - :d, \}$
pp
 Lul - la-by, — lul - la-by, — lul - la - by. — Care you know not,

$\parallel l, : - :s | f :m :r | s : - : - | : - : - | - :f :m | r : - : - | r :m :f | s :f :m | f :m :r | d :t, :s, \}$
 Ah _____ Sleep, pretty dar-ling, do not cry, And
 $\parallel r : - :d | l, : - : - | s, :m, :f, | s, : - :m | r : - :d | r :d :t, | l, :t, :d | r :d :t, | d : - :l, | f, : - : \}$
 there-fore sleep, While I o'er you watch do keep;—Sleep, pretty dar-ling, do not cry,
 $\parallel f, : - :m, | r, :m, :f, | m, :d, :r, | m, : - :d, | r, : - :l, | t, :l, :s, | f, :s, :l, | t, :l, :s, | l, : - :f, | r, : - : \}$
 there-fore sleep, — While I o'er you watch do keep;—Sleep, pretty dar-ling, do not cry,

|| d : m : - l l , : - r | s , : t , : - d : - : | s , : r : - | s , : - : | r : - : - l : l , : t , }
 I will sing a lul-la - by, lul-la - by, lul-la - by, lul - la -

|| : s , : m , l : l , : f , | : s , : f , l m , : f , : s , | f , : - m , r , l m , : f , : s , | f , : - m , r , l m , : f , : s , | l , : t a , : - l l , : s , : f , }
 I will sing a lul-la - by, lul - la - by, lul - la - by, lul - la -

|| : m , : d , l : f , : r , | : m , : r , l d , : r , : m , | r , : - d , : t 2 l d , : r , : m , | r , : - d , : t 2 l d , : r , : m , | f , : s , : - l f , : m , : r , }
 I will sing a lul-la - by, lul - la - by, lul - la - by, lul - la -

- by, Ah Ah Ah.
 - by, Ah Ah Ah.
 - by, Ah Ah Ah.

pp ppp
 pp ppp

Joshua fight de battle ob Jericho

Negro Spiritual

arranged for S.S.A. (Piano ad lib.)

BY

PHILIP G. WILKINSON

Allegro vigoroso

SOPRANO I
Josh-ua fight de bat-tle ob_ Je - ri - cho,_

SOPRANO II
Josh-ua fight de bat-tle ob_

ALTO

Allegro vigoroso

PIANO
(ad lib.)

Je - ri - cho,_ Je - ri - cho,_ Josh-ua fight de bat-tle ob_

Je - ri - cho,_ Je - ri - cho,_ Josh-ua fight de

Josh-ua fight de bat-tle ob_ Je - ri - cho,_

Je - ri - cho, — An' de walls come tum-blin' down. — You may *mf*
 bat - tle, — An' de walls come tum-blin' down. — You may *mf*
 Josh-ua fight de bat-tle, An' de walls come tum-blin' down. — You may *mf*

talk a-bout yo' king ob Gid - e - on, — You may talk a-bout yo' man ob
 talk a-bout yo' king ob Gid - e - on, — You may talk a-bout yo' man ob
 talk a-bout yo' king ob Gid - e - on, — You may talk a-bout yo' man ob

mf *sempre staccato*

cresc. *f*
 Saul, Dere's none like good ole Josh-u - a — At de bat-tle ob Je - ri -
cresc. *f*
 Saul, Dere's none like good ole Josh-u - a — At de bat-tle ob Je - ri -
cresc. *f*
 Saul, Dere's none like good ole Josh-u - a — At de bat-tle ob Je - ri -

cresc. *f*

cho. _____ *f* Josh-ua fight de bat-tle ob_ Je - ri - cho_
 cho. _____ *f* Josh-ua fight de bat-tle ob_
 cho. _____

Je - ri - cho, Je - ri - cho, Josh-ua fight de bat-tle ob_
 Je - ri - cho, Je - ri - cho, Josh-ua fight de
f Josh-ua fight de bat-tle ob_ Je - ri - cho,

Je - ri - cho, An' de walls come tum-blin' down.
 bat - tle, An' de walls come tum-blin' down.
 Josh - ua fight de bat-tle, An' de walls come tum-blin' down.

p Up to de walls ob Je - ri - cho, He marched with spear in han'. 'Go

p Up to Je - ri - cho, spear in han'.

p Up to Je - ri - cho, spear in han'.

p

cresc. blow dem rams horns, Josh-ua cried, 'Cos de bat-tle am in my

cresc. 'Blow, blow, Tan-ta, ta-re, — 'Cos de bat-tle am in my

cresc. 'Blow, — blow, Tan-ta, ta-re, — 'Cos de bat-tle am in my

f

p subito han'. Josh-ua fight de bat-tle ob — Je - ri - cho, —

han'. Josh-ua fight de bat-tle ob —

han'.

p subito leggiero

Je - ri - cho, Je - ri - cho, ——— Josh-ua fight de bat-tle ob—

Je - ri - cho, Je - ri - cho, Josh-ua fight de

Josh-ua fight de bat-tle ob— Je - ri - cho, ———

p *cresc.*

p *cresc.*

cresc.

Je - ri - cho, An' de walls came tum - blin' down. ——— Den de

bat-tle, ——— An' de walls came tum - blin' down. ——— Den de

Josh-ua fight de bat-tle, An' de walls came tum - blin' down. ——— Den de

mf *mf* *p cresc.* *mf*

lam' ram sheep horns 'gin to blow, Trum-pets be-gin to

lam' ram sheep horns 'gin to blow, Trum-pets be-gin to

lam' ram sheep horns 'gin to blow, Trum-pets be-gin to

f *f* *f*

a tempo

mf cresc. rall. f

soun', Josh-ua com-mand-ed de child-ren to shout, An' de

mf cresc. f

soun', Josh-ua com-mand-ed de child-ren to shout,

mf cresc. f

soun', Josh-ua com-mand-ed de child-ren to shout,

rall. a tempo

cresc. f

walls come tum-blin' down.

f p

An' de walls come tum-blin', tum-blin' down.

f

An' de walls come tum-blin' down, come tum-blin'

P

Josh-ua fight de bat-tle ob Je-ri-cho,

P

Josh-ua fight de bat-tle ob

P

down.

f subito

Je - ri - cho, — Je - ri - cho, — Josh-ua fight de bat-tle ob —

Je - ri - cho, — Je - ri - cho, —

P Josh-ua fight de bat-tle ob — Je - ri - cho, —

Je - ri - cho, —

f Josh - ua fight de bat - tle ob — Je - ri - cho, —

f Josh - ua fight de bat - tle ob —

molto rall. *ff*

An' de walls come tum - blin' down.

ff

An' de walls come tum - blin' down.

ff

Je - ri - cho, — An' de walls come tum - blin' down.

molto rall.

ONLINE PERUSAL SCORE ONLY
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For S. W. B. Watson B. Sc., Headmaster, and the
Choir of Mellow Lane Comprehensive School, Hayes.

Standin' in de need of prayer

(Negro Spiritual)

arranged by
BRIAN TRANT

Poco lento *With simple fervour*

SOLO

'Tis - a me, 'tis - a me O Lord, stand-in' in de need of

Quietly throughout

SOPRANOS 1 2

Ah (mouth almost closed; as sustained as possible) stand-in' in de need of

ALLOS 1 2

Ah (mouth almost closed; as sustained as possible) stand-in' in de need of

(very light tone)

pray'r. 'Tis - a me, 'tis - a me, O Lord, stand-in' in de need of pray'r. 'Tis - a

(repeat *pp*)

pray'r. (gradually close to Ah) stand-in' in de need of pray'r.

(repeat *pp*)

pray'r. (gradually close to Ah) stand-in' in de need of pray'r.

(repeat *pp*)

2 *with a gentle lilt*

pray'r. 1. Not my fa - ther, not my mo - ther, but it's me, O Lord,
(2) Dea - con nor the Prea - cher,

pray'r. 1. Not my fa - ther, not my mo - ther, but it's me, O Lord,
(2) Dea - con nor the Prea - cher,

pray'r. (A. 2) Ah

stand-in' in de need of pray'r. Not my sis - ter, not my bro - ther, but it's
Not my El - der, not my Lea - der,

stand-in' in de need of pray'r. Not my sis - ter, not my bro - ther, but it's
Not my El - der, not my Lea - der,

stand-in' in de need of pray'r. (A. 2) Ah

me, O Lord, No - bo - dy but me, 'Tis - a

me, O Lord, stand-in' in de need of pray'r, (gradually close to Ah)

stand-in' in de need of pray'r, (gradually close to Ah)

me, O Lord, stand-in' in de need of pray'r, 'Tis - a me, 'Tis - a

stand-in' in de need of pray'r, (close to Ah)

stand-in' in de need of pray'r, (close to Ah)

me, O Lord, stand - in' in de need of pray'r. 2. Not my

stand - in' in de need of pray'r. 2. Not my

stand - in' in de need of pray'r. (A. 2) Ah

poco rit.

2 No - bo - dy but me.

2 stand - in' in de need of pray'r, (gradually closing the mouth to a humming tone)

2 stand - in' in de need of pray'r, (gradually closing the mouth to a humming tone)

* This phrase should be sung freely, though still rhythmically, in the spirit of the spontaneous ejaculations so characteristic of Negro performances of these songs. The B (h) may be interpreted (ad lib.) as the merest "bend" in the intonation of C.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Soprano/Soprano/Alto with piano accompaniment & guitar chords

I Have A Dream

Words & Music by
Benny Andersson &
Björn Ulvaeus

Arranged by
Quentin Thomas



Novello

I Have A Dream

Words & Music by Benny Andersson & Björn Ulvaeus

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Glowing, sempre legato ♩ = c.88

Piano

mp

Gadd9

Em9

3

3

3

8^{vb}

Pno.

sim.

Cadd9

D7sus4

C/D

(8)

5

Soprano 1

mf

I have a dream, a song to

Soprano 2

mf

I have a dream, a song to

Alto

mf

I have a dream, a song to

Pno.

Gadd9

Cadd9/E

Bm7

8^{vb}

The musical score is for the song 'I Have A Dream' by Benny Andersson and Björn Ulvaeus. It is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Glowing, sempre legato' with a quarter note equal to approximately 88 beats per minute. The score is divided into two systems. The first system includes a piano introduction (Piano) and a piano accompaniment (Pno.) section. The piano introduction features a melody in the right hand with triplets and a bass line with octaves. The piano accompaniment section follows, with a melody in the right hand and a bass line. The second system includes vocal parts for Soprano 1, Soprano 2, and Alto, along with a piano accompaniment (Pno.). The vocal parts enter with the lyrics 'I have a dream, a song to'. The piano accompaniment continues with a melody in the right hand and a bass line. The score includes various musical notations such as chords (Gadd9, Em9, Cadd9, D7sus4, C/D, Bm7), dynamics (mp, sim., mf), and articulation (triplets, slurs). A large diagonal watermark reading 'NOT FOR PUBLICATION' is visible across the score.

8

poco

sing, To help me cope_____

poco

sing, To help me cope_____

poco

sing, To help me cope_____

Em⁹ Bm^{add9} C^{add9}

11

with an - y - thing.

with an - y - thing.

with an - y - thing.

D^{7sus4} G^{add9} Em⁹

14

mf Ah Oo

mf Ah Oo

mf Ah Oo

Gadd9 Em9 Cadd9

q || o

q || o

q || o

17

mp If you see the won - der

mp If you see the won - der

mp If you see the won - der

D7sus4 C/D Gadd9 Dadd9/F#

q || h

q || o

q || o

20

mf

Of a fair - y tale You can take the

mf

Of a fair - y tale You can take the

mf

Of a fair - y tale You can take the

Fadd9 D⁶/E Gadd9

23

pp

fut - ure, ev - en if you fail.

pp

fut - ure, ev - en if you fail.____

pp

fut - - ure, ev - en if you fail.

Am⁷(11) D⁷sus⁴ Gadd9

p

Chords: $Cadd9/E$, $Gadd9$, $Cadd9/E$

Dynamics: *mf*, *p*, *mf*

29

mf

I be - lieve in an - gels, some-thing good in

mf

I be - lieve in an - gels, some-thing good in

mf

I be - lieve in an - gels, some - thing good in

Chords: $Gadd9$, D/C , C , $Cmaj7$, $Am9$

32 *p*

ev - 'ry - thing I see. I be - lieve in an - - -

ev - 'ry - thing I see. I be - lieve in

ev - 'ry - thing I be - lieve in an - - -

Bsus⁴ Bm⁷ Cadd⁹ D/C D N.C.

35 *mf*

- gels, When I know the time is right for me, I'll cross the

an - gels When the time is right for me,

- gels, When I know the time is right for me,

38 *p* *molto* to Coda

stream, I have a dream

I'll cross the stream, I have a dream

I'll cross the stream, I have a dream

ff *D⁷sus⁴*

41 *ff*

ff

ff

D⁷ *G* *Gsus⁴* *G* *C* *D/C* *C*

44 *poco rall.* *Tempo I°*

Am⁷ C/D Gadd⁹

molto *p*

47

Cadd⁹/E Gmaj⁷/D Am⁷/C Dsus⁴ D⁷

50 *mf*

I have a dream

mf

I have a dream, _____ a

mf

I have a dream, a fan - tas -

Gadd⁹ Cadd⁹/G Gadd⁹

53

a fan - tas - y To help me

fan - tas - y, To help me through

- y, To help me through, To help me

Cadd9/G B7 Em9

56

through re - al - it - y. And my des -

re - al - it - y. And my

through re - al - it - y.

A7 D7sus4 D7 G

mf

59

- - tin - a - tion makes it worth the while.

des - tin - a - tion makes it worth the while.

mf And my des - tin - a - tion makes it worth the while.

N.C.

63

mp Push - ing through the dark - ness, still an - oth - er mile. *p*

mp Push - ing through the dark - ness, still an - oth - er mile. *p*

mp Push - ing through the dark - ness, still an - oth - er mile. *p*

D.C. al Coda

67 **Coda**

ff *f* *Ah*

ff *f* *Ah*

ff *f* *Ah*

Coda

(D⁷sus⁴) D⁷ G Gsus⁴ G C D/C C

8^{vb} 8^{vb} 8^{vb}

70 *div.* *rall. unis. f*

Ah I have a dream.

Ah I have a dream.

Ah I have a dream.

Am⁷(11) D⁷sus⁴ D⁷ D⁷sus⁴ *rall.* G

8^{vb} 8^{vb}

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Soprano/Soprano/Alto with piano accompaniment & guitar chords

Beautiful

Words & Music by
Linda Perry

Arranged by
Hywel Davies



Novello

Beautiful

Words & Music by Linda Perry

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Tenderly ♩ = 76

Piano *mp*

Soprano 1 *mp* Mm

Soprano 2 *mf* Ev-ry day is so won-der-ful then sud-den-ly it's hard to

Alto *mp* Mm

Piano *mp*

Chords: E^b, E^b/D^b, Cm, B

8

Mm Mm

breathe. Now and then_ I get in - se - cure from all the pain, I'm so a -

Mm Mm

B E^b E^b/D^b Cm

12

mf I am beau-ti-ful, no mat - ter what_ they say._

mp - shamed.

Ah *mp*

Ah

B A^b Fm

mp

15 *poco cresc.* *mf*

Words can't bring me down. I am beau-ti-ful, in

poco cresc. *mp*

Ah Ah

poco cresc. *mp*

Ah Ah

poco cresc. *mp*

E^b E^b/D^b Cm A^b

18 *poco cresc.*

ev-ry sin-gle way. Yes, words can't bring me down. Oh, no.

poco cresc.

Ah Ah

poco cresc.

Ah

Fm E^b E^b/D^b Cm

poco cresc.

21 *mp*

So don't you bring me down to day.

dim.

dim.

Fm⁷ E^b *mp*

23 E^b/D^b Cm B

26 *mp*

Ah

mf

To all your friends you're de - li - ri - ous, so con -

mp

Ah

E^b E^b/D^b

28

- sumed in all your doom. Ah

Try - ing hard__ to fill the Ah

Cm B E^b

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31

emp - ti - ness, the pic - ces gone left the puz - zle un -

E^b/D^b Cm

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33

mf

'Cause you are beau-ti - ful, ___ no
'Cause we are beau-ti - ful, ___ no

mf

'Cause you are beau - ti - ful, ___ no
'Cause we are beau - ti - ful, ___ no

mf

'Cause you are beau-ti - ful, ___ no
'Cause we are beau-ti - ful, ___ no

B

mf

NOT FOR PERUSAL SCORE OR USE IN PERFORMANCE

35

poco cresc.

mat - ter what_ they say. ___
mat - ter what_ they say. ___

Words can't bring you ___ down. _
Words can't bring us ___ down. _

poco cresc.

mat - ter what_ they say. ___
mat - ter what_ they say. ___

Words can't bring you ___ down. _
Words can't bring us ___ down. _

poco cresc.

mat - ter what_ they say. ___
mat - ter what_ they say. ___

Words can't bring you ___ down. _
Words can't bring us ___ down. _

Fm

poco cresc.

E^b E^b/D^b

37

mf

You are beau - ti - ful in
We are beau - ti - ful in

mf

can't bring you down.
can't bring us down.

mf

You are beau - ti - ful in
We are beau - ti - ful in

mf

can't bring you down.
can't bring us down.

mf

You are beau - ti - ful in
We are beau - ti - ful in

Cm A^b

39

poco cresc.

ev - 'ry sin - gle way. Yes, words can't bring you down.
ev - 'ry sin - gle way. Yes, words can't bring us down.

poco cresc.

ev - 'ry sin - gle way. Yes, words can't bring you down.
ev - 'ry sin - gle way. Yes, words can't bring us down.

poco cresc.

ev - 'ry sin - gle way. Yes, words can't bring you down.
ev - 'ry sin - gle way. Yes, words can't bring us down.

Fm E^b E^b/D^b

poco cresc.

41 *dim.* To ⊕ CODA

Oh, no. So don't you bring me down to -
 Oh, no.

dim.

dim.

Cm Fm⁷ To ⊕ CODA

dim.

43 *f*

- day. No mat - ter what we do, no
 No mat - ter what we do, no
 No mat - ter what we do, no mat - ter what we say, -

f

f

E^b E^b/D^b

f

45

mat-ter what_ we say, _____ and beau - ti - ful mis-takes._

mat-ter what_ we say, _____ and beau - ti - ful mis-takes._

we're the song in-side_ the tune_ full of beau - ti - ful mis-takes._

Cm B

47

And ev - 'ry - where_ we go _____ the sun will al - ways shine, _

And ev - 'ry - where_ we go _____

And ev - 'ry - where_ we go _____

E^b E^b/D^b

D.S. al $\oplus$ CODA

49

shine, side.

but to - mor - row we might a - wake, on the oth - er side.

shine, side.

D.S. al $\oplus$ CODA

Cm B

$\oplus$ CODA

51

- day.

mp

mp

Mm

Mm

$\oplus$ CODA

mp

E $\flat$ E $\flat$ /D $\flat$ Cm

54 *mp*

Don't you bring me down to-day...

dim.

Mm

dim.

Mm

B E^b E^b/D^b

dim.

57 **rit.** **Slower**

Don't you bring me down to-day...

rit. **Slower**

Cm B Bmaj⁷(b⁵) E^b

BLACKBIRD

AS RECORDED BY THE BEATLES
WORDS & MUSIC BY JOHN LENNON & PAUL MCCARTNEY

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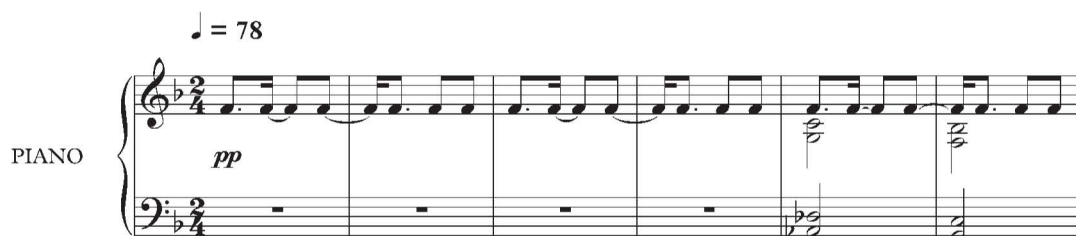
BLACKBIRD

WORDS & MUSIC BY JOHN LENNON & PAUL McCARTNEY

Arranged by Jonathan Wikeley

♩ = 78

PIANO *pp*



7



13 SOPRANO 2 *pp*

Black - bird sin - ging in the dead of night. _____

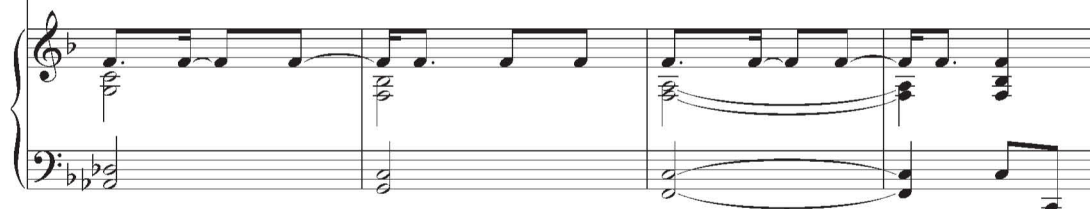


17 SOPRANO 1 *pp*

Black - bird sing - ing in the dead of night. _____

S.2

Black - bird sing - ing in the dead of night. _____



21 ALTO *p*

Black-bird sing-ing in the dead of night,

25 *p*

S.2 Take these bro-ken wings— and learn to fly.

A. Take these bro-ken wings— and learn to fly.

29 *p*

S.1 All your— life, you were on - ly wait - ing for this

S.2 All your— life, you were on - ly wait - ing for this

A. All your— life, you were on - ly wait - ing for this

34

mo-ment to a - rise.____

mo-ment to a - rise.____

mp

40

mp

Black-bird sing-ing in the dead of night,____

mp

Black-bird sing-ing in the dead of night,____

44

Take these sunk-en eyes.____ and learn to see.____

Take these sunk-en eyes.____ and learn to see.____

48

All your life, you were on - ly

All your life, you were on - ly

52

wai - ting for this mo - ment to be free.

wai - ting for this mo - ment to be free.

55 *mf*

S.1 Black bird fly, black - bird

S.2 *mf* Black - bird fly, black - bird

A. *mf* Black - bird fly, black - bird

mf

61

p

fly, _____ in - to the light of the dark, black_ night.

fly. _____ Hmm. _____

fly. _____ Hmm. _____

66

pp

Hmm. _____

pp

Hmm. _____

pp

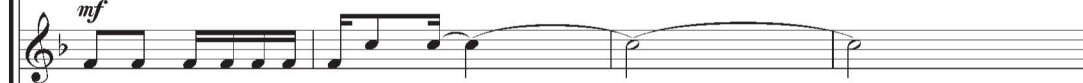
Hmm. _____

mf

72

mf

Black - bird sing-ing in the dead of night, _____

mf

Black-bird sing-ing in the dead of night, _____

mf

Black - bird sing-ing in the dead of night, _____



76



Take these bro - ken wings and learn to fly. _____



Take these bro - ken wings and learn to fly. _____



Take these bro - ken wings and learn to fly. _____



80

80

All your life, for this

All your life, You were wait - ing for this

All your life, You were on - ly wait - ing for this

85

85

mo-ment to a - rise. Black - bird fly,

mo-ment to a - rise. Black - bird fly, black - bird fly,

mo-ment to a - rise. Black - bird fly,

90

black - bird fly, in - to the

black - bird fly, black - bird fly,

black - bird fly,

95

p
light of the dark, black night.

hmm.

p
hmm. Black-bird sing-ing in the dead of night,

p

100 *sempre p*

All your life, —

sempre p

Take these sunk-en eyes — and learn to see. — All your life, —

Take these sunk-en eyes — and learn to see. — All your life, —

105 *poco a poco dim.*

hmm — Black —

you were on - ly wai - ting for this mo - ment to be free. —

hmm. —

poco a poco dim.

111

S.1 bird fly, — black — bird

poco a poco dim.

A. Black-bird sing-ing in the dead of night, —

116

S.1 fly, _____ black - bird fly, _____

S.2 *poco a poco dim.*
You were on - ly wait-ing for this mo-ment to be free. ____

A. black-bird sing-ing in the dead of night, _____ black-bird sing-ing in the

121 *poco rit.*

black - - bird fly. _____

you were on - ly wait - ing for this mo - ment to be free. _____

dead of night, black-bird sing-ing in the dead of night. _____

poco rit.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Eleanor Rigby

S.S.A



ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

ELEANOR RIGBY

S S A

Words and Music by
JOHN LENNON and PAUL McCARTNEY

Moderately with a steady beat

Soprano I

Ah ——— look at all — the lone - ly — peo - ple —

Soprano II

Ah ——— look at all — the lone - ly — peo - ple —

Alto

Ah ——— look at all — the lone - ly — peo - ple —

Piano

Moderately with a steady beat

f *mf* *Bb* *Dm* *(muffled)*

5

Ah ——— look at all — the lone - ly —

Ah ——— look at all — the lone - ly —

Ah ——— look at all — the lone - ly —

5

Bb *(Normal)*

peo - ple —

1. E - lea - nor Rig - by —
3. E - lea - nor Rig - by —

peo - ple —

1. E - lea - nor Rig - by —
3. E - lea - nor Rig - by —

peo - ple —

1. E - lea - nor Rig - by —
3. E - lea - nor Rig - by —

mf

p

Dm

(muffled)

(Dm)

(Normal)

p

10

picks up the rice — in a church — where a wed - ding has been —
died in the church — and was bur - ied a - long — with her name —

picks up the rice — in a church — where a wed - ding has been —
died in the church — and was bur - ied a - long — with her name —

picks up the rice — in a church — where a wed - ding has been —
died in the church — and was bur - ied a - long — with her name —

10

lives in a dream
no-bod-y came

Waits at the win-dow

Waits at the win-dow

lives in a dream
no-bod-y came

p

Bb Dm (Dm)

15

wear-ing the face that she keeps in a jar by the door

wear-ing the face that she keeps in a jar by the door

wear-ing the face that she keeps in a jar by the door

15

mf All the lone - ly peo -

div. pp Who is it for? Lone -

pp Who is it for? Lone -

p

Bb *p*

mf *p*

[20] - ple, Where do they all come from?

ly peo ple,

ly peo ple,

[20]

(*mf*) 25

All the lone - ly peo - ple, Where do they all — be - long?

(*pp*)

Lone - ly peo - ple.

(*pp*)

Lone - ly peo - ple.

25

mf

2. Fath - er Mc - Ken - zie, — writ - ing the words — of a ser -

mf

2. Fath - er Mc - Ken - zie, — writ - ing the words — of a ser -

Fath - er Mc - Ken - zie, — writ - ing the words — of a ser -

p

sfp

30

- mon that no - one will hear, _____

- mon that no - one will hear, _____ no-one comes near. _____

- mon that no - one will hear, _____ no-one comes near. _____

30

Gm Bb Dm

mf

Look at him work - ing, — darn - ing his socks — in the night —

Look at him work - ing, — darn - ing his socks — in the night —

Ah

p *mf*

SSA

35

— when there's no - bod - y there, —

— when there's no - bod - y there, —

What does he

35

Gm Bb

div. pp

Lone - ly

mf

What does he care? All the lone - ly peo - ple, Where

pp

care? Lone - ly

p

Bb Dm

mf *p*

40

unis. mf

peo - ple, All the lone - ly peo-

div. pp

do they all — come from?

Lone -

pp

peo - ple,

Lone -

40

La Capo al Coda

- ple, Where do they all — be - long?

ly

peo

ple.

ly

peo

ple.

♣ Coda
p
 Ah
mf *unis.*
 (3.) Fath - er Mc - Ken - zie, — wip - ing the dirt — from his hands —
p
 Wip - ing the dirt — from his hands —

♣ Coda

Dm

no - one saved.
 as he walks — from the grave — no - one saved.
 as he walks — from the grave — no - one saved.

mf

p
Ah ——— look at all — the lone - ly — peo - ple. —

div. pp
Lone - ly peo - ple,

mf
All the lone - ly peo - ple, Where do they all — come from?

p

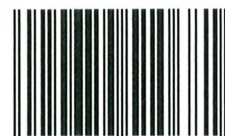
p
Ah ——— look at all — the lone - ly — peo - ple. —

unis. mf
All the lone - ly peo - ple, Where do they all — be - long?

div. pp
Lone - ly peo - ple. —

Hey Jude

S.S.A.



5 020679 510681



MUSIC SALES LIMITED
8/9 Frith Street, 285 don, W1D 3JB

HEY JUDE

S S A

Words and Music by
JOHN LENNON and PAUL MCCARTNEY

Slowly

Soprano I

Soprano II

Alto

Piano

Guitar
(Capo up
3 frets)

Bass

p

Hey

Hey

Hey

F C sus4 C F

D A sus4 A D

5

Jude, don't make it bad, take a sad song — and make it

Jude, don't make it bad, take a sad song — and make it

Jude, don't make it bad, take a sad song — and make it

5

C7 Gm7 Gm7/C bass 7

A A sus4 A

bet - ter. Re - mem - ber to let her in - to your

bet - ter. Re - mem - ber to let her in - to your

bet - ter. Re - mem - ber to let her in - to your

F Bb

D G

10 heart, then you can start to make it bet - ter. Hey

heart, then you can start to make it bet - ter. Hey

heart, then you can start to make it bet - ter. Hey

10 F C7 F

D A7 D

15

mf

Jude, don't be a - fraid, You were made to go out and
 Jude, don't let me down, You have found her, now go and

mf

Jude, don't be a - fraid, You were made to go out and
 Jude, don't let me down, You have found her, now go and

mf

Jude, don't be a - fraid, You were made to go out and
 Jude, don't let me down, You have found her, now go and

F C7 15 Gm7 Gm7/C bass C7

D A7 A7sus4 A7

mf

p

get her. Ah
 get her.

p

get her. Ah
 get her.

mf

get her. The min - ute you let her un - der your
 get her.

F Bb

D G

20

then you be - gin — to make it bet - ter.

(melody)

then you be - gin — to make it bet - ter.

skin then you be - gin — to make it bet - ter.

20

F C7 F

D A7 D

And an - y time you feel the pain, — Hey Jude, — re - frain, —
 So let it out and let it in, — Hey Jude, — be - gin, —

p

Ah

div. p

Ah

F7 Bb Bb/A bass

p

D7 G

don't car - ry the world — up - on — your
 you're wait - ing for some - one to — per -

The first system of the musical score consists of a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment features a continuous eighth-note bass line and a treble line with chords and single notes.

Gm7 F sus4 C7/E bass C7

Em Dsus4 A7

The second system of the musical score features piano accompaniment on two staves. Chord labels are placed above the staves: Gm7, F sus4, C7/E bass, C7, Em, Dsus4, and A7. The music continues with a steady eighth-note bass line and a treble line with chords and single notes.

25

shoul - der.
 x form with.

For now you know that it's a fool —
 And don't you know that it's just you, —

The third system of the musical score features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment features a continuous eighth-note bass line and a treble line with chords and single notes.

25 F F7

D D7

The fourth system of the musical score features piano accompaniment on two staves. Chord labels are placed above the staves: F, F7, D, and D7. The music continues with a steady eighth-note bass line and a treble line with chords and single notes.

who plays — it cool — By mak - ing his world — a lit - tle
 Hey Jude, — you'll do, — The move - ment you need — is on — your

p
 Ah
div. p
 Ah

Bb Bb/A bass Gm7 F sus4 C7/E bass C7

G Em Dsus4 A7

30 cold - er. Na na na na — na na na na na.
 shoul - der. Na na na na — na na na na na.
 Na na na na na na na na na na.

30 F F7 C9sus4 C7

D G D7 A7sus4 A7

1. 2. 35 3

Hey Hey Jude, don't make it

Hey Hey Jude, don't make it

Hey Hey Jude, don't make it

1. 2. 35 F

1. (A7) 2. (A7) D

1. 2.

bad, take a sad song and make it bet-ter. Re-

bad, take a sad song and make it bet-ter. Re-

bad, take a sad song and make it bet-ter. Re-

C7 Gm7 Gm7/C bass C7 F

A7 A7sus4 A7 D

40

mem - ber to let her un - der your skin, then you'll be - gin —

mem - ber to let her un - der your skin, then you'll be - gin —

mem - ber to let her un - der your skin, then you'll be - gin —

Bb F

G D

to make — it bet - ter, bet - ter, bet - ter, bet - ter. —

to make it bet - ter, bet - ter, bet - ter, bet - ter. —

to make — it bet - ter, bet - ter, bet - ter, bet - ter. —

C7 F

A7 D

45

45

E $\flat$ (add F)

1, 2. Repeat and fade-out

3.

1, 2. Repeat and fade-out

3.

1, 2.

3.

Penny Lane

S.S.A.



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MUSIC SALES LIMITED
8/9 Frith Street, 295 don, W1D 3JB

PENNY LANE

for SSA Chorus and Piano

Words and Music by
JOHN LENNON and PAUL MCCARTNEY

Bright feeling (♩ = ♩♩♩)

Soprano I *f* Pen-ny Lane; There is a bar-ber show-ing

Soprano II *mf* Hrmm Hrmm

Alto *mf* Hrmm Hrmm

Piano *f* B♭ Gm Cm F7 B♭ Gm

pho-to - graphs _ of ev-'ry head he's had the plea-sure to know _ And all the

Hrmm Hrmm Hrmm Hrmm Hrmm

Hrmm Hrmm Hrmm Hrmm Hrmm

Cm7 F7 B♭ Gm B♭m7

peo-ple that come and go — stop and say_ hel-lo. On the

Hrmm Hrmm Hrmm stop and say_ hel-lo.

Hrmm Hrmm Hrmm stop and say_ hel-lo.

Gm7b5 Gbmaj7 F7

cor - ner is a bank - er with a mo - tor car. — The lit - tle
Lane; there is a fire - man with an ho - ur glass. — And in his

Oh

Oh

Bb Gm Cm7 F7

chil - dren laugh at him be - hind his back. And the
pock - et is a por - trait of the queen. He likes to

He And the
likes to

B $\flat$ Gm Bbm7

bank - er nev - er wears a "mac" — in the pour - ing rain, ver - y
keep his fi - re en - gine clean, — it's a clean ma - chine, —

Oh —

bank - er nev - er wears a "mac" — in the pour - ing rain, ver - y
keep his fi - re en - gine clean, — it's a clean — ma - chine, —

Gm7 $\flat$ 5 G $\flat$ F7

strange! Pen - ny Lane is in my ears — and in my eyes..

Pen - ny Lane is in my ears — and in my eyes..

strange! Pen - ny Lane is in my ears — and in my eyes..

E $\flat$ A $\flat$ Cm A $\flat$

Wet be-neath the blue —
full of fish —

Wet be-neath the blue —
full of fish —

Wet be-neath the blue —
full of fish —

D $\flat$ D $\flat$ maj7 E $\flat$ E $\flat$ 9sus E $\flat$ 7 A $\flat$

1.

sub - ur - ban skies. — I sit and... mean - while back in Pen - ny
and fin - ger pies — in sum - mer

sub - ur - ban skies. — I sit and... mean - while
and fin - ger pies — in sum - mer

sub - ur - ban skies. — I sit and... mean - while
and fin - ger pies — in sum - mer

Cm Ab Db A° F7

2.

mean - while back be - hind the shel - ter in the mid - dle of the

mean - while. There in the

mean - while. There in the

2.

A° Bb Gm

round - a - bout — a pret - ty nurse is sell - ing pop - pies from a

round - a - bout Flow'rs from a

round - a - bout Flow'rs from a

Cm F7 Bb Gm

tray. And tho' she feels as if she's in a play —

tray. Oh —

tray. Oh —

Bb m7 Gm7b5

she is an - y - way. *f* Pen - ny

she is an - y - way. *f* Pen - ny

she is an - y - way. *f* Pen - ny

f

G7 F7

Lane; the bar - ber shaves an - oth - er cus - tom - er. We see the

Lane; the bar - ber shaves an - oth - er cus - tom - er. We see the

Lane; the bar - ber shaves an - oth - er cus - tom - er. We see the

B $\flat$ Gm Cm F7

bank - er sit - ting, wait - ing for a trend. And then the

bank - er sit - ting, wait - ing for a trend. And then the

bank - er sit - ting, wait - ing for a trend. And then the

Bb Gm Bbm7

fi - re-man rush - es in from the pour - ing rain, ver-y

fi - re-man rush - es in from the pour - ing rain, ver-y

fi - re-man rush - es in from the pour - ing rain, ver-y

Gm7b5 Gb F7

strange! Pen - ny Lane is in my ears — and in my eyes..

strange! Pen - ny Lane is in my ears — and in my eyes..

strange! Pen - ny Lane is in my ears — and in my eyes..

E♭ A♭ Cm A♭

Wet be-neath the blue —

Wet be-neath the blue —

Wet be-neath the blue —

D♭ A♭

— sub - ur - ban skies. — I sit and... mean - while back.. Pen - ny

— sub - ur - ban skies. — I sit and... mean - while back.. Pen - ny

— sub - ur - ban skies. — I sit and... mean - while back.. Pen - ny

mf

mf

mf

Cm Ab Db A° F7

Lane is in my ears — and in my eyes. —

Lane is in my ears — and in my eyes. —

Lane is in my ears — and in my eyes. —

cresc. *div.*

cresc.

cresc.

mf Bb Dm Bb Eb *cresc.* *ff*

ff
Wet be-neath the blue — sub - ur - ban skies. —

ff
Wet be-neath the blue — sub - ur - ban skies. —

ff
Wet be-neath the blue — sub - ur - ban skies. —

B $\flat$ Cm/B $\flat$ B $\flat$ Cm/B $\flat$ B $\flat$ Cm/B $\flat$ B $\flat$ Cm/B $\flat$ E $\flat$ Cm/E $\flat$ E $\flat$

Pen - ny Lane. —

Pen - ny Lane. —

Pen - ny Lane. —

3 B $\flat$ F7 B $\flat$

Yesterday

S.S.A.



5 020679 510209



YESTERDAY

S S A

Words and Music by
JOHN LENNON and
PAUL McCARTNEY

Moderato

Soprano I

Soprano II

Alto

Piano

Moderato

E $\flat$

F/E $\flat$

A $\flat$ m6/E $\flat$

mf

E $\flat$

F/E $\flat$

A $\flat$ m6/E $\flat$

mf

[A]

Yes - ter day, yay, yay,

Yes - ter - day,

All my trou - bles seemed so

Yes - ter - day,

All my trou - bles seemed so

[A]

E $\flat$

Dm7sus,4

G7

E $\flat$

Dm7sus,4

G7

They seemed so far a - way

far a - way Now it looks as tho' they're

far a - way Now it looks as tho' they're

Cm Ab Bb

Cm Ab Bb

here to stay Oh I be - lieve - in yes-ter-day;

here to stay Oh I be - lieve - in yes-ter-day;

here to stay Oh I be - lieve - in yes-ter-day;

Eb Bb Cm F Ab Eb

Eb Bb Cm F Ab Eb

[B]

Sud-den-ly, I'm not half the man I used to be

Sud-den-ly, yee, yee, Oh, no, not half the

Sud-den-ly, I'm not half the man I used to be

[B]

E^b Dm7sus,4 G7 Cm

E^b Dm7sus,4 G7 Cm

There's a shad-ow hang-ing o-ver me, o-ver me, Oh,

man I could be O-ver me, Oh,

There's a shad-ow hang-ing o-ver me, o-ver me, Oh,

A^b B^b E^b G7

A^b B^b E^b G7

yes - ter - day — came sud-den-ly, — so sud-den-ly; Why she

yes - ter - day — came sud-den-ly, — so sud-den-ly;

yes - ter - day — came sud-den-ly, — so sud-den-ly;

Cm F Ab Eb Dm7sus,4 Db7-5

Cm F Ab Eb Dm7sus,4 Db7-5

[C] Tango feel

had to go I just don't know She would - n't

I just don't know, I just don't know She would - n't

Why she had to go I don't know

[C] Tango feel

Cm Ab Dm7-5 Bb7

Cm Ab Dm7-5 Bb7

say; She would - n't say; I said

say; She would - n't say;

No, she would - n't say, She would - n't say;

E^b *Dm7sus,4* *D^b7-5*

E^b *Dm7sus,4* *D^b7-5*

some thing wrong, now I long, long for yes - ter -

Oh, now I long, long for yes - ter -

I said some - thing wrong, now I long, long for yes - ter -

Cm *A^b* *Dm7-5* *B^b7*

Cm *A^b* *Dm7-5* *B^b7*

[D] Moderato

day, Yes-ter-day, Love was such an eas - y
 day, Let's hear it for yes - ter-day, Love was such an eas - y
 day, Let's hear it for yes - ter - day, Love was such an eas - y

[D] Moderato

E^b A^b B^b E^b Dm7-5 G7
 E^b A^b B^b E^b Dm7-5 G7

game to play, Now I need a place to hide a - way, Oh,
 game, Oh, yes we played the game, I need a place to hide a - way, Oh,
 game to play, Now I need a place to hide a - way, Oh,

Cm A^b B^b A^bm7 E^b B^b
 Cm A^b B^b A^bm7 E^b B^b

cresc.
I be - lieve in yes - ter - day, — yay, — yay, — yay, — *cresc.*
I be - lieve in yes - ter - day, — yay, — yay, — yay, — *cresc.*
I be - lieve in yes - ter - day, — yay, — yay, — yay, — *cresc.*

Cm F Ab Eb G7 Dm7sus,/A Bb° G7/B *cresc.*
Cm F Ab Eb G7 Dm7sus,/A Bb° G7/B *cresc.*
cresc.

[E] *f* *mf* Just think of yes - ter - day, — Just think of
f *mf* Just think of yes - ter - day, — Just think of
f *mf* Just think of yes - ter - day, — Just think of
Just think of yes - ter - day, — Just think of

[E] Cmaj.7 Bb/C *f* *mf*
Cmaj.7 Bb/C *f* *mf*

yes-ter-day, yes-ter-day, yes-ter - day, _____ Why she had to go, I don't

yes-ter-day, yes-ter-day, yes-ter - day, _____ Why she had to go, I don't

yes-ter-day, yes-ter-day, yes-ter - day, _____ Why she had to go, I don't

Bb/C C Bb/C C E7sus,4 E7 Am Am7/G Fmaj,7 F

Bb/C C Bb/C C E7sus,4 E7 Am Am7/G Fmaj,7 F

know, she would - n't say, ev - er say, -

know, she would - n't say, would - n't ev - er say, -

know, she would - n't, No, she would-n't, would - n't ev - er say, -

Dm6 G7 C (add9) B7sus,4

Dm6 G7 C (add9) B7sus,4

I said, I said some-thing wrong, now I long _ for yes-ter-day,

I said, I said some-thing wrong, now I long, I long for Bring back my

I said, I said some-thing wrong, now I long, I long for, Bring back my

(B7sus,4) Bb7-5 Am Dm6/A Am7 F#° Dm6 G7 C C(add9) C

(B7sus,4) Bb7-5 Dm6 C C(add9) C

(open)

F

Yes-ter-day, yay, yay, Oh, yes, we played the

yes-ter-day, Love was such an eas-y game to play,

yes-ter-day, Love was such an eas-y game to play,

F C Bm7 E7 Am

C Bm7 E7 Am

game, now I need a place to hide a - way, Oh, I be - lieve, Yes, I be -

Now I need a place to hide a - way, Oh, I be - lieve, be -

Now I need a place to hide a - way, Oh, I be - lieve, — be -

F G B^o/C Bm7sus,4 E7 Am Am7/G D7/F# D7

F G B^o/C Bm7sus,4 E7 Am Am7/G D7/F# D7

lieve in yes - ter - day.

lieve in yes - ter - day, yes - ter - day.

lieve in yes - ter - day, yes - ter - day.

Fm6/A^b G7 C sus,4 C C

Fm6/A^b G7 C sus,4 C C

f

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

HERO

AS RECORDED BY BOTH MARIAH CAREY AND THE X-FACTOR FINALISTS
WORDS & MUSIC BY MARIAH CAREY & WALTER AFANASIEFF

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

HERO

WORDS & MUSIC BY MARIAH CAREY & WALTER AFANASIEFF

Arranged by Jonathan Wikeley

$\text{♩} = 63$

SOPRANO 1

SOPRANO 2

ALTO

PIANO

p

Ooh.

4

There's a he - ro if you look in - side your heart, you don't

7

p

There's an ans - wer, if you

have to be a - fraid of what you are.

10

reach in-to_ your soul,_____ and the sor-row that_ you know_ will melt a - way.____

13

Aah._____

mp

And then a he - ro comes a-long_____ with the strength to car - ry on,_____ and you cast your fears_ a-side_

mp

16

mp

So when you feel like hope_ is gone,____

_____ and you know you can_ sur - vive._____ So when you feel like hope_ is gone,____

18

look in-side you and_ be strong_ and you'll fin-'lly see_ the truth,_ that a he-ro lies_ in

look in-side you and_ be strong_ and you'll fin-'lly see_ the truth,_ that a he-ro lies_ in

21

you. It's a long road_ and you

you. It's a long road_ and you

24

and you face the world a - lone, no hand for you to hold, find

face the world_ a - lone, no-one reach-es out_ a hand_ for you_ to hold._ You can

27

love._____ Aah,_____ dis - ap -

find love_____ if you search with-in_____ your-self,_____ and the emp-ti-ness_ you felt_ will dis-ap-pear..

30

- pear._____ And then a he-ro comes a-long,_____ with the strength to car - ry on,_____

mf And then a he-ro comes a - long, with the strength to car - ry

33

_____ and you cast your fears_ a-side_____ and you know you can_ sur-vive._____ So when you feel like hope_ is gone,_____

on, and you cast your fears_ a-side_____ and you know you can_ sur-vive._____ So when you feel like hope_ is gone,_____

36

look in-side you and_ be strong_ and you'll fin-'lly see_ the truth,_ that a he-ro lies_ in

look in-side you and_ be strong_ and you'll fin-'lly see_ the truth,_ that a he-ro lies_ in

39

f Lord knows,_ dreams are hard to fol-low,

you. Aah

you. Aah,

f

42

aah,_ tear them a - way._ Hold on,_

But don't let a - ny - one_ tear them a - way._ Aah,

aah, tear them a - way._ Aah,

45 there will be to - mor - row. In time you'll find the way. **rit.**

aah.

aah.

a tempo

Aah.

48 Then a he-ro comes a-long, with the strength to car - ry on, and you cast your fears a-side,

Then a he-ro comes a-long, with the strength to car - ry on, and you cast your fears a-side,

51 and you know you can sur - vive. So when you feel like hope is gone,

and you know you can sur - vive. So when you feel like hope is gone,

53

look in-side you and be strong, and you'll fin - 'lly see the truth,

look in-side you and be strong, and you'll fin - 'lly see the truth,

55

That a he-ro lies in *p* Ooh,

that a he-ro lies in you. *p* Ooh,

that a he-ro lies in you. *p* Ooh,

58

you, that a he-ro lies in you.

that a he-ro lies in you.

Soprano/Soprano/Alto with piano accompaniment & guitar chords

Killing Me Softly With His Song

Words by
Norman Gimbel

Music by
Charles Fox

Arranged by
Jack Long



Novello

Killing Me Softly With His Song

Words by Norman Gimbel

Music by Charles Fox

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♩ = 108

Soprano 1

Soprano 2 *mp*

Alto

Piano

♩ = 108

Am Dm

p

3 *p*

Sing-ing my life___ with his words.___ Kill-ing me soft - ly with his__

sing-ing my life___ with his words.___ Kill-ing me soft - ly with his__

p

Kill-ing me soft - ly with his__

G C Am

The musical score is written for Soprano 1, Soprano 2, Alto, and Piano. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as 108 beats per minute. The score begins with a piano introduction in the piano part, featuring a G major chord (Am) and a D minor chord (Dm). The vocal parts enter with the lyrics 'Strum-ming my pain___ with his fin-gers,___'. The piano part provides harmonic support with chords and a bass line. The score includes a section with three measures of music, marked with a '3' and a piano (*p*) dynamic. The lyrics for this section are 'Sing-ing my life___ with his words.___ Kill-ing me soft - ly with his__'. The piano part continues with chords G, C, and Am.

6

— song, kill-ing me soft - ly — with his — song, tell-ing my whole —

— song, kill-ing me soft - ly — with his — song, tell-ing my whole —

— song, kill-ing me soft - ly — with his — song, tell-ing my whole —

D/F# G F

9

life — with his — words, kill - ing me soft - ly —

— life — with his — words, kill - ing me soft - ly —

— life — with his — words, kill - ing me soft - ly —

C F⁶ B^bmaj⁷

with his song. _____

with his song. _____

div. _____

with his song. _____

Poco più mosso (♩ = 118)

A F/G Gsus⁴ F/G G

mp

mp

Doo_____ doo doo doo_____

p

Ooh. _____

unis. *mp*

Doo_____ doo_____ doo. _____

F/G G F/G F/G Gsus⁴ F/G G F/G G F/G

19

pp

Doo doo doo.

p

Ooh doo doo.

mp

Doo doo doo.

pp

doo doo.

p

Doo

F/G Gsus⁴ F/G G F/G G F/G F/G Gsus⁴ F/G G

22

mf

1. I heard he sang a good song,
2. I felt all flushed with fever,

mf

doo.

3. He sang as if he knew me

mp

3. As if he

F/G G F/G Dm⁷ G⁹

mf

I heard he had a style;— and so I came—
 em - bar - rased by the crowd. I felt he'd found—
 (3.) in all my dark des - pair;— and then he looked—
 (3.) knew my dark des - pair.

C F6 Dm7

to see him, to lis - ten for a while._____
 my let - ters and read each one out loud._____
 right through me as if I was - n't there._____
 2. I
 3. And
 2. I
 3. And

G Am

(1.) And there_ he was, this young_ boy, a stran - ger to_
 (2.) I prayed_ that he_ would fin - ish, but he just kept_
 3. And he_ just kept_ on sing - ing, sing - ing clear_

(2.) prayed that he would fin - - -
 (3.) he just kept on sing - - -

(2.) prayed that he would fin - - -
 (3.) he just kept on sing - - -

Dm Gadd9 C

my eyes, } Strum-ming my pain_ with his fin - gers,_
 right on }
 and strong, }

- ish. }
 - ing. }

mf Strum-ming my pain_ with his fin - gers,_

pp dim.

ish._
 ing._

E7 Am Dm7

37

mp

sing-ing my life__ with his words.__

Kill-ing me soft - ly with his__

mp

sing-ing my life__ with his words.__

Kill-ing me soft - ly with his__

mp

Kill-ing me soft - ly with his__

G C Am

40

— song, kill-ing me soft - ly__ with his__ song, tell-ing my whole__

— song, kill-ing me soft - ly__ with his__ song, tell-ing my whole__

— song, kill-ing me soft - ly__ with his__ song, tell-ing my whole__

D/F# G F

43

to Coda 

life with his words, kill-ing me soft - ly

life with his words, kill-ing me soft - ly

life with his words, kill-ing me soft - ly

dim.

dim.

dim.

to Coda 

C F⁶ B^b maj⁷

46

mp with his song. 1.2. 3.

mp with his song. 1.2. 3.

div. *mp* with his song. 1.2. 3.

A 1.2. 3.

50 *mf* Oh, _____

Am Dm⁷ G

53 *mp* La la la la la la Oh, _____

mf La la la la la la Oh, _____

mf La la la la la la Oh, _____

C Am D/F[#]

56 *cresc.*
La,
poco cresc.
La,
cresc.
La,

G F C F⁶

60 **D.S. al Coda**
f
La.
f
La.
f
La.

B^bmaj⁷ A D.S. al Coda

64 **Coda**

— words, kill-ing me soft - ly _____ with his song. _____

— words, kill-ing me soft - ly _____ with his song. _____

div. — words, kill-ing me soft - ly _____ with his song. _____

Coda

F⁶ B^b maj⁷ 8^{va} A



SSA/PIANO
NOV940874

HALLELUJAH

AS RECORDED BY LEONARD COHEN, JEFF BUCKLEY, RUFUS WAINWRIGHT,
ALEXANDRA BURKE AND MANY MORE...
WORDS & MUSIC BY LEONARD COHEN

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE



NOVELLO
CHORAL POPS

HALLELUJAH

WORDS & MUSIC BY LEONARD COHEN

Arranged by Jonathan Wikeley

SOPRANO 1
SOPRANO 2
ALTO
PIANO

p
Ooh, _____ ooh, _____

p
I've heard there was a se-cret chord_ that Da - vid played, and it pleased the Lord, but

5
ooh. _____ It goes like this, the fourth, the fifth, the
Ooh, _____ *cresc.*
you don't_ real-ly care for mu - sic, do you? Ooh, _____ *cresc.*

11
mi - nor fall, the ma - jor lift, the baf-fled king com - po - sing Hal - le - lu - jah. *dim.*
ooh, _____ ooh, _____
ooh, _____ ooh, _____ *dim.*

ONLINE PERUSAL SCORE ONLY
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16 *Ooh,* *p* *Ooh,*

Hal - le - lu - jah, *Hal - le - lu - jah,* *Hal - le - lu - jah,*

22 *Hal - le - lu - jah,* *ooh,*

mp

28 *mp*

Your faith was strong but you need-ed proof, you saw her bath - ing on the roof, her

mp

Your faith was strong but you need-ed proof, you saw her bath - ing on the roof, her

33

beau - ty___ and the moon - light___ o - ver - threw you._____ She tied you to a

38 *cresc.*

kit-chen chair, she broke your throne and she cut your hair, and from your lips she drew the Hal - le -

43 *dim.* *mp*

-lu - jah._____ Hal - le - lu - jah,_____ Hal - le - lu - jah,_____

48

Hal - le - lu - jah, Hal - le - lu

Hal - le - lu - jah, Hal - le - lu

53

- jah.

- jah.

Ba - by, I've been

Ba - by, I've been

mf

mf

58

here be - fore, I've seen this room and I've walked this floor, I used to live a - lone be - fore I

here be - fore, I've seen this room and I've walked this floor, I used to live a - lone be - fore I

63 *cresc.*

knew you. I've seen your flag on the mar-ble arch, love is not a

cresc.

knew you. I've seen your flag on the mar-ble arch, love is not a

cresc.

68 *dim.*

vic-t'ry march, it's a cold and it's a bro-ken Hal-le-lu-jah. Hal-le-

dim.

vic-t'ry march, it's a cold and it's a bro-ken Hal-le-lu-jah. Hal-le-

dim.

73 *mf*

-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

mf

-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

mf

78

Hal - le - lu - jah.

Hal - le - lu - jah.

84

p Ooh, ooh,

p May - be there's a god a - bove, but all I ev - er learnt from love was

89

f ooh. It's not a cry that you

f how to shoot some - bo - dy who out - drew you. It's not a cry that you

94

hear at night, — it's not some-bo-dy who's seen the light, — it's a cold and it's a bro - ken — Hal-le-

hear at night, — it's not some-bo-dy who's seen the light, — it's a cold and it's a bro - ken — Hal-le-

99

-lu - jah, — Hal - le - lu - jah, Hal - le - lu - jah, —

-lu - jah, — Hal - le - lu - jah, — Hal - le - lu - jah, —

cresc.

cresc.

104

— Hal - le - lu - jah, Hal - le - lu - jah, —

— Hal - le - lu - jah, — Hal - le - lu - jah, —

109

mp

Hal - le - lu - jah, — Hal - le - lu - jah, Hal - le - lu - jah, —

mp

Hal - le - lu - jah, — Hal - le - lu - jah, Hal - le - lu - jah, —

mp

114

dim. *p*

Hal - le - lu - jah. —

dim. *p*

Hal - le - lu - jah. —

dim. *p*

120

dim. *pp*

Hal - le - lu - jah, — Hal - le - lu - jah.

dim. *pp*

Hal - le - lu - jah, — Hal - le - lu - jah.

dim. *pp*

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SSA/PIANO
NOV941094

MAN IN THE MIRROR

AS RECORDED BY MICHAEL JACKSON
WORDS & MUSIC BY GLEN BALLARD & SIEDAH GARRETT

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE



NOVELLO
CHORALPOPS

MAN IN THE MIRROR

WORDS & MUSIC BY GLEN BALLARD & SIEDAH GARRETT

Arranged by Jonathan Wikeley

$\text{♩} = 100$

SOPRANO 1

SOPRANO 2

ALTO

PIANO

N.C.

p

Ped.

5

mp

mp

Gon-na make a change— for once in my— life.

It's gon-na feel—

It's gon-na feel—

Ped.

9

— real good,— gon-na make a diff-'rence, gon-na make it right.—

— real good,— gon-na make a diff-'rence.

Ped.

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12

finger click on off-beats

As I turned up the col-lar on my fav-'rite win-ter coat,

mp

B^b F/A Gm Dm/F

15

I see the kids in the street.

this wind is blow-ing my mind. I see the kids in the street, with not e-

E^badd9 B^b F/A

18

Who am I to be blind? Pre-tend-ing not to see their need.

Who am I to be blind? Pre-tend-ing not to see their need.

-nough to eat.

Gm Dm/F E^badd9

21 *stop clicking*
mp

Oo, *mp*
Oo,

mf

A sum-mer's dis - re - gard, a bro - ken bot - tle top, and a one__ man's soul.

*Cm*⁷ *B^b/D* *E^badd9*

24 oo, and one man's soul, oo

oo

They fol - low each oth - er on the wind you know 'cause they got.

B^badd9/D *Cm*⁷ *B^b/D*

27 go. *f* I'm start-ing with the
go. *f* I'm start-ing with the
no - where__ to go. That's why I want you to know, *f* I'm start-ing with the

E^b *F⁹* *B^b* *B^b/D* *E^b*

30

man in the mir-ror. I'm ask-ing him to change his ways.

man in the mir-ror. I'm ask-ing him to change his ways.

man in the mir-ror. I'm ask-ing him to change his ways.

E^b/F B^b B^b/D E^b E^b/F

33

And no mes-sage—could've been a—ny clear-er, if you

And no mes-sage—could've been a—ny clear-er, if you

And no mes-sage—could've been a—ny clear-er, if you

B^b B^b/D E^b C⁷/E

35

wan-na make the world a bet-ter place. take a look at your-self— then make a change.—

wan-na make the world a bet-ter place. take a look at your-self— then make a change.—

wan-na make the world a bet-ter place. take a look at your-self— then make a change.

F13#9

37 *finger click on off-beats*

Na na na, na na na, na na na na.

Na na na, na na na, na na na na.

Na na na, na na na, na na na na.

B $\flat$ F/A Gm 7 Dm/F E $\flat$ add9

40

mf

I've been a vic-tim of a self-ish kind of love.

B $\flat$ F/A Gm 7 Dm/F

mf

43

mf

Not a

There are some with no home, not a

It's time that I re-a-lise, there are some with no home.

E $\flat$ add9 B $\flat$ F/A

46 *mf*

nick-el to loan, could it be real-ly me pre-ten-ding that they're not a - lone?—

nick-el to loan, could it be real-ly me pre-ten-ding that they're not a - lone?—

Gm⁷ *Dm/F* *E^badd⁹*

49 *stop clicking* *mp*

Oo... *mp*

Oo... *mf*

A wil-low deep-ly scarred, some-bo-dy's bro-ken heart, and a washed-out dream...

Cm⁷ *B^b/D* *E^badd⁹*

52

A washed-out dream, oo...

A washed-out dream, oo...

They fol-low the pat-tern of the wind you see, 'cause they got...

B^badd⁹/D *Cm⁷* *B^b/D*

63

wan-na make the world a bet - ter place. take a look at your-self__ and make a change.

wan-na make the world a bet - ter place. take a look at your-self__ and make a change.

wan-na make the world a bet - ter place. take a look at your-self__ and make a change.

F13#9

65

I'm start-ing with the man in the mir-ror, oo. I'm ask-ing him to

I'm start-ing with the man in the mir-ror, oo. I'm ask-ing him to

I'm start-ing with the man in the mir-ror, oo. I'm ask-ing him to

B^b B^b/D E^b E^b/F B^b B^b/D E^b

68

change his ways, oh yeah. And no mes-sage_ could've been a - ny clear-er, if you

change his ways, oh yeah. No mes-sage_ could've been a - ny clear-er, if you

change his ways, oh yeah. No mes-sage_ could've been a - ny clear-er, if you

E^b/F B^b B^b/D E^b C⁷/E

71

wan-na make the world a bet - ter place_ take a look at your-self_ then make that

wan-na make the world a bet - ter place_ take a look at your-self_ then make that

wan-na make the world a bet - ter place_ take a look at your-self_ then make that

f *13#9*

73

ff change. I'm start-ing with the man in the mir-ror. I'm ask-ing him to

ff change. I'm start-ing with the man in the mir-ror. I'm ask-ing him to

ff change. Man in the mir-ror, oh yeah.

B B/D# E E/F# B B/D# E

76

mf cresc. change his ways. No mes-sage_ could've been a - ny clear-er, if you

mf cresc. change his ways. No mes-sage_ could've been a - ny clear-er, if you

mf cresc. Change his ways, come on, change. Oo - hoo. If you

E/F# B B/D# E C#7/E#

wan-na make the world a bet-ter place_ take a look at your-self_ and make the change. You got-ta

wan-na make the world a bet-ter place_ take a look at your-self_ and make the change. You got-ta

wan-na make the world a bet-ter place_ take a look at your-self_ and make the change. You got-ta

$F\sharp13\sharp9$

get it right_ while you got the time_ 'cause when you close your heart_ then you close your

get it right_ while you got the time_ 'cause when you close your heart_ then you close your

get it right_ while you got the time_ 'cause when you close your heart_ then you close your

f mind. With the man in the mir-ror. I'm ask-ing him to

f mind. With the man in the mir-ror. I'm ask-ing him to

f mind. Man in the mir-ror, oh yeah.

f B B/D# E E/F# B B/D#

change his ways... No mes-sage_ could-'ve been a - ny clear-er, if you
 change his ways... No mes-sage_ could-'ve been a - ny clear-er, if you
 Change his ways, come on, change. Oo - hoo. If you

E E/F# B B/D# E C#7/E#

wan-na make the world a bet - ter place_ take a look at your-self_ then make a
 wan-na make the world a bet - ter place_ take a look at your-self_ then make a
 wan-na make the world a bet - ter place_ take a look at your-self_ then make a

F#13#9

change. Na na na, na na na, na na na na.
 change. Na na na, na na na, na na na na.
 change. Na na na, na na na, na na na na.

B F#7/A# G#m D#m/F# Badd9

With the man you know, that man, you know that man

Oh yeah. Nana na, na na na, na

Oh yeah. Nana na, na na na, na

B F[#]/A[#] G[#]m D[#]m/F[#]

oo. na na na. na na na. na na na.

p *p* *p* *p*

Fadd⁹ 8^{va} 5

mf It's gon-na feel real good. "Sham - one!" Just lift your-

mf Change, —

mf Change, —

103 *hand claps on off-beats*

- self, you know, you got to stop it your - self.

f

yeah,

f

yeah,

mp

mf

106

You got-ta make that change you know, you got to,

make that change.

Man in the mir-ror.

make that change.

Man in the mir-ror.

109

you got to not let your - self, oh bro - ther...

You know,

Change,

Change,

Oo,

Oo,

112

I got-ta make that make, then make, you got-ta, you got - ta

make that change.
make that change.

Man in the mir-ror.

Man in the mir-ror.

115

move "Sham - one!" "Sham - one!" You got - ta stand up, stand up,

Change,
Change,

Oo, oo.

118

stand up, stand up and lift your-self now.

make that change.
make that change.

Man in the mir-ror.

Man in the mir-ror.

121

Change,
Change,

Oo, oo.

124

Yeah make that change. "Sham - one!" You

make that change. change. Man in the mir-ror. Man in the mir-ror.

127

stop handclaps

know, you know, you know, you know. Change. Change. Change. Change.

mf p

Oo. Change.



Soprano/Soprano/Alto with piano & guitar chords

I Believe I Can Fly

Words & Music by
R. Kelly

Arranged by
David Nield

Choral
pops

ONLINE PERUSAL PERMISSIONS ONLY
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Novello

I Believe I Can Fly

Words & Music by R. Kelly

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$\text{♩} = 69$
D^b/A^b G^bm⁶ D^b/A^b

p

4 G^bm⁶ D^b *pp* G^bm⁶/D^b

Soprano 1

1. Mm mm mm mm mm
2. Oo oo oo oo oo

Soprano 2

pp

1. Mm mm mm mm mm
2. Oo oo oo oo oo

Solo *mp*

Alto

1. I used to think that I_ could not_ go on, and
(v.2) I was on_ the verge_ of break - ing down, some -

p

7 D^b $G^b m^6 / D^b$

mm oo mm oo mm oo mm oo

life was noth - ing but an aw - ful song. But
- times si - lence can seem so loud. There are

9 D^b $G^b m^6 / D^b$

mm oo mm oo mm oo mm oo

now I know the mean - ing of true love, I'm
mi - ra - cles in life I must ach - ieve, But

11 D^b $G^b m^6 / D^b$ F^+ *mf*

mm oo mm oo mm oo If I can

mm oo mm oo mm oo If I can

Tutti *mf* 3

lean - ing on the ev - er - last - ing arms. If I can
first I know it stars in - side of me.

13 $B^b m^7$ $G^b m^6 / A$

see it, then I can do it, if I just be-

see it, then I can do it, if I just be-

see it, then I can do it, if I just be-

mf

15 D^b/A^b div. 3 G^b/A^b unis.

- lieve it, there's noth - ing to it.

- lieve it, there's noth - ing to it.

- lieve it, there's noth - ing to it. *f* I be-lieve I can

17 D^b $B^b m^7$

Can fly,— touch the sky,—

Can fly,— touch the sky,—

fly, I be-lieve I can touch the sky,— I think a - bout it ev - 'ry

19 $E^b m^7$ $E^b m^7/A^b$ F/A

night and day, — fly — a - way, —

night and day, — fly — a - way, —

night and day, — spread my wings and fly a - way, — I be-lieve I can

21 $B^b m^7$ *cresc.* $G^b m^6/A$

I can soar, that op - en door, —

cresc. I can soar, that op - en door, —

soar, see me run - ning through that op - en door, — I be-lieve I can

23 D^b/A^b *f* 1. G^bm^6/A

I be-lieve I can fly, I be-lieve I can fly,

I be-lieve I can fly, I be-lieve I can fly,

fly, I be-lieve I can fly, *dim.* I be-lieve I can

f

25 B^bm^7 *dim.* D^b6/A^b 2. G^bm^6/A

fly. I be-lieve I can fly,

dim. fly. I be-lieve I can fly,

fly. *Solo mf* *dim* 2. See fly, I be-lieve I can

p

28 $B^b m^7$ *dim.* $E^b m^7$ *mf*

fly, _____ 'cause I be-lieve__ in

dim. *mf*

fly, _____ 'cause I be-lieve__ in

mf

fly, _____ 'cause I be-lieve__ in

p *mp*

30 D^b/F *cresc.* G^b/A^b $F^{\#7}$ Bm^7

you, oh. If I can see it, then I can

cresc.

you, _____ in you, oh. Oo, _____

cresc.

you, _____ in you, oh. Oo, _____

mf

33 Gm^6/B^b D/A

do — it, if I just be - lieve — it, — there's ³ noth - ing

— I can do it, if I just be - lieve — it, — be - lieve it, there's ³ noth - ing

— I can do it, if I just be - lieve — it, — be - lieve it, there's ³ noth - ing

35 G/A A f D

to — it. — I be-lieve I can fly, I be-lieve I can

to — it. — I be-lieve I can fly, I be-lieve I can

to — it. — I be-lieve I can fly, I be-lieve I can

37 Bm⁷ Em⁷

touch the sky, — I think a - bout it ev - 'ry night and day, — spread my wings and

touch the sky, — I think a - bout it ev - 'ry night and day, — spread my wings and

touch the sky, — I think a - bout it ev - 'ry night and day, — spread my wings and

39 Em⁷ F[#]/A[#] Bm⁷

fly a - way, — I be - lieve I can soar, see me run - ning through that

fly a - way, — I can soar, —

fly a - way, — I can soar, —

41 Gm⁶/B^b D/A *dim.*

op - en door, I be - lieve I can fly, I be-lieve I can

I can fly,

I be-lieve I can fly, I can fly,

dim.

3

43 Gm⁶/B^b *mf* D/A *dim.*

fly, I be - lieve I can fly, I can fly,

mf I can fly, *dim.*

mf I can fly, I can fly, if I just

mf 3 *dim.* 3

45 Gm⁶/B^b D/A

p 3

I can fly, I can fly.

p 3

I can fly, I can fly.

dim.

spread my wings,— I be-lieve— I can fly.

3

p

47 Gm⁶/B^b Dmaj⁷ D

pp

Mm, fly, — I can fly.

pp

Mm, fly, — I can fly.

pp

Mm, fly, — I can fly.

pp

8va ----- loco



5 020679 504109

Aquarius

S.S.A.



MUSIC SALES LIMITED
8/9 Frith Street, London. W1V 5TZ

AQUARIUS

Words by
JAMES RADO
GEROME RAGNI

Three Part S. S. A.

Music by
GALT MacDERMOT

Moderately

Soprano I

Soprano II

Alto

Piano

f

Moderately

A

When the moon _____ is in the sev-enth house, _____

When the moon _____ is in the sev-enth house, _____

When the moon _____ is in the sev-enth

A

Cm7 F Gm

and Ju - pi - ter a - ligns with Mars,

and Ju - pi - ter a - ligns with Mars,

house.

Then peace will guide the

Then peace will guide the

Then peace

Gm Cm F9 F7 Gm F

B

Gm Cm7 F

plan - ets, _____ And love _____

plan - ets, _____ And love _____

_____ will guide plan - ets,

C *ff*
_____ will steer the stars; This is the dawn - ing of the age of A -

ff
_____ will steer the stars; This is the dawn - ing of the age of A -

ff
This is the dawn - ing of the age of A -

C
F F7 Bb Ab

quar - i - us, The age of A - quar - i - us.

quar - i - us, The age of A - quar - i - us.

quar - i - us, The age of A - quar - i - us.

the same

D

A - quar - i - us,

A - quar - i - us,

A - quar - i - us,

D

F7

SSA

A - quar - i - us.

A - quar - i - us, A - quar - i -

A - quar - i - us, A - quar - i -

Cm Bb

E *mf*

Har-mo-ny and un-der - stand - ing,

mf

us. Har-mo-ny and un-der - stand - ing,

mf

us. Har-mo-ny and un-der - stand - ing,

E *mf*

Cm Bb Cm Bb7 Eb

Sym - pa - thy and trust a - bound - ing. No more false-hoods or de - ri -

Sym - pa - thy and trust a - bound - ing. No more false-hoods or de - ri -

Sym - pa - thy and trust a - bound - ing. No more false-hoods or de - ri -

Bb7 Eb Bb7

- sions, Gold - en liv - ing dreams of vi - sions, Mys - tic crys - tal rev - e -

- sions, Gold - en liv - ing dreams of vi - sions, Mys - tic crys - tal rev - e -

- sions, Gold - en liv - ing dreams of vi - sions, Mys - tic crys - tal rev - e -

Eb Bb7 Eb G7

la - tion, And the mind's true lib - er - a - tion. A - quar - i - us, ____

la - tion, And the mind's true lib - er - a - tion. A - quar - i - us, ____

la - tion, And the mind's true lib - er - a - tion. A - quar - i - us, ____

Cm Fm Gm Fm

A - quar - i - us, A - quar - i - us, ____

A - quar - i - us, A - quar - i - us, ____

A - quar - i - us, ____

G Cm

SSA

When the moon _____

A - quar - i - us. _____ When the moon _____

A - quar - i - us. _____ When the moon _____

is in the sev - enth house, _____ and

is in the sev - enth house, _____ and

is in the sev - enth house, _____ and

Gm

Ju - pi - ter _____ a - ligs with Mars, _____ Then
 Ju - pi - ter _____ a - ligs with Mars, _____ Then
 Ju - pi - ter _____ a - ligs with Mars, _____ Then

Chords: Cm, F7, F9, F7, Gm, F, Gm

I
 peace _____ will guide the plan - ets, _____
 peace _____ will guide the plan - ets, _____
 peace _____ will guide the plan - ets, _____

Chords: Cm7, Gm

A - quar - i -
 A - quar - i - us, A - quar - i -
 A - quar - i - us, A - quar - i -

B $\flat$ Cm C B $\flat$ A $\flat$

molto rit.
 us, A - quar - i - us.

molto rit.
 us, A - quar - i - us.

molto rit.
 us, A - quar - i - us.

molto rit.
 B $\flat$ C Fm6 C

ONLINE PERUSAL SCORE ONLY
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California Dreamin'

S.S.A.



5 020679 505441



CALIFORNIA DREAMIN'

S.S.A.

(Piano accompaniment with optional String Bass, Guitar and Percussion)

By JOHN PHILLIPS
Arr. By MILT ROGERS

Moderato

Soprano I

Soprano II

Alto

Piano

mf

Dm

3

Bb

3

(String Bass tacet)

All the leaves are brown,

All the leaves are brown,

All the leaves are brown, and the sky is grey..

Tight H.H.
B.D.

A7sus4

Dm

C

Bb

C

f

mf

(String Bass 8va as necessary)

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and the sky is grey. _____ I've been for a walk_

and the sky is grey. _____ I've been for a walk_

3
I've been_ for a walk

A7sus4 A7 Bb F A7

on a win-ter's day. _____

on a win-ter's day. _____

on a win-ter's day. _____

1. I'd be safe and
2. If I did-n't

Dm Bb A Gm6 A7

I'd be safe and warm,
If I did-n't tell her

If I was in L. A.
I could leave to-day.

warm,
tell her

If I was in L. A.
I could leave to-day.

Dm C Bb C A7sus4

Cal - i - for - nia dream - in' on such a win-ter's

Cal - i - for - nia dream - in' on such a win-ter's

Cal - i - for - nia dream - in' on such a win-ter's

A7 Dm C Bb C

day. (Oo) *mf* **B**

day. (Oo) *mf*

day. *f* Stopped in - to a church,

A7sus4 *Dm* *C* *mf*

(oo)

(oo)

I passed a-long the way. Oh, I got down on my

Bb *C* *A7sus4* *A7* *Bb*

Got down on my knees, _____ I pre-tend to pray..

Got down on my knees, _____ I pre-tend to pray..

knees, And I pre-tend__ to pray.____

F A7 Dm Bb A9 sus4

Preach - er likes the cold, _____

Preach - er likes the cold, _____

You know the Preach-er likes the cold, _____ He knows I'm gon-na

A7 Dm C Bb C

he knows I'm gon - na stay. —

he knows I'm gon - na stay. —

stay. Cal - i - for - nia

A7sus4 A7

Cal - i - for - nia dream - in' on such a win-ter's day. —

Cal - i - for - nia dream - in' on such a win-ter's day. —

dream-in' on such a win-ter's day. —

Dm C Bb C A7sus4

(C) *mf* 3
 (Oo) _____
 (Oo) _____
 (Oo) _____
 A7 Dm *mf* Dm (sus4)

(oo) _____
 (oo) _____
 (oo) _____
 Dm Bb F A7

D.S. al Coda

Three vocal staves and a piano accompaniment. The vocal parts have lyrics "Du du" and "All the leaves are". The piano part includes chords Dm, Bb, and A7(sus4).

⦿ CODA

Three vocal staves and a piano accompaniment. The vocal parts have lyrics "Cal-i-for-nia dream-in' on such a win-ter's day. Cal-i-for-nia dream-". The piano part includes chords Dm, C, Bb, C, Dm, and C.

_____ in' on such a win-ter's day, Cal - i - for - nia dream - in' on such a win-ter's

_____ in' on such a win-ter's day, Cal - i - for - nia dream - in' on such a win-ter's

_____ in' on such a win-ter's day, Cal - i - for - nia dream - in' on such a win-ter's

Bb C Dm C Bb C

ff day. _____

ff day. _____

ff day. _____

Bb maj7 Bb maj7

ff

YOU RAISE ME UP

AS RECORDED BY JOSH GROBAN, WESTLIFE, ALED JONES AND MANY MORE
WORDS & MUSIC BY ROLF LØVLAND & BRENDAN GRAHAM

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

YOU RAISE ME UP

WORDS & MUSIC BY ROLF LØVLAND & BRENDAN GRAHAM

Arranged by Christopher Hussey

$\text{♩} = 60$

SOPRANO I *p* Mm, _____ you

SOPRANO II

ALTO *p* Mm* _____

PIANO *mp teneramente* *l.v.* *con Ped.*

4 *mf* raise me up. When I am down, and oh, my soul so

You raise...

pp Mm, _____

l.v. *p*

*Humming should sound continuous, changes of breath should be as subtle as possible.

8

wear - y; — when troub - les come, and my heart bur - dened be, then I am

p

Oo, then I am

mm. —

11

still and wait here in the si - lence... —

still and wait here in the si - lence... Un - til you come and sit a

divisi

Si - lence, si - lence. —

Red. —

15 *tutti, divisi* *p* *f* *mf* *pp* *unison*

You come and sit a while _____ with me. _____ You raise me

while, ah, _____ with me. _____ You raise me

unison *f* *mf* *pp*

Ah, _____ with me. _____

p

19 *mf*

up so I can stand on moun - tains, you raise me up to walk on storm - y

mf

up so I can stand on moun - tains, you raise me up to walk on storm - y

mf

Ah, _____ ah, _____ ah, _____

mp

22

f seas. I am strong when I am on your shoul - ders. *p* You raise me

f seas. Strong, on your shoul - ders.

f seas. I am strong, on your shoul - ders.

p

25

mf up to more than I can be. There is no life no life with-out its hung-er; each rest-less

pp Ah, ah. Oo,

pp Ah, ah. Oo,

pp

29

heart beats so im - per - fect - ly.

oo, oo. Oo,

oo, oo. But when you come and I am filled with

32

Oo, oo, oo. You raise me

oo, oo. You raise me

won - der, some-times I think I glimpse e - ter - ni - ty. You raise me

35 *f*

up so I can stand on moun - tains, you raise me up to walk on storm - y

up so I can stand on moun - tains, you raise me up to walk on storm - y

up so I can stand on moun - tains, you raise me up.

38

seas. Ah, ah, oh, I am strong!

seas. Oh, I am strong!

I am strong when I am on your shoul - ders! You raise me

41

p *f*

oo. _____ Mm. _____ I could be. _____

p *mf* *f*

oo. _____ Mm, _____ to more than I could be. _____ When I am

up to more than I could be. _____ I could be. _____

f

ff

44

divisi unison

Wear - y, when troub - les come and my heart bur - dened

3

down and oh, my soul so wear - y. They come and my heart bur - dened

divisi

3

When I am down and my soul so wear - y.

47

be. Si - lence. Un - til you

be, then I am still, wait-ing in the si - lence.

unison Heart bur-dened be. Then I am wait-ing in the si - lence.

sub. *p* *mp* solo

sub. *p*

sub. *p*

50

come and sit a while with me. You raise me up so I can stand on

pp Mm. You raise me up so I can stand on

pp Mm, mm. You raise me up so I can stand on

tutti *f*

f

f

f

f legato

53

moun - tains, you raise me up to walk on storm-y seas. I am

moun - tains, you raise me up to walk on storm-y seas.

moun - tains, you raise me up to walk on storm-y seas. I am

56

strong when I am on your shoul - ders, you raise me up to

Strong, when I am on your shoul - ders, you raise me up to

strong when I am on your shoul - ders, me up to

more than I, you raise me more than I could be. You raise me

more than I, you raise me more than I could be.

more, you raise me more than I could be. You raise me

ff up so I can stand on moun - tains, you raise me

ff *divisi* *unison* Up, so I can stand on moun - tains. Raise me

ff up so I can stand on moun - tains. Raise me

64

up to walk on storm - y seas. I am strong when I am on your

divisi

up to walk on storm - y seas. I am strong when I am on your

up to walk on storm - y seas. Strong, I am on your

67

shoul - ders. You raise me up to

divisi

shoul - ders. Oo.

mp

shoul - ders. You raise me up to more than I

70 *mf* unison divisi

more than I can be. You raise me up, raise me up to

mf unison

can be. You raise me up to

mf

You raise me up, raise me up to

73 unison *p* *f* *p* **molto rit.**

more than I can be.

p *f* *pp*

more than I can be, I can be.

p *f* *pp*

more than I can be.

Bridge Over Troubled Water

S.S.A



MUSIC SALES LIMITED
14/15 Berners Street 415 London. W1T 2LJ

Bridge Over Troubled Water

Treble Voices S. S. A.

**Arranged by Clyde Sechler*

Words and Music by
PAUL SIMON

Moderato

Piano

The piano introduction is in 4/4 time, marked Moderato. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note bass line. Dynamics include *mf* and *mp*.

The piano accompaniment continues with a flowing eighth-note bass line and chords in the right hand. Dynamics include *p*.

Soprano I

Tenderly

p

9

C

F

Soprano II

When you're wea - ry,-

feel - in'!

Alto

p

The piano accompaniment continues with a flowing eighth-note bass line and chords in the right hand. Dynamics include *p*.

*Piano part adapted from the original Simon and Garfunkel recording.

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G C F B $\flat$ F C
 — small, When tears are in your eyes, —
 small,
 I'll dry them all;
 I'm on your side. — Oh, — when times — get
 3 F
 3

The image shows a musical score for a song. It consists of two systems of staves. The first system has three staves: a vocal line, a piano line, and a piano line. The second system has three staves: a vocal line, a piano line, and a piano line. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark is visible across the center of the page.

rough And friends just can't be found,-

Like a Bridge O - ver Trou-bled Wa - ter

I will lay me down, Like a Bridge O - ver

Chords: C, C7, F, D, G, C7, F, F#° (dim.), C, A7sus A7, F, E7, Am, C7, F, F#° (dim.), F

Measure numbers: 24, 28

Dynamic markings: *f*, *dim.*, *mf*, *mp*

C A7sus A7 F *cresc.* G9 G7 C *f*
 Trou-bled Wa-ter I will lay me down.
cresc. *f*

32 F C C7 F C C7

32 *mf* *mp* *mf* *mp*

F 37 C F C

When you're down and out, When you're on the street,
p

37

F B $\flat$ F C F C

When eve-ning falls so hard I will com-fort you. *mp*

C F 45 C *mp* G Am G

I'll take your part. Oh. *mp*

45

47 F C C7 *f*

when dark - ness comes And pain is *f*

47

F D G C7 F F#o
 all a - round — Like a Bridge O - ver

52
 Trou-bled Wa-ter I will lay me down, Like a Bridge O - ver

C A7sus A7 F *mf* E7 Am C7 F F#o
 Trou-bled Wa-ter I will lay me down, Like a Bridge O - ver

56
 Trou-bled Wa-ter I will lay me down, lay — me

C Am7 F *f* Am E7 Am
 Trou-bled Wa-ter I will lay me down, lay — me

56
 down, lay — me

D7 F 61 C G F Am
 down.
 61
 F Fm C 65 F
 66 C F C F *p*
 Sail on
p
 66
dim. *p*

70 C F C F B $\flat$ F

sil-ver girl, Sail on by. Your time has

70

C F C F

come to shine.— All your dreams are on their way.

77 C F C *mp* G Am G

See how they shine. — Oh,—

77

81 ^C *f* ^{C7} *f*

If you need a friend I'm sail - ing

81 *f*

^F ^D ^G ^{C7} ^F ^{F#0}

right be - hind, — Like a Bridge O - ver

85

^C ^{Am} ^F ^{Am} ^{E7} ^{Am} *ff* ^{C7} *ff*

Trou-bled Wa - ter I will ease your mind. — Like a

ff

89 F Fmaj7 D7 C AmsusAm F E E7

Bridge O - ver Trou - bled Wa - ter I will ease your mind, -

89

Am D9 C

your mind, Ah

F *cresc.* *rall.* Fm C *ff*

cresc. *rall.* *ff*

Ah

rall. *ff*

The musical score is written for a song, likely a blues or soul piece. It features a vocal line and a piano accompaniment. The key signature is one flat (Bb). The score is divided into two systems, each starting with a measure number in a box (89). The first system includes the lyrics 'Bridge O - ver Trou - bled Wa - ter I will ease your mind, -'. The second system includes the lyrics 'your mind, Ah'. The piano part consists of a right-hand melody and a left-hand bass line. Chords are indicated above the staff, and dynamics like *cresc.*, *rall.*, and *ff* are used to guide the performance. A large, diagonal watermark 'ONLINE PERUSAL SCOPE ONLY NOT FOR USE IN PERFORMANCE' is overlaid on the score.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Scarborough Fair Canticle

S.S.A.



5 020679 504178



MUSIC SALES LIMITED
14/15 Berners Street London, W1T 2LJ

Scarborough Fair/Canticle

S. S. A.

Arrangement and Original
Counter Melody by
**PAUL SIMON and
ART GARFUNKEL**

Choral Arr. by Walter Ehret

Slow waltz tempo - softly

Piano

Soprano 1

p
Are you go-ing to Scar - bor-ough Fair;

Soprano 2

Are you go-ing to Scar - bor-ough Fair;

Alto

p
Are you go-ing to Scar - bor-ough Fair;

Par - sley, sage, rose - mar - y and thyme.

p
Par - sley, sage, rose - mar - y and thyme, Par - sley, sage, rose -

p
Par - sley, sage, rose - mar - y and thyme, Par - sley, sage, rose -

Also available in S. A. T. B. and S. A. B. arrangement

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mp

Re - mem - ber me to one who lives

mar - y and thyme. *mp* Re - mem - ber me to one who lives

mar - y and thyme. *mp* Re - mem - ber me to one who lives

p

there. She once was a true love of

there. *p* She once was a true love, was

there. *p* She once was a true love, was

rit.

mine. *rit.*

once a true love of mine. *rit.*

once a true love of mine. *rit.*

To next strain. Fine.

a tempo

a tempo

Tell her to make me a cam - bric shirt: _____

a tempo **pp**

On the side of a hill in the deep for - est

p a tempo

pp

Par - sley, sage, rose - mar - y and thyme: _____

p

Par - sley, sage, rose - mar - y and thyme: _____

Trac - ing of spar - row on

With - out no seams nor need - le

snow - crest - ed brown. _____

Blan-kets and

Then she'll be a true love of
work. Then she'll be a true love of
bed-clothes, the child of the moun - tain

mine. Tell her to
mine.
fp Sleeps un - a - ware of the clar - i - on call.

find me an a - cre of land: Par - sley,
Par - sley,
fp On the side of a hill, a sprink - ling of leaves

sage, rose - mar - y and thyme; _____

sage, rose - mar - y and thyme; _____

Wash - es the grave with sil - ver - y _____

Be - tween the salt wa - ter and the sea strands; _____

A sol - dier cleans and

tears. A sol - dier cleans and

Then she'll be a true love of mine. _____

pol - i-shes a gun. *pp* Sleeps un - a -

pol - i-shes a gun. *pp* Sleeps un - a -

rit.

ware of the clar - i - on call.

rit.

ware of the clar - i - on call.

rit.

a tempo *p*

War bel - lows blaz - ing in scar - let bat -

a tempo *p*

War bel - lows blaz - ing in scar - let bat -

mp a tempo

Tell her to reap it with a sick - le of leath - er;

a tempo

pp

tal - ions. Gen - er - als or - der their

pp

tal - ions. Gen - er - als or - der their

mf

Par - sley, sage, rose - mar - y and thyme.

sol - diers to kill, And to fight for a
 sol - diers to kill, And to fight for a
mp And gath - er it all in a bunch of

cause they've long a - go for - got - ten.
 cause they've long a - go for - got - ten.
p heath - er. Then she'll be a true love of

pp She'll be a true love of mine. *D.S., al Fine*
pp She'll be a true love of mine.
 mine. *D.S., al Fine*
R.H.

SSA/PIANO
NOV940918

FIELDS OF GOLD

WORDS & MUSIC BY STING

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO
CHORAL POPS



FIELDS OF GOLD

WORDS & MUSIC BY STING

Arranged by Jonathan Wikeley

SOPRANO 1

SOPRANO 2

ALTO

PIANO

Solo *p*

You'll re -

5

- mem - ber me_ when the west wind moves,_ up - on the fields_ of bar - ley. You'll for -

9 Tutti

- get the sun_ in his jea-lous sky,_ as we walk in fields_ of gold._ You'll re-

13

-mem-ber me_ when the west wind moves, up - on the fields of bar-ley, You'll for-

p Mm,

p Mm,

mm, mm.

17

-get the sun_ in his jea-lous sky,_ as we walk in fields of gold._

mm.

21

mp

So she

mp

So she

25

took her love_ for to gaze a - while up - on the fields of bar-ley. In his

took her love_ for to gaze a - while up - on the fields of bar-ley. In his

mp

So she took her love for to gaze a - while up - on the fields, fields of bar-ley.

29

arms she fell_ as her hair came down,_ a - mong the fields of gold.____

arms she fell_ as her hair came down,_ a - mong the fields of gold.____ Will you

In his arms she fell, her hair came down, a - mong the fields of gold.____

33

Will you stay with me, — be my love, a - mong the fields of bar - ley?

stay with me, — will you be my love, — a - mong the fields of bar-ley? You'll for-

Will you stay with me, will you be my love, a - mong the fields, fields of bar-ley?

37

You'll for-get the sun in jea-lous sky, as we lie in fields of gold.

-get the sun — in his jea-lous sky, — as we lie in fields of gold. —

You'll for-get the sun in jea-lous sky, as we lie in fields of gold. —

41

mf I nev-er made pro-mi-ses light - ly,

mf I nev-er made pro-mi-ses light - ly,

mf I nev-er made pro-mi-ses light - ly,

and there have been some that I've bro - ken, but I swear in the days still left, we'll

and there have been some that I've bro - ken, but I swear in the days still left, we'll

and there have been some that I've bro - ken, but I swear in the days still left, we'll

walk in fields_ of gold_

walk in fields_ of gold_

walk in fields_ of gold_

p

mp Ma - ny years have passed_ since those sum - mer, a -

mp Ma - ny years have passed_ since those sum - mer days, a -

mp Ma - ny years have passed since those sum - mer

56

- mong the fields of bar - ley. See the child-ren run

- mong the fields_ of bar - ley. See the child-ren run_ as the

days a - mong the fields, fields of bar - ley. See the child - ren

59

as the sun goes down, a - mong the fields_ of gold. You'll re -

sun goes down, a - mong the fields_ of gold. _____

as the sun goes down, a - mong the fields_ of gold. _____

62

- mem-ber me_ when the west wind move, up - on the fields_ of bar-ley. You can

p Mm, _____

p Mm, _____ mm. _____

66

tell the sun_ in his jea-lous sky,_ when we walked in fields_ of gold._

mm.

Piano accompaniment for measures 66-69. The right hand features a continuous eighth-note melody, while the left hand provides a steady bass line with occasional chords.

70

When we walked in fields_ of gold._

Piano accompaniment for measures 70-72. The right hand continues the eighth-note melody, and the left hand maintains the bass line. A *dim.* (diminuendo) marking is present at the end of measure 72.

73

pp *rit.*

When we walked in fields_ of gold._

pp

When we walked in fields_ of gold._

pp

When we walked in fields_ of gold._

Piano accompaniment for measures 73-75. The right hand features a melody with some rests, and the left hand provides a bass line. A *pp* (pianissimo) marking is present at the start of measure 74.

RULE THE WORLD

AS PERFORMED BY TAKE THAT

WORDS & MUSIC BY MARK OWEN, GARY BARLOW, JASON ORANGE & HOWARD DONALD

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

RULE THE WORLD

WORDS & MUSIC BY MARK OWEN, GARY BARLOW, JASON ORANGE & HOWARD DONALD

Arranged by Christopher Hussey

Soulfully ♩ = 82

SOPRANO I

SOPRANO II

ALTO

PIANO

mp

You light the skies up a - bove

p

mp

p

4

me, a star so bright, you blind

Oo, oo,

8

— me,— yeah,— yeah. Close, eyes.

yeah. Don't close— your eyes,— don't fade_ a-way,—

cresc. poco a poco

12

Oh,— yeah, ride—

Ah,— ah. Oh,— yeah, you and me we can ride—

— don't fade_ a - way.— Oh,— yeah, you and me we can ride—

15

— on a star. — We can rule — the world. —

— on a star. We can rule — the world. —

— on a star, — if you stay — with me, girl, we can rule — the world. —

18

Yeah, you and me we can light — up the sky, — if you stay — by my side we can rule. —

Yeah, you and me we can light — up the sky. We can rule. —

Yeah, you and me we can light — up the sky, — if you stay — by my side we can rule. —

21

mf

— the world. — If walls — break down, — I will com -

mp

— the world. — Oo, oo, oo, oo,

mp

— the world. — Oo, oo, oo, oo,

mp

24

mf

- fort you. — If an - - - gels cry, —

mf

oo, you. — If an - - - gels cry, —

oo, oo, Oo, ah.

oh, I'll be there for you.

oh, I'll be there for you.

Oh, I'll be there You've saved_ *mf*

30 *mp*

Oo, oo, oo, oo,

mp

Oo, oo, oo, oo,

mf

my soul, don't leave me now, don't leave me now,

33 *f*

oh. Yeah! Ah, ah, ah, stay_

oh. Yeah! Ah, ah, ah, stay_

oh. Yeah, you and me we can ride on a star, if you stay_

f

36

with me girl, we can rule the world. Yeah! Ah, ah,_

with me girl, we can rule the world. Yeah! Ah, ah,_

with me, girl, we can rule the world. Yeah, you and me, we can light_

— ah, — stay — by my side, we can rule — the world. —

— ah, — stay — by my side, we can rule — the world. —

mf
— up the sky, — if you stay — by my side, we can rule — the world. All the stars —

42 *sub. p*

Oo, —

sub. p

Oo, —

— are com - ing out — to - night, they're light - ing up the sky — to - night, —

mp

44

mf

oo, for you. All the stars—

oo, for you.

for— you,— for— you.—

Red.

46

mp

are com-ing out— to-night, they're light-ing up the sky— to-night,—

mp

Oo, oo,—

Oo, oo,—

Red.

54

the world. Yeah, you and me, we can light up the sky, if you stay_

the world. Yeah, you and me, we can light up the sky, if you stay_

the world. Yeah, you and me, we can light up the sky, if you stay_

57

by my side, we can rule the world. All the stars_

by my side, we can rule the world. All the stars_

by my side, we can rule the world.

— are com - ing out to - night, — they're light - ing up the sky — to - night, —

— are com - ing out to - night, — they're light - ing up the sky — to - night, —

mf

Ah, — oo, ah, —

f

1-3.

4.

61

for — you, — for — you. — All the stars — for you. —

for — you, — for — you. — All the stars — for you, — oo.

oo, — oo. — for you, — oo.

p

p

p

mp

I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

WORDS & MUSIC BY U2

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

WORDS & MUSIC BY U2

Arranged by Jeremy Birchall and Christopher Hussey

Lively gospel ♩ = 114

SOPRANO I

Mm. _____ Mm. _____ Mm. _____

SOPRANO II

Mm. _____ Mm. _____

ALTO

(Finger clicks)

PIANO

mp

5

What I'm look-ing for. _____

Mm, mm, ah, _____ mm. _____

(clicks continue until end of bar 8)

Mm - ah, _____ mm. _____ I have

F E^b B^b

9 *mf*

I have run_ through the fields._

climbed_ high-est moun-tains, I have run_ through the fields,_ on - ly_ to

B^b

13 *mp* *mf*

Oo, on - ly_ to be with you._

mp *mf*

Oo, oo, ah._ I have

mp

be with you, oo, ah._

E^b B^b

17 *p*

Ah, ah, ah. I have scaled_ these ci-ty walls,_ these ci ty

run,_ I have crawled._ ah. Ah, ah, ah, ah -

p

Ah, ah, ah, Ah, ah, ah, ah, ah -

21

walls,_ on - ly_ to be with you._____ But I still_

-oo, oo, oo, on - ly to be with you._____ Ah, -

-oo, oo, oo, be with you._____ Ah, ah, -

E^b *B^b*

25

_____ have-n't found _____ what I'm look-ing for. _____ But I still_ *f*

_____ what I'm look-ing for. _____ Still_ *f*

_____ what I'm look-ing for. _____ But I still_ *f*

F *E^b* *B^b*

29

_____ have-n't found _____ what I'm look-ing for. _____ *dim.*

_____ have-n't found _____ what I'm look-ing for. _____ *dim.*

_____ have-n't found _____ what I'm look-ing for. _____ *dim.* *f* I be-

F *E^b* *B^b* *f*

33 *(Clap on offbeats)*
f
 Whoa, whoa, whoa, whoa, whoa, whoa, whoa, whoa,
(Clap on offbeats)
f
 Whoa, whoa, whoa, whoa, whoa, whoa, whoa, whoa,
(Clap on offbeats)
 -lieve in the king-dom come, then all the col-ours will bleed in-to one, bleed in - to

B^b

37
 bleed in - to one. Whoa, still run - ning.
 bleed in - to one. Whoa, still run - ning.
 one, but, yes I'm still run - ning. You broke the

E^b A^b/E^b E^b B^b

41

Da - da, da - da, da - da,

Da - da, da - da, da - da,

bonds_ and you loosed the chains,_ car-ried the cross_ of_ my_

44

da - da, da - da, my shame,_ da - da, da - da, whoa,_

da - da, da - da, my shame,_ da - da, da - da, whoa,_

shame,_ oh,_ my. shame,_ my shame,_ you know I_ be - lieve_ it.

E^b A^b/E^b E^b B^b

48 *ff* §

— ah. But I still _____ have-n't found _____ what I'm look -

— ah. But I still _____ have-n't found _____ what I'm look -

Whoa, ah. But I still _____ have-n't found _____ what I'm look -

F E^b

51

-ing for. _____ But I still _____ have-n't found _____ what I'm look -

-ing for. _____ But I still _____ have-n't found _____ what I'm look -

-ing for. _____ But I still _____ have-n't found _____ what I'm look -

B^b F E^b

55 to Coda $\oplus$

f

-ing for. _____ I have climbed_ high - est

f

-ing for. _____ I have climbed_ high - est

f

-ing for. _____ I have climbed_ high - est

B $\flat$ E $\flat$ /B $\flat$

58

moun-tains, I have run_ through the fields,_ on - ly_ to

moun-tains, I have run_ through the fields,_ on - ly_ to

moun-tains, I have run_ through the fields,_ on - ly_ to

B $\flat$ E $\flat$ /B $\flat$ B $\flat$

61

be with you, _____ on - ly to be with you. _____

be with you, _____ on - ly to be with you,

be with you, _____ on - ly to be with you,

A^b/E^b E^b B^b/E^b E^b E^b/B^b B^b

64

I have run, I have crawled, I have

oo. I have run, I have crawled, I have

oo. I have run, I have crawled, I have

E^b/B^b B^b E^b/B^b B^b

67

scaled_ these ci-ty walls,_ these ci-ty walls,_ on - ly_ to

scaled_ these ci-ty walls,_ these ci-ty walls,_ on - ly_ to

scaled_ these ci-ty walls,_ these ci-ty walls,_ on - ly_ to

E^b/B^b B^b E^b/B^b B^b A^b/E^b E^b B^b/E^b E^b

D.S. al Coda

⊕ Coda

71

be with you. *ff* But I still_

be with you. *ff* But I still_

be with you. *ff* But I still_

E^b/B^b B^b B^b

mf solo

But I still_

B^b

_____ have-n't found _____ what I'm look-ing for. _____

mp dim.

Oo, _____ ah, _____ mm. _____

mp dim. *mf solo*

Oo, _____ ah, _____ mm. _____ But I still_

F E^b B^b

molto rit.

tutti, divisi

78 *p dim.* *ff* *sub.p*

Oo, _____ found _____ what I'm look - ing for.

p dim. *ff* divisi unison *sub.p*

Oo, _____ found _____ what I'm look - ing for. _____

ff tutti *sub.p*

_____ have-n't found _____ What I'm look - ing for. _____

F Dm⁷ E^b N.C.



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Imagine

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IMAGINE

for SSA Chorus and Piano

Words and Music by
JOHN LENNON
Arranged by Chuck Cassey

Slowly

Soprano I

Soprano II

Alto

Piano

mf B $\flat$ E $\flat$ B $\flat$ Bbmaj7

mp

Im-ag-ine there's no heav - en

E $\flat$ B $\flat$ Bbmaj7 E $\flat$

TMK-4739-11

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it's ea-sy if you try — no hell — be - low —

B $\flat$ B $\flat$ maj7 E $\flat$ B $\flat$ B $\flat$ maj7

— us A-bove us on - ly sky —

p Oo —

p Oo —

E $\flat$ B $\flat$ B $\flat$ maj7 E $\flat$

Im-ag-ine all the peo - ple liv - ing for to - day_

mf Eb Gm/D Cm7 Eb/Bb F Bb

ah Im - ag-ine there's no coun-tries

Oh

ah Im - ag-ine there's no coun-tries

f F7 *mf* Bb Bbmaj7 Eb

it is-n't hard_ to do_ noth-ing to kill or die_

Oh_

it is-n't hard_ to do_ noth-ing to kill or die_

B $\flat$ B $\flat$ maj7 E $\flat$ B $\flat$ B $\flat$ maj7

cresc. for and no re-li-gion too_

cresc.

cresc. for and no re-li-gion too_

E $\flat$ *cresc.* B $\flat$ B $\flat$ maj7 E $\flat$

f Im-ag-ine all the peo - ple liv - ing life in peace_

f Im-ag-ine all the peo - ple liv - ing life in peace_

f Im-ag-ine all the peo - ple liv - ing life in peace_

f Gm/D Cm7 Eb/Bb F Bb/F

mf you, you may say I'm a

mf you, you may say I'm a

you

F7 Eb F

dream-er but I'm not the on - ly one_

dream-er but I'm not the on - ly one_

mf
may say I'm a dream - er

mf
Bb D D7 Eb F

I hope some day you'll

I hope some day you'll

but I'm not the on - ly one I hope some day you'll

Bb Bbmaj7 D D7 Eb F

join us — and the world — will be as one. —

join us and the world — will be as one. —

join us and the world — will be as one. —

Bb Bbmaj7 D D7 Eb F Bb Bb7/Ab G7

f more emphatically
Im-ag-ine no pos-ses-sions I won-der if you can —

f more emphatically
Im-ag-ine no pos-ses-sions I won-der if you can —

f more emphatically
Im-ag-ine no pos-ses-sions I won-der if you can —

f more emphatically
C Cmaj7 F C Cmaj7

no need for greed or hun - ger

no need for greed or hun - ger

no need for greed or hun - ger

F C Cmaj7 F

a broth-er-hood of man Im-ag-ine all the peo-

a broth-er-hood of man Im-ag-ine all the peo-

a broth-er-hood of man Im-ag-ine all the peo-

C Cmaj7 F Am/E

cresc. *ff*

- ple, im - ag - ine peo - ple shar - ing all the world_ Oh _____

cresc. *ff*

- ple, im - ag - ine peo - ple shar - ing all the world_ Oh _____

cresc. *ff*

- ple, im - ag - ine peo - ple shar - ing all the world_ Oh _____

Dm7 F/C *cresc.* G C/G G7 *ff*

you may say I'm a dream-er, dream-er

you may say I'm a dream-er, dream-er

you may say I'm a

F G Am/C E E7

but I'm not the on - ly one —

but I'm not the on - ly one —

dream - er — but I'm not the on - ly one —

F G C E E7

I hope some day — you'll join us —

I hope some day you'll join us

— I hope some day you'll join us

F G C Cmaj7 E E7

and the world _____ will be as one, ³

and the world _____ will be as one, ³

and the world _____ will be as one, ³

F G C Am

rit.
and the world _____ will be as one. _____

rit.
and the world _____ will be as one. _____

rit.
and the world _____ will be as one. _____

F G C *rit.* Am C/G F/G C

8va L...

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