2. A flower remembered

Words and music by
JOHN RUTTER (b. 1945)

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4. All will be well

Words and music by
WILL TODD (b. 1970)

Gradually building  \( \frac{1}{4} = c.66 \)

SOPRANOS & ALTOS unis.

There's a bloom that never fades.

Gradually building  \( \frac{1}{4} = c.66 \)

PIANO

pp con Ped.

There's a dream that stays.

There's a hope which carries me

SOPRANOS, ALTOS, & TENORS unis.

through all my days.

So I will bring a

Two-part: SA, or TB singing SA an octave lower
Mixed voices: SAT, SATB

* Percussion (snare drum, bass drum, suspended cymbal) is optional. If only one player is available, the instrument preference is for a snare drum.
10. Catch a Falling Star

John Donne 
(1572–1631)

BOB CHILCOTT 
(b. 1955)

Wistful \( \text{j} = \text{c.88} \)

SOPRANO

ALTO

TENOR

BASS

PIANO

4

SOPRANOS & ALTOS \( \text{unis.} \)

\( \text{p} \) \( \text{dolce} \)

Go and catch a falling star,

Get with child a mandrake root,

Mixed voices: SAB (with basses singing Tenor in bars 30–1) or SATB

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Tell me where all past years are, Or who
cleft the devil's foot,

Teach me to hear mermaids
11. Chimes

Alice Meynell
(1847–1922)

OLIVER TARNEY
(b. 1984)

Unison: sing Soprano at any octave
Two-part: SA, or TB singing SA an octave lower
Mixed voices: SABar

Small notes in the voice parts are optional divisi.

Rolling and flowing \( \frac{j}{c.52} \)

SOPRANO

ALTO

BARITONE

Brief on a flying night,

Brief on a flying night,

Flying, flying night,
From the shak-en tow'r,

A flock of bells take

flight,

And go
12. Dwell on the beauty

Marcus Aurelius (121–80)

IAN ASSERSOHN (b. 1958)

Andante sostenuto \( \dot{=} \text{c.} 63 \)

SOPRANO

ALTO

BARITONE

PIANO

SOPRANOS & ALTOS unis.

pp

Dwell on the beauty, dwell on the beauty, the beauty of

life, the beauty of life.

Unison: sing Soprano at any octave

Two-part and Mixed voices: SA, SBar, or SABar

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13. Eletelephony

Laura Elizabeth Richards  
(1850–1943)

BEN PARRY  
(b. 1965)

With a bounce \( \frac{d}{c.66} \)

VOICES

PIANO

TUTTI unis. (T./B. unis.)

Once there was an e-le-phant, Who tried to use the te-le-phant— No!

No! I mean an e-le-phone Who tried to use the te-le-phone—

Two-part: follow the Voice 1 and 2 indications, choosing any suitable vocal groupings
Mixed voices: SATB may follow the bracketed scoring indications

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14. Fall, leaves, fall

Emily Brontë
(1818–48)

TOBY YOUNG
(b. 1990)

Delicate, with nostalgia \( \dot{=} \) c.86

Follow the Voice 1 and 2 indications, choosing any suitable vocal grouping. Where the Voice 1 part divides in bars 31–2, either or both notes may be sung.
15. Flow my tears

Words and music by
JOHN DOWLAND (?1563–1626)
lower voice parts by Alan Bullard

Unison: sing Soprano at any octave, with piano
Two-part: SA, SB, or TB (with tenors singing Soprano an octave lower), with piano
Mixed voices: SAT or SAB, with piano, or SATB, with or without piano. The alto part could be sung by high tenors (reading at pitch).

Variety may be achieved in three- or four-part mixed-voice versions, when using piano, by voicing the repeats differently, e.g.:
Verses 1 and 3: all or some voices sing the soprano part in unison; Verses 2, 4, and 5: as written;
or
Verse 1: SA or TB (with tenors singing Soprano an octave lower); Verse 3: TB (with tenors singing Soprano an octave lower) or SA; Verses 2, 4, and 5: as written.
The piano part is transcribed from the lute tablature, and the chords may be slightly spread if desired.

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21. If I can stop one heart
from breaking

Emily Dickinson
(1830–86)

Libby Larsen
(b. 1950)

If I can stop one heart from breaking,
I shall not live in vain;
If I can ease one life the aching,
Or cool one pain,
Or

* The first verse may be sung by any vocal grouping, e.g. SA, TB, or SATB.

Two-part: SA
Mixed voices: SAT, SAB, SATB

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22. It was a lover and his lass

Attrib. William Shakespeare (1564–1616) from *As You Like It* (Act 5, Scene 3)

THOMAS MORLEY (1557/8–1602) arr. Alan Bullard

Unison: sing Soprano at any octave, with piano
Two-part: SA, SBar, or TB (with tenors singing Soprano an octave lower and basses singing Baritone, lower notes), with piano
Mixed voices: SABar (with baritones singing either or both notes in the divided chords) or SATB (with tenors and basses dividing as written), with or without piano

If the piano is played in the mixed voice version, contrast may be introduced into the different verses by omitting voices in some places, e.g.:

Verses 1 and 4: tutti; Verse 2: baritones only until bar 19 (second note), singing Soprano an octave lower; Verse 3: SA only until bar 19 (second note).

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25. My Boy Jack

Rudyard Kipling (1865–1936)  
ALISON WILLIS (b. 1971)

Anxiously \( \frac{1}{4} \) = c.112

VOICE 1

VOICE 2

VOICE 3

VOICE 4

PIANO

Ped. \( \wedge \sim \)

\( \text{like waves on a beach} \)

\( \text{mp} \)

\( \text{sss} \)

\* unpitched

**Two-part:** sing Voices 1 and 3 only, choosing any suitable vocal groupings

**Four-part:** sing all voice parts, choosing any suitable vocal groupings, e.g. SSAA, TTBB, or SATB

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Have you news of my boy Jack?

When do you think that

Not this tide.
26. My heart is like a singing bird

Christina Rossetti (1830–94)

Unison: sing Soprano (except in bars 35–8, where Alto should be sung) at any octave
Two-part: SA, SBar
Three-part: SABar or SAA (with A2 singing Baritone at pitch)
27. O’er the Waves Let Us Go
(Leis an Lurgainn)

Trans. from the traditional Gaelic by Malcolm MacFarlane (1853–1931), altd

Trad. Hebridean
arr. ALAN BULLARD (b. 1947)

Powerfully  \( \frac{\dot{\cdot}}{\dot{\cdot}} \) = c.96

TUTTI unis.

\( \textbf{ff} \)

1. With the Loorg - in, o hée,____
   With the Loorg - in, o
   
   \( \textbf{Leis an Lurg-ainn, o hí,} \)

Piano

In the grey dusk of eve,
O’er the

\( \textbf{B’sheud-ar} \)

waves let us go.

Unison: sing Soprano at any octave
Two-part: SA, or TB singing SA an octave lower
Mixed voices: SAT, SAB, or SATB

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29. Scarborough Fair

Sing all three parts, choosing any suitable vocal groupings, e.g. SSA, SAA, SABar, TTB, or TBB.

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Sing all three parts, choosing any suitable vocal groupings.

1st time: **Voice 1 only** should be sung (this could be by all singers if preferred)
2nd time: **Voices 1 and 2 only** should be sung (this could be be half the singers on each part, if preferred)
3rd time: **Voices 1, 2, and 3** should be sung, with roughly equal numbers on each part

* Omit LH until bar 23 (first time only) if sung by upper or mixed voices.
31. Stars of the summer night

Henry Wadsworth Longfellow (1807–82)

ANDY BROOKE (b. 1970)

Tranquillo $\frac{2}{7} = c.76$

\[\text{SOPRANO ALTO}\]

\[\text{TENOR BASS}\]

\[\text{PIANO}\]

Stars of the summer night!

Far in yon azure deeps,

Two-part: SA, or TB singing SA an octave lower

Mixed voices: SAT (with tenors singing Bass where marked), SAB, or SATB
32. Sumer is icumen in

Anon.
modern English paraphrase by Alan Bullard

or possibly by John of Fonsete

with piano part by ALAN BULLARD (b. 1947)

This round may be performed in two, three, or four parts, choosing any suitable vocal groupings.

If sung in two parts, follow the Voice 1 and 2 indications (thus the melody is sung by all in unison for the first verse). For the three-part version, omit Voice 4.

The piano part can be omitted for the three-part or four-part version. In this case, two more voice parts may optionally sing bars 5–8 repeated throughout, to form an ostinato.
33. The Darkened Valley  
(Abendlich schon rauscht der Wald)

Joseph von Eichendorff (1788–1857)  
thrns. Alan Bullard  

FANNY HENSEL (1805–47)  
Op. 3, No. 5  
accomp. Alan Bullard

Andante $ \frac{j}{=} \cdot \frac{c}{.88}$

**Soprano**  

In the wood the daylight dies, Leaves and branches rustling,  
_A-bend-lich schon rauscht der Wald, Aus den tiefsten Gründen,_

**Tenor**  

Soon the stars will light the skies, Constellations twinkling.  
_Droben wird der Herr nun bald An die Stern-lein zün- den._

**Bass**

**Piano**

Two-part: SA, or TB singing SA an octave lower, with piano  
Mixed voices: SAT, with piano, or SATB, with or without piano

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34. The Gartan Mother’s Lullaby

Seosamh MacCathmhaoil
(1879–1944)

Trad. Irish
arr. ALAN BULLARD (b. 1947)

SOPRANO (SOLO or TUTTI)
Sleep, O babe, for the

Always calm \( \cdot = c.60 \)

SOPRANO ALTO

Always calm \( \cdot = c.60 \)

TENOR BASS

Always calm \( \cdot = c.60 \)

PIANO

una corda sempre

red bee hums The si - lent twi - light’s fall._____ Ee - val* from_ the

* Eeval (Aoibheall) = the Queen of the Northern Fairies

Unison: sing Soprano at any octave, with piano
Two-part: SA, with piano
Mixed voices: SAT, with piano (but optionally omitting piano where marked), or SATB, with or without piano

Gartan is a village in County Donegal, Ireland. The text was written by the poet Joseph Campbell under his pen-name Seosamh MacCathmhaoil.

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36. The Tiger

William Blake
(1757–1827)

ALAN BULLARD
(b. 1947)

Powerful and rhythmic \( \frac{1}{4} \! = \! c.120 \)

TUTTI unis.

VOICES

PIANO

1. Tiger! Tiger!
2. In what distant

burning bright
In the forests of the night,

burning bright
In the forests of the night,

What immortal hand or eye
Could frame thy fearful symmetry?

What immortal hand or eye
Could frame thy fearful symmetry?

Unison: sing Soprano (or optionally Alto in bars 46–9) at any octave
Two-part: SA, or TB singing SA an octave lower
Mixed voices: SAT, SAB, or SATB

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37. The Water Mill

Fredegond Shove
(1889–1949)

RALPH VAUGHAN WILLIAMS (1872–1958)
lower voice parts added by Alan Bullard

Unison: sing Soprano at any octave
Two-part: SA
Mixed voices: SABar

There is a mill, an ancient one,
Brown with rain, and dry with sun,
The miller's
house is joined with it And in July the swallows

To and fro, in and out, Round the windows, all about; The mill wheel whirs and the

ballet
39. The Way of Peace
(Kayra Sillo)

Trad. West African
Mandingo wedding processional
transcribed and arr.
FRED ONOVWEROSONUKE (b. 1960)

Reflective, like a lullaby $\frac{\dot{d}}{4} = c.48$

1st time: opt. SOLO
2nd time: TUTTI

$\textit{p}$ sempre

The way of peace, the way of perfect

1st time only

way of peace, the way of perfect

2nd time only

way of peace, the way of perfect

Unison: sing Soprano at any octave
Two-part: SA, or TB singing SA an octave lower
Three-part: SABar, SAA (with A2 singing Baritone at pitch), or TBB (singing all parts an octave lower). Either or both notes may be sung in the divided chords.

The piano accompaniment is provided as an alternative to the percussion parts; alternatively, the piece may be sung unaccompanied.

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40. There alway something sings

Ralph Waldo Emerson
(1803–82)

SARAH QUARTEL
(b. 1982)

Unison: sing Soprano at any octave
Two-part: SA, or TB singing SA an octave lower
Mixed voices: SATB

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41. Full fathom five
No. 1 of Three Shakespeare Songs

William Shakespeare (1564–1616)
from The Tempest (Act 1, Scene 2)

ALAN BULLARD
(b. 1947)

Andante mesto $\frac{j}{4} = c.66$

SOPRANO

ALTO

BARITONE

PIANO

*p legato

con molto Ped.

father lies, thy father lies;

father lies, thy father lies;

father lies, thy father lies;

father lies, thy father lies;

* Sing small notes if no tenors or basses.

Two-part and Mixed voices: SA, SABar

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Franz von Schober (1796–1882)
paraphrased by Alan Bullard

FRANZ SCHUBERT (1797–1828)
lower voice parts added by Alan Bullard

Unison: sing Soprano at any octave, with piano
Two-part: SA, with piano
Mixed voices: SAT or SAB, with piano, or SATB, with or without piano. If performing without piano, omit the empty bars.
46. Tread Softly

W. B. Yeats
(1865–1939)

ALAN BULLARD
(b. 1947)

Andantino espressivo $d = c.50$

Had I the heav’ns’ em-

Andantino espressivo $d = c.50$

con Ped.

-broid-ered cloths, En-wrought with gold-en and sil-ver light, The

blue and the dim and the dark cloths Of night and light and the

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Tread Softly

half-light, I would spread the cloths under your feet,

Had I the heav'n's embroidered cloths, En-

-wrought with gold-en and sil-ver light, The blue and the dim and the dark cloths Of
47. Two Songs of Quisqueya
Por ahí María se va and Palo, bonito palo

Anonymous Spanish text
English words by Alan Bullard (b. 1947)

Trad. Dominican Republic songs
arr. JUAN TONY GUZMÁN (b. 1959)
after an arrangement by
Pascale Denis and Laurina Vásquez

Merengue ℎ = c.120

Two-part: sing Voices 1 and 3 only, choosing any suitable vocal grouping, with piano
Four-part: sing all voice parts, choosing any suitable vocal grouping, with or without piano. If performing without piano,
cut from the first beat of bar 24 to the second beat of bar 25.

The first repeat (only) is optional. An acoustic or electric bass may double the bass line of the piano.
The percussion parts are optional. Both or either of the parts may be played, and may be varied at will. Body percussion, e.g.
leg-slapping, could also be used.
The güira part may be played by small maracas, a light shaker, or egg shakers if a güira is not available. Similarly, the tambora
can be replaced with a conga or tumbadora; if neither of these is available, a snare drum, with snares off, may be used.

Tambora:
- Play right rim with stick.
- Play skin with stick in right hand.
- Slap skin with left hand.

The English words are not a direct translation of the original but aim to preserve something of its character.

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is ILLEGAL.
Yo vi de un mosquito, to.
Yes! I saw a big mosquito.

Yo va, ya se va, me, said to me:
Por a-hi Maria se

Peleando con un burro,
Fighting madly with a donkey.

Va por a-hi se va, me, she said to me:
Por a-hi Maria se
49. What is the song the stars sing?

Francis Thompson (1859–1907)

MALCOLM ARCHER (b. 1952)

Con moto $\downarrow = c.126$

Mixed voices: SAT or SATB

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