2. A flower remembered

Words and music by
JOHN RUTTER (b. 1945)

in memory of the victims of the Tohoku area earthquake and tsunami, March 2011

Unison: sing the upper stave throughout
Mixed voices: SAlBar
Composed for Requiem to Cancer 2018

4. All will be well

Words and music by
WILL TODD (b. 1970)

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.

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10. Catch a Falling Star

John Donne
(1572–1631)

BOB CHILCOTT
(b. 1955)

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

SOPRANO

ALTO

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

TENOR

BASS

PIANO

\( \text{p} \text{ sost.} \)

4

SOPRANOS & ALTOS \textit{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
Tell me where all past years are, Or who
cleft the devil's foot,

Teach me to hear mermaids

SOPRANOS

ALTOS

TENORS

BASSES
11. Chimes

Alice Meynell
(1847–1922)

OLIVER TARNEY
(b. 1984)

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

Piano

Soprano

Alto

Baritone

Brief on a flying night,

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.

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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 $\frac{\dot{}}{\text{.}} = c.63$

**SOPRANO**

**ALTO**

**BARITONE**

**PIANO**

SOPRANOS & ALTOS *unis.*

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

**VOICES**

```
\( \text{mf} \)
```

**PIANO**

```
\( \text{TUTTI} \) unis.  (T./B. unis.)
```

```
Once there was an \text{ e-} le-phant,  Who tried to use the \text{ te-} le-phant—  No!
```

```
No!  I mean an \text{ e-} le-phone  Who tried to use the \text{ 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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for Cantiamo

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

Slow and expressive \( \frac{d}{d} = c.48 \)

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)

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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)

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

* unpitched
Have you news of my boy Jack?

When d’you think that

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

Christina Rossetti (1830–94)

Michael Higgins (b. 1981)

Joyful \( \frac{j}{=} \text{c.}86 \)

Piano

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)

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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)

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

Two-part: SA, or TB singing SA an octave lower
Mixed voices: SAT (with tenors singing Bass where marked), SAB, or SATB

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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.

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33. The Darkened Valley  
(Abendlich schon rauscht der Wald)

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

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

**Andante**  \( \text{q} = \text{c.} \ 88 \)

**SOPRANO**  
**ALTO**  
\( p \)

**TENOR**  
**BASS**  
\( p \)

**PIANO**  
\( p \)

---

**S A (T) (B) or T B**  
(Piano)

**S A (T) (B) or T B**  
(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 $\frac{1}{4} = c.60$

SOPRANO

Alto

Tenor

Bass

Piano

una corda sempre

*S *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 \( \dot{=} \, c.120 \)

TUTTI unis.

VOICES

1. Tiger! Tiger!
2. In what distant

burning bright
deeps or skies
In the forests of the night,

What immortal hand or eye
Could frame thy fearful symmetry?

What hand dare

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

Allegretto tranquillo  \( \frac{j}{c.80} \)

SOPRANO

There is a mill, an

ALTO

ancient one, Brown with rain, and dry with sun,

BARITONE

The miller's

PIANO

pp sempre

Unison: sing Soprano at any octave
Two-part: SA
Mixed voices: SABar
house is joined with it And in July the swallows

To and fro, in and out, Round the windows, all a-bout;

The mill wheel whirrs and the
39. The Way of Peace  
(Kayra Sillo)

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

Reflective, like a lullaby $j = c.48$

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

Soprano

Alto

Baritone

Shaker

Congas/Djembe

Piano

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)

Flowing $\frac{1}{4} = c.72$

SOPRANO

ALTO

TENOR

BASS

PIANO

\begin{align*}
\text{poco rit.} & \quad \text{a tempo} \\
\text{Let me go wher-e'r I will,} & \text{I hear a sky - born}
\end{align*}

\begin{align*}
\text{Unison: sing Soprano at any octave} \\
\text{Two-part: SA, or TB singing SA an octave lower} \\
\text{Mixed voices: SATB}
\end{align*}

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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)

Soprano Alto  
Baritone  
Piano

Andante mesto \( \frac{j}{q} = c.66 \)

SOPRANO  
ALTO  
BARITONE  
Piano

Andante mesto \( \frac{j}{q} = c.66 \)

Full fathom five thy

\( \text{con molto Ped.} \)

fa\(\text{-}\)ther lies, thy fa\(\text{-}\)ther lies;  

\( \text{Full fath-om} \)

\( f \)  

\( p \)

* Sing small notes if no tenors or basses.

Two-part and Mixed voices: SA, SABar

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44. To Music
(An die Musik)

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 $d = c.50$

**SOPRANO**

Had I the heav’ns’ em-

**ALTO**

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

**TENOR**

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

**BASS**


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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

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:

\[\text{Play right rim with stick.}\]
\[\text{Play skin with stick in right hand.}\]
\[\text{Slap skin with left hand.}\]

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

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Yo, vi-de-un mo'-qui-to tuei'-to,
Yes! I saw a big mos-qui-to,
va, ya-se va, me, said to me:
Por a-hi Ma-ri-a se
me, said to me: Mar-i-a said to
Pe-le-an-do con un bar-ra-co;
Fighting mad-ly with a don-key:
va, por a-hi se va, me, she said to me:
Por a-hi Ma-ri-a se
49. What is the song the stars sing?

Francis Thompson (1859–1907)  
MALCOLM ARCHER (b. 1952)

Con moto \( \dot{=} \) c.126

PIANO

SOPRANO

ALTO

TENOR

BASS

What is the song the stars sing? (And a million songs areas)

song of one)  
This is the song the stars sing: (Sweeter song's none,

Mixed voices: SAT or SATB

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