

Music Sales Choral Binder Vol.14: Mixed Voices SATB – Secular 2 (Composers N-Z)

* *With Accompaniment*

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KOM JUL, TIL JORD

“Julesang”

Musik: Carl Nielsen Tekst: Johannes Wiberg

Arrangeret af:
Christian Dyrst

Indspillet af Det Fynske Kammerkor: “Alle tiders jul” INTCD 067

EDITION WILHELM HANSEN AS •
KØBENHAVN

IKKE FOR LANGSOMT

1 *S*
A

1. Kom, Jul, til jord, kom høj - e gæst, som sad din him - mel-ske
 3. *Saa* knæ - ler jeg ved Kryb-bens Gem: O, Frel - ser, det var dit

T
B

5

Fa - der næst, men lod dig svø - be af Mo - der-haand, dig
 kaar - ne Hjem. *Mit* Hjer - tes Hyt - te har in - gen Pragt, men

8

ven - ted' Støv - dragt og Bar - ne aand, en fat - tig Kryb-be saa
 Kon - ge - søn i din Bar - ne-dragt, tag Bo - lig her un - der

11 *Fine*

haard og tom og dog — du — kom. dog du kom. 2. O,
 Stjer - nens Skjul, da faar — jeg — jul! faar jeg jul!

14 *SI*
SII
 Yd - myg - hed: Se Stjer - nen stod, hvor Ok - sen hvi - led' ved Bar - nets Fod, og

AI
All

18 *Cresc.*
f
 Eng - le - ska - rer - nes Pris og lov blev hørt, blev
 Eng - le, Eng - le - ska - rer - nes Pris og lov blev
 Ska - rer - nes lov blev
 Ska - rer blev

21 *Dim*
p
 hørt, hvor Lam - met hos Hyr - den sov, tre Kon - ger knæ - le - de,

24 *D.C. al Fine*

da de så din Vug - Vug - ges Straa Vug - ges Straa.
 Vug - ges Straa. Vug - ges Straa.
 Vug - ges Straa Vug - ges Straa.

ONLINE PERUSAL SCORE ONLY
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WH30442

Jeg hører regnen

Langsomt (med fantasi) (♩ = c. 80)

Musik: Per Nørgård (1989 / 92)

Tekst: Michael Strunge

S
sch å a o u y i e æ a å r å etc. u - y - i - e - æ - a - å - år å - o - u - y - i - e - æ - a - å - år - Fine

A
sch å a o u y i e æ a å r å etc. o - u - y - i - e - æ - a - å - år å - o - u - y - i - e - æ - a - å - år - Fine

T
sch å a o u y i e æ a å r å etc. u - y - i a - å - år å - o - u - y - i - e - æ - a - å - år Fine **)

B
å - o - a - å - år å - o æ - a - å - år - Fine

*) □ : overtoner, hvisket / hvislet (uden fast tonedannelse).

***) Knips og / el. håndtromme

S
Solo / soli ad lib. (evt. fløjtet) kun 2.g.
Tutti sunget
o - u - y - i Jeg hø - rer reg - nen mod

A
sunget
å o y - æ - a - å Jeg hø - rer reg - nen mod vin -
1.g.: A + S (2.g.: A)

T
fal - der dre - jer fal - der dre - jer
T 1 *)

B
o - u - y - i - e - æ - a - å - år - å o - u - y - i - e - æ - a -
T 2 + B
mf

*) sunget og knipset / trommet.

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1. og 2. gang: *cresc.*

15

S
vin - du - et den er så gen - nem - sig -

A
- du - et den er så gen - nem - sig - tig, så gen - nem -

T1
fal - der dre - jer fal - der dre - jer

T2
B
å - år - å o - u - y - i - e - æ - a - å - år -

19

S
- tig at den ik - ke ved det, men ba - re fal - der -

A
sig - tig at den ik - ke ved det, men ba - re fal - der, fal -

T1
fal - der dre - jer fal - der dre - jer fal - der dre - jer

T2
B
å o - u - i - i - e æ a - å - år - å o -

24

S
og fal - der fal - der

A
- der og fal - der og fal - der

T1
fal - der dre - jer fal - der dre - jer

T2
B
u - y - i - e - æ - a - å - år - å

28 *p* Individuelt

S *gliss.*
oh -

A *p* Individuelt
gliss.
oh -

T1 *mp*
fal-der dre- jer dre- jer fal- der fal- der dre- jer

T2 *mf*
Jor - den dre - jer rundt mens den hol- der grøn - ne træ'r

33 *mp* + Solo ad lib. 3va (evt. fløjtet)

S *gliss.*
Regn er så

A *gliss.*
Regn er så

T1 *mf*
dre- jer fal- der fal- der dre - jer dre- jer fal -

T2 *mf*
og sø- er af vand frem- for sig, oh

B1/B2 *mf*
Jor - den
(Jord)

38

S
gen - nem- sig - tig at den - ik - ke ved det

A
gen - nem- sig - tig at den - ik - ke ved det

T1
- der fal- der dre- jer dre- jer fal- der fal- der

T2
dre - jer rundt mens den hol- der grøn - ne træ'r og sø- er af
(oh)

43 *mf* + soli *8va* (og / el. fløjtet)

S
Regn er så gen - nem - sig - tig at den ik -

A
Regn er så gen - nem - sig - tig at den ik -

T 1
T 2
dre- jer dre- jer fal- der fal- der dre- jer dre- jer

B 1
B 2
vand frem- for Jor - den med træ - er og vand der til- træk- ker nat - ten for -
(Jord) (oh)

48 *Soli* *Lento* *p* fløjtet

S
- ke ved - det

A
- ke ved - det

T 1
fal- der fal- der dre- jer ø - ai - o -

T 2
B
- di den dre - jer og dre - jer og dre- jer rundt (-undt)

S + A *mp*

53 *soli*

S
ss - - - sch-å-a-o-u-etc.

A
S + A
vin - du - et den er - - - så gen - nem - sig - - - sch-å-a-o-u-etc.

T 1
- u - æ - å - - - ö - - - e - - - sch-å-a-o-u-etc.

T 2
B
- - - sch-å-a-o-u-etc.

(- dt)
Da capo al fine

Noter om udførelsen:

Hviske - / hvislelydene (t. 1 - 9, t. 56): meget svage naturlyde (å la vind), frembragt ved en luftig hvislen (uden fast tonedannelse). "Sch" - lyden fastholdes under alle vokalerne (effekt: overtonespektrum).

Fløjte - passagerne fløjtes i valgfri oktav (men i samme oktav, hvor der er flere fløjtende).

Percussion - indslagene kan enten knipses (af 2 - 3 personer) og / eller udføres på en meget enkel, lys håndtromme (anslået med blot fingerspids) eller claves, træblok el. lign. (effekt: "småsten").

Instrumenter ad lib.: Instrumenter kan evt. anvendes supplerende. De bør ikke være for bastante, men luftige (træblæsere, strygere f. eks.). Basstemmen kan evt. støttes af klaver (pedal sempre) el. keyboard. I så fald kan også en dyb gong anvendes (ved start af hver del; piano). Ligeledes alu - chimes, belltree, raintree o. lign. (sparsomt!)

Jeg hører regnen mod vinduet
den er så gennemsigtig
at den ikke véd det
men bare falder og falder.

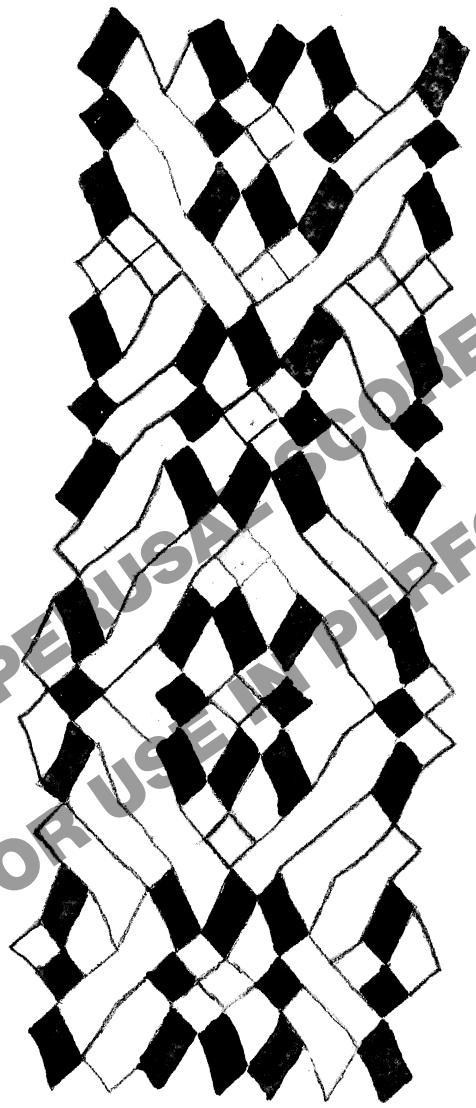
Jorden drejer rundt -

mens den holder grønne træer
og søger af vand fremfor sig.
Jord med træer og vand
der tiltrækker natten.
Jeg hører regnen mod vinduet
den er så gennemsigtig.

Michael Strunge (fragment af "Regn nat")

Note: Komponeret i flere versioner 1983 - 89, bl. a. "Prelude to Breaking" f. instr. ens., "Komposition" og "Regn Nat" for blandet kor. Versionen her er baseret på disse.

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Per Nørgård

MAYA DANSER

(Fra KORBOGEN WH30161)

ONLINE PERUSAL SCORE ONLY
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EDITION WILHELM HANSEN AS

ONLINE PERUSAL SCORE ONLY
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Maya danser

(- for sin ufødte søn)

Musik: Per Nørgård (1979)

Tekst: Ole Sarvig

Tøvende

(♩. = ca. 88)

p *rall.* *divisi*

S I flæng slår sor - gen os ned

A I flæng slår sor gen os ned, os ned

T I os ned

B I æ å os ned

Enkelt (♩. = ca. 104)

mp

S 1. Se, Ma - ya står så e - ne skønt hun har en mand.
2. Sorg er jo al - le stjer - ner som vi al - drig når.

A 1. Se, Ma - ya står så e - ne skønt hun har en mand.
2. Sorg er jo al - le stjer - ner som vi al - drig når.

T 1. Se se
2. Sorg for

B 1. Se! har en mand, se!
2. Sorg al - drig når, for

S Er da en blomst al - e - ne i sin blom - ster - stand?
In - gen kan ta - ge lyk - ken den du kun kan få.

A Er da en blomst al - e - ne i sin blom - ster - stand?
In - gen kan ta - ge lyk - ken den du kun kan få.

T er hun al - e - ne i blom - ster - stand, se:
in - gen lyk - ke kan få, for

B Er al - e - ne, se:
in - gen kan få, for

12 *mf*

S Hun fin - der in - gen glæ - de un - der hjer - tets skat.
Dø - den står kold og is - kold bag - ved al - ting kendt.

A Hun _____ er, _____ er sat.
Dø - den _____ ved alt kendt.

T *mp* Hun _____ fra glæ - den er _____ sat.
Dø - den står kold ved alt kendt.

B *mp* Hun _____ er, _____ er sat.
Dø - den _____ den ved alt kendt.

15

S Hør e - vig - he - den sum - mer om os den - ne nat!
Hvem ved hvad him - mel - dy - bet til dit liv har sendt?

A Hør! _____ Hør _____ den - ne nat!
Hvem _____ him _____ - len har sendt!

T Hør _____ det sum - mer den - ne nat!
Hvem ved hvad dy - bet liv har sendt?

B Hør! _____ Hør _____ den - ne nat!
Hvem _____ him _____ - len har sendt!

18 *f*

S 1 + 2. Sor - gen sor - gen gæ - ster al - le in - gen

A *f* 1 + 2. Sorg, sor - gen, sor - gen al - le, in - gen

T *f* 1 + 2. Sor - gen, gæ - ster al - le in - gen

B *f* 1 + 2. Sor - gen, gæ - ster al - le in - gen

21

p (legato) *rall.* *divisi*

S kan gå fri! I flæng slår sor - gen os ned

A kan gå fri! I flæng slår sor - gen os ned

T kan gå fri! I os ned

B kan gå fri! I flæng slår sor - gen os ned

Roligere, hemmelighedsfuldt

27

pp *pp* *p*

S Se Ma - ya! Se Ma - ya

A *pp* *p* *mp*
Se Ma - ya dan - ser! Se Ma - ya

T *pp* *pp* *p*
Se Ma - ya dan - ser! Se Ma - ya

B *pp* *pp* *p*
Se Ma - ya dan - ser! Ma - ya

33

p *mf* *mp* *mp*

S for

A dan - ser nu for sin søn

T nu for sin søn

B for sin søn

*) alt I (evt. sopran II + alt I)

1. Se Maya står så ene skønt hun har en mand.
Er da en blomst alene i sin blomsterstand?
Hun finder ingen glæde under hjertets skat
Hør evigheden summer om os denne nat
Sorgen, sorgen gæster alle.
Ingen kan gå fri.
I flæng slår sorgen os ned.
Se Maya danser for sin søn!

2. Sorg er jo alle stjerner som vi aldrig når.
Ingen kan tage lykken den du kun kan få
Døden står streng og iskold bagved alting kendt.
Hvem ved hvad himmeldybet til dit liv har sendt?
Sorgen, sorgen gæster alle.
Ingen kan gå fri.
I flæng slår sorgen os ned.
Se Maya danser for sin søn!

Ole Sarvig

Note: Oprindelig for børnekor, som del af operaen "Siddharta" (1974 - 79). Siden del af korværket "Wie ein Kind", 1979 - 80 (WH 4363 / 29552).
Korsangen her er en udbygget version af disse to. Findes også i en soloversion for sang og klaver (WH 30072).

Tarik O'Regan

TAL VEZ TENEMOS TIEMPO (Maybe we have time)

for SATB chorus

**ONLINE PERUSAL SCORE ONLY
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Novello

Tal vez tenemos tiempo
(Maybe we have time)

Duration

8'

Instrumentation

SATB chorus

Notes

Maybe we have time was commissioned by *Conspirare* and Craig Hella Johnson for their September 2007 concert series in Texas. It sets a poem of the same name by Chilean poet Pablo Neruda (1904-1973), which was initially suggested to me by Craig Hella Johnson in an excellent translation by Alastair Reid. As Reid eloquently puts it, however, 'English and Spanish move very differently, like streams that run in quite separate courses'. With this in mind I decided to look at Neruda's original language and found a musicality there that no English translation could possibly capture. As Reid himself acknowledges, he can only offer his translation 'as a homage to the original'.

I decided, therefore, to allow Neruda's language a lot of breathing space. As a result, *Maybe we have time* relies heavily on homophony. There is something so universally spiritual in the linguistic rhythm of the poem that I wanted to amplify this facet in the clearest way. There are almost no overlapping, or densely 'orchestrated' sections in this work. The choir moves as one for much of the piece, echoing Neruda's call for unity in carving out the time, as an individual or wider society, to 'simply be'.

I am very grateful to Rosaura Garcia Gonzales for her invaluable assistance with the pronunciation of the text in this composition, my first to be set in Spanish.

Tarik O'Regan
New York, September 2007

Text

*Tal vez tenemos tiempo aún
para ser y para se justos.
De una manera transitoria
ayer se murió la verdad
y aunque lo sabe todo el mundo
todo el mundo lo disimula:
ninguno le ha mandado flores:
ya se murió y no llora nadie.*

*Tal vez entre olvido y apuro
un poco antes del entierro
tendremos oportunidad
de nuestra muerte y de nuestra vida
para salir de calle en calle,
de mar en mar, en puerto et puerto,
de cordillera en cordillera,
y sobre todo de hombre en hombre,
a preguntar si la matamos
o si la mataron otros,
si fueron nuestros enemigos
o nuestro amor cometió el crimen,
porque ya murió la verdad
y ahora podemos ser justos.*

*Antes debíamos pelear
con armas de oscuro calibre
y por herimos olvidamos
para qué estábamos peleando.*

*Nunca se supo de quién era
la sangra que nos envolvía,
acusábamos sin cesar,
sin cesar fuimos acusados,
ellos sufrieron y sufrimos,
y cuando ya ganaron ellos
y también ganamos nosotros
había muerto la verdad
de antigüedad o de violencia.
Ahora no hay nada que hacer:
todos perdimos la batalla.*

*Por eso pienso que tal vez
por fin pudiéramos ser justos
o por fin pudiéramos ser:
tenemos este último minuto
y luego mil años de Gloria
para no ser y no volver.*

Pablo Neruda (1904 – 1973)

Maybe we still have time
to be and to be just.
Yesterday, truth died
a most untimely death,
and although every one knows it,
they all go on pretending.
No one has sent it flowers.
It is dead now and no one weeps.

Maybe between grief and forgetting,
a little before the burial,
we will have the chance
of our death and our life
to go from street to street,
from sea to sea, from port to port,
from mountain to mountain,
and above all, from man to man,
to find out if we killed it
or if other people did,
if it was our enemies
or our love that committed the crime,
because now truth is dead
and now we can be just.

Before, we had to battle
with weapons of doubtful calibre
and, wounding ourselves, we forgot
what we were fighting about.

We never knew whose it was,
the blood that shrouded us,
we made endless accusations,
Endlessly we were accused.
They suffered, we suffered,
And when at last they won
and we also won,
truth was already dead
of violence and old age.
Now there is nothing to do.
We all lost the battle.

And so I think that maybe
at last we could be just
or at last we could simply be.
We have this final moment,
and then forever
for not being, for not coming back.

Translated by Alastair Reid

TAL VEZ TENEMOS TIEMPO

Pablo Neruda
(1907 - 1973)

(Maybe we have time)

Tarik O'Regan
(b. 1978)

Steady ♩ = 60

pp

SOPRANO
Tal vez te - ne - mos tiem - po a - ún pa - ra

pp

ALTO
Tal vez te - ne - mos tiem - po a - ún pa - ra

pp

TENOR
Tal vez te - ne - mos tiem - po a - ún pa - ra

(for rehearsal only)

4

S.
ser y pa - ra ser jus - tos. De u - na ma - ne - ra tran - si -

p

A.
ser y pa - ra ser jus - tos. De u - na ma - ne - ra tran - si -

p

T.
ser y pa - ra ser jus - tos. De u - na ma - ne - ra tran - si -

p

8

S. *mp*
 - to - ri - a a - yer se mu - rió la ver - dad y aun - que lo sa - be to - do el

A. *mp*
 - to - ri - a a - yer se mu - rió la ver - dad y aun - que lo sa - be to - do el

T. *mp*
 - to - ri - a a - yer se mu - rió la ver - dad y aun - que lo sa - be to - do el

12

S. *mf*
 mun - do to - do el mun - do lo di - si - mu - la:

A. *mf*
 mun - do to - do el mun - do lo di - si - mu - la:

T. *mf*
 mun - do to - do el mun - do lo di - si - mu - la:

B. *mf*
 Lo di - si - mu - la:

A *pp subito*

T. *pp subito* *p*

nin - gu - no le ha man - da - do flo - res: ya se mu - rió y

B. *pp subito* *p*

nin - gu - no le ha man - da - do flo - res: ya se mu - rió y

B *mp* *p* *mp*

S. *mp*

Tal vez en - tre ol - vi - do y a - pu - ro,

A. *mp*

Tal vez en - tre ol - vi - do y a - pu - ro,

T. *mp* *p* *mp*

no llo - ra na - die. Un

B. *mp* *p* *mp*

no llo - ra na - die. Un

24

S. *p* *mp*
 ten - dre - mos la o - por - tu - ni - dad de nues - tra muer - te

A. *p* *mp*
 ten - dre - mos la o - por - tu - ni - dad de nues - tra muer - te

T. *p*
 po - co an - tes del en - tie - rro,

B. *p*
 po - co an - tes del en - tie - rro,

27

S. *mf* *p* *mf*
 y nues - tra vi - da, de mar en mar,

A. *mf* *p* *mf*
 y nues - tra vi - da, de mar en mar,

T. *mp* 3
 pa - ra sa - lir de ca - lle en ca - lle,

B. *mp* 3
 pa - ra sa - lir de ca - lle en ca - lle,

30

S. *mp* *p* *pp*
 — de puer-to en puer - to, y

A. *mp* *p* *pp*
 — de puer-to en puer - to, y

T. *mf* *p* *pp*
 de cor - di - lle - ra en cor - di - lle - ra y

B. *mf* *p* *pp*
 de cor - di - lle - ra en cor - di - lle - ra y

33

C

S. *p* *pp*
 so-bre to - do de hom-bre en hom - bre,

A. *p* *pp*
 so-bre to - do de hom-bre en hom - bre, o,

T. *p* *mp*
 so-bre to - do de hom-bre en hom - bre, a pre-gun-tar si la ma-

B. *p* *mp*
 so-bre to - do de hom-bre en hom - bre, a pre-gun-tar si la ma-

Slower

$\text{♩} = 52$

36

S.

A.

T.

B.

- ta - mos o si la ma - ta - ron o - tros,

- ta - mos si la ma - ta - ron o - tros, si

39

D

T.

B.

fue - ron nues - tros e - ne - mi - gos nues - tro a - mor co - me - tió el

fue - ron nues - tros e - ne - mi - gos o nues - tro a - mor co - me - tió el

42

T. *p* 3

B. *p* 3

cri - men, — por - que ya mu - rió — la ver - dad — y

cri - men, — por - que ya mu - rió — la ver - dad — y

45

T. *mp* Rit.

B. *mp*

a - ho - ra po - de - mos ser jus - tos, — ser jus - tos. —

a - ho - ra po - de - mos ser jus - tos, — ser jus - tos. —

E A tempo ♩ = 60

49

S. *mp*
An - tes de - bi-a - mos_ pe - le-ar_

A. *mp*
An - tes de - bi-a - mos_ pe - le-ar_

T. *p* *mp* 3
con ar-mas de os-cu - ro ca - li - bre,

B. *p* *mp* 3
con ar-mas de os-cu - ro ca - li - bre,

52

S. *mp* *mf* *p*
y por he - rir-nos ol - vi - da-mos pa - ra qué es - tá - ba-mos pe - le-an-do.

A. *mp* *mf* *p*
y por he - rir-nos ol - vi - da-mos pa - ra qué es - tá - ba-mos pe - le-an-do.

T. *p* *mp* 3
Nun-ca se

B. *p* *mp* 3
Nun-ca se

55

S. *mf* la san - gre que nos en - vol - vi - a

A. *mf* la san - gre que nos en - vol - vi - a

T. su - po de quién e - ra,

B. su - po de quién e - ra,

57

S. *mp* a - cu - sá - ba - mos sin ce - sar, a - cu - sa - dos, *p*

A. *mp* a - cu - sá - ba - mos sin ce - sar, a - cu - sa - dos, *p*

T. *mf* sin ce - sar fui - mos a - cu - sa - dos, *p*

B. *mf* sin ce - sar fui - mos a - cu - sa - dos, *p*

F

60 *pp*

S. e - llos su - frie - ron, y su - fri - mos, y cuan - do ya ga -

A. *pp*
e - llos su - frie - ron, y su - fri - mos, y cuan - do ya ga -

T. *pp*
e - llos su - frie - ron, y su - fri - mos, y cuan - do ya ga -

64 *p*

S. - na - ron e - llos y tam - bién ga - na - mos no - so - tros ha - bí - a muer -

A. *p*
- na - ron e - llos y tam - bién ga - na - mos no - so - tros ha - bí - a muer -

T. *p*
- na - ron e - llos y tam - bién ga - na - mos no - so - tros ha - bí - a muer -

68

S. *mp*
- to la ver - dad ha - bí - a muer - to la ver - dad, la ver -

A. *mp*
- to la ver - dad ha - bí - a muer - to la ver - dad, la ver -

T. *mp*
- to la ver - dad ha - bí - a muer - to la ver - dad, la ver -

72

S. *mf*
- dad de an - ti - güe - dad o de vi - o - len - cia.

A. *mf*
- dad de an - ti - güe - dad o de vi - o - len - cia.

T. *mf*
- dad de an - ti - güe - dad o de vi - o - len - cia.

B. *mf*
de an - ti - güe - dad o de vi - o - len - cia.

75 *f* **G** *ff*

S. A - ho - ra no hay na - da que ha - cer: to -

A. A - ho - ra no hay na - da que ha - cer: to -

T. na - da que ha - cer: to -

B. na - da que ha - cer: to -

81 *fff* *f* *mp*

S. - dos per - di - mos la ba - ta - lla, la ba - ta - lla.

A. - dos per - di - mos la ba - ta - lla, la ba - ta - lla.

T. - dos per - di - mos la, la ba - ta - lla.

B. per - di - mos la ba - ta - lla, ba -

90

ppp *poco* *pp* *poco* **H** *p* (equal stress)

S. por e - so pien - so que tal vez por fin pu-dié-ra - mos,

A. por e - so, ser jus - tos

T. -ta - lla.

B. -ta - lla.

98

mp

S. por e - so pien - so, por e - so pien - so,

A. o por,

T. o por,

mp *p* *mp* *p*

103

S. *mf* por e - so pien - so, *mf* por e - so pien - so

A. *p* *mp* *mf* o por fin

T. *p* *mp* *mf* o por fin

108

I Slower ♩ = 52
pp subito

S. *f* *mf* pu - dié - ra - mos ser: te - ne - mos es - te úl - ti - mo mi - nu - to

A. *f* *mf* pu - dié - ra - mos ser: te - ne - mos es - te úl - ti - mo mi - nu - to

T. *f* *mf* pu - dié - ra - mos ser: te - ne - mos es - te úl - ti - mo mi - nu - to

B. *mf* ser:

112

S. *p* y lue-go mil a-ños de glo-ria *mp*

A. *p* y lue-go mil a-ños de glo-ria pa- *mp* *p*

T. *p* y lue-go mil a-ños de glo-ria, glo-ria, *mp*

B. *mp* glo-ria, glo-ria,

117

S. *p* pa-ra no ser y no vol-ver, —

A. *p* glo-ria,

T. *p* glo-ria, glo-ria,

B. *p* glo-ria, glo-ria,

121 **Rit.** **A touch slower**
♩ = 48
pp

S. y no vol - - - ver.

A. y no vol-ver, y no vol - ver. *pp* *ppp*

T. glo - - ria, y no vol - ver. *pp* *ppp*

B. glo - - ria, y no vol - ver. *pp* *ppp*

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DOWN IN MY GARDEN FAIR.*

MADRIGAL.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Moderato

TREBLE.

ALTO.

TENOR
(8ve lower).

BASS.

ACCOMP.

106.

Moderato.

Down in my garden fair Do pinks and ro - -

Down in my garden fair Do pinks and ro - - - - -

Down in my garden fair Do pinks and ro - ses bloom, Do pinks and ro - -

garden fair Do pinks and ro - - - - ses bloom, do ro - ses

- - - - ses bloom, do ro - ses bloom, Do pinks and ro - ses

- - - - ses bloom, Do pinks and ro - - ses bloom, do ro - ses

dim.

dim.

dim.

dim.

dim.

dim.

* Began at Carlsruhe, in the year 1840, and finished at Wartensee, in Switzerland, in 1847.

DOWN IN MY GARDEN FAIR.

ses bloom, . . . And flirt with ev' - ry pass - ing air That *dim.*
 bloom, And flirt with ev' - ry pass - ing air That steal - eth, *dim.*
 bloom, And flirt with ev'ry passing air That steal - eth, that *dim.*
 bloom, And flirt with ev'ry passing air That steal - eth their per-fume, *dim.*

steal - eth their perfume. And does not love-ly Phil-li - da Her *f*
 stealeth their per - fume. And does not love-ly Phil - li - da Her *f*
 steal - eth their per-fume. And does not love-ly Phil - li - da Her *f*
 And does not love-ly Phil - li - da Her beau - ty bright dis - play, Her *f*

beau - ty bright dis - play, And flirt with ev' - ry shep - herd swain? But *f*
 beau - ty bright dis - play, . . . And flirt with ev' - ry *dim.*
 beau - ty dis-play, And flirt with ev' - ry shep - herd swain? But none takes *f*
 beauty bright dis - play, . . . And *p*

DOWN IN MY GARDEN FAIR.

none . . . none takes aught a - way! . . . but none takes
 shepherd swain? But none, none . . . takes aught a - way! . . .
 aught a - way! . . . But none . . . takes aught a -
 flirt with ev' - ry shepherds swain? But none takes aught a - way! . . .

aught a - way! Her eyes, like dia - monds bright, her
 . . . but none takes aught a - way! Her eyes, like dia - monds bright to
 - way! Her eyes, like dia - monds bright, her eyes Do make . .
 Her eyes, like dia - monds bright, Do make their
 eyes . . . Do make . . . their lus - tre felt; Her heart . . . is like a dia - mond,
 view, Do make their lus - tre felt; . . . Her heart is like . . . a dia -
 . . . their lus - - - tre felt; Her heart is like, like a dia -
 lus - tre felt; Her heart is like a dia - - - mond, too,

DOWN IN MY GARDEN FAIR.

too, . . . Im - pos - si - ble to melt!

- - mond, too, . . . Im - pos - si - ble, im - pos - si - ble to melt!

- - mond, too, Im - pos - si - ble to melt, im - pos - si - ble to melt! *fz* *p* Ye

Im - pos - si - ble . . . to melt, im - pos - si - ble to melt! Ye love -

p Ye love - - ly maidens, have a care, Call

Ye love - ly maid - ens, have . . . a care, Call

love - ly maid ens, have a care, Call rea -

- - ly maid ens, have a care, Call rea -

rea - son to . . . your aid; Be mer - ci -

rea - son to your aid; Be mer - ci -

son, call rea - son to . . . your aid; Be mer - ci -

son to your aid; Be mer - ci -

DOWN IN MY GARDEN FAIR

ful, be mer-ci-ful while you are fair, . . . For
 ful, be mer-ci-ful while . . . you are fair, . . .
 ful, be mer-ci-ful while you are fair, . . .
 ful, be mer-ci-ful while you are fair . . .

like a flow'r . . . you fade! Be mer-ci-ful, be
 For like a flow'r . . . you fade! Be mer
 For like a flow'r you fade! Be mer-ci-ful, be merciful while you are
 For like a flow'r . . . you fade! Be mer-

mer-ci-ful while you are fair, For like a flow'r you fade! . . .
 ci-ful, be mer-ci-ful, For like a flow'r you fade!
 fair, be mer-ci-ful, . . . For like a flow'r you fade!
 ci-ful, For like a flow'r you fade!

ONLINE PERUSAL SCORE ONLY
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WHY DO THE ROSES.

A MADRIGAL FOR FOUR VOICES.

WORDS AND MUSIC COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Walsbridge.)

LONDON: NOVELLO AND COMPANY, LIMITED

Moderato.

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

ACCOMP.
♩ = 72.

p

Why do the ro - ses whis - - -

Why do the ro - ses whis - - -

Moderato.

p

Why . . . do the ro - ses whis - - -

ro - ses whis - - - per to the

- - - per to the wind?

- - per to the wind? Why do the ro - ses

MADE IN ENGLAND.

WHY DO THE ROSES.

per to the wind? why do the
 wind? why do the ro - ses whis -
 why do the ro - ses whis -
 whis per to the
 ro - ses whis - per to the wind, and toss their heads
 per to the wind, and toss their
 per to the wind? gen - tle
 wind? O gen - tle zeph - yr, tell . . me what they
 heads . . so high? O gen - tle ze - phyr, tell me, tell me what they
 heads . . so high? O . . tell me, gen - tle ze - phyr, what,
 zephyr, tell . . me what they said! Gen - tle ze - phyr, tell me, tell me what they
 said! O gen - tle ze - phyr, tell me, tell me what they said,
 said! O gen - tle ze - phyr, tell me, tell me what they said,

WHY DO THE ROSES.

f said . . . as you . . . pass'd by.
 what they said as you . . . pass'd by. *dim.* Say, do they
 said . . . as you . . . pass'd by. *dim.* Say, . . do they
 tell me what they said as . . you pass'd by
f
dim.
dim. Say, do they look with en - vy at
 look with en - vy at the bloom, with en - vy
 look . . with en - - - vy . . . at the bloom, . . .
dim.
 Say, do they look with en -
 the bloom, the bloom . . . On Flo - ra's cheek that
 at the bloom On Flo - - - ra's cheek that
 the bloom On . . Flo - ra's cheek that
 - - vy at the bloom On Flo - - - ra's cheek?
f

WHY DO THE ROSES.

glows? O well they know it man - tles there, Sur - pass - .

glows? O . . well they know it man - tles there, Sur-pass - - - ing

glows? O well they know it man - tles there, Sur - pass - .

O well they know it man - tles there, Sur - pass - .

This system contains four staves. The top three are vocal staves in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are: "glows? O well they know it man - tles there, Sur - pass - .", "glows? O . . well they know it man - tles there, Sur-pass - - - ing", "glows? O well they know it man - tles there, Sur - pass - .", and "O well they know it man - tles there, Sur - pass - .".

- - - ing a - ny rose, sur - pass - - - ing a - ny rose.

a . . . ny rose, sur - pass - ing a - - ny rose.

- - - ing a - ny rose, sur - pass - - - ing a - ny rose.

- - - ing a - ny rose, sur - pass - ing a - ny rose.

This system contains five staves. The top four are vocal staves in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef. The lyrics are: "- - - ing a - ny rose, sur - pass - - - ing a - ny rose.", "a . . . ny rose, sur - pass - ing a - - ny rose.", "- - - ing a - ny rose, sur - pass - - - ing a - ny rose.", and "- - - ing a - ny rose, sur - pass - ing a - ny rose.".

Lay a garland

BY

R. L. DE PEARSALL

**ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE**

LAY A GARLAND.

MADRIGAL FOR EIGHT VOICES.

WORDS FROM BEAUMONT AND FLETCHER.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willbridge.)

LONDON: NOVELLO AND COMPANY, Limited

Con moto maestoso. *p*

1st TREBLE. Lay a gar - land

2nd TREBLE. Lay . . . a gar - land on her

1st ALTO. Lay a gar - land on . . .

2nd ALTO. Lay . . . a gar - land . . .

1st TENOR (8ve. lower). Lay a gar - land . . .

2nd TENOR (8ve. lower). Lay . . . a gar - land on . . .

1st BASS. Lay . . . a gar - land on . . .

2nd BASS. Lay a gar - land on her hearse,

Con moto maestoso. *p*

Accomp. $\text{♩} = 66.$

LAY A GARLAND.

on her hearse Of dis mal yew;

hearse, Of dis mal yew;

her hearse . . . Of dis mal yew;

Of dis mal yew;

Of dis mal yew; Maid-

her hearse,

her hearse Of dis mal

a gar land, dis

Maid - ens, wil - low branch - - es,

Maid - ens, willow branch - -

Maid - ens, wil - low

Maid - - ens, wil-low

ens, wil - low branch - - es wear,

Maid - ens, wil-low branch - - es wear, Maid -

yew;

mal yew;

The musical score consists of a piano accompaniment and four vocal parts. The piano part is written in G minor (one flat) and 4/4 time. It features a steady bass line and a more active treble line with chords and melodic fragments. The vocal parts are arranged in four staves, each with lyrics. The lyrics are: 'on her hearse Of dis mal yew;', 'hearse, Of dis mal yew;', 'her hearse . . . Of dis mal yew;', 'Of dis mal yew;', 'Of dis mal yew; Maid-', 'her hearse,', 'her hearse Of dis mal', 'a gar land, dis', 'Maid - ens, wil - low branch - - es,', 'Maid - ens, willow branch - -', 'Maid - ens, wil - low', 'Maid - - ens, wil-low', 'ens, wil - low branch - - es wear,', 'Maid - ens, wil-low branch - - es wear, Maid -', 'yew;', and 'mal yew;'. The score includes dynamic markings such as *cres.* and *p*. A large watermark 'ONLINE PERUSAL COPY NOT FOR USE IN PERFORMANCE' is overlaid on the page.

LAY A GARLAND.

musical score for "Lay a Garland". The score is written in 2/4 time with a key signature of one flat (B-flat). It features a vocal line and piano accompaniment. The lyrics are: "wil - low branch es wear; Say she branch es wear; branch es wear; Say, Maid - ens, wil - low branch - ens wil - low branch es wear; Maid - ens, wil - low branch Maid - ens, wil - low branch es wear; Say, say - she di - ed true, di - ed true, . . say . . she di - ed true, Say she di - ed true, . . say she di - ed true, Her es wear; Say she di - ed true, . . Say . . she di - ed true, Say she di - ed true, es wear; Say . . she di - ed true, es wear; Say she di - ed true, . .". The score includes dynamic markings such as *cres.* and *dim.*. A large watermark "ONLINE PERISAL.COM ONLY FOR USE IN PERFORMANCE" is overlaid on the page.

LAY A GARLAND.

she was firm.
was firm. Up - on her bu - - ried
she was firm. Up - on her bu -
but she was firm.
she was firm. Up - on her bu -
but she . . was firm.
but she . . was firm. Up
but she . . was firm.
Up - on her bu - - ried bo - - dy
bo - - dy lie
- ried bo - dy lie,
Up - on her bu - - ried bo - dy
ried bo - dy lie, lie
Up - on . . her bo - dy lie.
on her bu - ried bo -
Up - on her bu - ried bo - - dy .
cres.
cres.
cres.
cres.
cres.
cres.
cres.

ONLINE PERUSAL SCORE ONLY
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Stemning

Stämning

J.P. Jacobsen

Wilhelm Peterson-Berger

Lento *p* *cresc.* *p* *cresc.*

Sopran
Alt

Al - le, al - le, al - le de vok-sen-de skyg-ger har væ - vet, væ - vet,
Al - la, al - la, al - la de vä-xan-de skug-gor ha gju - tit, gju - tit,

Tenor
Bas

p *cresc.* *cresc.*

En - som på him - - me-len
En - sam på him - - me-len

væ - vet sig sam-men til en. En - som, en - som, en - som på him-me-len ly - ser en
gju - tit-sig sam-man till en. En - sam, en - sam. en - sam på him-me-len ly - ser en

stjer - ne så strå - len-de ren, så strå - len-de ren. Sky-er-ne ha - ve så
stjär - na så strå - lan-de ren, så strå - lan-de ren. Sky-ar-na gli - da i

tun - ge drøm-me, blom-ster-nes øj - ne i dug - gråd svøm-me. Un - der-ligt af - ten -
tun - ga drøm-mar, dagg-gråt ur blom-mor-nas ö - gon ström-mer, un - der-ligt af - ton -

af - ten-vin-den su - ser i lin - den.
af - ton-vin-den su - sar i lin - den.

vin - den su - ser i lin - den, su - ser i lin - den.
vin - den su - sar i lin - den, su - sar i lin - den.

su - ser i lin - den.
su - sar i lin - den.

pp *pp* *pp* *pp*

con bocca chiusa

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

For Rugby School Octet

Come, sleep

Part-song for S.A.T.B. (unaccompanied)

Words by BEAUMONT and FLETCHER

MUSIC BY

CHRISTOPHER J. ROBINSON

London: NOVELLO & COMPANY, Limited

With freedom
p legato

SOPRANO
Come, sleep, — and with thy sweet de - ceiv - ing,

ALTO
Come, sleep, — and with thy sweet de - ceiv - ing,

TENOR
Come, sleep, — and with thy sweet de -

BASS
Come, sleep, — and with thy sweet de -

ACCOMP'T
(for rehearsal only)
With freedom ♩ = c. 66
p legato

Lock me in de - light a - while,

Lock me in de - light a - while,

ceiv - ing, Lock me, lock me in de - light a - while,

ceiv - ing, Lock me, lock me in de - light a - while,

COME, SLEEP

Let some plea-sing dreams be - guile All my fan - cies,
Let some plea-sing dreams be - guile All my fan - cies,
Let some plea-sing dreams be - guile All my fan - cies, that from
Let some plea-sing dreams be - guile All my fan - cies,

mp *mp cresc.*

that from thence I may feel an in - flu - ence,
that from thence I may feel an in - flu - ence,
thence I may feel an in - flu - ence,
I may feel an in - flu - ence,

mp cresc. *mf*

All my pow'rs of care be -
All my pow'rs of care be -
All my pow'rs, - my pow'rs of care be -
All my pow'rs of care be - rea

poco rall. *mp* *poco rall.*

COME, SLEEP

a tempo

rea - - - ving. Though but a sha - dow, but a
rea - - - ving. Though but a sha - dow, but a
rea - - - ving. Though but a
- - - - - ving. Though - but a

p *mp* *a tempo* *mp*

This system contains the first four staves of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "rea - - - ving. Though but a sha - dow, but a". The music is in 4/4 time, with a key signature of one sharp (F#). Dynamics include *p* (piano) and *mp* (mezzo-piano). The tempo is marked "a tempo".

sli - ding, Let me know some lit - tle joy,
sli - ding, Let me know some lit - tle joy,
sha - dow, - but a sli - ding, Let me know some lit - tle joy,
sha - dow, but a sli - ding, Let me know some lit - tle joy,

poco *poco*

This system contains the next four staves. The lyrics are: "sli - ding, Let me know some lit - tle joy,". The music continues in 4/4 time. Dynamics include *poco* (poco). A large watermark "ONLINE FOR PRACTICE ONLY" is visible across the page.

We that suf - fer long - an - noy, Are con - tent - ed with a
We that suf - fer long - an - noy, - Are con - tent - ed with a
We that suf - fer long - an - noy, - Are con - tent - ed with a
We that suf - fer long an - noy, Are con - tent - ed with a

mf *mf* *mf* *mf*

This system contains the final four staves. The lyrics are: "We that suf - fer long - an - noy, Are con - tent - ed with a". The music is in 4/4 time. Dynamics include *mf* (mezzo-forte).

COME, SLEEP

thought Through an i - dle fan - cy wrought,
 thought Through an i - dle fan - cy wrought,
 thought Through an i - dle fan - cy wrought, O, let my
 thought Through an i - dle fan - cy wrought, O, let my

cresc. *f* *cresc.* *f*

O, let my joys have some a - bi - ding, some a - bi - ding.
 O, let my joys have some a - bi - ding, some a - bi - ding.
 joys, my joys have some a - bi - ding.
 joys have some a - bi - ding, some a - bi - ding.

f *poco rall.* *più lento mp* *pp*
f *mp* *pp*
poco rall. *più lento mp* *pp*
mp *pp*
poco rall. *più lento mp* *pp*

for Stephen Wilkinson

CALICO PIE

Text by
Edward Lear

RICHARD RODNEY BENNETT

1 Calico Pie

Allegro (J. 116)

SOPRANO
ALTO
TENOR
BASS

Ca-li-co Pie, — the lit-tle birds fly Down to the Ca-li-co tree, — Their wings were blue, —
Ca-li-co Pie, — the lit-tle birds fly Down to the Ca-li-co tree, — Their wings were —
Ca-li-co Pie, — the lit-tle birds fly Down to the Ca-li-co tree, — Their wings were —
Ca-li-co Pie, — the lit-tle birds fly Down to the Ca-li-co tree, — Their wings

PIANO
(for rehearsal only)

Allegro (J. 116)

7

And they sang 'Til-ly-loo!' — Till a - way they flew, — They ne-ver came
blue, — And they sang Till a - way they flew, — And they ne-ver came back —
blue, — And they sang Till a - way they flew, — They ne-ver came
were blue, — Till a - way they flew, — And they ne-ver came back —

14

mf back, they ne- ver came back, ne- ver came back, ne- ver came back to mel. *dim.* *p* *mp* Ca- li- co Jam, —

— to mel *mf* ne- ver came back, ne- ver came back, ne- ver came back to mel. *dim.* *p* *mp* Ca - li - co

back, they ne- ver came back, ne- ver came back, ne- ver came back to mel. *mf* *dim.* *p* *mp* Ca - li - co

— to mel *mf* ne- ver came back, ne- ver came back, ne- ver came back to mel. *dim.* *p* *mp* Ca - li - co

14

21

— The lit- tle Fish swam, o- ver the syl- la- bub sea, — *p* *cresc.* He took off his hat. — To the Sole and the

Jam, The lit- tle Fish swam, — *p* *cresc.* He took off his hat To the

Jam, The lit- tle Fish swam, — *p* *cresc.* He took off his hat To the

Jam, The lit- tle Fish swam, — *p* *cresc.* He took off his hat To the

21

27

Sprat, and the Wil-le-by-wat, But he ne-ver came back to-mel ne-ver came back, ne-ver

Sole and the Sprat, He ne-ver came back, he ne-ver came back, ne-ver

Sole and the Sprat, But he ne-ver came back to mel ne-ver came back, ne-ver

Sole and the Sprat, He ne-ver came back, he ne-ver came back, ne-ver

27

33

came back, ne-ver came back to mel. - li - co the mice

came back, ne-ver came back to mel. Ca - li - co Ban The lit - tle mice ran To be

came back, ne-ver came back to mel. - li - co the mice

came back, ne-ver came back to mel. Ca - li - co Ban, The lit - tle mice

33

40

To be rea - dy for tea, Flip - pe - ty flup, They drank it all up, *(mp)* *cresc.*

rea - dy in time for tea Flip - pe - ty flup, They drank it all up, And *(mp)* *cresc.*

To be rea - dy for tea, Flip - pe - ty flup, They drank it all up, *(mp)* *cresc.*

ran To be rea - dy for tea, Flip - pe - ty flup, They drank it all *(mp)* *cresc.*

46

And danced in the cup, But they ne - ver came back to mel They ne - ver, ne - *f* *mf*

danced in the cup But they ne - ver, ne - ver came back to mel They ne - ver, ne - *f* *mf*

And danced in the cup, But they ne - ver, ne - ver came back to mel They ne - ver, ne - *f* *mf*

up And danced in the cup, But they ne - - - - - ver, ne - ver came back They ne - ver, ne - *f* *mf*

52

p *f*

- ver, ne-ver came back to me! Ca-li-co Drum, The Grass hop-pers come,-

- ver, ne-ver came back to me! Ca-li-co Drum, The Grass hop-pers come,-

- ver, ne-ver came back to me! Ca-li-co Drum, The Grass hop-pers come,-

- ver, ne-ver came back to me! Ca-li-co Drum, The Grass hop-pers come,-

52

59

mf *cresc.*

The But-ter-fly, Bee-tle and Bee, o-ver the ground, A-round and round with a hop and a

The But-ter-fly, Bee-tle and Bee, o-ver the ground, A-round and round with a hop and a

The But-ter-fly, Bee-tle and Bee, o-ver the ground, A-round and round, with a

The But-ter-fly, Bee-tle and Bee, o-ver the ground, A-round and round, with a

59

65

f bound, _____ But they ne - ver came back to me! _____ *mp* They ne - ver came back, ne - ver
div.

f bound, _____ But they ne - ver came back to me! _____ *mp* They ne - ver came back, ne - ver

hop and a bound, _____ But they ne - ver came back to me! _____ *mp* They ne - ver came back; ne -

hop and a bound, _____ But they ne - ver came back to me! _____ *mp* They ne - ver came back, ne -

65

Piano accompaniment for measures 65-72, featuring a steady eighth-note bass line and chords in the right hand.

73

p came back, they ne - ver came back, ne - ver came back, they ne - ver came back to me! _____ *pp* senza rit.

p came back, they ne - ver came back, ne - ver came back, they ne - ver came back to me! _____ *pp*

- ver came back, ne - ver came back, ne - ver came back, they ne - ver came back to me! _____ *pp*

- ver came back, ne - ver came back, ne - ver came back, they ne - ver came back to me! _____ *pp*

73

pp senza rit.

Piano accompaniment for measures 73-78, continuing the eighth-note bass line and chordal accompaniment.

FAIR PHYLLIS

a mock-madrigal
for SATB

music by

Betty Roe



Thames Publishing

Composer's note

Women have been the subject of many early English songs, and certain names crop up frequently: in this mock-madrigal 'Phyllis' is the character. Considerable research went into this setting but because of the age of the manuscript, defining the faded early English script has been a problem. Consonants were unclear and might be confused but I have done my best in this realised version. It is effective to change the character of vocal tone and accent for verses 2 and 3 when the shepherds speak, eg, on page 6, 'For we be 'ard of 'earing'. Every time the word 'fasted' is sung, put emphasis on the 's'.

A version of this madrigal for solo voice and keyboard is included in the Betty Roe collection *10 Songs on the Lighter Side* (also published by Thames Publishing).

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

FAIR PHYLLIS

Words and music by Betty Roe

Moderato

mf
S Fair Phyl - lis, she sat weep - ing all a - lone, From her lo - ver she had
mf
A Fair Phyl - lis, she sat weep - ing all a - lone, From her lo - ver she had
mf
T Fair Phyl - lis, she sat weep - ing all a - lone, From her lo - ver she had
mf
B Fair Phyl - lis, she sat weep - ing all a - lone, From her lo - ver she had

5
f
part - ed. So deep — did she her fate be - moan, That Phyl - lis
f
part - ed. So deep did she her fate be - moan, That Phyl - lis
f
part - ed. So deep did she her fate be - moan, That Phyl - lis
f
part - ed. So deep did she her fate be - moan, That Phyl - lis

11
f
far — far — far —
far far far far far far far far —
far far far far far far far far —
far far far far far far far far far —

15

far fair Phyl - lis fast - ed.

far fair Phyl - lis fast - ed.

far fair Phyl - lis fast - ed.

far fair Phyl - lis fast - ed.

19 **Briskly** *mf*

The drow - sy shep - herds woke up with a start, It

The drow - sy shep - herds woke up with a start, It

The drow - sy shep - herds woke up with a start, It

The drow - sy shep - herds woke up with a start, It

23 *f*

caused them all to won - der: How could fair Phyl - lis

caused them all to won - der: How could Phyl - lis

caused them all to won - der: How could Phyl - lis

caused them all to won - der: How could Phyl - lis

27 *poco a poco cresc.*

wake them with a fast? But Phyl - lis lau — lau —

wake them with a fast? But Phyl - lis lau lau lau lau

wake them with a fast? But Phyl - lis lau lau lau lau

wake them with a fast? But Phyl - lis lau lau lau lau

mp *poco a poco cresc.*

32

ghed And re - peat - ed the fast, And re -

lau lau lau - - ghed And re - peat - ed the fast, — And re -

lau lau lau - - ghed And re - peat - ed the fast, — And re -

lau lau lau - - ghed And re - peat - ed the fast, And re -

35 *f* **rall.**

peat - - - ed the fast, the fast like thun - der.

peat - - - ed the fast, the fast — like — thun - der.

peat - - - ed the fast, the fast — like — thun - der.

peat - - - ed the fast, the fast like thun - der.

38

Moderato

mf *parlando*
 The shep - herds cried 'Now wake us ev'-ry morn, For we_ are hard of
mf *parlando*
 The shep - herds cried 'Now wake us ev'-ry morn, For we are hard of
mf *parlando*
 The shep - herds cried 'Now wake us ev'-ry morn, For we_ are hard of
mf *parlando*
 The shep - herds cried 'Now wake us ev'-ry morn, For we are hard of

43

f *mf*
 hear - ing And though our mas - ter rude - ly blows his horn, Your
f *mf*
 hear - ing Though our mas - ter rude - ly blows his horn, Your
f *mf*
 hear - ing Though our mas - ter rude - ly blows his horn, Your
f *mf*
 hear - ing Though our mas - ter rude - ly blows his horn, Your

48

fast is lou lou lou lou lou lou
 fast is lou lou lou lou lou lou
 fast is lou lou lou lou lou lou
 fast is lou lou lou lou lou lou

52

lou lou lou

55 **rall.** **Moderato**

mp

-der and more en - dear - ing.' So Phyl - lis fair rose up each day at

mp

-der and more en - dear - ing.' So Phyl - lis fair rose up each day at

mp

-der and more en - dear - ing.' So Phyl - lis fair rose up each day at

mp

-der and more en - dear - ing.' So Phyl - lis fair rose up each day at

60

dawn, Not quite so bro - ken heart - ed. To wake the shep - herds

f

dawn, Not quite so bro - ken heart - ed. Wake the shep - herds

f

dawn, Not quite so bro - ken heart - ed. Wake the shep - herds

f

dawn, Not quite so bro - ken heart - ed. Wake the shep - herds

65 *mf*
 sharp - ly eve - ry morn, Fair Phyl - lis far ————— far —
mf
 sharp - ly eve - ry morn, Fair Phyl - lis far far far far
mf
 sharp - ly eve - ry morn, Fair Phyl - lis far far far far
mf
 sharp - ly eve - ry morn, Fair Phyl - lis far far far far
poco a poco cresc.

70 *f*
 far ————— far —————
poco a poco cresc. *f*
 far far far far far
poco a poco cresc. *f*
 far far far far far
poco a poco cresc. *f*
 far far far far far

73 *allargando* *ff*
 fair Phyl - lis fart - ed. *
ff *
 fair Phyl - lis fart - ed.
ff *
 fair Phyl - lis fart - ed.
ff *
 fair Phyl - lis fart - ed.

*Singers gasp and react in state of shock, hands over mouth and eyes startled.

SWEET THAMES, FLOW SOFTLY

Part-song for SATB (unaccompanied)

Music by Betty Roe

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

For Bernard Palmer and the Cunningham Singers

Sweet Thames, flow softly

Words by Ewan MacColl

Music by Betty Roe

Fairly briskly

S
Girl _____ Girl _____ a big crane _____

A
Girl _____ Girl _____ a big crane _____

T
Girl _____ Girl _____ a big crane _____

B
mf I met my girl at Woolwich pier, be - neath a big crane stand - ing _____

Piano (For rehearsal only)

mf _____ *sf* _____ *p* _____ *mp* _____ *f* _____

mp _____ *p* _____ *cresc.* _____

love _____ love _____ It passed _____

love _____ love _____

love _____ love _____

mf _____

And O, the love I felt for her it passed all un - der -

mp _____ *p* _____ *cresc.* _____

mf _____ *mp* _____ *p* _____

dim. , *mp*

all un - der - stand - ing; Flow, sweet ri - ver,

mp

passed all un - der - stand - ing; Flow, sweet ri - ver,

mp

passed all un - der - stand - ing; Flow, sweet ri - ver,

dim. *mp* , *f*

- stand - ing; Took her sail - ing on the ri - ver, Lon - don

dim. , *mp*

mp *f*

dim. *mp* *f*

mp

sweet Thames, flow soft - ly, Flow, sweet -

mp

sweet Thames, flow soft - ly, Flow, sweet -

mp

sweet Thames, flow soft - ly, Flow, sweet -

f (h) *f*

Town was mine to give her, Made the Thames in - to a crown,

mp

mp

f

cresc. *f* *p*

ri - ver, flow sweet Thames, flow soft - ly.

cresc. *f* *p*

ri - ver, flow sweet Thames, flow soft - ly.

cresc. *f* *p*

ri - ver, flow sweet Thames, flow soft - ly.

dim. *pp* *f*

Made a brooch of Sil - ver - town, At

cresc. *f* *p*

cresc. *f* *p*

dim. *pp* *f*

sfz p *sfz p* *mp*

Lon don I faced her

sfz p *sfz p* *mp*

Lon don I faced her

sfz p *sfz p* *mp*

Lon - don I faced her

mf

Lon - don Yard I held her hand, at Black well Point I faced her, At the Isle of

sfz p *sfz p* *mp*

sfz p *sfz p* *mp*

mf

sfz-^{ss} *mp* *mp*

kissed mouth, ten - der - ly em - braced her. Flow, _

sfz-p *mp* *mp*

kissed mouth, ten - der - ly em - braced her. Flow, _

sfz-p *mp* *mf*

kissed mouth, ten - der - ly em - braced her. Heard the bells of

mp *mp*

Dogs I kissed her mouth and ten - der - ly em - braced her. Flow, _

sfz-p *mp* *mp*

sfz-p *mp* *mf* *mp*

mp *cresc.* *dim.* *p*

— sweet ri - ver, flow, sweet Thames, flow soft - ly. —

mf

— sweet ri - ver, All the time my heart was sing - - ing,

mp *cresc.* *dim.* *p*

Green-wich ring - ing, flow, sweet Thames, flow soft - ly.

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

— sweet ri - ver, flow, sweet Thames, flow soft - ly. Lime-house Reach I

mp *cresc.* *dim.* *p*

mf *mp* *cresc.* *dim.* *p*

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

p Flow, sweet ri - ver, flow. *pp* Sweet Thames, flow *dim.* soft - ly

p Flow, sweet ri - ver, flow. *pp* Sweet Thames, flow *dim.* soft - ly

p Flow, sweet ri - ver, flow. *pp* Sweet Thames, flow *dim.* soft - ly

mp gave her there, As a rib - bon for her hair,

p *pp* *dim.*

p *pp* *dim.*

mp

pp *mf*

From Shad-well Docks to Nine Elms Reach we cheek - to - cheek were danc - ing, Her

pp *mf*

From Shad-well Docks to Nine Elms Reach we cheek - to - cheek were danc - ing, Her

pp *mf*

From Shad-well Docks to Nine Elms Reach we cheek - to - cheek were danc - ing, Her

mf

From Shad-well Docks to Nine Elms Reach we cheek - to - cheek were danc - ing, Her

mf

mf

mf

necklace made of Lon-don Bridge her beau-ty was en-hanc-ing; Flow, sweet

necklace made of Lon-don Bridge her beau-ty was en-hanc-ing; Flow, sweet

necklace made of Lon-don Bridge her beau-ty was en-hanc-ing; Flow, sweet

necklace made of Lon-don Bridge her beau-ty was en-hanc-ing; Kissed her once a -

mf *mf* *mf* *f* *mf* *f*

ri-ver, flow, Af-ter that there was no stop-ping, Flow, sweet ri-ver,

ri-ver, flow, Af-ter that there was no stop-ping, Flow, sweet ri-ver,

ri-ver, flow, Af-ter that there was no stop-ping, Flow, sweet ri-ver,

-gain at Wap-ping, Af-ter that there was no stop-ping, Richmond Park it was her ring,

f *mf* *f* *mf* *f* *mf* *f* *sempre f* *f* *mf* *mf* *f* *f* *sempre f*

mf *morendo*
 sweet Thames, sweet Thames flow soft - ly

mf *morendo*
 sweet Thames, sweet Thames flow soft - ly

f
 I'd have given her a - ny - thing

mf *morendo*
 sweet Thames, sweet Thames, flow soft - ly

mf *morendo*
mf *morendo*
mf *morendo*

Più mosso
sfz>p *sfz>p* *mp*
 love, love de - clar -

sfz>p *sfz>p* *mp*
 love, love de - clar -

sfz>p *sfz>p* *mp*
 love, love de - clar -

f
 From Ro - ther - hithe to Put - ney Bridge me love I was de - clar - ing,

Più mosso
sfz>p *sfz>p* *mp*
sfz>p *sfz>p* *mp*
f

sfz>p *mf*

- ing, love, Her love for me was swear - ing, _____

sfz>p *mf*

- ing, love, Her love for me was swear - ing, _____

sfz>p *mf*

- ing, love, Her love for me was swear - ing, _____

And she from Kew to Is - le - worth her love for me was swear - ing, _____

mp *mf* *rall.*

Flow, sweet ri - ver, Flow, sweet Thames, flow soft - ly.

mp *mf*

Flow, sweet ri - ver, Ne - ver saw the tide was turn - ing, turn - ing.

mf *f marc.* *dim.* *p*

Love it set me heart a - burn - ing, Flow, sweet Thames, flow soft - ly.

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

Flow, sweet ri - ver, Flow, sweet Thames, flow soft - ly.

mp *mf* *rall.* *f marc.* *dim.* *p*

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

a tempo

p Flow, sweet ri - ver, flow, *mp* sweet Thames, flow

p Flow, sweet ri - ver, flow, *mp* sweet Thames, flow

p Flow, sweet ri - ver, flow, *mp* sweet Thames, flow

mf Gave her Hamp-ton Court to twist *mp* In - to a brace - let for her wrist

a tempo

p *mp*

p *mp*

mf *mp*

meno mosso

soft - ly A - las

soft - ly A - las

soft - ly A - las

mf But now, a - las, the tide has changed, me love she has gone

meno mosso

mf

gone_ gone _____ frost _____ heart

gone_ gone _____ frost _____ heart

gone gone _____ frost _____ heart blight _____ up -

from me, And winter's frost has touched me heart and put a blight _____ up -

Flow, _____ sweet ri - - ver, sweet *mp*

Flow, _____ sweet ri - - ver, sweet *mp*

on me. Flow, _____ sweet ri - - ver, sweet *mp*

on me. Creep - ing fog is on the ri - ver, Sun and Moon, and

— Thames, flow soft - ly, — Flow, sweet ri - ver, —

— Thames, flow soft - ly, — Flow, sweet ri - ver, —

— Thames, flow soft - ly, — Flow, sweet ri - ver, —

Doloroso

stars gone with her — Swift the Thames runs to the sea, Bear-ing ships and

pp *dim.*

Sweet Thames, flow, — soft - ly. —

pp *dim.*

Sweet Thames, flow — soft - ly. —

pp *dim.*

Sweet Thames, flow — soft - ly. —

part — of me. —

pp *dim.*

pp *dim.*

Aulis Sallinen

HOLD FAST YOUR DREAMS

(Op. 73B)

for mixed or boys' choir

Text by Louise Driscoll

ONLINE PERUSAL SCORE ONLY
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Novello

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HOLD FAST YOUR DREAMS

for mixed or boys' choir

Text by
Louise Driscoll

AULIS SALLINEN (Op.73B)
1998

(♩ = 70-80)

SOPRANO *mf* *f*
Hold fast your dreams! hold fast your dreams! with-in your heart keep

ALTO *mf* *f*
Hold fast your dreams! hold fast your dreams! with-in your heart keep

TENOR *mf* *f*
Hold, hold dreams! with-in your heart keep

BASS *mf* *f*
Hold, hold dreams! with-in your heart keep

PIANO
(for rehearsal only)

5

mf *p* *div.* *mp*
one still, se-cret spot and shel-tered so,

mf *p*
one still, se-cret spot and shel-tered so,

mf *div.* *p* *mp*
one still, se-cret spot where dreams may go, may

mf *p* *mp*
se-cret spot where dreams may go, may

5

9

mf may thrive and grow, *f* where doubt and fear, *unis.* *p* doubt and fear are not. *mf* O

mf may thrive and grow, *f* where doubt and fear, *unis.* *p* doubt and fear are not. *mf* O

thrive and grow, *mf* where doubt and fear, *f* doubt and fear are not. *unis.* *p* O,

thrive and grow, *mf* where doubt and fear are *f* not. *p* O,

9

13 [1]

keep, O keep a place, a place a - part, with - in your heart, for

keep, O keep a place, a place a - part, with - in your heart, for

keep, keep a - part with - in your heart, for

keep, keep a - part with - in your heart for

13 [1]

17 *f* *div.* *mf* **molto rit.**

lit - tle dreams to go, for lit - tle dreams to go,

lit - tle dreams to go, for lit - tle dreams to go,

lit - tle dreams to go, for lit - tle dreams to go!

lit - tle dreams to go, for lit - tle dreams to go!

17 **molto rit.**

20 **a tempo** *mp* *div.* *f* *mp* *p*

make be - lieve, be - lieve! Make be-lieve, be-

make be - lieve, be - lieve! Make be-lieve, be-

Make be-lieve, be - lieve! Make be-lieve, be-

20 **a tempo**

26

- lieve! Be - lieve! Be - lieve! Be - lieve! Make be - lieve! Be - lieve!

- lieve! Think still of love - ly things that are not true. Make be - lieve! Be - lieve!

- lieve! Be - lieve! Be - lieve! Be - lieve! Make be - lieve! Be - lieve!

26

This system contains the first four staves of music. The first staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The fourth staff is the piano accompaniment. The music is in 8/8 time and features a watermark that reads 'ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE'.

31

- lieve! Be - lieve! Be - lieve! Make be - lieve! Be - lieve!

- lieve! Be - lieve! Be - lieve! Make be - lieve! Be - lieve!

Let wish and ma - gic work at will in you.

- lieve! Make be - lieve! Be - lieve!

31

This system contains the next four staves of music. The first staff is the vocal line with lyrics. The second staff is the vocal line with lyrics. The third staff is the vocal line with lyrics. The fourth staff is the piano accompaniment. The music is in 8/8 time and features a watermark that reads 'ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE'.

36

- lieve! Be - lieve! Be - lieve! Make be - lieve! Make be -

- lieve! Be - lieve! Be - lieve! Make be - lieve! Make be -

Make be - lieve! Make be -

- lieve! Be some - times blind and sor - row. Make be - lieve! Make be -

36

42

lieve! For - get the calm that lies

- lieve! calm that lies in dis -

lieve! For - get the calm that lies, for - get

- lieve! For - get the calm that lies

42

48

in dis - il - - lu - sioned eyes. ———

- il - - - - - lu - sioned eyes. ——— Though we — all — know —

dis - il - - - - - lu - sioned eyes. ——— Though we know —

in dis - il - - - - - lu - sioned eyes. Though we — all — know

48

53

dim. poco a poco - - - -

Yet — you — and — I, — yet — you — and

dim. poco a poco - - - -

— we — must — die, — yet — you — and

dim. poco a poco - - - -

— that we — must — die, — yet — you — and

dim. poco a poco - - - -

all — know — that — we must die, — yet — you — and — I, — you — and

53

58 *pp* 4 (In rhythm) *div.*

I like gods, may walk like gods, like

pp *div.*

I like gods, may walk like gods, like

pp *div.*

I may walk like gods, like gods, may walk like gods, like

pp *div.*

I may walk like gods, like gods, may walk like gods, like

58 4 (In rhythm)

62 *f* *unis.* *pp* *div.*

gods, may walk like gods, and be e - ven now at home in, e - ven now at home in,

f *unis.* *div.* *pp*

gods, may walk like gods, and be e - ven now at home in, e - ven now at home in,

f *unis.* *pp* *div.*

gods, may walk like gods, and be e - ven now at home in,

f *unis.* *pp* *div.*

gods, may walk like gods, and be e - ven now at home in,

62

66 *f unis.* **poco rit.**

now at home in im-mor - ta - li - ty.

now at home in im-mor - ta - li - ty.

now at home in im-mor - ta - li - ty, im - - - mor - ta - li - ty.

now at home in im-mor - ta - li - ty, im - - - mor - ta - li - ty.

66 **poco rit.**

5 70 **a tempo** *mf* *p*

We see so ma-ny ug - - - - - ly things,

We see so ma-ny ug - - - - - ly things,

We see, we see so ma-ny ug - ly things,

We see so ma-ny ug - - - - - ly things, de-

5 70 **a tempo**

75 *mf* *p*
 de- ceits and wrongs and quar - - - - - rel - ings; we
 de- ceits and wrongs and quar - - - - - rel - ings; we
 de- ceits and wrongs and quar - - - - - rel - ings; we
 - ceits, _____ de- ceits and wrongs and quar - rel - ings; _____ we, _____ we

75

79
 know, a - las, we know how quick-ly fade the co - lor in the west, _____ the
 know, a - las, we know how quick-ly fade the co - lor in the west, _____ the
 know _____ how quick-ly _____ the west, _____ the
 know, a - las, we know _____ how quick-ly fade the co - lor in the west, _____

79

82 **6**

mf bloom up - on the flow - er, *mf* the bloom up - on the breast, *f* the bloom up - on the flow - er, the

mf bloom up - on the flow - er, *mf* the bloom up - on the breast, *f* the bloom up - on the flow - er, the

mf bloom up - on the flow - er, *mf* the bloom up - on the breast, *f* the bloom up - on the flow - er, the

mf bloom, *mf* the breast, *f* the bloom, *f* the

82 **6**

85 *f* bloom up - on the breast, *f* and youth's blind, *ff* and youth's blind, *ff* blind,

f bloom up - on the breast, *f* and youth's blind, *ff* and youth's blind, *ff* hour - blind, —

f bloom up - on the breast, *f* and youth's blind, *ff* and youth's blind, *ff* blind,

f breast — *f* and youth's blind, *ff* and youth's blind, *ff* blind,

85 *poco allargando* - - - - *al tempo poco più lento*

90

f blind_ hour, _ youth's blind_ hour — *mf* quick-ly fade, — *p* how quick -

f blind, blind hour *mf* youth's blind_ hour — *p* how quick -

f blind_ hour, _ youth's blind_ hour — *mf* quick-ly fade, — *p* how quick -

f blind, blind hour *mf* youth's blind_ hour — *p* how quick -

90

95 **7** **Tempo Imo** *p* ly fade. *mf* Yet keep with - in your heart, yet keep with - in your heart a

p ly fade. *mf* Yet keep with - in your heart, yet keep with - in your heart a

p ly fade. *mf* Yet keep with - in your heart, yet keep with - in your

p ly fade. *mf* Yet keep with - in your heart, yet keep with - in your

95 **7** **Tempo Imo**

102

place a - part _____ where lit- tle dreams may go, may thrive and grow. — Hold

place a - part _____ where lit- tle dreams may go, may thrive — and — grow. — Hold

heart — a place a- part where dreams may thrive, grow. — Hold

heart — a place a- part where lit- tle dreams may go, — may thrive — and — grow. — Hold

102

105

f fast — hold fast — your dreams! Hold *ff* fast, hold fast, hold fast your dreams!

f fast, hold fast your dreams! Hold *ff* fast, hold fast, hold fast your dreams!

f fast, hold fast your dreams! Hold *ff* fast, hold fast, — hold fast — your dreams!

f fast, — hold fast — your dreams! Hold *ff* fast, hold fast, hold fast your dreams!

105

AN DIE MUSIK

ADAPTED FROM THE SOLO SONG D.547

FRANZ SCHUBERT

Words by Franz von Schober

Arranged by Lydia Smallwood

Moderato (♩ = 69)

SOPRANO

ALTO

TENOR

BASS

PIANO
or
ORGAN

p legato

3

p

1. Du hol - de Kunst, in wie - viel grau - en -
2. Oft hat ein Seuf - - - zer, dei - ner Harf' ent -

p

1. Du hol - de Kunst, in wie - viel grau - en -
2. Oft hat ein Seuf - - - zer, dei - ner Harf' ent -

p

1. Du hol - de Kunst, in wie - viel grau - en -
2. Oft hat ein Seuf - - - zer, dei - ner Harf' ent -

p

1. Du hol - de Kunst, _____
2. Oft hat ein Seuf - - - zer,

mf p

6

Stun - den, - flos - sen, Wo mich des Le - bens wil - der
Ein süs - ser, hei - - li - ger Ak -

Stun - den, - flos - sen, Wo mich des Le - bens wil - der
Ein süs - ser, hei - li - ger Ak -

Stun - den, Wo mich des Le - bens wil - der
- flos - sen, Ein süs - - ser, hei - li ger Ak -

Wo mich des Le - - bens, des Le - bens wil - der
Ein süs - ser, hei - li - ger, hei - li - ger Ak -

9

Kreis um strickt, Hast du mein
- kord von dir, Den Him - mel

Kreis um strickt, Hast du mein
- kord von dir, Den Him - mel

Kreis um - - strickt, Hast du mein Herz, - - mein
- kord von dir, Den Him - - mel, den Him - mel

Kreis um - - strickt, Hast du mein Herz, - - mein
- kord von dir, Den Him - - mel, den Him - mel

12

Herz zu war - mer Lieb' ent - zun - den, Hast
 bess' - - rer - - Zei - ten mir er - schlos - sen, Du

Herz zu war - mer Lieb' ent - zun - den, Hast
 bess' - - rer Zei - ten mir er - schlos - sen, Du

Herz zu war - mer Lieb' ent - zun - den, Hast
 bess' - - rer - - Zei - ten mir er - schlos - sen, Du

Herz zu war - mer, war - mer Lieb' ent - zun - den, Hast
 bess' - - rer, bess' - - rer Zei - ten mir er - schlos - sen, Du

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

15

mich in ei - ne bess' - re Welt ent - rückt, in ei - ne
 hol - de Kunst, ich dan - ke dir da - für, du hol - de

mich in ei - ne bess' - re Welt ent - rückt, ei - ne
 hol - de Kunst, ich dan - ke dir da - für, du

mich in ei - ne bess' - re Welt ent - rückt, ei - ne
 hol - de Kunst, ich dan - ke dir da - für, du

mich in ei - ne bess' - re Welt ent - rückt, ei - ne
 hol - de Kunst, ich dan - ke dir da - für, du

decrsc.

decrsc.

decrsc.

decrsc.

decrsc.

p

bess' - re Welt ent - rückt!
Kunst, ich dan - ke dir!

bess' - re Welt ent - rückt!
Kunst, ich dan - ke dir!

bess' - re Welt ent - rückt!
Kunst, ich dan - ke dir!

Welt dan - - - ke rückt!
dir!

The musical score for page 18 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "bess' - re Welt ent - rückt! Kunst, ich dan - ke dir!". The piano part features a steady accompaniment with chords and moving lines in both hands.

The musical score for page 21 consists of four vocal staves and a piano accompaniment. The vocal staves are empty. The piano accompaniment is in bass clef with a key signature of three sharps (F#, C#, G#). It begins with a forte (*fp*) dynamic marking and features a steady accompaniment with chords and moving lines in both hands.

LITANEI (auf das Fest aller Seelen)

ADAPTED FROM THE SOLO SONG D.343

Words by Johann Georg Jacobi

FRANZ SCHUBERT

Arranged by Ralph Allwood

Langsam, andächtig [Slow, devout] *mp*

SOPRANO

ALTO

TENOR

BASS

PIANO or ORGAN

Ruh'n in Frie - den
Lie - - be - vol - ler
Und die nie der

Ruh'n in Frie - den
Lie - be - vol - ler
Und die nie der

Ruh'n in Frie - den
Lie - be - vol - ler
Und die nie der

Ruh'n in Frie - den
Lie - be - vol - ler
Und die nie der

p *pp*

3

al - - le See - len, Die voll - bracht ein
Mäd - - chen See - len, De - - ren Trä - nen auf
Son - - ne lach - ten, Un - - term Mond auf

al - - le See - len, Die voll - bracht ein
Mäd - - chen See - len, De - - ren Trä - nen auf
Son - - ne lach - ten, Un - - term Mond auf

al - - le See - len, Die voll - bracht ein
Mäd - - chen See - len, De - - ren Trä - nen auf
Son - - ne lach - ten, Un - - term Mond auf

al - - le See - len, ein
Mäd - - chen See - len, auf
Son - - ne lach - ten,

5

bang - - es Quä - len, Die voll - en - det süs - sen Traum, _____
 nicht - - zu zäh - len, Die ein fal - scher Freund ver - liess, _____
 Dor - - nen wach - ten, Gott, im rei - nen Him - mels - licht, _____

bang - - es Quä - len, Die voll - en - det süs - sen Traum, _____
 nicht - - zu zäh - len, Die ein fal - scher Freund ver - liess, _____
 Dor - - nen wach - ten, Gott, im rei - nen Him - mels - licht, _____

bang - - es Quä - len, Die voll - en - det süs - sen Traum, _____
 nicht - - zu zäh - len, Die ein fal - scher Freund ver - liess, _____
 Dor - - nen wach - ten, Gott, im rei - nen Him - mels - licht, _____

bang - - es Quä - len, Die voll - en - det süs - sen Traum, _____
 nicht - - zu zäh - len, Die ein fal - scher Freund ver - liess, _____
 Dor - - nen wach - ten, Gott, im rei - nen Him - mels - licht, _____

7

Le - bens - sat, ge - bo - ren kaum, Aus der Welt hin - ü - ber - schie - den:
 Und die blin - de Welt ver - stieß: Al - le, die von hin - nen schie - den:
 Einst zu sehn vom An - ge - sicht: Al - le, die von hin - nen schie - den:

Le - bens - sat, ge - bo - ren kaum, Aus der Welt hin - ü - ber - schie - den:
 Und die blin - de Welt ver - stieß: Al - le, die von hin - nen schie - den:
 Einst zu sehn vom An - ge - sicht: Al - le, die von hin - nen schie - den:

Le - bens - sat, ge - bo - ren kaum, Aus der Welt hin - ü - ber - schie - den:
 Und die blin - de Welt ver - stieß: Al - le, die von hin - nen schie - den:
 Einst zu sehn vom An - ge - sicht: Al - le, die von hin - nen schie - den:

Le - bens - sat, ge - bo - ren kaum, Aus der Welt hin - ü - ber - schie - den:
 Und die blin - de Welt ver - stieß: Al - le, die von hin - nen schie - den:
 Einst zu sehn vom An - ge - sicht: Al - le, die von hin - nen schie - den:

9

Al - le See - len ruh'n _____ in Frie - den!

Al - le See - len ruh'n _____ in Frie - den!

Al - le See - len ruh'n _____ in Frie - den!

Al - le See - len ruh'n _____ in Frie - den!

pp *cresc.*

11

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

DANCE TO YOUR DADDY

Northumbrian Folk-song

Arranged for S.A.T.B. (unaccompanied)

by

DAVID STONE

Allegretto

p *mf*

SOPRANO
Dance, _____ Dance to your Dad-dy,

ALTO
p
Dance, _____ Dance

TENOR
p
Dance to your Dad-dy, Dance to your Dad-dy, Dance _____

BASS
p
Dance to your Dad-dy, Dance to your Dad-dy, Dance _____

ACCOMP^T
(for rehearsal only)
Allegretto ♩ = 116 *mf*

my — bon-nie lad-die, Dance to your Dad-dy, my — lit-tle lamb,

to your Dad - - dy, _____

to your Dad - - dy, _____

to your Dad - - dy, _____

p
 Dance, Dance to your
 Dance, Dance to your
 Dance, Dance to your
mf
 Dance to your Dad-dy, my bon-nie lad-die, Dance to your Dad-dy,
p
mf

mf
 Dad - dy. And you'll get a fish - ie In a lit - tle dish - ie,
 Dad - dy. And you'll get a
 Dad - dy. And you'll get a
p
 my lit - tle lamb. And you'll get a
mf
p

You will get a fish - ie When the boat comes in.
 fish - ie In a dish - ie. *mf*
 fish - ie In a dish - ie. And you'll get a fish - ie
 fish - ie In a dish - ie. And you'll
mf

In a lit - tle dish - ie, You will get a fish - ie When the boat comes in.
 get a fish - ie When the boat comes in.

p Dance to your Dad - dy, my bon - nie lad - die, Dance to your Dad - dy,
p Dance to your Dad - dy, my bon - nie
p Dance, Dance, my bon - nie
p Dance, Dance,

my lit - tle lamb.
 lad - die.
 lad - die. Dance to your Dad - dy, my bon - nie lad - die,
 Dance to your Dad - dy,

p
Dance to your Dad-dy,
p
Dance to your Dad-dy,
Dance to your Dad-dy, my lit-tle lamb.
my lit-tle lamb.

Dance to your Dad-dy, Dance, Dance
Dance to your Dad-dy, Dance, Dance
Dance, Dance
mf
Dance to your Dad-dy, my bon-nie lad-die,

to your Dad - dy. Dance
to your Dad - dy. Dance to your Dad - dy,
to your Dad - dy. Dance
Dance to your Dad-dy, my lit-tle lamb. Dance
mf
p

to your Dad - - - dy.
 my - bon - nie lad - die, Dance to your Dad - dy, my - lit - tle lamb.
 to your Dad - - - dy.
 to your Dad - - - dy.

mf
 And you'll get a coat - ie And a pair o' breek - ies, You will get a whip - pie,
 And you'll get a coat - ie And some

mf
 And you'll get a coat - ie And a pair o' breek - ies,
 And you'll get a
 And some bread and jam. And you'll get a
 bread and jam. And you'll get a
mf

You will get a whip-pie, And some bread and jum.
 coat - ie And some bread and jam. *mf*
 coat - ie And some bread and jam. Dance to your Dad - dy, *mf*
 coat - ie And some bread and jum. Dance to your

my bon - nie lad - die, Dance to your Dad - dy, my lit - tle lamb.
 Dad - dy, my lit - tle lamb.

Dance to your Dad - dy, my bon - nie lad - die, Dance to your Dad - dy, *p*
 Dance to your Dad - dy, my lit - tle *p*
 Dance my

rall.
sempre dim.

my — lit - tle lamb. *M*

sempre dim.

lamb. *M*

rall.
sempre dim.

lamb. *M*

p sempre dim.

M

rall.
sempre dim.

PPP

PPP

PPP

Dance to your Dad-dy, Dance to your Dad-dy, Dance.

PPP

Dance to your Dad-dy, Dance to your Dad-dy, Dance.

PPP

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

THE LOST CHORD

(S.C.T.B.)

Duration:- 3mins.

Words by
ADELAIDE PROCTOR

Music by
ARTHUR SULLIVAN
Arr. by HENRY GEEHL

Andante moderato

PIANO



p *cresc.* *f*



dim. *p*

Key G

SOPRANO

CONTRALTO

TENOR

BASS



Seat - ed one day at the or - gan, I was wea - ry and ill at

Seat - ed one day at the or - gan and ill at

Seat - ed one day at the or - gan, I was wea - ry and ill at

Seat - ed one day at the or - gan and ill at

ease, And my fin - gers wan der'd i - dly O - ver the noi - sy
 ease, And my fin - gers wan der'd i - dly O - ver the noi - sy
 ease, And my fin - gers wan der'd i - dly O - ver the noi - sy
 ease, And my fin - gers wan der'd i - dly O - ver the noi - sy

This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "ease, And my fin - gers wan der'd i - dly O - ver the noi - sy". The piano part features a steady bass line with chords in the right hand.

keys; I know not what I was play - ing, Or what I was dream - ing
 keys; I know not what I was play - ing, Or what I was dream - ing
 keys; I know not what I was play - ing, Or what I was dream - ing
 keys; I know not what I was play - ing, Or what I was dream - ing

cresc.

This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "keys; I know not what I was play - ing, Or what I was dream - ing". The piano part features a steady bass line with chords in the right hand. A *cresc.* marking is present above the piano part.

dim. *p* *cresc.*
 then, But I struck one chord of mu - sic, Like the sound of a great A -
dim. *p* *cresc.*
 then, — But I struck one chord of mu - sic, Like the sound of a great A -
dim. *p* *cresc.*
 then, — But I struck one chord of mu - sic, Like the sound of a great A -
dim. *p* *cresc.*
 then, — But I struck one chord of mu - sic, Like the sound of a great A -

f *poco rit. e dim.*
 - men, Like the sound of a great A - men.
f *poco rit. e dim.*
 - men, Like the sound of a great A - men.
f *poco rit. e dim.*
 - men, Like the sound of a great A - men.
f *poco rit. e dim.*
 - men, Like the sound of a great A - men.

It flood-ed the crim-son

It

p:s, | d :d .d |d :d }

p:s, }

dim.

p

twi-light, Like the close of an An - gel's Psalm, And it lay on my fe-ver'd

flood-ed the crim-son twi-light, Like the close of an An - gel's -

It flood-ed the crim-son twi-light, And

And it lay on my

p:s | s :m .m |s :ta | l :l | - :f }

p:d .d |d :- |d :d }

cresc.

spir - it, With a touch of in - fin - ite calm It
 Psalm, With a touch of in - fin - ite calm It qui - et - ed pain and
 lay on my spir - it, With in - fin - ite calm It qui - et - ed pain and
 brow, With in - fin - ite calm It qui - et - ed

qui - et - ed pain, Like love o - ver - com - ing strife, It seem'd the har - mon - ious
 sor - row, Like love o - ver - com - ing strife, It seem'd the har - mon - ious
 sor - row, Like love o - ver - com - ing strife, — It seem'd the har - mon - ious
 sor - row, It qui - et - ed pain, It seem'd the

dim. *p*

tranquillo

ech - o, From our dis - cord - ant life. It link'd all per - plex - ed

tranquillo

ech - o, From our dis - cord - ant life. It link'd all per - plex - ed

tranquillo

ech - o, From our dis - cord - ant life. It link'd all

tranquillo

ech - o, From our life. It link'd all

p tranquillo

poco a poco più animato

mean - ings, In - to one per - fect peace, And trem - bled a - way in - to

poco a poco più animato

mean - ings, In - to one per - fect peace, And

poco a poco più animato

mean - ings, In - to one per - fect peace, And trem - bled in - to

poco a poco più animato

mean - ings, In - to one per - fect peace, And trem - bled in - to

fagitato
 :m .m }
 si - lence As if it were both to cease; I have
fagitato
 :t. .t. }
 trem - bled a - way, As if it were both to cease; I have
fagitato
 :se .se }
 si - lence As if it were both to cease; I have
fagitato
 :m .m }
 si - lence As if both to cease; I have

||f :f .f |f :- .f | f :m | :m | re :re |re :- .re }
 sought, but I seek it vain - ly, That one lost chord di -
 ||r .r |r :- r | d :d | :d | t, :t, |t, :- .t, }
 sought, but I seek it vain - ly, That one lost chord di -
 ||se :se .se |se :- .se | l :l | :l | fe :fe |t :- .l .l }
 sought, but I seek it vain - ly, That one lost chord di -
 ||m :- |m :- | - :m .m |m :m | m :- |m :- }
 sought it but I seek it vain - ly

- vine, Which came from the soul of the or - gan, And
 - vine, Which came from the soul of the or - gan, And
 - vine, Which came from the soul of the or - gan, And
 - that chord di - vine, from the soul of the or - gan, And

en - ter'd in - to mine. It
 en - ter'd in - to mine. It
 en - ter'd in - to mine. It
 en - ter'd in - to mine. It

rit. **Grandioso**
f:s,
f:s,
f:s,
f:s,
rit. **Grandioso**
f:s,
f:s,
f:s,
f:s,
rit.

may be that Death's bright An - gel Will speak in that chord a -

may be that Death's bright An - gel Will speak in that chord a -

may be that Death's bright An - gel Will speak in that chord a -

may be that Death's bright An - gel Will speak in that chord a -

- gain; It may be that on - ly in Heav'n I shall

- gain; It may be that on - ly in Heav'n I shall

- gain; It may be that on - ly in Heav'n I shall

- gain; It may be that on - ly in Heav'n I shall

sempref

hear that grand A - men; It may be that Death's bright
 hear that grand A - men; It may be that Death's bright
 hear that grand A - men; It may be that Death's bright
 hear that grand A - men; It may be that Death's bright

An - gel shall speak in that chord a - gain. It *ff rall.*
 An - gel shall speak in that chord a - gain. It *ff rall.*
 An - gel shall speak in that chord a - gain. It *ff rall.*
 An - gel shall speak in that chord a - gain. It *ff rall.*

|| d : r . r | m : s . s | *rit.* d' :- | d : f | m :- | : m | d :- | r | e | }
 may be that on - ly in Heav'n I shall hear that grand A -
 || f : t . t, | d : f . f | *rit.* m' :- | d : d | d :- | : d | l, :- | t, | e | }
 may be that on - ly in Heav'n I shall hear that grand A -
 || l : la . la | s : t . t | *rit.* ta :- | l : l | s :- | : s | m :- | f | e | }
 || f : f . f | m : r . r | *rit.* d' :- | f : r | s, :- | : s, | s, :- | s, | e | }
 may be that on - ly in Heav'n I shall hear that grand A -

|| d :- | - :- | - : | s : l | s :- | - :- | - :- | - :- | e | e | }
a tempo
 - men A - men
 || d : | ta, :- | : l, | d :- | d :- | - :- | - :- | - :- | e | }
a tempo
 - men A - men A - men
 || f : m | r : m | f :- | m : f | f :- | m : r | m :- | - :- | e | }
a tempo
 - men A - men A - men A - men
 || d, :- | - :- | - :- | - :- | - :- | d, :- | - :- | d, :- | - :- | e | }
a tempo
 - men A - men

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Piotr Ilyich Tchaikovsky

DANSE DE LA FÉE-DRAGÉE
from the Nutcracker

arr. Leo Hussain and Ralph Allwood

for SSSSAATTBB chorus

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

NOVELLO

DANSE DE LA FÉE-DRAGÉE

FROM THE NUTCRACKER

PIOTR ILYICH TCHAIKOVSKY

Nonsense words by Lydia Smallwood

Arranged by Leo Hussain & Ralph Allwood

Andante non troppo

SOPRANO 1 & 2

SOPRANO 3 & 4

ALTO 1 & 2

TENOR 1 & 2

BASS 1 & 2

pp Ba - lé ba - lé ba - lé ba - lé

pp Ba - lé ba - lé ba - lé ba - lé

*Plum plum plum plum plum plum plum plum

5

mp Ding - a - ding, dong ding dong ding - a - ding, ding - a - ding, ding - a - ding, ding - a - dong - a - ding.

mp Ding - a - ding, dong ding dong ding - a - ding, ding - a - ding, ding - a - ding, ding - a - dong - a - ding.

ba - lé ba - lé ba - lé plum, plum, plum. *mf* Solo

ba - lé ba - lé ba - lé plum, plum, plum. Du be du be

plum plum plum plum plum plum (plum, plum, plum.)

*Pronounce 'plum' as 'pl'm', to imitate a pizzicato double bass.

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9

ding - a - ding, dong ding dong ding - a - ding, ding - a - ding, ding - a - ding, ding - a - dong - a - ding.

ding - a - ding, dong ding dong ding - a - ding, ding - a - ding, ding - a - ding, ding - a - dong - a - ding.

fp

Solo T. Ba - lé ba - lé ba - lé plum plum plum.

du Pe - ti - pa.

T.1&2 Ba - lé ba - lé ba - lé plum plum plum. *mf* Solo

Plum plum plum plum plum plum plum plum plum. Du be du be

13

ding - a - ding dong ding dong ding - a - ding, ding - a - ding, ding - a - ding, ding - a - dong - a - ding.

ding - a - ding dong ding dong ding - a - ding, ding - a - ding, ding - a - ding, ding - a - dong - a - ding. *mf* Solo 1

Ba - lé ba - lé ba - lé plum plum plum. Du be du be

Tutti

Solo B. Ba - lé ba - lé ba - lé plum plum plum.

da.

B.1&2 *p*

Plum plum plum plum plum plum (plum, plum, plum.)

Ding-a-ding ding ding-a-ding ding ding-a-ding ding ding-a-ding.

Ding-a-ding ding ding-a-ding ding ding-a-ding ding ding-a-ding.

Solo 1 du - - a

A.1&2 Solo 2 Du be du be du - - a

Ding ding ding ding ding ding ding du a. Da -

Solo T.1&2 Solo 1 Du be du be du - - a

T.1&2 Solo 2 du be du be da

Du - - a du - - a du - - a du - a. Da -

21 *pp* Dan - se de la Fée Dra - gée.

pp Dan - se de la Fée Dra - gée.

Solo T.1

T.1&2 *pp* du - - a

mf Solo 2 Ba - lé de Pe - ti - pa, Ma - ri - us Pe - ti - pa, ba - lé de

Soli du - a du -

pp
Dan - se de la Fée Dra - gée.

pp
Dan - se de la Fée Dra - gée.

Solo T.1
Da

Solo T.2
du - a

pp Tutti *mf* Solo 2
Pe - ti - pa Pe - ti - pa pa. Dan - se de la Fée Dra - gée. Ba - lé de
Dan - se de la Fée Dra - gée. Solo
Da *mf* du

cresc.
Da da

cresc.
Da da

Solo T.1

Solo T.2
du - a du - a

Tutti cresc.
Pe - ti - pa, Ma - ri - us Pe - ti - pa, ba - lé de Pe - ti - pa Pe - ti - pa - pa. Dra - gée,
Dra - gée,
(Tutti) *cresc.*
Da da

30

cresc.

da da da du -

da da da du -

da Dra - a - gée du -

Dra - gée Dra - gée Dra - a - gée du - a du - a

Dra - gée Dra - gée

da da da du - a, du - a

34

ff

a, du - a du - a du - a.

pp

Ding - a - ding dong

ff

a, du - a du - a du - a.

pp

Ding - a - ding dong

ff

a, du - a du - a du - a du - a. Du be du be da Ding - a ding - a

mp Solo Tutti

ff

du - a du - a du - a Ding - a ding - a

ff

du - a du - a du - a.

mp Solo Du be du be da

mp Tutti *pp*

Ding - a ding - a

ding dong ding - a - ding, ding - a - ding, ding - a - ding, ding - a - dong - a - ding.

ding dong ding - a - ding, ding - a - ding, ding - a - ding, ding - a - dong - a - ding.

ding - a ding - a ding - a ding - a ding ding ding - a *mf* Solo

ding - a ding - a ding - a ding - a ding ding ding - a Du be du be

ding - a ding - a ding - a ding - a

Ding-a-ding dong ding dong ding-a-ding, ding-a-ding, ding-a-ding, ding-a-dong-a-ding.

Ding-a-ding dong ding dong ding-a-ding, ding-a-ding, ding-a-ding, ding-a-dong-a-ding.

ding-a ding-a ding-a ding-a ding-a ding-a ding ding ding - a

Solo T.1 & 2 *f*

du. Pe - - ti - pa. Du be du be

ding-a ding-a ding-a ding-a ding-a ding-a ding ding ding - a *f* Solo

ding-a ding-a ding-a ding-a ding-a ding-a ding ding ding - a Du be du be

45

ding-a-ding dong ding dong ding-a-ding, ding-a-ding, ding-a-ding, ding-a-dong-a-ding

ding-a-ding dong ding dong ding-a-ding, ding-a-ding, ding-a-ding, ding-a-dong-a-ding Solo 1
Du be du be

ding-a ding-a ding-a ding-a ding-a ding-a ding ding ding-a
ding-a ding-a ding-a ding-a ding-a ding-a ding ding ding-a

Solo B.
da.

B.1&2
ding-a ding-a ding-a ding-a ding-a ding-a ding ding ding-a

49

non rit.

Ding-a-ding ding ding-a-ding ding ding-a-ding ding ding ding.

Ding-a-ding ding ding-a-ding ding ding-a-ding ding ding ding.

Solo 1 du a

A.1&2 Solo 2 Du be du be du a

Ding ding ding ding ding ding ding ding ding ding.

Solo T.1&2 Solo 1 Du be du be du a

T.1&2 Solo 2 Du be du be da.

Du a du a du a plum.

Du a du a du a plum.

REST.

PART-SONG.

Words by Christina Rossetti.

Music by

Ralph Vaughan Williams.

Andante sostenuto.

SOPRANO I.
0 Earth lie heav - i - ly up - on her eyes;

SOPRANO II.
0 Earth lie heav - i - ly up - on her eyes;

ALTO.
0 Earth lie heav - i - ly up - on her eyes; seal -

TENOR.
0 Earth lie heav - i - ly up - on her eyes;

BASS.
0 Earth lie heav - i - ly up - on her eyes; seal -

Accomp
for
practice only.
M. M. ♩ = 58.

Andantino.

seal her sweet eyes wear - y of watch - ing, Earth.

seal her sweet eyes wear - y of watch - ing, Earth.

her sweet eyes wear - - y of watch - ing, Earth.

seal her sweet eyes wear - - y of watch - ing, Earth.

her sweet eyes wear - y of watch - ing, Earth.

Lie close a - round her, leave no room for mirth with its harsh

Lie close a - round her, leave no room for mirth with its harsh

Lie close a - round her, leave no room for mirth with its harsh

Lie close a - round her, leave no room for mirth with its harsh

Lie close a - round her leave no room for mirth with its harsh

f laugh-ter, nor for sound of sighs, *p* she hath no ques-tions, *pp* she hath

f laugh-ter, nor for sound of sighs, *p* she hath no ques-tions, *pp*

f laugh-ter, nor for sound of sighs, *p* she hath no ques-tions, *pp*

f laugh-ter, nor for sound of sighs, *p* she hath no ques-tions, *pp*

f laugh-ter, nor for sound of sighs, *p* she hath no ques-tions, *pp*

f laugh-ter, nor for sound of sighs, *p* she hath no ques-tions, *pp*

f laugh-ter, nor for sound of sighs, *p* she hath no ques-tions, *pp*

f laugh-ter, nor for sound of sighs, *p* she hath no ques-tions, *pp*

f laugh-ter, nor for sound of sighs, *p* she hath no ques-tions, *pp*

f laugh-ter, nor for sound of sighs, *p* she hath no ques-tions, *pp*

no re - - - plies,

she hath no re - - plies,

she hath no re - - plies, hushed in and cur - tained with a

no re - - - plies, hushed in and cur - tained with

no re - - - plies, hushed in and cur - tained with a

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

pp *cresc.*

mp cresc.

of all that irked her from her hour of

mp cresc.

of all that irked her from her hour of

bles - sed dearth of all that irked her from her hour of

a bles - sed dearth of all that irked her from her hour of

bles - - sed dearth of all that irked her from her hour of

f *pp* *mp* *pp*
 birth; with still-ness that is al-most Pa-ra-dise.
f *pp* *mp* *pp*
 birth; with still-ness that is al-most Pa-ra-dise.
f *pp* *mp* *pp*
 birth; with still-ness that is al-most Pa-ra-dise.
f *pp* *mp* *pp*
 birth; with still-ness that is al-most Pa-ra-dise.
f *pp* *mp* *pp*
 birth; with still-ness that is al-most Pa-ra-dise.

mf dim.
 Dark-ness more clear than noon-day hold-eth her,
mf dim.
 Dark-ness more clear than noon-day hold-eth her,
mf dim.
 Dark-ness more clear than noon-day hold-eth her,
mf dim.
 Dark-ness more clear than noon-day hold-eth her,
mf dim.
 Dark-ness more clear than noonday hold-eth her,
mf dim.

mp dim. si - lence more mu - - si - cal than an - y song; *p dim.* e - ven her

mp dim. si - lence more mu - - si - cal than an - y song; *p dim.* e - ven her

mp dim. si - lence more mu - - si - cal than an - y song; *p dim.* e - ven her

mp dim. si - lence more mu - - si - cal than an - y song; *p dim.* e - - ven her

mp dim. si - lence more mu - si - cal than an - y song; *p dim.* e - ven her

pp ve - ry heart hath ceased *ppp* to stir;

pp ve - ry heart hath ceased *ppp* to stir;

pp ve - ry heart hath ceased *ppp* to stir;

pp ve - - - - - ry heart hath ceased *ppp* to stir;

pp ve - ry heart hath ceased *ppp* to stir;

f un-til the morn - ing of E - ter - ni - ty
f un-til the morn - - ing of E - - ter - ni -
f un-til the morn - - ing of E - - ter - ni -
f un-til the morn ing, the mor - - ing of E - ter - ni -
f un-til the morn - - ing of E - - ter - ni -

p her rest shall not be - gin nor end, but
p - ty her rest shall not be - gin nor end, but
p - ty her rest shall not be - gin nor end, but
p - ty her rest shall not be - gin nor end, but
p - ty her rest shall not be - gin nor end, but

mf cresc.
be, and when she wakes and when she

mf cresc.
be, and when she wakes and when she

mf cresc.
be, and when she wakes and when she

mf cresc.
be, and when she wakes and when she

mf cresc.
be, and when she wakes and when she

mf cresc.

ff wakes she will not think it long. *p* *pp*

ff wakes she will not think it long. *p* *pp*

ff wakes she will not think it long. *p* *pp*

ff wakes she will not think it long. *p* *pp*

ff wakes she will not think it long. *p* *pp*

ff wakes she will not think it long. *p* *pp*

Poco rall.

ff *p* *pp*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

TO THE ENGLISH SINGERS

BUSHES AND BRIARS

ESSEX FOLK-SONG FREELY ARRANGED FOR UNACCOMPANIED CHORUS (OR SOLO VOICES)

BY

R. VAUGHAN WILLIAMS

LONDON: NOVELLO AND COMPANY, LIMITED

2nd SOPRANOS AND CONTRALTOS
Lento

Through bushes and through bri-ars, Of late I took my way; All for to
Lento

(For practice only)

hear the small birds sing, And the lambs to skip and

1st SOPRANOS
pp
Ah (half-closed) * (close lips gradually)

play.
TENORS
pp
Ah (half-closed) * (close lips gradually)

BARITONES AND BASSES
Ah (half-closed) * (close lips gradually)

pp

* Not an open "Ah" but the short "u," as in the word "but."

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BUSHES AND BRIARS

(D)

(lips closed)

mp

I o-ver-heard my own true love, Her voice it was so . . . clear, "Long

(lips closed)

(lips closed)

pp

Ah (half closed)

time I . . . have been wait - ing for The com - ing . . . of my

pp

Ah (half closed)

Ah (half closed)

pp

(close lips gradually) (*pp*) (lips closed)

dear. Some-times I am un -

pp

(close lips gradually) (lips closed)

(close lips gradually) (*pp*) (lips closed)

BUSHES AND BRIARS

(7)

pp Ah (half closed)

ea - sy, And troubled in my mind, Some - times I . . . think I'll go to my

pp Ah (half closed)

love And tell to . . . him my mind : . . . And if I should go

pp Ah (half closed) *p* Ah (half closed)

cres. *f* *dim.* Ah (open)

to my love, My love he will say nay : If I show to him my

cres. *f* *dim.* Ah (open)

p *cres.* *f* *dim.* Ah (open, BARITONES only.)

BUSHES AND BRIARS

pp *rall.* *a tempo*
pp

(close lips gradually) *(lips closed)*
rall. *a tempo*
pp

bold - - - ness, He'll ne'er love . . me a - gain."

rall. *a tempo*
pp

(close lips gradually)

pp *rall.* *a tempo*

(Bass) (close lips gradually)

rall. *pp a tempo*

molto rit. *ppp*

molto rit. *pp* *ppp*

(lips closed) *molto rit.* *ppp*

pp *(lips closed)*

molto rit. *ppp*

(BASS AND BARITONE lips closed)

molto rit. *ppp*



The Turtle Dove.

FOLK SONG COLLECTED AND ARRANGED
FOR MIXED VOICES (UNACCOMPANIED) BY
R. VAUGHAN WILLIAMS.

Andante sostenuto.

Baritone Solo. *P*

Fare you well, my dear, I must be gone, And leave you for a

Soprano I & II. *pp* (closed lips)

Contralto. *pp* (closed lips)

Tenor. *pp* (closed lips)

Bass. *pp* (closed lips)

Piano (for practice only.) *P*

Andante sostenuto.

while; If I roam a-way I'll come back a-gain, Though I roam ten thousand

(1st SOP. half closed lips)

An arrangement for Men's Voices in C.E. No. 50570.

Copyright 1924 by J. Curwen & Sons Ltd.

miles, my dear, Though I roam ten thousand miles.

SOP. I. *p* So fair thou art my

SOP. II. *pp* So fair thou

CON. So fair thou

pp

bon-ny lass, So deep in love am I; But I never will prove false to the

art, *pp* So deep in

So fair thou art,

So fair thou art,

pp

SOP. II. bon-ny lass I love, Till the stars fall from the sky, my dear, Till the stars fall from the sky.

love, *p* Till the stars fall from the sky.

CON. love, *p* Till the stars fall from the sky.

pp So deep in love, so deep in love am I.

pp So deep in love, so deep in love am I.

pp *p*

mp
 The sea will nev-er run dry, Nor the rocks melt with the
 The sea will nev-er run dry, my dear, Nor the rocks nev-er melt with the
 The sea will nev-er run dry, my dear, Nor the rocks melt with the
 The sea will nev-er run dry, my dear, Nor the rocks nev-er melt with th
 The sea will nev-er run dry, my dear, Nor the rocks nev-er melt with the

mf

cresc.
 sun, But I nev-er will prove false, Till
 sun, But I nev-er will prove false to the bon-ny lass I love, Till
 sun, But I nev-er will prove false, Till
 sun, But I nev-er will prove false to the bon-ny lass I love, Till
 sun, But I nev-er will prove false, Till

cresc.

dim.
 all be done, my dear, Till all these things be done.
 all these things be done, my dear, Till all these things be done.
 all be done, my dear, Till all these things be done.
 all these things be done, my dear, Till all these things be done.
 all these things be done, my dear, Till all these things be done.

dim. *p* *mp*

BARITONE SOLO.

0 — yon - der doth sit that lit - tle tur - tle dove, He doth sit on — yon - der high

pp (closed lips)

The first system of the musical score features a vocal line for the Baritone Solo and a piano accompaniment. The vocal line begins with a whole rest followed by the lyrics '0 — yon - der doth sit that lit - tle tur - tle dove, He doth sit on — yon - der high'. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The key signature has two flats, and the time signature is common time. The vocal line is marked with a piano dynamic (*pp*) and the instruction '(closed lips)'. The piano accompaniment also includes a piano dynamic (*pp*) and '(closed lips)'.

tree, A - mak - ing a moan for the loss of his love, As — I will do for

(1st SOP. half closed lips)

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'tree, A - mak - ing a moan for the loss of his love, As — I will do for'. The piano accompaniment continues with a similar melodic and bass line. The vocal line is marked with '(1st SOP. half closed lips)'. The piano accompaniment includes a piano dynamic (*pp*) and '(closed lips)'.

thee, my dear, As — I will do for thee.

(closed lips)

pp *ppp* *ppp* *ppp*

The third system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'thee, my dear, As — I will do for thee.'. The piano accompaniment continues with a similar melodic and bass line. The vocal line is marked with '(closed lips)'. The piano accompaniment includes a piano dynamic (*pp*) and four *ppp* markings. The system ends with a double bar line.

CONTEMPORARY CHORAL SERIES

a blue true dream of sky

for solo soprano and unaccompanied choir SATB

words by
e.e.cummings

music by
JUDITH WEIR

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

CHESTER MUSIC

a blue true dream of sky was commissioned by Plymouth Congregational Church, Minneapolis, in celebration of Philip Brunelle's 35th anniversary as Choirmaster-Organist.

It was first performed on 14th March 2004 at Plymouth Congregational Church, Minneapolis, by Plymouth Church Choir conducted by Philip Brunelle.

Duration: c. 4 minutes

Score on sale: Order No. CH68013

COMPOSER'S NOTE

This short setting of a poem by e.e.cummings was written in 2003 in honour of the eminent choral director and organist Philip Brunelle, and it was first performed in March 2004 during his 35th season with Plymouth Church Choir in Minneapolis. This *a cappella* choral anthem includes a prominent solo soprano part (written for another longtime colleague, Maria Jette) and a simpler background role for two solo altos, whose music helps to bring the solo line and the choral harmony together.

J.W.

a blue true dream of sky

i thank You God for most this amazing
day:for the leaping greenly spirits of trees
and a blue true dream of sky;and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun's birthday;this is the birth
day of life and of love and wings:and of the gay
great happening illimitably earth)

how should tasting touching hearing seeing
breathing any – lifted from the no
of all nothing – human merely being
doubt unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)

e.e.cummings

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in honour of Philip Brunelle
a blue true dream of sky

e. e. cummings

Judith Weir

fresh and bright
mf 6

mf
p
p hushed *mp*
p hushed *mp*
p hushed *mp*
p hushed *mp*

84
 Solo Soprano
 2 Solo Altos* or semi-chorus
 Sopranos (divisi)
 Altos
 CHORUS
 Tenors
 Basses

i
 i thank
 i thank You God
 i thank You God
 i thank You God
 i thank You God

* the solo altos should, if possible, be positioned apart from the main body of the chorus; for instance, in an alcove or gallery.

5

solo S. *f* *mf*
 thank You God_ for_ most_ this a - maz - ing day:

solo A. *mf* *p* *mf* *f* *p*
 God for_ this day_

S. *p* *mp* *p* *mp* *mf*
 for_ for_ the leap -

A. *p* *mp* *p* *mp* *mf*
 for_ for_ the leap -

T. *p* *mp* *p* *mp* *mf*
 for_ for_ the leap -

B. *p* *mp* *p* *mp* *mf*
 for_ for_ the leap -

9

solo S. *f* *mf* *f* *mf* *f* *mf* *f*
 for the leap - ing green-ly spi-rits of trees and a blue_ true

solo A. *f* *mp* *mf* *f* *mp*
 green and blue_

S. *mp* *mf* *p* *mf*
 - - - - ing green_ blue

A. *mp* *mf* *p* *mf*
 - - - - ing green_ blue

T. *mp* *mf* *p* *mf*
 - - - - ing green_ blue

B. *mp* *mf* *p* *mf*
 - - - - ing green_ blue

12

S. *mf* > *mp*
mf *f* *mf* > *p* *f* > *p*
 dream of

A. *mf* > *p* *mf*
mp > *p* *mp*
 dream sky sky

S. *mp* > *p* *mp*
mp > *p* *mp*
 dream sky and for

A. *mp* > *p* *mp*
mp > *p* *mp*
 dream sky and for

T. *mp* > *p* *mp*
mp > *p* *mp*
 dream sky and for

B. *mp* > *p* *mp*
mp > *p* *mp*
 dream sky and for

16

S. *mf* *f* *mf* *f* *mf*
 which is na - tu - ral which is in - fi - nite which is

A. *mf* *f* *mf* *f* *mf*
 ev - 'ry-thing na - tu - ral in - fi - nite

S. *mf* *f* *mf* *f* *mf*
mf *f* *mf* *f* *mf*
 ev - 'ry-thing na - tu - ral in - fi - nite

A. *mf* *f* *mf* *f* *mf*
mf *f* *mf* *f* *mf*
 ev - 'ry-thing na - tu - ral in - fi - nite

T. *mf* *f* *mf* *f* *mf*
mf *f* *mf* *f* *mf*
 ev - 'ry-thing na - tu - ral in - fi - nite

B. *mf* *f* *mf* *f* *mf*
mf *f* *mf* *f* *mf*
 ev - 'ry-thing na - tu - ral in - fi - nite

19 *f* *mf* *p*

S. yes, yes

A. *mp* *mf* *f*

S. which is yes

A. *f* *mf* *mp* *p*

T. which is yes

B. which is yes

which is yes

23 *mf* *f*

S. and this is the sun's

A. *mp* *mf* *f*

S. unis. *p subdued* *mf* *mp* *p* (and this sun's

(i who have died am a - live a - gain to - day, this is the sun's

p subdued *mf* *mp* *p* *mp* *mf*

A. (i who have died am a - live a - gain to - day, this is the sun's

p subdued *mf* *mp* *p* *mp* *mf*

T. (i who have died am a - live a - gain to - day, this is the sun's

p subdued *mf* *mp* *p* *mp* *mf*

B. (i who have died am a - live a - gain to - day, this is the sun's

27

S. *mf* *f* *mf* *mp*
 — birth - day; — this is the birth day of life and of love and wings: and of the

A. *mp* *mf*
 — and

S. *mp* *mf* *f* *mf* *mp*
 — birth - day; and of life and of love and wings

A. *mp* *mf* *f* *mf* *mp*
 — birth - day; and of life and of love and wings

T. *mp* *mf* *f* *mf* *mp*
 — birth - day; and of life and of love and wings

B. *mp* *mf* *f* *mf* *mp*
 — birth - day; and of life and of love and wings

31

S. *mf* *f* *mf*
 gay great hap-pen-ing il - li-mi-ta-bly earth) —

A. *mp* *mf* *pf*
 — earth) — how

S. *p* *mf* *f* *p*
 and of earth)

A. *p* *mf* *f* *p*
 and of earth)

T. *p* *mf* *f* *p*
 and of earth)

B. *p* *mf* *f* *p*
 and of earth)

35

f *ff* *f*

how ___ should tast-ing touch-ing hear - ing see - ing breath-ing hear-

mp

unis. *f* *ff* *f*

how ___ should tast-ing touch-ing hear - ing see - ing breath-ing hear-

f *ff* *f*

how ___ should tast-ing touch-ing hear - ing see - ing breath-ing hear-

f *mf* *f* *mf* *f*

how ___ how ___ should ___

f *mf* *f* *mf* *f*

how ___ how ___ should ___

39

mf *mp* *mf*

- ing see-ing breath-ing a-ny- lift-ed from the no-__

mf *mp* *p*

breath - ing

mf *mp* *mf* *mp*

- ing see-ing breath-ing a-ny- lift-ed from the no-__ of all no-thing

mf *mp* *mf* *mp* *p* *mf*

- ing see-ing breath-ing a-ny- lift-ed from the no-__ of all no-thing lift no-__

mf *mp* *mf* *mp* *p* *mf*

lift-ed from the no-__ of all no-thing, lift-ed from the no-__

mf *mp* *mf* *mp* *p* *mf*

lift-ed from the no-__ of all no-thing, lift-ed from the no-__

43

S. *mp* *f* *ff* *mf*
 of all no-thing-hu - man mere-ly be-ing, hu - man mere - ly be-ing doubt

A. _____

S. *unif.* *f* *ff* *mf*
 hu - man mere-ly be-ing, hu - man mere - ly be-ing doubt

A. *p* *f* *ff* *mf*
 no-thing-hu - man mere-ly be-ing, hu - man mere - ly be-ing doubt

T. *p* *mf* *f* *mf* *f* *mf*
 of all no-thing-hu - man mere-ly be - ing

B. *p* *mf* *f* *mf* *f* *mf*
 of all no-thing-hu - man mere-ly be - ing

47

S. *mp* *mf* *p* *mp*
 un - i - ma - gi - na - ble You? You? lift-ed

A. *mf* *p*
 doubt

S. *mp* *p* *mp* *p*
 un - i - ma - gi - na - ble lift-ed from the no ___ of all no-thing

A. *mp* *p* *mp* *p*
 un - i - ma - gi - na - ble lift-ed from the no ___ of all no-thing, You? -

T. *mp* *mf* *p* *p* *mp* *p*
 un - i - ma - gi - na - ble lift-ed from the no ___ of all no-thing, lift-ed

B. *mp* *mf* *p* *p* *mp* *p*
 un - i - ma - gi - na - ble lift-ed from the no ___ of all no-thing, lift-ed

51

S. *mf* *> mp* *mp* *< mf*
 from the no__ of all no-thing doubt un-i- ma - gin-, un-i- ma - gin

A. *mp* *no* *> p* *mp* *unis.* *mp*
 no__ of all no-thing, You? You?__

A. *< mp* *> p* *mp* *> p* *mp*
 no no-thing no no-thing You? You?__

T. *mp* *> p* *mp* *> p* *mp*
 from the no__ of all no-thing no__ of all no-thing You?__

B. *mp* *> p* *mp* *> p* *mp*
 from the no__ of all no-thing no__ of all no-thing

55

S. *f* *mf* *> mp* *mf* *mp* *> p*
 - a - ble You? You? You?

A. *mf* *p* *mp* *< mf* *> mp*
 You?__ un - i - ma - gi - na - ble You?__

S. *mf* *p* *mp* *< mf* *> mp*
 You?__ un - i - ma - gi - na - ble You?__

A. *mf* *p* *mp* *< mf* *> mp*
 You?__ un - i - ma - gi - na - ble You?__

T. *mf* *p* *mp* *< mf* *> mp*
 You?__ un - i - ma - gi - na - ble You?__

B. *mf* *p* *mp* *< mf* *> mp*
 You?__ un - i - ma - gi - na - ble You?__

59

mp < mf

solos
S. unis. *mf* > *p* (and now the eyes of

solos
A. You?— *misterioso* unis. *pp* < *p* < *mp* > *p* < *mp* >

S. (now the ears of my ears a-wake and now the eyes of

A. *misterioso* *pp* < *p* < *mp* > *p* < *mp* >

T. *misterioso* *pp* < *p* < *mp* > *p* < *mp* >

B. *misterioso* *pp* < *p* < *mp* > *p* < *mp* >

(now the ears of my ears a-wake and now the eyes of

64

solos
S. > *mp* > *p* my eyes_ are o - pened)_

solos
A. *mf* > *mp* > *p* (my eyes are o - pened)_

S. *p* *mp* < *mf* > *mp* > *p* > *pp* my eyes_ are o - pened)_

A. *p* *mp* < *mf* > *mp* > *p* > *pp* my eyes_ are o - pened)_

T. *p* *mp* < *mf* > *mp* > *p* > *pp* my eyes_ are o - pened)_

B. *p* *mp* < *mf* > *mp* > *p* > *pp* my eyes_ are o - pened)_

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Eric Whitacre

ANIMAL CRACKERS VOL. I

i. The Panther

ii. The Cow

iii. The Firefly

for SATB and piano

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Chester Music

Eric Whitacre

Animal Crackers, Vol. I

- i. The Panther
- ii. The Cow
- iii. The Firefly

About the work:

I've always dreamed of writing a substantial collection of choral works that might enter the standard choral repertoire, something with the depth and passion of Monteverdi's Fourth Book of Madrigals and the charm and timelessness of Brahms' *Liebeslieder Waltzes*.

I wrote this instead.

This is the first 'volume' of *Animal Crackers*, and if everything goes as planned I'll write several more. (Ogden Nash wrote scores of these ridiculous animal poems, all of them crying out for musical settings.) Feel free to mix and match pieces between volumes to create your very own personalised zoo, and remember: the performance will be extraordinarily more effective if you play these as seriously and soberly as possible.

Cheers!
Eric Whitacre

About the composer:

Born in 1970, Eric Whitacre has become one of the leading voices in contemporary choral composition. His concert works are regularly performed throughout the world.

Text

The Panther

The panther is like a leopard except it hasn't been peppered.
If you behold a panther crouch, prepare to say, "ouch".
Better yet if called by a panther, don't anther.

The Cow

The cow is of the bovine ilk
One end is moo
The other milk.

The Firefly

The firefly's flame is something for which science has no name.
I can think of nothing eerier than flying around with an unidentified glow on a person's posterior.

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Ogden Nash

for John Byun
THE PANTHER

OGDEN NASH

ERIC WHITACRE

Pesante; sempre marcato (♩ = 78-84) *ff*

SOPRANO
ALTO
TENOR
BASS

The pan-ther is like a

Pesante; sempre marcato (♩ = 78-84) *f* *mp* *ff*

PIANO

The pan-ther is like a

4

leo-pard ex-cept it has-n't been pep-pered.

leo-pard ex-cept it has-n't been pep-pered.

leo-pard ex-cept it has-n't been pep-pered.

leo-pard ex-cept it has-n't been pep-pered.

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7

p

If you be-hold a pan-ther crouch

p

If you be-hold a pan-ther crouch

p

If you be-hold a pan-ther crouch

p

If you be-hold a pan-ther crouch

10

ff

pre pare, pre-pare to say, "ouch".

ff

pre - pare, pre-pare to say, "ouch".

ff

pre - pare — to say, "ouch".

ff

pre - pare — to say, "ouch".

ff sub.

ff

8va

8vb

13

p
Bet - ter yet if called by a

p
Bet - ter yet if called by a

p
Bet - ter yet if called by a

p
Bet - ter yet if called by a

15

pp
pan-ther, don't an-ther.

pp
pan-ther, don't an-ther.

pp
pan-ther, don't an-ther.

pp
pan-ther, don't an-ther.

p *ff sub.*

8va-1

for Sam Struempfer
THE COW

OGDEN NASH

ERIC WHITACRE

Molto doloroso (♩ = 48)

SOPRANO

ALTO

TENOR

BASS

p (falsetto)

Moo

moo

Molto doloroso (♩ = 48)

PIANO

p
Ped. generously

3

mp
The cow is of the bo - vine ilk

mp
The cow is of the bo - vine ilk

mp
The cow is of the bo - vine ilk

mp
The cow is of the bo - vine ilk

5

mf cresc. 3 One end is moo

mf cresc. 3 One end is moo

mf cresc. 3 One end is moo

mf Moo *mf cresc.* 3 One end is moo

mf *cresc.* 3 3 3 3

7

f *mp* *p*

The o-ther milk

f *p*

milk

f *p*

milk

f *p*

milk Moo

f *mp* *p* 3 3 3 3

Los Angeles, November 2006

for Russ Christensen
THE FIREFLY

OGDEN NASH

ERIC WHITACRE

Presto (♩ = 85)

SOPRANO *mp*
The

ALTO *mp*
The

TENOR *mp*
The

BASS *mp*
The

PIANO *pp* *mp*
with ped.

3

fire - - fly's flame is

fire - - fly's flame is

fire - - fly's flame is

fire - - fly's flame is

5

some - thing for which sci - ence has no name.

some - thing for which sci - ence has no name.

some - thing for which sci - ence has no name.

some - thing for which sci - ence has no name.

7

p I can think of

p I can think of

mp cresc. poco a poco I can think of

mp cresc. poco a poco I can think of

pp

mp cresc. poco a poco

10

mf 3

no - - - thing eer - i - er than

mf 3

no - - - thing eer - i - er than

(cresc.) *mf* 3

no - - - - - thing eer - i - er than

(cresc.) *mf* 3

no - - - - - thing eer - i - er than

(cresc.) *mf* 3

no - - - - - thing eer - i - er than

12 *p sub., cresc. poco a poco*

fly - ing a-round with an un - i - den - ti - fied glow on a

p sub., cresc. poco a poco

fly - ing a-round with an un - i - den - ti - fied glow on a

p sub., cresc. poco a poco

fly - ing a-round with an un - i - den - ti - fied glow on a

p sub., cresc. poco a poco

fly - ing a-round with an un - i - den - ti - fied glow on a

cresc. poco a poco

p sub.

14 *(cresc.)* *f* *3* *mp*

per - - son's pos - te - ri - or, pos -

(cresc.) *f* *3* *mp*

per - - son's pos - te - ri - or, pos -

(cresc.) *f* *3* *mp*

per - - son's pos - te - ri - or, pos -

(cresc.) *f* *3* *mp*

per - - son's pos - te - ri - or, pos -

16 *p* *3*

- te - ri - or, pos - te - ri - or.

p *3*

- te - ri - or, pos - te - ri - or.

p *3*

- te - ri - or, pos - te - ri - or.

p *3*

- te - ri - or, pos - te - ri - or.

pp *8va*

Los Angeles, May 2005

ONLINE PERUSAL SCORE ONLY
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Eric Whitacre

A BOY AND A GIRL

for SATB double chorus a cappella

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Chester Music

Eric Whitacre

A Boy and a Girl

About the work:

A Boy and a Girl is such a tender, delicate, exquisite poem; I simply tried to quiet myself as much as possible and find the music hidden within the words.

Eric Whitacre

About the composer:

Born in 1970, Eric Whitacre has become one of the leading voices in contemporary choral composition. His concert works are regularly performed throughout the world.

Text

Stretched out on the grass
a boy and a girl.
Savouring their oranges, giving their kisses
like waves exchanging foam.

Stretched out on the beach
a boy and a girl.
Savouring their limes, giving their kisses
like clouds exchanging foam.

Stretched out underground,
a boy and a girl.
Saying nothing, never kissing,
giving silence for silence.

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www.ericwhitacre.com

commissioned by the 2002 California All State Choir

A BOY AND A GIRL

SATB Chorus a cappella

for Dr. Ron Kean

OCTAVIO PAZ

ERIC WHITACRE

Rubato, e molto teneramente

SOPRANO
 Stretched out, — stretched out on the grass —

ALTO
 Stretched out, — stretched out on the grass —

TENOR
 Stretched out, — stretched out on the grass —

BASS
 Stretched out, — stretched out on the grass —

Rubato, e molto teneramente

for rehearsal only

4

SOPRANO
 a boy and a girl — sa-vouring their —

ALTO
 a boy and a girl — sa-vouring

TENOR
 a boy and a girl — sa-vouring

BASS
 a boy and a girl — sa-vouring

Piano

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8

mp > *p* *mp* < *mf* *p*

or - an - ges giv - ing their kiss - es like

mp > *p* *mp* < *mf* *p*

or - an - ges giv - ing their kiss - es

mp > *p* *mp* < *mf* *p*

or - an - ges giv - ing their kiss - es

mp > *p* *mf* *p*

or - an - ges giv - ing their kiss - es

11

p *Tempo I* *mf*

waves ex - chang - ing foam. Stretched out, stretched

waves ex - chang - ing foam. Stretched out, stretched out

waves ex - chang - ing foam. Stretched out, stretched

waves ex - chang - ing foam. Stretched out, stretched

Slowly *Tempo I*

16

f out on the beach *mp* a boy *mf* and a girl

f on the beach *mp* a boy *mf* and a girl

f out on the beach *mp* a boy *mf* and a girl

f out on the beach *mp* a boy *mf* and a girl

21

mf sa - vouring their limes giv - ing their kiss - es like

mf sa - vouring limes giv - ing their kiss - es

mf sa - vouring limes giv - ing their kiss - es

mf sa - vouring limes giv - ing their kiss - es

25

Slowly Tempo I, poco meno mosso

p *pp* *p* *pp* *p*

clouds ex - chang - ing foam. Stretched out, — stretched

mp *p* *pp* *p* *pp* *p*

clouds_ ex - chang - ing foam. Stretched out, — stretched

mp *p* *pp* *p* *pp* *p*

clouds_ ex - chang - ing foam. Stretched out, — stretched

mp *p* *pp* *p* *pp* *p*

clouds_ ex - chang - ing foam. Stretched out, — stretched

Slowly Tempo I, poco meno mosso

30

pp *p* *mp*

out un - der - ground a boy and a girl say - ing

pp *p* *mp*

out un - der - ground a boy and a girl say - ing

pp *p* *mp*

out un - der - ground a boy and a girl say - ing

pp *p* *mp*

out un - der - ground a boy and a girl say - ing

34

mf

noth - ing nev - er kiss - ing

mf

noth - ing nev - er kiss - ing

mf

noth - ing nev - er kiss - ing

mf

noth - ing nev - er kiss - ing

38

p

giv - ing si - lence. for_ si - lence.

p

giv - ing si - lence. for_ si - lence.

p

giv - ing si - lence. si - lence.

p

giv - ing si - lence. si - lence.

43

pp *p > pp*
 (mm) (mm) (mm)
 pp *p > pp*
 (mm) (mm) (mm)
 pp *p > pp*
 (mm) (mm) (mm)
 pp *p > pp*
 (mm) (mm) (mm)

48

pp *p > pp* Slowly
 (mm) (mm)
 pp *p > pp*
 (mm) (mm)
 pp *p > pp*
 (mm) (mm)
 pp *p > pp*
 (mm) (mm)
 Slowly

Los Angeles, January 2002

Eric Whitacre

**HER SACRED SPIRIT
SOARS**

for SATB double chorus a cappella

**ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE**

Chester Music

About the work:

'The Heartland Festival, for whom this work was commissioned, had for years been home to a thriving Shakespearean festival. So when they asked Tony Silvestri and me to write an original work for them, we immediately decided that the poem should be a traditional fourteen line sonnet. I told Tony that I would like to end the work with the phrase "Long live fair Oriana," an homage to the Renaissance works written in tribute to the 'Virgin Queen,' Elizabeth I. Not only did Tony include the line at the end of his brilliant sonnet, he made the poem an acrostic: the first letter of each line spells out "HAIL FAIR ORIANA."

Eric Whitacre

About the composer:

Born in 1970, Eric Whitacre has become one of the leading voices in contemporary choral composition. His concert works are regularly performed throughout the world.

Text

Her sacred spirit soars o'er gilded spires,
and breathes into creative fires a force;
in well-tuned chants and chords of countless choirs
lives ever her immortal shadowed source.
From age to age the roll of poets grows,
and yet, a lonely few are laurel crowned,
in whose sweet words her inspiration shows,
revealing insights deep and thoughts profound.
O shall Cecelia, or shall Goddess Muse
reach then to me across eternal skies?
Is heaven's quick'ning fire but a ruse,
abiding rather here before mine eyes?
Nearer than I dream'd is she whose fame
All poets sing, whose glory all proclaim:
"LONG LIVE FAIR ORIANA!"

© 2004 Charles Anthony Silvestri

commissioned by the Heartland Festival

HER SACRED SPIRIT SOARS

for double chorus *a cappella*

C. ANTHONY SILVESTRI

ERIC WHITACRE

Molto legato e cantabile (♩ = 66)

CHORUS I

SOPRANO 1 *mp* Her sac - red spi - rit soars *mf*

SOPRANO 2 *mp* Her sac - red spi - rit soars *mf*

ALTO *mp* Her sac - red spi - rit soars *mf*

TENOR *mp* Her sac - red spi - rit soars *mf*

BASS *mp* Her sac - red spi - rit soars *mf*

CHORUS II

SOPRANO 1 *mp* Her sac - red spi - rit soars *mf*

SOPRANO 2 *mp* Her sac - red spi - rit soars *mf*

ALTO *mp* Her sac - red spi - rit soars *mf*

TENOR *mp* Her sac - red spi - rit soars *mf*

BASS *mp* Her sac - red spi - rit soars *mf*

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o'er gil - ded spires, and

o'er gil - ded spires, and

o'er gil - ded spires,

o'er gil - ded spires,

o'er gil - ded spires, and

o'er gil - ded spires,

o'er gil - ded spires,

soars o'er gil - ded spires,

spi - rit soars o'er gil - ded spires,

soars o'er gil - ded

mp

mf

mf

mf

mf

mf

8

mf
breathes in - to cre - a - tive fires

mf
breathes in - to cre - a - tive fires

mp *mf*
and breathes in - to cre - a - tive fires

mp *mf*
and breathes in - to cre - a - tive fires

mf
breathes in - to cre - a - tive fires

mp *mf*
and breathes in - to cre - a - tive fires

mp *mf*
and breathes in - to cre - a - tive fires

mp *mf*
and breathes in - to cre - a - tive

mp *mf*
and breathes in - to cre - a - tive

mp *mf*
spires, and breathes in - to cre - a - tive

p
a force; in

p
a force; in

p
a force; in

p
a force; in

p
a force; in

a force;

a force;

fires a force;

fires a force;

fires a force;

mp *mf*
 well - tuned chants and chords of count - less choirs, choirs, choirs,
 well - tuned chants and chords of count - less choirs, choirs, choirs,
 well - tuned chants and chords of count - less choirs, choirs, choirs,
 well - tuned chants and chords of count - less choirs, choirs, choirs,
 well - tuned chants and chords of count - less choirs, choirs, choirs,

p *mp*
 in well - tuned chants and chords of count - less choirs, choirs,
 in well - tuned chants and chords of count - less choirs, choirs,
 in well - tuned chants and chords of count - less choirs, choirs,
 in well - tuned chants and chords of count - less choirs, choirs,
 in well - tuned chants and chords of count - less choirs, choirs,

f
 lives e - ver her im - mor - tal sha-dowed source.

f
 lives e - ver her im - mor - tal sha-dowed source.

f
 lives e - ver her im - mor - tal sha-dowed source.

f
 lives e - ver her im - mor - tal sha-dowed source.

f
 lives e - ver her im - mor - tal sha-dowed source.

mf choirs, *f* lives e - ver her im - mor - tal

mf choirs, *f* lives e - ver her im - mor - tal

mf choirs, *f* lives e - ver her im - mor - tal

mf choirs, *f* lives e - ver her im - mor - tal

mf choirs, *f* lives e - ver her im - mor - tal

sha-dowed source.

sha-dowed source.

sha-dowed source.

sha-dowed source.

sha-dowed source.

mp From

mp From

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mp
From age to age the roll of po - ets

mp
From age to age the roll of po - ets

mp
From age to age the roll of po - ets grows,

age to age the roll of po - ets grows,
age to age to age

age to age the roll of po - ets

mp
From age to age the

mp
From age to age the

mp
From age to age the roll of po - ets

mp
From age to age the roll of po - ets grows,

mp
age to age to age
From age to age the roll of



grows, grows;

grows, grows;

grows;

grows;

grows;

roll of po - ets grows, grows;

roll of po - ets grows, grows;

grows, grows;

grows;

po - ets grows,

p
 — and yet, and yet, and yet, and yet,
p — and yet, and yet, and yet, *mp* and yet, a lone-ly
mp and yet, a lone-ly *p* few are lau-rel crowned, and yet, and

p
 and yet, and yet, and yet, and
p and yet, and yet, and yet, and *mp*
mp and yet, a lone-ly *p* few are lau-rel crowned, and



40

mp

and yet, a lone - ly few are lau - rel crowned,

p

few are lau - rel crowned, and yet, a

mp

yet, and yet, and yet, and yet, a lone - ly

mp

yet, and yet, a lone - ly few are lau - rel

p

yet, a lone - ly few are lau - rel crowned, and

mp

yet, and yet, and yet, and yet, and yet, and

p _____ are lau - rel crowned, _____ *mp* in

few are lau - rel crowned, _____ *mp* in

p few are lau - rel crowned, _____ *mp* crowned, _____ in

_____ *mp* in

_____ *mp* in

p crowned, _____ are lau - rel crowned, _____ *mp* in

yet, a few are lau - rel crowned, _____ *mp* in

p yet, a lone-ly few are lau - rel crowned, _____ *mp* in

_____ *mp* in

_____ *mp* in



whose sweet words her in - spi - ra - tion shows, re - veal - ing in - sights deep —

whose sweet words her in - spi - ra - tion shows, re - veal - ing in - sights deep —

whose sweet words her in - spi - ra - tion shows, re - veal - ing in - sights deep —

whose sweet words her in - spi - ra - tion shows, re - veal - ing in - sights deep —

whose sweet words her in - spi - ra - tion shows, re - veal - ing in - sights deep —

whose sweet words her in - spi - ra - tion shows, re - veal - ing in - sights deep —

whose sweet words her in - spi - ra - tion shows, re - veal - ing in - sights deep —

whose sweet words her in - spi - ra - tion shows, re - veal - ing in - sights deep —

whose sweet words her in - spi - ra - tion shows, re - veal - ing in - sights deep —

whose sweet words her in - spi - ra - tion shows, re - veal - ing in - sights deep —

cresc. poco a poco

___ and thoughts pro - found, pro - found, pro - found, pro - found. ___

cresc. poco a poco

___ and thoughts pro - found, pro - found, pro - found, pro - found. ___

cresc. poco a poco

___ and thoughts pro - found, pro - found, pro - found, pro - found. ___

cresc. poco a poco

___ and thoughts pro - found, pro - found, pro - found, pro - found. ___

cresc. poco a poco

___ and thoughts pro - found, ___

cresc. poco a poco

___ and thoughts pro - found, pro - found, pro - found, pro - found, pro -

cresc. poco a poco

___ and thoughts pro - found, pro - found, pro - found, pro - found, pro -

cresc. poco a poco

___ and thoughts pro - found, pro - found, pro - found, pro - found, pro -

cresc. poco a poco

___ and thoughts pro - found, pro - found, pro - found, pro - found, pro -

cresc. poco a poco

___ and thoughts pro - found, ___



f
O shall Ce - ce - lia, or shall God - dess Muse reach then to me a -

f
O shall Ce - ce - lia, or shall God - dess Muse reach then to me a -

f
O shall Ce - ce - lia, or shall God - dess Muse reach then to me a -

f
O shall Ce - ce - lia, or shall God - dess Muse reach then to me a -

f
O shall Ce - ce - lia, or shall God - dess Muse reach then to me a -

f -found. *f* O shall Ce - ce - lia, or shall God - dess Muse reach

f -found. *f* O shall Ce - ce - lia, or shall God - dess Muse reach

f -found. *f* O shall Ce - ce - lia, or shall God - dess Muse reach

f -found. *f* O shall Ce - ce - lia, or shall God - dess Muse reach

f
O shall Ce - ce - lia, or shall God - dess Muse reach

ff *mf*

-cross e - ter - nal skies? Is

ff *mf*

-cross e - ter - nal skies? Is

ff *mf*

-cross e - ter - nal skies? Is

ff *mf*

-cross e - ter - nal skies?

ff *mf*

-cross e - ter - nal skies?

ff

then to me a - cross e - ter - nal

ff

then to me a - cross e - ter - nal

ff

then to me a - cross e - ter - nal

ff

then to me a - cross e - ter - nal

ff

then to me a - cross e - ter - nal

hea-ven's quick-'ning fire___ but a ruse, a - bid - ing ra - ther here be -

hea-ven's quick-'ning fire___ but a ruse, a - bid - ing ra - ther here be -

hea-ven's quick-'ning fire___ but a ruse, a - bid - ing ra - ther here be -

mf
Is

mf
Is

skies? *mf* Is hea-ven's quick-'ning fire___ but a

skies? *mf* Is hea-ven's quick-'ning fire___ but a

skies? *mf* Is hea-ven's quick-'ning fire___ but a

skies?

skies?

- fore mine eyes? be -

- fore mine eyes? be -

- fore mine eyes? be

8 hea - ven's quick-'ning fire but a ruse, a - bid - ing here be - fore mine

hea - ven's quick-'ning fire but a ruse, a - bid - ing here be - fore mine

ruse, a - bid - ing ra - ther here be - fore mine

ruse, a - bid - ing ra - ther here be - fore mine

ruse, a - bid - ing ra - ther here be - fore mine

mf Is hea - ven's quick-'ning fire but a

mf Is hea - ven's quick-'ning fire but a

- fore mine eyes? Is hea-ven's quick-'ning fire_ but a

- fore mine eyes? Is hea-ven's quick-'ning fire_ but a

- fore mine eyes? Is hea-ven's quick-'ning fire_ but a

eyes? a - bid - ing ra - ther

eyes? a - bid - ing ra - ther

eyes? be - fore mine eyes? Is

eyes? be - fore mine eyes? Is

eyes? be - fore mine eyes? Is

ruse, a - bid-ing here be-fore mine eyes? a -

ruse, a - bid-ing here be-fore mine eyes? a -

ruse, a - bid - ing ra - ther here be - fore__ mine__ eyes?_____

ruse, a - bid - ing ra - ther here be - fore__ mine__ eyes?_____

ruse, a - bid - ing ra - ther here be - fore__ mine__ eyes?_____

here be - fore mine eyes?_____

here be - fore mine eyes?_____

hea - ven's quick - ning fire__ but a ruse, a - bid - ing ra - ther here be - fore__ mine__ eyes?

hea - ven's quick - ning fire__ but a ruse, a - bid - ing ra - ther here be - fore__ mine__ eyes?

hea - ven's quick - ning fire__ but a ruse, a - bid - ing ra - ther here be - fore__ mine__ eyes?

-bid - ing ra - ther here be - fore mine eyes?_____

-bid - ing ra - ther here be - fore mine eyes?_____

f
Near - er than I dream'd is she whose fame all po - ets sing, _____

f
Near - er than I dream'd is she whose fame all po - ets sing, _____

f
Near - er than I dream'd is she whose fame all po - ets sing, _____

f
Near - er than I dream'd is she whose fame all po - ets sing, _____

f
Near - er than I dream'd is she whose fame all po - ets sing, _____

f
Near - er than I dream'd is she whose fame all

f
Near - er than I dream'd is she whose fame all

f
Near - er than I dream'd is she whose fame all

f
Near - er than I dream'd is she whose fame all

f
Near - er than I dream'd is she whose fame all

f
Near - er than I dream'd is she whose fame all

— whose glo - ry all pro - claim, whose

— whose glo - ry all pro - claim, whose

— whose glo - ry all pro - claim, whose

— whose glo - ry all pro - claim, whose

po - ets sing, — whose glo - ry all pro -

po - ets sing, — whose glo - ry all pro -

po - ets sing, — whose glo - ry all pro -

po - ets sing, — whose glo - ry all pro -

po - ets sing, — whose glo - ry all pro -

glo - ry all pro - claim: is she whose fame all

glo - ry all pro - claim: is she whose fame all

glo - ry all pro - claim: is she whose fame all

glo - ry all pro - claim: is she whose fame all

glo - ry all pro - claim: is she whose

- claim, whose glo - ry all pro - claim: is

- claim, whose glo - ry all pro - claim: is

- claim, whose glo - ry all pro - claim: is

- claim, whose glo - ry all pro - claim: is

- claim, whose glo - ry all pro - claim: is

po - ets sing, whose glo - ry all pro - claim: _____

po - ets sing, whose glo - ry all pro - claim: _____

po - ets sing, whose glo - ry all pro - claim: _____

po - ets sing, whose glo - ry all pro - claim: _____

fame all po - ets sing, whose glo - ry all pro - claim: _____

she whose fame all po - ets sing, whose glo - ry all pro - claim: _____

she whose fame all po - ets sing, whose glo - ry all pro - claim: _____

she whose fame all po - ets sing, whose glo - ry all pro - claim: _____

she whose fame all po - ets sing, whose glo - ry all pro - claim: _____

she _____ whose fame all po - ets sing, pro - claim: _____

ff
 "LONG LIVE, _____ LONG LIVE FAIR

ff
 "LONG LIVE, _____ LONG LIVE FAIR

ff
 "LONG LIVE, _____ LONG LIVE FAIR

ff
 "LONG LIVE, _____ LONG LIVE FAIR

ff
 "LONG LIVE, _____ LONG LIVE FAIR

ff
 "LONG LIVE, _____ LONG LIVE FAIR

ff
 "LONG LIVE, _____ LONG LIVE FAIR

ff
 "LONG LIVE, _____ LONG LIVE FAIR

ff
 "LONG LIVE, _____ LONG LIVE FAIR

ff
 "LONG LIVE, _____ LONG LIVE FAIR

fff

O - RI - A - NA!"

fff

O - RI - A - NA!"

fff

O - RI - A - NA!"

fff

O - RI - A - NA!"

fff

O - RI - A - NA!"

fff

O - RI - A - NA!"

fff

O - RI - A - NA!"

fff

O - RI - A - NA!"

fff

O - RI - A - NA!"

fff

O - RI - A - NA!"

O - RI - A - NA!"



Eric Whitacre

THE SEAL LULLABY

for SATB chorus and piano

**ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE**

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.

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commissioned by The Towne Singers
THE SEAL LULLABY

Dedicated with love and gratitude to Stephen Schwartz

RUDYARD KIPLING

ERIC WHITACRE

Simply, with a little rubato ♩ = 66

SOPRANO
p < > < > < > < > *mf*
Ooh, ooh, ooh,

ALTO
p < > < > < > < > *mf*
Ooh, ooh, ooh,

TENOR
p < > < > < > < > *mf*
Ooh, ooh, ooh,

BASS
p < > < > < > < > *mf*
Ooh, ooh, ooh,

PIANO
p *loco* *loco* *loco* *loco* *mf*
pedal generously throughout

7
ooh, ooh, ooh. // *mp*
ooh, ooh, ooh. // *mp*
ooh.
ooh.
ooh. // *mp*

P Oh! hush thee, my ba - by, the

P Oh! hush thee, my ba - by, the

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 so

mp And black wa - ters spark - led

mp And black wa - ters spark - led so

mp
green. The moon o'er the comb - ers, looks down - ward to_

p
green. The moon looks to

p
green. The moon looks to

p
green. The moon looks to

p
find us At rest in the hol - lows that rus - tle be - tween.

p
find us At rest in hol - lows that rus - tle be - tween.

p
find us At rest in hol - lows that_ rus - tle_ be - tween._

pp
find us At rest. Where

Ah wea - ry wee

Ah wea - ry

Ah wea - ry

bil - low meets bil - low, there soft be thy_ pil - low; wea - ry

flip - per - ling curl at thy_ ease!

flip - per - ling curl at thy ease!

flip - per - ling curl at thy ease! The storm shall not

flip - per - ling curl at thy ease! The storm shall not

41

mp nor shark_ o - ver - take thee, *mf* A - sleep in the

mp nor shark_ o - ver - take thee, *mf* A - sleep_ in the

wake thee, *mf* A - sleep in the_

wake thee, *mf* A - sleep in the

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, in the

arms of the slow - swing - ing seas, in the

rit.

mf

49

mp

p

a tempo

arms of the slow-swing - ing seas. ooh,

arms of the slow-swing - ing seas. ooh,

arms. ooh,

arms. ooh,

a tempo

p *mp*

54

ooh,

ooh,

ooh,

ooh,

59

Musical score for measures 59-62. The score is in 4/4 time and B-flat major. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with "ooh," and have long, sweeping melodic lines. The piano accompaniment consists of chords and moving lines in both hands. A large watermark "ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE" is overlaid on the page.

63

Musical score for measures 63-66. The score is in 4/4 time and B-flat major. It features four vocal staves and a piano accompaniment. The vocal parts are marked with "ooh," and have long, sweeping melodic lines. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A large watermark "ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE" is overlaid on the page.

67

rit.

a tempo

ooh, ooh, ooh, ooh,

ooh, ooh, ooh, ooh,

ooh, ooh, ooh, ooh,

ooh, ooh, ooh, ooh,

mp p mp

72

ooh, ooh, ooh, ooh,

ooh, ooh, ooh, ooh,

ooh, ooh, ooh, ooh,

ooh, ooh, ooh, ooh,

mp p pp

8va

pp

Los Angeles, February 2008

Eric Whitacre

THIS MARRIAGE

for SATB chorus a cappella

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

Chester Music

Eric Whitacre

This Marriage

This Marriage is just a small and simple gift to my wife on the occasion of our seventh wedding anniversary.

The work was commissioned by Azusa Pacific University for my dear friend (and consummate musician), Michelle Jensen, and her wonderful chorus. It was first performed on 17 November 2004 in Azusa, California.

Eric Whitacre

Text

May these vows and this marriage be blessed.

May it be sweet milk,
like wine and halvah.

May this marriage offer fruit and shade
like the date palm.

May this marriage be full of laughter,
our every day a day in paradise.

May this marriage be a sign of compassion,
a seal of happiness, here and hereafter.

May this marriage have a fair face and a good name,
an omen as welcomes the moon in a clear blue sky.

I am out of words to describe
how spirit mingles in this marriage.

Jalal ad-Din Rumi (1207-73), translated by Kabir Helminski

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www.ericwhitacre.com

commissioned by Azusa Pacific University
for The APU Chamber Singers, Michelle Jensen, conductor

THIS MARRIAGE

for Hila on our seventh anniversary

for SATB chorus *a cappella*

RUMI

ERIC WHITACRE

Senza misura, freely and tenderly

mp

SOPRANO
May these vows and this mar - riage be bless - ed.

ALTO
May these vows and this mar - riage be bless - ed.

TENOR
May these vows and this mar - riage be bless - ed.

BASS
May these vows and this mar - riage be bless - ed.

PIANO
for rehearsal only

May it be sweet milk, like wine and hal - vah.

May it be sweet milk, like wine and hal - vah.

May it be sweet milk, like wine and hal - vah.

May it be sweet milk, like wine and hal - vah.

May this mar-riage of - fer fruit and shade like the date palm.

May this mar-riage of - fer fruit and shade like the date palm.

May this mar-riage of - fer fruit and shade like the date palm.

May this mar-riage of - fer fruit and shade like the date palm.

mf May this mar - riage be full of laugh - ter,

mf May this mar - riage be full of laugh - ter,

mf May this mar - riage be full of laugh - ter,

mf May this mar - riage be full of laugh - ter,

our eve - ry day a day in par - a - dise.

our eve - ry day a day in par - a - dise.

our eve - ry day a day in par - a - dise.

our eve - ry day a day in par - a - dise.

p May this mar - riage be a sign of com - pas - sion,

p May this mar - riage be a sign of com - pas - sion,

p May this mar - riage be a sign of com - pas - sion,

p May this mar - riage be a sign of com - pas - sion,

mp a seal of hap - pi - ness, here — and here - af - ter. *mf*

mp a seal of hap - pi - ness, here — and here - af - ter. *mf*

mp a seal of hap - pi - ness, here — and here - af - ter. *mf*

mp a seal of hap - pi - ness, here — and here - af - ter. *mf*

May this mar - riage have a fair — face and a good — name,

May this mar - riage have a fair face and a good name,

May this mar - riage have a fair face and a good name,

May this mar - riage have a fair face and a good name,

an o - men as wel - comes the moon in a clear blue sky.

an o - men as wel - comes the moon in a clear blue sky.

an o - men as wel - comes the moon in a clear blue sky.

an o - men as wel - comes the moon in a clear blue sky.

p I am out of words to de - scribe how spi - rit min - gles in this

p I am out of words to de - scribe how spi - rit min - gles in this

p I am out of words to de - scribe how spi - rit min - gles in this

p I am out of words to de - scribe how spi - rit min - gles in this

mar - riage. ah ooh

mar - riage. ah ooh

mar - riage. ah ooh

mar - riage. ah ooh

mar - riage. ah ooh

mar - riage. ah ooh

ooh

ooh

ooh

ooh

ooh

Los Angeles, October 2004

THERE IS NO SPEECH OR LANGUAGE

from 'Annelies' (The Anne Frank Oratorio)

Psalm 19.3-4
 Psalm 79.3
 Lamentations 2.21

James Whitbourn

Adagio col dolore (♩ = 76)

p

Soprano
 There is no speech or lan-guage where their voice is — not

Alto
 There is no speech or lan-guage where their voice is — not

Tenor
 There is no speech or lan-guage where their voice is — not

Bass
 There is no speech or lan-guage where their voice is — not

Rehearsal Accompaniment

5

mf

S.
 heard. Their sound is gone out through all the earth, and their words to the

A.
 heard. Their sound is gone out through all the earth, and their words to the

T.
 heard. Their sound is gone out through all the earth, and their words to the

B.
 heard. Their sound is gone out through all the earth, and their words to the

11 *p*

S. end of the world. There is no speech or language where their voice is

A. end of the world. There is no speech or language where their voice is

T. end of the world. There is no speech or language where their voice is

B. end of the world. There is no speech or language where their voice is

17

S. not heard. Their blood have they shed like water, and there was

A. not heard. Their blood have they shed like water, and there was

T. not heard. Their blood have they shed like water, and there was

B. not heard. Their blood have they shed like water, and there was

23

mf *p*

S. none, none who could bu - ry them. There is no speech or lan-guage

A. none, none who could bu - ry them. There is no speech or lan-guage

T. none, none who could bu - ry them. There is no speech or lan-guage

B. none, none who could bu - ry them. There is no speech or lan-guage

29

S. where their voice is not heard. The young and the old lie

A. where their voice is not heard. The young and the old lie

T. where their voice is not heard. The young and the old lie

B. where their voice is not heard. The young and the old lie

35

mf *p*

S. — on the ground; the maids and young men are fall - en.

A. — on the ground; the maids and young men are fall - en.

T. — on the ground; the maids and young men are fall - en.

B. — on the ground; the maids and young men are fall - en.

Meno mosso (♩ = 70)

41

pp

S. — There is no speech or lan-guage where their voice, their voice is not heard.

A. — There is no speech or lan-guage where their voice, their voice is not heard.

T. — There is no speech or lan-guage where their voice, their voice is not heard.

B. — There is no speech or lan-guage where their voice, their voice is not heard.

THE VOICES LIVE

for soprano saxophone, choir and reader

POEM BY ANDREW MOTION

JAMES WHITBOURN

The voices live which are the voices lost:
we hear them and we answer, or we try,
but words are nervous when we need them most
and shatter, stop, or dully slide away,

so everything they mean to summon up
is always just too far, just out of reach,
unless our memories give time the slip
and learn the lesson that heart-wisdoms teach

of how in grief we find a way to keep
the dead beside us as our time goes on –
invisible and silent, but the deep
foundation of ourselves, our corner-stone.

Performance note:

An open vowel sound should be used for the wordless parts of this piece. The vowel "u" (as in "under", not "oo") has been notated but can be thought of as "aa" if preferred. Staggered breathing should be used throughout so that the sound remains unbroken.

Adagio (♩ = c. 60)
sempre espress. e legato

Soprano Saxophone in B \flat (actual pitch)

Soprano

Alto

Tenor

Bass

p *sub.p* *mp*

p *p* *p* *p*

u *u* *u* *u*

The voic - es live, the voic - es live.

The voic - es live, the voic - es live.

u *u* *u* *u*

u *u* *u* *u*

stagger breathing, sustain sound throughout

sempre sim. →

stagger breathing, sustain sound throughout

sempre sim. →

9

stagger breathing, sustain sound throughout

u _____ sempre sim. →

stagger breathing, sustain sound throughout

u _____ sempre sim. →

18

*

p

27

mp

p

* The poem is to be read thoughtfully over the music from this point.

35

Musical score for measures 35-43. The score consists of five staves: a vocal line and four piano accompaniment staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line features a long melodic phrase with a slur and a fermata. The piano accompaniment provides harmonic support with chords and moving lines.

44

Musical score for measures 44-50. The score consists of five staves: a vocal line and four piano accompaniment staves. The key signature has one flat. The vocal line continues with a melodic phrase. The piano accompaniment features a prominent bass line and harmonic accompaniment.

51

Musical score for measures 51-58. The score consists of five staves: a vocal line and four piano accompaniment staves. The key signature has one flat. The vocal line begins with a melodic phrase. The piano accompaniment includes dynamic markings of *pp* (pianissimo) in the vocal line and the second piano staff. The score concludes with a double bar line.

SOPRANO
SAXOPHONE in B \flat

Adagio ($\text{♩} = c. 60$)

sempre espress. e legato

p *sub.p*

5 *mp*

9

16 *p*

23 *mp*

30 *p*

37

44

51 *pp*

The musical score is written for Soprano Saxophone in B-flat. It begins in 3/4 time with a tempo of Adagio (quarter note = ca. 60). The key signature has one sharp (F#). The score consists of nine staves of music, each starting with a measure number (1, 5, 9, 16, 23, 30, 37, 44, 51). The music is characterized by long, flowing lines with many slurs and ties, indicating a legato and expressive style. Dynamic markings include piano (*p*), mezzo-piano (*mp*), and pianissimo (*pp*). A large watermark is visible across the page, reading 'ONLINE PREVIEW SCORE ONLY NOT FOR USE IN PERFORMANCE'.

FULL FATHOM FIVE

A FOUR-PART SONG

THE WORDS WRITTEN BY SHAKESPEARE

THE MUSIC COMPOSED BY

CHARLES WOOD.

LONDON: NOVELLO AND COMPANY, LIMITED

Allegro moderato. *mf*

SOPRANO. Full fa - thom five thy fa - ther

ALTO. *mf* Full fa - thom five thy fa - ther

TENOR. *mf marcato.* Ding-dong, ding-dong, ding-dong, ding-

BASS. *mf marcato.* Ding-dong, ding-dong, ding-dong, ding-dong,

PIANO. *Allegretto moderato. ♩ = 100.* (For practice only.)

dim. lies, . . . thy fa - ther lies, . . . thy fa - ther

dim. lies, . . . thy fa - ther lies, . . . thy fa - ther

dim. dong, . . . ding-dong, ding-dong, ding-dong, ding

dim. . . . ding-dong, ding-dong, ding-dong, ding-dong, . . .

FULL FATHOM FIVE.

lies; Of his bones are cor - al made, are cor - al

lies; Of his bones are cor - al made, are cor - al

dong. Of his bones are cor - al made, are cor - al

ding-dong, ding - dong. Of his bones are cor - al made, are cor - al

made; Those are pearls that were his

made; *marcato.* Those are pearls that were his

made, are . . . cor - al . . . made; Those are pearls that were . . .

made; Those are pearls that were his

eyes, are pearls that were his eyes; No - thing of him

eyes, are pearls that were his eyes; . . . No - thing of . . . him

his eyes, are pearls that were . . . his eyes; No - - thing of him

eyes, are pearls that were his eyes; . . . No - thing of him

FULL FATHOM FIVE.

that doth fade, But doth suf - fer a sea - change In - to
 that doth fade, But doth suf - fer a sea - change In - to
 that doth fade, But doth suf - fer a sea - change In - to
 that doth fade, But doth suf - fer a sea - change In

some - thing rich and strange, in - to some - thing rich and
 some - thing rich and strange, in - to some - thing rich and
 some - thing rich and strange, in - to some - thing rich and
 to some - thing rich and

strange. Sea - nymphs hour - ly
 strange. Ding-dong, ding - dong,
 strange. Ding-dong, ding-dong, ding-dong, ding -
 strange. Ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, ding-dong,

FULL FATHOM FIVE.

ring his knell, sea - nymphs hour - ly ring his
 Sea - nymphs, sea - nymphs hour - ly ring his
 dong, . . . ding-dong, ding-dong, ding-dong, ding - dong,
marcato
 ding-dong, ding-dong, ding-dong, ding - dong, . . . ding-dong, ding -

knell, . . . Hark! now I hear . . . them, hark! now I hear . . . them,
 knell, . . . Hark! now I hear them, hark! now I hear them,
 Hark! now I hear . . . them, hark! now I hear . . . them,
 - dong, ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, ding - dong, ding - dong

crea. *rall.* *f* *ff*
 Ding - dong, . . . ding - dong . . . bell, ding - dong bell.
 Ding - dong, ding - dong, ding - dong bell.
crea. *rall.*
 Ding-dong, ding - dong, ding-dong, ding - dong bell.
crea. *rall.*
 bell, . . . ding-dong, ding - dong, ding, ding-dong bell.

THE HEMLOCK TREE

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN BY LONGFELLOW

THE MUSIC COMPOSED BY

CHARLES WOOD.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 8r, Queen Street (E.C.); also in New York.

Poco Allegretto.

SOPRANO.
O hem-lock tree, O hem-lock tree! How faith-ful are thy branch-es,

ALTO.
O hem-lock tree, O hem-lock tree! How faith-ful are thy branch-es,

TENOR.
O hem-lock tree, O hem-lock tree! How faith-ful are thy branch-es,

BASS.
O hem-lock tree, O hem-lock tree! How faith-ful are thy branch-es,

Poco Allegretto.

PIANO.
(For practice only.)

cres.
Green not a-lone in sum-mer time, But in the win-ter's frost and rime, O

cres.
Green not a-lone in sum-mer time, But in the win-ter's frost and rime, O

cres.
Green not a-lone in sum-mer time, But in the win-ter's frost and rime, O

cres.
Green not a-lone in sum-mer time, But in the win-ter's frost and rime, O

THE HEMLOCK TREE.

hem-lock tree, O hem-lock tree! How faith - ful are thy branch-es. O maid-en fair, O
 hem-lock tree, O hem lock tree! How faith - ful are thy branch-es. O maid-en fair, O
 hem-lock tree, O hem-lock tree! How faith - ful are thy branch-es. O maid-en fair, O
 hem-lock tree, O hem-lock tree! How faith - ful are thy branch-es. O maid-en fair, O

maid-en fair! How faith - less is thy bo - som, To love me in pros - per - i - ty,
 maid-en fair! How faith - less is thy bo - som, To love me in pros - per - i - ty,
 maid-en fair! How faith - less is thy bo - som, To love me in pros - per - i - ty,
 maid-en fair! How faith - less is thy bo - som, To love me in pros - per - i - ty,

And leave me in ad - ver - si - ty, O maid - en fair, O maid - en fair! How
 And leave me in ad - ver - si - ty, O maid - en fair, O maid - en fair! How
 And leave me in ad - ver - si - ty, O maid - en fair, O maid - en fair! How
 And leave me in ad - ver - si - ty, O maid - en fair, O maid - en fair! How

THE HEMLOCK TREE.

faith - less is thy bo - som. The night - in-gale, the night - in-gale, Thou tak'st . .
 faith - less is thy bo - som. The night - in-gale, the night - in-gale, Thou
 faith - less is thy bo - som. The night - in-gale, the night - in-gale, Thou
 faith - less is thy bo - som. The night - in-gale, the night - in-gale, Thou ;

for thine ex - am - ple, So long as sum-mer laughs, she sings,
 tak'st for thine ex - am - ple, So long as sum-mer laughs, she sings,
 tak'st for thine ex - am - ple, So long . . as sum-mer laughs, she sings, But . .
 tak'st for thine ex - am - ple, So long as sum-mer laughs, she sings,

But in the au-tumn spreads her wings, The night - in-gale, the night - in-gale, Thou
 But in the au-tumn spreads her wings, The night - in-gale, the night - in-gale, Thou
 in the au-tumn spreads her wings, The night - in-gale, the night - in-gale, Thou
 But in the au-tumn spreads her wings, The night - in-gale, the night - in-gale, Thou

THE HEMLOCK TREE.

tak'st for thine ex - am - - ple. The mea-dow brook, the mea-dow brook, Is
 tak'st for thine ex - am - - ple. The mea-dow brook, the mea-dow brook, Is
 tak'st for thine ex - am - - ple. The mea-dow brook, the mea-dow brook, Is
 tak'st for thine ex - am - - ple. The mea - - - - - dow

mir - ror of thy false-hood, It flows so long as falls the rain, In drought its springs soon
 mir - ror of thy false-hood, It flows so long as falls the rain, In drought its springs soon
 mir - ror of thy false-hood, It flows so long as falls the rain, In drought its springs soon
 brook, the mea - - - - - dow brook,

dry a-gain, The mea-dow brook, the mea-dow brook, Is mir - ror of thy false-hood.
 dry a-gain, The mea-dow brook, the mea-dow brook, Is mir - ror of thy false-hood.
 dry a-gain, The mea-dow brook, the mea-dow brook, Is mir - ror of thy false-hood.
 the mea - - - - - dow brook, . . . Is mir - ror of thy false-hood.

**ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE**

WANDERER'S NIGHT SONG

FOUR-PART SONG

THE WORDS (TRANSLATED FROM GOETHE) BY LONGFELLOW

THE MUSIC COMPOSED BY

C. G. WOOD.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK

Adagio. *p*

SOPRANO.
Thou that from the hea - vens art, . . . Ev - 'ry

ALTO.
Thou . . . that from the hea - vens art, Ev - 'ry pain . . .

TENOR.
Thou . . . that from the hea - vens art, Ev - 'ry pain . . .

BASS.
Thou that from the hea - vens art, . . . Ev - 'ry

Adagio. $\text{♩} = 66.$ *p*

(For practice only.)

mp

pain and sor - row still - - est, And the dou - bly wretch - ed heart, . . .

mp

. . . and sor - row still - - est, And the dou - bly wretch - ed heart, . . .

mp

. . . and sor - row still - - est, And the dou - - bly wretch - ed

mp

pain and sor - row still - - est, And the dou - bly wretch - ed heart, . . .

mp

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WANDERER'S NIGHT SONG.

Dou - bly with re - fresh - ment fill - est, I am
 Dou - bly with re - fresh - ment fill - est, I am
 heart, Dou - bly with re - fresh - ment fill - est, I am
 Dou - bly with re - fresh - ment fill - est, I am

Musical notation includes treble and bass clefs, dynamic markings (*f*, *p*), and a large watermark reading "ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE".

wea - ry with con - tend - ing! Why this rap - ture and .. un -
 wea - ry with con - tend - ing! Why this rap - ture and un -
 wea - ry with con - tend - ing! Why this rap - ture and un -
 wea - ry with con - tend - ing! Why this rap - ture and un -

Musical notation includes treble and bass clefs, dynamic markings (*f*), and a large watermark reading "ONLINE PERUSAL SCORE ONLY NOT FOR USE IN PERFORMANCE".

WANDERER'S NIGHT SONG.

rest? . . . Peace de - scend - ing, peace de - scend - ing,

rest? Peace de - scend - ing, peace de - scend - ing,

rest? . . . Peace . . . de - scend - ing, peace de - scend - ing,

rest? . . . Peace de - scend - ing, peace de - scend - ing,

p

pp Come, ah, come . . . in - - to my breast! *rall.*

pp Come, . . . ah, come . . . in - - to my breast! *rall.*

pp Come, ah, come . . . in - - to my breast! *rall.*

1st Bass. *pp* Come, . . . ah, come . . . in - - to my breast! *rall.*

2nd Bass. Come, . . . ah, come . . . in - - to my breast! *rall.*

pp *rall.*

THE WHISPERING WAVES

FOUR-PART SONG

THE WORDS WRITTEN BY P. B. SHELLEY

THE MUSIC COMPOSED BY

CHARLES WOOD.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Andante, un poco moto.

SOPRANO. *p* The whis- pering waves were half a - sleep, . . . The

ALTO. *p* The whis- pering waves were half a - sleep, . . . The clouds were

TENOR. *p* The whis - pering waves were half a - sleep, . . . The clouds, the

BASS. *p* The whis- pering waves were half a - sleep, . . . The clouds were

Andante, un poco moto. ♩ = 84.

(For practice only.)

clouds were gone to play, And on . . . the bo - som of . . . the

gone . . . to play, And on . . . the bo - som of . . . the

clouds were gone to play, And on the bo - som of the

gone . . . to play, And on . . . the bo - som of the

pp

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano. It is in the key of A major (three sharps) and 3/4 time. The tempo is marked 'Andante, un poco moto' with a metronome marking of 84. The lyrics are by P. B. Shelley. The piano part includes a section marked '(For practice only.)' and dynamic markings of *p* and *pp*. A large watermark 'ONLINE USE ONLY' is visible across the score.

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THE WHISPERING WAVES.

deep, . . . The smile, . . . the smile of Hea - ven lay ; . . .

deep, . . . The smile, . . . the smile of Hea - ven lay ; . . .

deep, . . . The smile, . . . the smile of Hea - ven lay ; . . . It

deep, . . . The smile, . . . the smile of Hea - ven lay ; . . . It

cres. *mf rall.* *mp*

It seemed as if the hour . . . were one Sent from be -

It seemed as if the hour were one Sent . . .

seemed as if the hour, . . . the hour were one Sent from be -

seemed . . . as if the hour were one . . . Sent . . .

a tempo. *mp* *mf* *mf*

- yond the skies, . . . Which scat - tered, . . . scat - tered from a - bove the

. . . from be - yond the skies, Which scat - tered from a - bove the

- yond . . . the skies, Which scat - tered . . . from a - bove the

. . . from be - yond the skies, Which scat - tered from a - bove the

f *mf* *mf* *f* *mf*

THE WHISPERING WAVES.

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of music. The first system contains four vocal staves and a piano accompaniment. The lyrics for the first system are: "sun . . . A light . . . of Pa - ra - dise. . . . sun A light, a light of . . . Pa - ra - dise. . . . sun A light, a light of . . . Pa - ra - dise. . . . sun A , light of Pa - ra - dise. . . .". The second system contains four vocal staves and a piano accompaniment. The lyrics for the second system are: "Now all the tree tops lay a - sleep, . . . Like green waves on the . . . Now all the tree tops lay a - sleep, . . . Like green waves on . . . the . . . Now all the tree tops lay a - sleep, . . . Like green . . . waves . . . on the . . . Now all the tree - tops lay a - sleep, . . . Like green waves on . . . the . . .". The third system contains four vocal staves and a piano accompaniment. The lyrics for the third system are: "sea, As still . . . as in the si - lent deep . . . The o - cean . . . sea, As still as in . . . the si - lent deep . . . The o - cean . . . sea, As still as in the si - lent deep . . . The o - cean . . . sea, As still as in . . . the si - lent deep . . . The o - cean . . .".

THE WHISPERING WAVES.

woods, the o - cean woods may be, the o - - - - - cean

woods, the o - cean woods may be, the o - - - - -

woods, the o - cean woods may be, the o - - - - - cean

woods, the o - cean woods may be, the

cean woods, the o - cean woods . . may be.

cean woods, the o - cean . . woods . . may be.

woods, the o - cean . . woods . . may be.

o - cean woods, the o - cean . . woods . . may be.

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

THE WIDOW BIRD

FOUR-PART SONG

THE WORDS WRITTEN BY P. B. SHELLEY

THE MUSIC COMPOSED BY

CHARLES WOOD.

Adagio.

SOPRANO. *p* A wi - dow bird . . . sate

ALTO. *p* A wi - dow bird sate

TENOR. *pp* A wi - dow bird . . . sate . .

BASS. *pp* A wi - dow bird . . . sate . .

PIANO.* *pp* ♩ = 60.

pp mourn - ing, mourn - ing for . . . her Love . . Up on a win - try

pp mourn - ing, mourn - ing for . . . her Love . . Up on a win - try

pp . . . mourn - ing for . . her Love . . Up on a win - try

pp . . . mourn - ing for . . . her Love . . Up on a win - try

* For practice only.

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THE WIDOW BIRD.

bough, *pp* The fro - zen wind . . . *p* crept on a - bove, The
 bough, *pp* The wind crept on a - bove, The
 bough, *pp* The fro - zen wind *p* crept on a - bove, The
 bough, *pp* The [fro - zen wind] *p* crept on a - bove, The

f *rall.* freez - ing stream . . . be - low. *p* There was no leaf . . .
 freez - ing stream be - low. *f rall.* *p* There
 freez - ing stream . . . be - low. *pp* There was no leaf . . .
 freez - ing stream be - low. *f rall.* *pp* There was no leaf . . .

up - on . . . the for - est, the for - est bare, No
 was no leaf up - on . . . the for - est, the for - est bare, No
 up - on . . . the for - est bare, No
 up - on . . . the for - est bare, No

THE WIDOW BIRD.

flower up - on the ground, And lit - tle mo -

flower up - on the ground, No

flower up - on the ground, And lit - tle mo

flower up - on the ground, And lit - tle mo

mf dim. pp

mf dim. pp

mf dim. pp

mf dim. pp

- tion in the air Ex - cept . . the mill - wheel's sound.

mo - tion in the air Ex - cept . . the mill - wheel's sound.

- tion in the air Ex - cept . . the mill - wheel's sound.

- tion in the air Ex - cept the mill - wheel's sound.

p f rall. pp

p f rall. pp

p f rall. pp

p f rall. pp

rall.



My Grandfather's Clock

AN OLD SONG (WORDS AND MELODY BY H. C. WORK.)
 ARRANGED FOR CHORUS OF MIXED VOICES (S.C.T.B.)
 BY ARNOLD WILLIAMS

With an unvarying rhythm ($\text{♩} = \text{about } 84$) *mf*

Soprano

1. My grand-father's clock was too
 2. In watch-ing its pen - du-lum

Contralto

pstaccato Tick tick tick tick tick tick tick tick tick tick tick tick tick tick

Tenor

pstaccato Tick tick tick tick tick tick tick tick tick tick tick tick tick tick

Bass

pstaccato Tick tick tick tick tick tick tick tick tick tick tick tick tick tick

Piano
 (for practice only)

With an unvarying rhythm ($\text{♩} = \text{about } 84$) *mf*

pstaccato

large for the shelf, So it stood nine-ty years on the floor; _____ It was
 swing to and fro, Ma-ny hours had he spent while a boy; _____ And in

tick tick tick tick tick tick tick tick tick tick tick tick tick tick

tick tick tick tick tick tick tick tick tick tick tick tick tick tick

tick tick tick tick tick tick tick tick tick tick tick tick tick tick

tall - er by half than the old man him-self, Tho' it weigh'd not a pen-ny weight
 child-hood and man-hood the clock seem'd to know And to share both his grief and his
 tick tock tick tock tick tock tick tock tick tock tick tock
 tick tock tick tock tick tock tick tock tick tock tick tock tick tock
 tick tock tick tock tick tock tick tock tick tock tick tock tick tock

more. _____ It was bought on the morn And was
 joy. _____ For it struck twen-ty-four With a
 tick tock tick tick tock tick tock tick tock tick tock tick tock
 tick tock tick tick tock tick tock tick { of the day that he was born }
 when he en-ter'd at the door
 tick tock tick tock tick tock tick tock tick tock tick tock tick tock

al - ways his trea-sure and his pride; _____ But it stopp'd short
 bloom - ing and beau-ti - ful _____ bride; _____
 tick tock tick tock tick tock tick tock
 tick tock tick tock tick tock tick tock
 tick tock tick tock tock tock

never to go a-gain When the old man died. Nine-ty years without slum-ber-ing

Stopp'd short When the old man died. Tick tock tick tock

Stopp'd short When the old man died. Nine-ty years without slum-ber-ing

Stopp'd short When the old man died. Tick tock tick tock

D.C.v.2

His life's sec-onds num-ber-ing But it

tick tock tick tock tick tock tick tock tick tock tick tock tick tock

tick tock tick tock Life's sec-onds num-ber-ing tick tock tick tock

tick tock tick tock tick tock tick tock tick tock tick tock tick tock

D.C.v.3

stopp'd short Never to go a-gain When the old man died.

Stopp'd short When the old man died.

Stopp'd short When the old man died. *mf*

Stopp'd short When the old man died. 3. My

mf

P

Tick tock tick tock tick tock tick tock tick tock tick tock

Tick tock tick tock tick tock tick tock tick tock tick tock tick tock

Tick tock tick tock tick tock tick tock tick tock tick tock tick tock

grand - fa-ther said that of those he could hire, Not a ser - vant so faith - ful he

P

tick tock tick Tick tock tick tock tick tock tick tock

tick tock tick Tick tock tick tock tick tock tick tock

tick tock tick Tick tock tick tock tick tock tick tock

found, For it wast - ed no time, and had but one de-sire, At the

tick tock tick tock tick tock tick Tick tock tick tock

tick tock tick tock tick tock tick Tick tock tick tock

tick tock tick tock tick tock tick

close of each week to be wound, And it kept in its place, not a

tick tock tick tock tick tock tick tock tick tock tick tock

tick tock tick tock tick tock tick tock tick tock tick tock tick tock But it

And its hands nev- er hung by its side;

frown up - on his face, Tick tock tick tock

Ne-ver to go a-gain When the old man died. Nine-ty

stopp'd short Ne-ver to go a-gain When the old man died. Nine-ty

Ne-ver to go a-gain When the old man died. Nine-ty

Ne-ver to go a-gain When the old man died. Nine-ty

years with-out slum-ber-ing (Tick tock tick tock) Life's sec-onds num-ber-ing

years with-out slum-ber-ing (Tick tock tick tock) Life's sec-onds num-ber-ing

years with-out slum-ber-ing (Tick tock tick tock) Life's sec-onds num-ber-ing

years with-out slum-ber-ing (Tick tock tick tock) Life's sec-onds num-ber-ing

tick tock tick tock tick tock tick tock
 plu - ming for flight, That his hour for de - part - ure had
 tick tock tick tock tick tock tick tock

Tick tock tick Still the clock kept the time As we
 tick tock tick tick tock tick tick tock tick
 come. tick tock tick With a soft and muffled chime
 tick tock tick tick tock tick tick tock tick

si - lent - ly stood by his side. But it stoppd short
 tick tock tick tock tick tock tick tock
 tick tock tick tock tick tock tick tock
 tick tock tick tock tick tock tick tock

Never to go a-gain When the old man died. Nine-ty years with-out slum-ber-ing

Stopp'd short When the old man died. Tick tock tick tock

Stopp'd short When the old man died. Nine-ty years with-out slum-ber-ing

Stopp'd short When the old man died. Tick tock tick tock

Life's sec-onds num-ber-ing But it

tick tock tick tock tick tock tick tock tick tock tick tock

tick tock tick tock Life's sec-onds num-ber-ing tick tock tick tock

tick tock tick tock tick tock tick tock tick tock tick tock tick tock

stopp'd short Nev-er to go a-gain When the old man died. (Tock)

Stopp'd short When the old man died. (Tock)

Stopp'd short When the old man died. (Tock)

Stopp'd short When the old man died. (Tock)



A ROSEBUD BY MY EARLY WALK

No. 1 of
Four Scottish Folk-Songs

Arranged for Mixed Voice Chorus

S. A. T. B.

by

CEDRIC THORPE DAVIE

Words by

ROBERT BURNS

- 61469 1. A ROSEBUD BY MY EARLY WALK
61470 2. JOHNNIE COPE
61471 3. A FAIRY LULLABY
61472 4. SCOTS WHA HAE

1. A ROSEBUD BY MY EARLY WALK

Words by
ROBERT BURNS

Arranged by
CEDRIC THORPE DAVIE

Andante (♩ = 56)

A rose - bud by my ear - ly walk A - down a corn - in - clos - ed ⁽¹⁾bawk, ⁽²⁾Sae
 Key Eb { :s, | d :- :r l m :- :f | s :- :d' l d' :t :s | l :- :t :d' l s :f :m | r :- :m :d | d :t, :s, }

A rose - bud by my ear - ly walk A - down a corn - in - clos - ed bawk, Sae
 { :s, | d :- :r l d :- :t, | d :m :f l r :- :d | d :- :d l r :- :d | r :- :l, | l s, :- :s, }

A rose - bud by my ear - ly walk A - down a corn - in - clos - ed bawk,
 { :s | m :- :s l s :- :s | s :- :l l s :- :s | f :- :s l s :- :s | l :- :s :f :m l r :- : }

A rose - bud by my ear - ly walk A - down a corn - in - clos - ed bawk,
 { :s, | d :- :t, l d :- :r | m :- :l l s :- :m | f :- :m l t, :- :d | f :- :f, l s, :- : }

Andante (♩ = 56)

For rehearsal only

gent - ly bent its thorn - y stalk, All on a dew - y morn - ing. Ere
 { d :- :r l m :- :f | s :- :d' l d' :t :s | l :- :t :d' l r' :d' :t | d' :- : - : l d :- :s }

gent - ly bent its thorn - y stalk, All on a dew - y morn - ing. Ere
 { d :- :t, l d :- :t, | d :m :f e l s :- :d | d :- :d l f :- :m :r | m :- :r l d :- :s }

Sae gent - ly bent its stalk, All on a dew - y morn - ing. Ere
 { : : s l s :- :s | s :- :l l r' :- :d :t | l :- :s l f :- :s | s :- :f l m :- :s }

Sae gent - ly bent its stalk, All on a dew - y morn - ing. Ere
 { : : s, l d :- :r | m :- :l l s :- :m | f :- :m l r :- :s, | d :- : - : l d :- :s }

(1) bawk - balk, a pathway through growing crops. (2) sae - so

twice the shades o' dawn are fled, In ⁽³⁾a' its crim - son glo - ry spread, And

twice the shades o' dawn are fled, In a' its crim - son glo - ry spread, And

twice the shades o' dawn are fled, In a' its crim - son glo - ry spread, And

twice the shades o' dawn are fled, In a' its crim - son glo - ry spread,

droop - ing rich the dew - y head, It scents the ear - ly morn - ing. With -

droop - ing rich the dew - y head, It scents the ear - ly morn - ing. With -

droop - ing rich the dew - y head, It scents the ear - ly morn - ing. With -

And dew - y head, It scents the ear - ly morn - ing.

Nine-pulse meas.

p

(3) a' = all

in the bush, her co - vert nest A lit - tle lin - net fond - ly prest, The
Six-pulse meas.
 || d :- r | m :- f | s :- d' | d' :t :s | l :- t :d' | s :f :m | r :- m :d | d :t, :s, |

in the bush, her co - vert nest A lit - tle lin - net fond - ly prest, The
 || d :- r | m :- f | s :- d' | d' :t :s | l :- t :d' | s :f :m | r :- m :d | d :t, :s, |

in the bush, her co - vert nest A lit - tle lin - net fond - ly prest, The
 || m :- r | m :- f | s :- d' | d' :t :s | l :- t :d' | s :f :m | r :- m :d | d :t, :s, |

With-in the bush, her nest A lit - tle lin - net fond - ly prest,
 || : s, | d :- r | m :- l | s :- m | f :- m | r :- d | t, :- l, | s, :- : |

dew sat chill - y on her breast, Sae ear - ly in - the morn - ing. She
 || d :- r | m :- f | s :- d' | d' :t :s | l :- t :d' | r' :d' :t | d' :- : | d :- s | *più f*

dew sat chill - y on her breast, Sae ear - ly in - the morn - ing. She
 || d :- r | m :- f | s :- d' | d' :t :s | f :- s | f :m :r | d :- : | d :- s | *più f*

dew sat chill - y on her breast, Sae ear - ly in the morn - ing. She
 || d :- r | m :- f | s :- d' | d' :t :d' | d' :- s | f :- s | s :- f | m :- s | *più f*

The dew sat on her breast, Sae ear - ly in the morn - ing. She
 || : s, | d :- r | m :- l | s :- m | f :- m | r :- s :f | m :- r | d :- s | *più f*

soon shall see her ten - der brood, The pride, the plea - sure o' the wood, A -

soon shall see her ten - der brood, The pride, the plea - sure o' the wood, A -

soon shall see her ten - der brood, The pride, the plea - sure o' the wood, A -

soon shall see her ten - der brood, The pride, the plea - sure o' the wood,

mang the fresh green leaves be-dew'd, A - wake the ear - ly morn - ing. *Nine-pulse meas.*

mang the fresh green leaves be-dew'd, A - wake the ear - ly morn - ing. So *mf SOLO*

mang the fresh green leaves be-dew'd, A - wake the ear - ly morn - ing. So *mf SOLO*

A - mang the leaves, A - wake the ear - ly morn - ing. So *mf SOLO*

(4) among = among

Six-pulse meas.

thou, dear bird, young Jean - y fair, On trem - bling string or vo - cal air - Shall

thou, dear bird, young Jean - y fair, On trem - bling string or vo - cal air

thou, dear bird, young Jean - y fair, On trem - bling string or vo - cal air

mp

So

sweet - ly pay the ten - der care That tents thy ear - ly morn - ing! So

Shall sweet - ly pay the care That tents thy ear - ly morn - ing! So

Shall sweet - ly pay the care That tents thy ear - ly morn - ing! So

(TUTTI)

(5) tents = tends

thou, sweet rose - bud, young and gay, Shall beau - teous blaze up - on the day, And
 thou, sweet rose - bud, young and gay, Shall beau - teous blaze up - on the day, And
 thou, sweet rose - bud, young and gay, Shall beau - teous blaze up - on the day, And
 thou, sweet rose - bud, young and gay, Shall beau - teous blaze up - on the day,

cresc. bless the par - ents' eve - ning ray That watch'd thy ear - ly morn - ing.
cresc. bless the par - ents' eve - ning ray That watch'd thy ear - ly morn - ing.
cresc. bless the par - ents' eve - ning ray That watch'd thy ear - ly morn - ing.
 And bless the ray That watch'd thy ear - ly morn - ing.

mp *dim. e rit.* *pp*
f *mp* *pp*
f *mp* *pp*
cresc. *f* *mp* *pp*

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

IRISH FOLKSONGS

THE BARD OF ARMAGH

CHORAL ARRANGEMENTS FOR SATB

BY T. C. KELLY

ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE



ONLINE PERUSAL SCORE ONLY
NOT FOR USE IN PERFORMANCE

The Bard of Armagh

(Irish Folksong)

for Mixed Voices SATB

Arr. by T.C. Kelly

Expressivo

Soprano *p* Oh_ list to the strains of a poor I - rish

Alto *p* Oh list_ to the strains of a poor

Tenor *p* Oh list to the strains of a poor I - rish

Bass *p* Oh list to the strains of a poor_ I rish

Piano
(for rehearsal only) *p*

The first system of the musical score is for the vocal parts and piano accompaniment. It features five staves: Soprano, Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 2/4. The tempo/mood is marked 'Expressivo'. The piano part is marked 'p' and includes the instruction '(for rehearsal only)'. The lyrics for each voice part are: Soprano: 'Oh_ list to the strains of a poor I - rish'; Alto: 'Oh list_ to the strains of a poor'; Tenor: 'Oh list to the strains of a poor I - rish'; Bass: 'Oh list to the strains of a poor_ I rish'. The piano accompaniment consists of a treble and bass clef staff with a melody in the treble and a harmonic accompaniment in the bass.

har - per, and scorn not the_ strains of his poor with-ered_

har - per, and scorn not_ the strains of his poor_ with-ered

har - per, and scorn not the_ strains of his poor with-ered_

har - per, and_ scorn not the strains of his poor with-ered_

The second system of the musical score continues the vocal parts and piano accompaniment. It features five staves: Soprano, Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics for each voice part are: Soprano: 'har - per, and scorn not the_ strains of his poor with-ered_'; Alto: 'har - per, and scorn not_ the strains of his poor_ with-ered'; Tenor: 'har - per, and scorn not the_ strains of his poor with-ered_'; Bass: 'har - per, and_ scorn not the strains of his poor with-ered_'. The piano accompaniment continues with a treble and bass clef staff, featuring a triplet of eighth notes in the treble staff.

hands. But re-mem - ber his fin - gers could

hands. But re-mem - ber his fin - gers could

hands. But re-mem - ber his fin - gers could

hands. But re-mem - ber his fin - gers could

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "hands. But re-mem - ber his fin - gers could". There are triplets marked with a '3' over the notes in the vocal lines.

once move more shar - per to raise up the mem - 'ry of his

once move more shar - per to raise up the mem - 'ry of his

once move more shar - per to raise up the mem - 'ry of his

once move more shar - per to raise up the mem - 'ry of his

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "once move more shar - per to raise up the mem - 'ry of his". There are triplets marked with a '3' over the notes in the vocal lines.

poco rall. *p* **Piu mosso**

dear na - tive land. — At fair — or —

poco rall. *p*

dear na - tive land. — At fair — or —

poco rall. *f*

dear na - tive land. — At fair or at

poco rall.

dear na - tive land. —

wake I — could twist my shil - le - lagh,

wake I — could twist my shil - le - lagh,

wake I could twist my shil - le - lagh, Or

p *3*

Or trip through the

or trip through the jig with my
 or trip through the jig — or trip through the jig with my
 trip through the jig with my
 jig through the jig with my

p

brogues bound with straw and all the pret-ty
 brogues bound with straw and all the pret-ty
 brogues bound with straw and all the pret-ty
 brogues bound with straw and all the

f *p*

col - leens a - round me as - sem - bled loved the

col - leens a - round me as - sem - bled loved the

col - leens a - round me as - sem - bled loved the

col - leens a - round - me - as - sem - bled loved the

poco rall.
bold Phel - im Bra - dy the Bard of Ar - magh.

poco rall.
bold Phel - im Bra - dy the Bard of Ar - magh.

poco rall.
bold Phel - im Bra - dy the Bard of Ar - magh.

poco rall.
bold Phel - im Bra - dy the Bard of Ar - magh.

Tempo primo

pp *molto legato*
Phel - im Bra - dy, —
pp
Phel - im Bra - dy, —
mp *p*
Phel - im — Bra - dy, — And
p *molto legato*
Phel - im Bra - dy, — And
p

pp
shall em - brace me,
pp
And when death — shall em - brace me, Oh
pp
when ser - geant death in his cold arms shall em - brace me, Oh —
mp
when ser - geant death in his cold arms shall em - brace me, Oh

1st Sop. *pp* (Echo) *3*
 "Er - in go

2nd Sop. *pp*
 oh lull me with "Er - in go
 lull me to sleep with sweet "Er - in go
 lull me to sleep with sweet "Er - in go
 lull me to sleep with sweet "Er - in go

Bragh'' oh then *pp*
 Bragh'' By my Kath - leen, oh then *pp*
 Bragh'' By my Kath - leen, oh then *pp*
 Bragh'' By the side of my Kath - leen, my young wife then
 Bragh'' By the side of my Kath - leen, my young wife then

rest me, oh rest me.

rest me, oh rest me. *p* Then for - get

rest me, *p* Then for - get

rest me, *p* Then for - get Phel - im Bra - dy the Bard of Ar -

lay me.

pp *ppp*

Phel - im Bra - dy of Ar - magh. *ppp*

Phel - im Bra - dy, of Ar - magh. *ppp*

Phel - im Bra - dy, of Ar - magh. *ppp*

magh of Ar - magh. *ppp*

Phel - im Bra - dy, of Ar - magh. *ppp*

ppp

(p.) (p.)

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Fly not yet

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Fly not yet

for Mixed Voices SATB

Words by Moore
Arr. by T.C. Kelly

Vivace

Soprano *p* When pleas-ure, like the

Alto *mp* Fly not yet, 'tis just the hour, when pleas-ure, like the

Tenor *p* 'Tis just the hour when pleas-ure, like the

Bass *p* When

Piano (for rehearsal only) *mp* *p* *mp* *p*

mid - night flow - er that scorns the eye of vul - ger light, Be -

mid - night flow - er that scorns the eye of vul - ger light, Be -

mid - night flow - er that scorns the eye of vul - ger light, Be -

pleas - ure that scorns the eye of vul - ger light, Be -

gins_ to bloom for sons of night, and maids who love_ the

gins to bloom for sons_ of night, and maids who love the

gins to bloom for sons of night, and maids who love the

gins_ for sons_ and maids who love the

poco rall. p
moon._ 'Twas but to bless these hours of shade that beau - ty and the

poco rall. p
moon._ 'Twas but to bless these hours of shade that beau - ty and

poco rall.
moon._ to bless these hours of shade that beau - ty and

poco rall.
moon._ To bless these hours of shade that beau - ty and

poco rall. p

cresc.
 moon were made; 'Tis then — their soft at - trac - tions glow - ing

cresc.
 moon_ were made; 'Tis then their soft at - trac - tions glow - ing

cresc.
 moon_ were made; 'Tis then their soft at - trac - tions glow - ing

cresc.
 moon_ were made; 'Tis then their soft at - trac - tions

The first system of the musical score consists of five staves. The top four staves are vocal lines for different voices (Soprano, Alto, Tenor, Bass), each with the lyrics 'moon were made; 'Tis then — their soft at - trac - tions glow - ing'. The fifth staff is the piano accompaniment, featuring a grand staff with treble and bass clefs. The word 'cresc.' is written above the first three vocal staves and above the piano accompaniment staff.

set_ the tides and gob - lets flow - ing. Oh stay! stay! stay!

set the tides and gob - lets flow - ing. Oh — stay! stay! stay!

set the tides and gob - lets flow - ing. Oh stay! stay! stay!

set the tides and gob - lets flow - ing. Oh stay! Oh! stay! stay!

The second system of the musical score consists of five staves. The top four staves are vocal lines for different voices (Soprano, Alto, Tenor, Bass), each with the lyrics 'set_ the tides and gob - lets flow - ing. Oh stay! stay! stay!'. The fifth staff is the piano accompaniment, featuring a grand staff with treble and bass clefs. The lyrics are written below each vocal staff, with some variations in punctuation and phrasing.

Joy— so sel - dom weaves a chain like this— to night, that

Oh _____ stay! _____ this to - night, that

Oh _____ stay! _____ this to - night, that

Oh _____ stay! _____ this to - night, that

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "Joy— so sel - dom weaves a chain like this— to night, that" and "Oh _____ stay! _____ this to - night, that".

oh! 'Tis pain to break its link— so soon.—

oh! 'Tis pain to break its link so soon.—

oh!— 'Tis pain to break— its link so soon.—

oh! 'Tis pain to break— its link so soon.—

The second system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "oh! 'Tis pain to break its link— so soon.—", "oh! 'Tis pain to break its link so soon.—", "oh!— 'Tis pain to break— its link so soon.—", and "oh! 'Tis pain to break— its link so soon.—".

p
Fly not yet; oh fly not yet; oh

p
Fly not yet, the fount that play'd in tunes of old thro'

p
Fly not yet, the fount that play'd oh fly not yet; oh

mp Fly not yet, Tho' i - cy cold by day it ran. yet, *p*

fly not yet, Tho' i - cy cold by day - it ran, yet, *p*

Am mon's shade, Tho' i - cy cold by day it ran, yet, *p*

fly not yet, Tho' i - cy cold

mp *p*

poco rall.

still the souls of mirth, — did burn when night when

poco rall.

still the souls of mirth be gan to burn when night when

poco rall.

still the souls of mirth be gan to burn when night was

poco rall.

still like mirth be gan to burn when night was

p

night was near. And thus should wom - an's heart and looks at

p

night was near. And thus should wom - an's heart and looks at

p

near. — And thus should wom - an's heart and looks at

p

near. — And thus should wom - an's heart and looks at

noon be cold as win - ter brooks, Nor kin - dle till the

noon be as win - ter brooks, Nor kin - dle till

noon be as win - ter brooks, Nor kin - dle till

noon be win - ter brooks, Nor kin - dle till

night, re - turn - ing; Brings their gen - ial hour for burn - ing

night, re - turn - ing; Brings their gen - ial hour - for burn - ing

night, re - turn - ing; Brings their gen - ial hour for burn - ing

night, ——— Brings their gen - ial hour for burn - ing

Oh stay! stay! oh stay! When did morn-ing ev - er break, and

Oh stay! stay! oh stay! Oh stay and

Oh stay! stay! stay! Oh stay and

Oh stay! oh stay! stay! Oh stay and

find such beam-ing eyes a-wake as those that spar - kle here?

find such beam-ing eyes a-wake as those that spar - kle here?

find such beam-ing eyes a-wake as those that spar - kle here?

find such beam-ing eyes a-wake as those that spar - kle here?

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Handsome Sally

(Irish Folksong)
for Mixed Voices SATB

Melody and Words Traditional
Arr. by T.C. Kelly

Moderato

Tenors *p*
Young men and maid - ens I pray draw near; The

Piano (for rehearsal only) *p*

truth to you I will now de - clare, How a young la - dy's -

heart was won, All — by the lov - ing of a far - mer's son.

Soprano
mp
As she walked out through a sil - ent grove, Who should she meet but —

Alto
mp
As she walked a sil - ent grove, — she met but —

Tenor
mp
As she walked a sil - ent grove, — she met but —

Bass
she met but —

her true love. "Kind Sir," she said, "and up - on my life I —

her love. — "Kind Sir," she said, "and up - on my life I

her love. — "Kind Sir," she said, — "and up - on my life — I

her love. "Kind Sir," she said, "and up - on my life I

poco rall.

do in - tend — to be your wife?" (Humming)

poco rall.

do in - tend to be your wife?" (Humming)

poco rall. *mf*

do in - tend to — be your wife?" Oh fair - est crea - ture it

poco rall.

do in - tend — to be your wife?"

poco rall. *mf*

can - not be That I should be wed - ded un - to thee, Since

(Humming)

I am go - ing for to be wed to — hand - some Sal - ly your

f *a little faster*

"If that be true as you tell to me a
 "If that be as you tell to me a
 wait - ing maid." "a
 "a

bit-ter pill I will prove to thee, For ship-ping I'll take im-

bit-ter pill I will prove to thee, — For ship-ping I'll — take im-

bit-ter pill I will prove to thee, — For ship-ping I'll — take im-

bit-ter pill I will prove to thee, — For ship-ping I'll — take im-

med-iat-ly and I'll sail with Sal - ly to Flor-i - dee."

med-iat-ly and — I'll sail with Sal - ly to Flor-i - dee."

med-iat-ly and I'll sail with Sal - ly to — Flor-i - dee."

med-iat-ly and — I'll sail — to Flor-i - dee."

Tempo Primo

mf
(Humming)

mf
(Humming)

mf
(Humming)

As they were sailing up - on the Main, This

mf
(Humming)

wick - ed wretch she con - trived a scheme; While hand - some Sal - ly lay

poco rall.

She_ plunged her bo - dy in to the

poco rall.

plunged her bo dy in to the

poco rall.

fast a sleep she plunged her bo - dy in to the

poco rall.

plunged her bo - dy in to the

sf *p* a little slower

deep. Hanged and burn - ed then was she, For

sf *p*

deep. Hanged and burn - ed then was she, For

sf *p*

deep. Hanged and burn - ed then was she, For

sf *p*

deep. Hanged and burned was she

her sad crime and her cru - el - ty, So two fair maids were by
 her crime and — cru - el - ty, So two fair maids were by
 her crime and — cru - el - ty, So two fair maids were by
 — For her cru - el - ty — Two fair maids —

love un-done, And in Bed-lam lies — the far - mer's son.
 love un-done, And in Bed-lam lies — the far - mer's son.
 love un-done, And in Bed-lam lies — the far - mer's — son.
 — were un done, And in Bed - lam the far - mer's son.

pp *rall.*
pp *rall.*
pp *rall.*
pp *rall.*

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It is not the tear

(Air " The Sixpence ")

for Mixed Voices SATB

Words by Moore

Arr. by T.C. Kelly

Andante

Soprano *p*
It is not the tear, at the moment shed, When the

Alto *p*
It is not the tear, at the moment shed, When the

Tenor *p*
It is not the tear, at the moment shed, When the

Bass
When the

Piano (for rehearsal only) *p*

cold turf has just been laid o'er him, That can

cold turf has just been laid o'er him,

cold turf has just been laid o'er him,

turf has just been laid o'er him,

tell — how be - loved was the friend thats fled, or how
 how be - loved was the friend thats fled, or how
 how be - loved — was the friend thats — fled, or how
 how be - loved was the friend thats fled, or how

deep in our hearts we de - plore him, 'Tis the tear, thro' ma - ny a
 deep we de - plore him, The tear thro' a
 deep — we de - plore him, The tear thro' a
 deep — we de - plore him, Thro' a

piu piano

long day wept, 'Tis life's whole path o'er shad - ed; 'Tis the

long day wept, 'Tis life's whole path o'er shad - ed; 'Tis the

long day wept, 'Tis life's whole path o'er shad - ed; 'Tis the

long day wept, 'Tis life's whole path o'er shad - ed; 'Tis the

piu piano

one re-mem-brance, fond - ly kept; When all high - er griefs - have

one re-mem-brance, fond - ly kept; When all high - er griefs have

one re-mem-brance, fond - ly kept; When all high - er griefs - have

one re-mem-brance, fond - ly kept; When all high - er griefs have

piu piano

fad - ed. *p* (*Humming*)

fad - ed. *p* (*Humming*)

fad - ed. Thus his mem - ory; like some ho - ly light, kept a -

fad - ed.

poco creso.

For_ worth shall look fair-er, and

poco creso.

For_ worth shall look fair-er, and

poco creso.

live in our hearts, will im-prove them, For worth shall look fair-er, and

poco creso.

For_ worth shall look fair-er, and

poco creso.

truth more bright, When we think how he lived but to love them. And so

truth more bright, When we think how he lived but to love them.

truth more bright, When we think how he lived but to love them.

truth more bright, When we think how he lived but to love them.

fresh-er flow'rs the sad per - fume where bur - ied Saints are

as flow'rs the sad per - fume where bur - ied Saints are

as flow'rs the sad per - fume where bur - ied Saints are

the sad per - fume where bur - ied Saints are

p
ly - ing, So our hearts shall bor - row a sweet-'ning bloom From the

p
ly - ing, So our hearts shall bor - row a sweet-'ning bloom From the

ly - ing, So our hearts; — a sweet-'ning bloom From the

p
ly - ing, So our hearts shall bor - row a sweet-'ning bloom From the

pp
i - mage he left there in dy - ing.

pp
i - mage he left there in dy - ing.

pp
i - mage he left — there in dy - ing.

pp
i - mage he left in dy - ing.

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The Jolly Carter

Folk Song from Suffolk

Collected and arranged by
E. J. MOERAN

Not too fast
mp

SOPRANO
La la la la la la la la 1. I was
2. A

ALTO
mp Ah La la la *p*

TENOR
mp Ah Ah

BASS
mp Ah

PIANO
(for practice only)
Not too fast
mp

out with my wag - on one morn - ing in spring; The
 - long down the lane then a maid I did spy, And the

mp

la _____ 1. One morn - ing in
p 2. A maid I did
mp

_____ 1. One morn - ing in
p 2. A maid I did
mp

_____ 1. One morn - ing in
 2. A maid I did

trees was full leaf and the birds was full sing - ing. } "Well done
 mead-ows a - wake to the sound of my cry. _____ }
p

spring; } "Well done
 spy, _____ }
p

spring; }
 spy, _____ }
p

spring; }
 spy, _____ }
p

Rob - in, drive on Rob - in, Drive a - long

Rob - in, drive on Rob - in, Drive a - long

p "Well done Rob - in, *mp* drive on Rob - in, *mf*

p "Well done Rob - in, *mp* drive on Rob - in, *mf*

Rob - in right - o and gee woa" All a - woa"

Rob - in right - o and gee woa" woa"

right - o and gee woa" ah woa" 3. So I
4. I

right - o and gee woa" woa"

p *p*

Hum { v. 3. *lips parted* }
 v. 4. *lips closed* }

p *p*

Hum { v. 3. *lips parted* }
 v. 4. *lips closed* }

(2nd time *p*)

has-tened my hors - es to walk by her side, And I said to the
 put my arms round her and I gave her a kiss, She said "You can

p *mp* (2nd time *p*) *p*

3. So I has - tened my hors - es to walk — Hum { v. 3. *lips parted* }
 4. I put my arms round her and kissed her v. 4. *lips closed* }

(2nd time *p*)

pp *mp*

"Well — done

pp *mp*

"Well — done

p *mp*

dam - sel "My dear won't you ride?" — } "Well — done Rob - in,
 take me young man if you wish!" — } *pp* *p* *mp*

"Well — done Rob - in,

pp *p* *mp*

1

mf *f* *mf* *p*

Rob-in, drive on Rob-in, right-o and gee woa"

mf *f* *mf* *p*

Rob-in, drive on Rob-in, right-o and gee woa"

mf *f* *mf* *p* *p*

drive on Rob-in, Drive a-long Rob-in, right-o and gee woa" 4. 1

mf *f* *mf* *p*

drive on Rob-in, Drive a-long Rob-in, right-o and gee woa"

1

f *mf* *p*

2

f *mf*

- o and gee woa" She bet time to my mu - sic, the

mf *f*

- o and gee woa, right - o and gee woa" She bet time to my

f *mf*

- o and gee woa" She bet time to my mu - sic, the bells, the

f *mf*

- o and gee woa" She bet time to my mu - sic, the bells, the

2

f

mp
bells they did sound "God bless you my dear, how the wheels run a -

mf *mp*
mu - sic, gee woa, - "God bless you my dear, how the wheels run a -

mp
bells they did sound "God bless you my dear, how the wheels run a -

mp
bells they did sound "God bless you my dear, how the wheels run a -

mf *p*
- round!" "Well done Rob-in, drive on

ff *p* *p*
- round!" "Well done Rob-in, drive on

mf *mp* *p*
- round!" "Well done Rob-in,

mf *mp* *p*
- round!" "Well done Rob-in,

f dim. *p cresc.*

mp *mf* *f*

Rob - in, Drive a - long_ Rob - in, _____

mp *mf* *f*

Rob - in, Drive a - long_ Rob - in, _____

mp *mf* *f*

drive _____ on _____ Rob - in, Drive a - long Rob - in,

mp *mf* *f*

drive _____ on _____ Rob - in, Drive a - long Rob - in,

ff *poco allargando*

Drive a - long Rob - in right - o and gee woa!" _____

ff

Drive a - long Rob - in right - o and gee woa!" _____

ff

Drive a - long Rob - in right - o and gee woa!" _____

ff

Drive a - long Rob - in right - o and gee woa!" _____

ff *poco allargando*

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The Rakes of Mallow

(Irish Folksong)
for Mixed Voices SATB

Arr. by T.C. Kelly

Allegro

S *mf* Beau-ing, bell-ing, Break-ing win-dows

A

T *mf* Danc-ing, drink-ing, damn-ing, sink-ing

B

S Ev - er rak - ing, nev - er think - ing, Live rakes of Mal - low,

A

T nev - er think - ing, Live the rakes of Mal - low

B nev - er think - ing Live the rakes of Mal - low

f Spend-ing fast-er than it comes.

Beat-ing wait-ers, bail-iffs, duns,

Bacch-us' true be-gotten sons, Live rakes of Mal - low.

Bacch-us' true be-gotten sons, Live rakes of Mal - low.

Live the rakes of Mal - low.

f in Mal - low, *p* in Mal - low,

f down in Mal - low, *p* One time naught but cla-ret drink-ing,

in Mal - low

in Mal - low

in Mal - low

Then like po - li - ti - cians, thinking to raise the sink - ing funds when sink - ing

down in Mal - low

down in Mal - low

Down, in Mal - low. *mp* When at home with dada dy - ing

Down, in Mal - low. *mp*

Live the rakes of Mal - low. *mp* la lala la la

Down, in Mal - low. *mp*

Still for Mal - low wa - ter cry - ing, But where there's good clar - et ply - ing

la la la la (sim.)

Live rakes of Mal - low, *f* Rack-ing ten-ants *p* stew-ards teas-ing, *p*

Live the rakes of Mal - low, *f* Rack-ing ten-ants *p* stew-ards teas-ing, *p*

Live rakes of Mal - low *f*

f Swift-ly spend-ing, *p* slow-ly rais - ing, Wish-ing to spend all their days in

f Swift-ly spend-ing, *p* slow-ly rais - ing, Wish-ing to spend all their days in

Rak - ing as at Mal - low.

Rak - ing as at Mal - low. *mf* Then to end this rak-ing life - -

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

They get sob - er, take a wife and Ev - er af - ter live in strife, And

mp *f* *rit.* *pp*

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

and Ev - er af - ter live in strife, and

p *f* *rit.* *pp*

(lunga) (a tempo)

f

wish a - gain for Mal - low, Wish a - gain for Mal - low.

f

wish a - gain for Mal - low, Wish a - gain for Mal - low.

f

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Arranged for Mixed Voice Chorus

S. A. T. B.

by

CEDRIC THORPE DAVIE

Words by

ROBERT BURNS

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61470 2. JOHNNIE COPE
61471 3. A FAIRY LULLABY
61472 4. SCOTS WHA HAE

4. SCOTS WHA HAE

Words by
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Arranged by
CEDRIC THORPE DAVIE

Marziale

Scots, ⁽¹⁾wha hae wi' Wal-lace bled, Scots, ⁽²⁾wham Bruce has ⁽³⁾af-ten led;

Key Bb | s, .,s, :s, .,m, | s, ,l, - :d | l, .,l, :l, .,s, | l, .t, :d .r }

Scots, wha hae wi' Wal-lace bled, Scots, wham Bruce has af-ten led;

|| m, .,m, :m, .,m, | m, ,f, - :s, | f, .,f, :f, .,f, | f, .f, :l, .t, }

Scots, wha hae wi' Wal-lace bled, Scots, wham Bruce has af-ten led;

|| d .,d :d .,d | d ,r - :m | r .,r :r .,d | r .r :m .r }

Scots, wha hae wi' Wal-lace bled, Scots, wham Bruce has af-ten led;

|| d .,d :d .,l, | d ,d - :d | d .,d :d .,l, | d .d :d }

For rehearsal only

Marziale

Wel-come to your go-ry bed, Or to vic-to-ry!

|| m .,m :r .d | d .,r :m | d .,l, :l, .,s, | s, :- . }

Wel-come to your go-ry bed, Or to vic-to-ry!

|| l, .,l, :s, .s, | l, .,f, :m, | m, .,m, :f, .,f, | s, :- . }

Wel-come to your go-ry bed, Or to vic-to-ry!

|| m .,m :m .m | f .,d :t, | d .,d :d .,r | m :- . }

Wel-come to your go-ry bed, Or to vic-to-ry!

|| d .,d :t, .t, | l, .,l, :s, | l, .,l, :f, .,f, | d :- . }

(1) wha hae wi' = who have with (2) wham = whom (3) aften = often

mf

Now's the day, and now's the hour; See the front of bat-tle lour;

mf

Now's the day, and now's the hour; See the front of bat-tle lour;

mf

Now's the day, and now's the hour; See the front of bat-tle lour;

mf

Now's the day, and now's the hour; See the front of bat-tle lour;

See ap-proach proud Ed-ward's power, Chains and sla-ve-ry!

See ap-proach proud Ed-ward's power, Chains and sla-ve-ry!

See ap-proach proud Ed-ward's power, Chains and sla-ve-ry!

See ap-proach proud Ed-ward's power, Chains and sla-ve-ry!

mf

Wha will be a trai - tor knave? Wha can fill a cow - ard's grave?
 || s, .,s, :s, .,m, | s, .l, :d | l, .,l, :l, .,s, | l, ,t, .- :d }

mf

Wha will be a trai - tor knave? Wha can fill a cow - ard's grave?
 || m, .,m, :m, .,m, | m, .m, :l, | f, .,f, :r, .,r, | m, ,r, .- :m, }

mf

Wha will be a trai - tor knave? Wha can fill a cow - ard's grave?
 || d .,d :t, .,s, | d .d :m | r .,r :d .,t, | d ,t, .- :l, }

mf

Wha will be a trai - tor knave? Wha can fill a cow - ard's grave?
 || d, .,d, :m, .,m, | l, .l, :l, | r, .,r, :f, .,f, | l, ,l, .- :l, }

mf

Wha ⁽⁴⁾sae base as be a slave? Let him turn and flee!
 || m .,m :r .,d | d .,r :m | d .l, :l, .,s, | s, :- . }

mf

Wha sae base as be a slave? Let him turn and flee!
 || s, .,s, :l, .,l, | l, .,l, :s, | m, .m, :f, .,f, | r, :- . }

mf

Wha sae base as be a slave? Let him turn and flee!
 || t, .,t, :l, .,t, | d .,d :t, | d .d :d .,d | t, :- . }

mf

Wha sae base as be a slave? Let him turn and flee!
 || s, .,s, :f, .,f, | m, .,m, :m, | l, .l, :r, .,r, | s, :- . }

(4) sae = so

Wha for Scot-land's king and law, Free-dom's sword will strong-ly draw;

Wha for Scot-land's king and law, Free-dom's sword will strong-ly draw;

Wha for Scot-land's king and law, Free-dom's sword will strong-ly draw;

Wha for Scot-land's king and law, Free-dom's sword will strong-ly draw;

Free-man stand, or free-man ⁽⁵⁾fa'? Let him fol-low me!

Free-man stand, or free-man fa'? Let him fol-low me!

Free-man stand, or free-man fa'? Let him fol-low me!

Free-man stand, or free-man fa'? Let him fol-low me!

(5) fa' = fall

p cresc. poco a poco

By op-press - ions woes and pains! By your sons in ser - vile chains!

p cresc. poco a poco

By op-press - ions woes and pains! By your sons in ser - vile chains!

p cresc. poco a poco

By op-press - ions woes and pains! By your sons in ser - vile chains!

p cresc. poco a poco

By op-press - ions woes and pains! By your sons in ser - vile chains!

cresc. sempre

We will drain our dear - est veins, But they shall be free!

cresc. sempre

We will drain our dear - est veins, But they shall be free!

cresc. sempre

We will drain our dear - est veins, But they shall be free!

cresc. sempre

We will drain our dear - est veins, But they shall be free!

Lay the proud u - sur - pers low! Ty - rants fall in ev - 'ry foe!

Lay the proud u - sur - pers low! Ty - rants fall in ev - 'ry foe!

Lay the proud u - sur - pers low! Ty - rants fall in ev - 'ry foe!

Lay the proud u - sur - pers low! Ty - rants fall in ev - 'ry foe!

allarg.

Lib - er - ty's in ev - 'ry blow! Let us do, or die.

Lib - er - ty's in ev - 'ry blow! Let us do, or die.

Lib - er - ty's in ev - 'ry blow! Let us do, or die.

Lib - er - ty's in ev - 'ry blow! Let us do, or die.

allarg.

(6) die, pronounced dee

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sang so high, they sang so low, The la - dy sat in her cham-ber late,
 || :l :l || :t.l | s :m | m :-m | s :s || :m.f | s .f :m | r : } *mf*

Her :l, } *mf*

The la - dy sat in her cham-ber late,
 || : | : | : | : | :m | s :s || :m.f | s .f :m | r : }

pp

La- la la la — la la la la
 || : | : | : | :m.r | d :l || :se | l :t | d' :r' : } *mf*

heart it mel-ted a-way as snow. That
 || d :r | s .f :m .r | m :l, || : | : | : | : | :m :m : } *mf* *p*

they sang so shrill, la
 || : | : | : | :m.f | : | : | :m | l :t | d' :se : } *p*

They sang so sweet, they sang so shrill, la
 || : | : | : | :m.r | d :l, || :m.r | d :t, || :m : } *mf*

mf *f*
 la And she laid down her silk-en gown, Her
 fast her tears be-gan to flow. *p* *f* Her
 la *m* *m* *f*
 la Her
f

p
 gold-en rings and all her show. She pluck'd her
 gold-en rings and all her show. *mf* She pluck-ed off her
 her rings and all her show. *p* She pluck'd her
 gold-en rings and all her show.

high-heel'd shoes,
 high-heel'd shoes, A - made of Span - ish lea - ther, O, She would in the street, with her
 high-heel'd shoes, A - made of Span - ish lea - ther, O,
 bare, bare feet, All out in the wind and - wea - ther, O. O - sad - dle to me my -
 bare, bare feet, All out in the wind and - wea - ther, O. O - sad - dle to

mf *pp* *m* *pp* *m*

O - sad - dle to me my -
 bare, bare feet, All out in the wind and - wea - ther, O. O - sad - dle to
 O - sad - dle to me my -
 O - sad - dle to

pp *f* *f* *f* *mf*

milk-white steed, And go and fetch me my po-ny, O! That I may ride and
 me my steed, And go and fetch me my po-ny, O! That I may ride and
 milk-white steed, And go and fetch me my po-ny, O! That I may ride and
 me, to me, and fetch me my po-ny, O! That I may ride and

seek my bride, Who is gone with the wraggle-taggle gip-sies, O!
 seek my bride, Who is gone with the wraggle-taggle gip-sies, O!
 seek my bride, Who is gone with the wraggle-taggle gip-sies, O!
 seek my bride, Who is gone with the wraggle-taggle gip-sies, O!

he rode high, and he rode low, He rode thro' wood and cop - ses too, Un -

he rode high, and he rode low, He rode thro' wood and cop - ses too, Un -

he rode high, and he rode low, He rode thro' wood and cop - ses too, Un -

p

- til he came to an o - pen field, And there he es - pied his a - la - dy, O!

- til he came to an o - pen field, And there he es - pied his a - la - dy, O!

- til he came to an o - pen field, And there he es - pied his a - la - dy, O!

mf

f

pp

Ha! ha! ha! ha! ha! ha! ha! ha!

|| : | : | ^(s)d' .d' |d' : | :d' .d' |d' : | :m . lf . : |

pp

Ha! ha! ha! ha! ha! ha! ha! ha!

|| : | : | ^(m)l . l |l : | :l . l |l : | :m . lf . : |

pp

Ha! ha! ha! ha! ha! ha! ha! ha!

|| : | : | ^(o)m' .m' |m' : | :m' .m' |m' : | :d' . lr' . : |

mf

What makes you leave your house and land, Your gold-en trea-sures

|| : | ^{Eb.t.} :m . r | d :l, |l, :m . r | d :t, |l, :m | l :l |l :t . l

ha! ha! ha!

|| :t . t |d' : | : | : | : | : | : |

ha! ha! ha!

|| :m . m |m : | : | : | : | *mf* | : | : |

ha! ha! ha!

|| :se .se |l : | : | : | : | To fol-low the wraggle-taggle

|| :l, |d :r . r |s .f :m . r |

for to go? What makes you leave your new wedded lord To fol-low the wraggle-taggle

|| :s :m |m :-m |s :s |l :m .f |s :f .m |r :l, |d :r . r |s .f :m . r |

f

What care I for my house and land, what care I for my trea-sure, O?
 |l' :l |l :m' .r' | d' :t |l : | l :l |l :t .l | s :m |m :

What care I for my house and land, what care I for my trea-sure, O?
 |l'm :d |d :m .se | l :se |m : | m :m |r :r .f | d :t, |l, :r

gip-sies, O? What care I, O what care I for my trea-sure, O?
 |l'm :l |l : | l :t |d' :t |d' :d' |l :l .t | s :se |l :s

gip-sies, O? O what care I for my trea-sure, O?
 |l'm :l, |l, : | : | :m | l :s |f .r | m :r |d :t,

What care I for my new-wed-ded lord, I'm off with the wraggle-taggle gip-sies, O!
 |s :s |l :m .f | s :f .m |r :l, | d :r .r |s .f :m .r | m :l |l :

What care I for my new-wed-ded lord, I'm off with the wraggle-taggle gip-sies, O!
 |l'm :d |f :m .r | m :r .d |r :l, | d :r .r |s .f :m .r | m :l, |l, :

What care I for my new-wed-ded lord,
 |s :d' |d' :d' .d' |d' :s .s |l : | : | : | : | *mf*

What care I, new-wed-ded lord, Last
 |d :m |f : | d :m .m |f : | : | : | : | : |m .r

pp

m : - | : - | : - | : - | : - | : - | : - | : - | *m* : - | : - | : - |

pp

m : - | : - | : - | : - | : - | : - | : - | : - | *m* : - | : - | : - |

pp

m : - | : - | : - | : - | : - | : - | : - | : - | *m* : - | : - | : - |

m : - | : - | : - | : - | : - | : - | : - | : - | *m* : - | : - | : - |

night you slept on a goose fea-ther bed, With the sheets turn'd down so_ brave-ly, O! And to-

d : - | : - | : - | : - | : - | : - | : - | : - | *t* : - | : - | : - |

p

led * *led* * *led* * *led* *

m : - | : - | : - | : - | : - | : - | : - | : - | *f* : - | : - | : - |

m : - | : - | : - | : - | : - | : - | : - | : - | *f* : - | : - | : - |

m : - | : - | : - | : - | : - | : - | : - | : - | *f* : - | : - | : - |

m : - | : - | : - | : - | : - | : - | : - | : - | *f* : - | : - | : - |

- night you'll sleep in a cold o-pen field, A - long with the wraggle taggle gip-sies, O!

s : - | : - | : - | : - | : - | : - | : - | : - | *f* : - | : - | : - |

led * *led* * *led* * *led* *

what care I for a goose-feather bed, With the sheet turn'd down so brave-ly, O! For to-

what care I for a goose-feather bed, With the sheet turn'd down so brave-ly, O! For to-

f what care I for a goose-feather bed, With the sheet turn'd down so brave-ly, O! For to-

f what care I for a goose-feather bed, With the sheet turn'd down so brave-ly, O! For to-

ff rit.
- night I shall sleep in a cold o-pen field, A - long with the wraggle-taggle gip - sies, O!

ff rit.
- night I shall sleep in a cold o-pen field, A - long with the wraggle-taggle gip - sies, O!

ff rit.
- night, A - long with the wraggle-taggle gip - sies, O!

ff rit.
- night, A - long with the wraggle-taggle gip - sies, O!

rit. ff

rit. ff

rit. ff

rit. ff



BP079



CH68013



CH72875



CH73161



CH73172



CH73183



CH73535



CH73678



CH75141



EA18625



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