

Commissioned by the Trustees of the St Chad's Music Festival and Shrewsbury Bookfest in memory of Wilfred Owen

# Move him into the sun

## 1. Song of Songs

Wilfred Owen (1893–1918)

BOB CHILCOTT

**Bright and warm** ♩ = c.80

UPPER VOICES

SOPRANO ALTO

TENOR BASS

PIANO

**Bright and warm** ♩ = c.80

*f*

UPPER VOICES

When I a - woke, — the glanc - ing day looked gay; The air said: Fare you fleet - ly; you will

7

meet him! And when the prosp<sup>2</sup>-rous sun was

10

well be - gun I heard a bird say: Sweet-ly you shall

13

greet him!

10

S. A. *f* *ff*

Sing me at morn but on - ly with your laugh;

T. B. *f* *ff*

ff

18

*f* *ff*

E - ven as Spring that laugh - eth in - to leaf;

*f* *ff*

ff

20

*mf*

E - ven as Love that laugh - eth af - ter Life.

*mf*

mf

22 *f* *mf*

S. Sing me, — sing me, — sing me, —

A. Sing me, sing, — sing me, sing

T. Sing, — sing me, sing, — sing me,

B. Sing, sing me, — sing me,

25

S. sing me, — sing me.

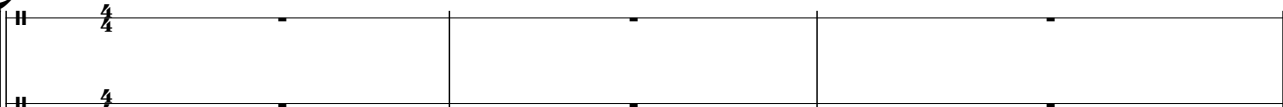
A. me, sing me, sing me.


T. sing me, sing me.

B. sing me, sing me.

## 2. Spring Offensive

Steady and strong tempo ♩ = c.72


SNARE DRUM 

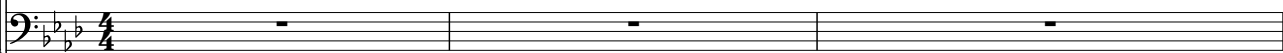
TENOR DRUM 

Steady and strong tempo ♩ = c.72

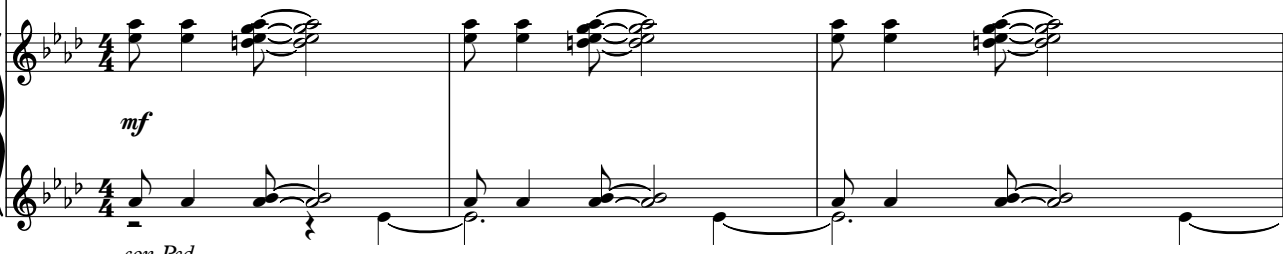
UPPER VOICES  *mf*


The sun felt strong and bold u - pon\_ my

S. A. 

T. B. 

Steady and strong tempo ♩ = c.72

*mf*  *con Ped.*

UPPER VOICES  <sup>4</sup>

shoul - der; \_\_\_\_\_ It hung, it clung as it were my\_ friend's\_ arm. \_\_\_\_\_ The



7

birds fied on be - fore, shrill - pi - ping pi - pers, Right down to town; and there they ceased to

10

charm. Right down to town; and there they ceased to charm. The sun felt

13

strong, the sun felt strong, the sun felt

17

SNARE DRUM

TENOR DRUM

UPPER VOICES

strong.

*mp*

21

SNARE DRUM

TENOR DRUM

UPPER VOICES

S.

A.

T. B.

Hour af-ter hour, \_\_\_\_\_

*mp* 3

*mp* 3

Hour af-ter hour, \_\_\_\_\_

*mp* 3

*mf*

the sun felt\_

Hour af-ter hour \_\_\_\_\_ they pon - der the warm field \_\_\_\_\_

Hour af-ter hour \_\_\_\_\_ they pon - der the warm field, \_\_\_\_\_

Hour af-ter hour they pon - der the warm field, \_\_\_\_\_

*mf*

24

Piano introduction for measures 24-26. The music is in 3/4 time and features a rhythmic pattern of eighth and sixteenth notes in both hands.

strong.

The val-ley be - hind, \_\_\_\_\_

*mp*

The val-ley be - hind,

Vocal line for measures 24-26. It begins with a whole rest, followed by a melodic phrase starting on a half note G4, moving to F4, E4, and D4. The phrase "The val-ley be - hind," is written above the notes. The melody includes triplet eighth notes and a half note. Dynamics include *mp* and *strong.*

*mp*

And the far val-ley be - hind, \_\_\_\_\_ the val - ley be -

Vocal line for measures 27-29. It begins with a whole rest, followed by a melodic phrase starting on a half note G4, moving to F4, E4, and D4. The phrase "And the far val-ley be - hind," is written above the notes. The melody includes triplet eighth notes and a half note. Dynamics include *mp*.

*mp*

the val-ley be - hind, \_\_\_\_\_ the val - ley be -

Vocal line for measures 30-32. It begins with a whole rest, followed by a melodic phrase starting on a half note G4, moving to F4, E4, and D4. The phrase "the val-ley be - hind," is written above the notes. The melody includes triplet eighth notes and a half note. Dynamics include *mp*.

*mp*

the val-ley be-hind, the val - ley be -

Vocal line for measures 33-35. It begins with a whole rest, followed by a melodic phrase starting on a half note G4, moving to F4, E4, and D4. The phrase "the val-ley be-hind, the val - ley be -" is written above the notes. The melody includes triplet eighth notes and a half note. Dynamics include *mp*.

Piano accompaniment for measures 24-35. The right hand features chords and moving lines, while the left hand provides a steady bass line with eighth and sixteenth notes. The music is in 3/4 time and features a rhythmic pattern of eighth and sixteenth notes.



### 3. Apologia pro Poemate Meo

**Lyrical and gentle** ♩ = c.63      **poco rit.**      **a tempo**

**SOLO CELLO**

**TENOR SOLO** *p espress.*

I, too, saw—

*p*

*con Ped.*

**Lyrical and gentle** ♩ = c.63      **poco rit.**      **a tempo**

4

God through mud, \_\_\_\_\_ The mud that cracked on cheeks when wretch-es smiled. \_\_\_\_\_

8

War brought more glo-ry to their eyes than blood, \_\_\_\_\_ And

*mf*      *mp*

*mf*

**poco rit.**

12

gave their laughs more glee than shakes a child, a child.

*mp*

16 **a tempo**

SOLO CELLO

*p espress.*

*p espress.*

I, too, have dropped off Fear, Be-hind the bar-rage, dead as my pla-

**a tempo**

*p*

20

*mf*

*mf*

-toon, And sailed my spi-rit surg-ing light and clear

*mf*

## 4. Futility

With stillness  $\text{♩} = c.46$  *p*

UPPER VOICES

To all men, ——— Save me, who know your smile comes

S. ———  
A. ———  
T. ———  
B. ———

With stillness  $\text{♩} = c.46$

*p sost.*  
*con Ped.*

7

UPPER VOICES

ve - ry old, Learnt of the hap - py dead ——— that laughed with gods; ——— For

13

ear - lier suns than ours have lent you gold; ——— Sly fauns and trees have giv'n you jigs and

19

25

30

**UPPER VOICES**

S. A. *p* *mp*  
 T. B. *p* *mp*

35 sun, Gent - ly its touch,

S. A. sun, Gent - ly its touch, gent - ly its touch a -

T. B. sun, Gent - ly its touch,

40

UPPER VOICES *mp* Save me, *p* save me.

S. A. - woke him once, *p* At home, whis - pering of

T. B. *p*

45 fields half - sown. *mp* Al - ways it woke him,

S. A. fields half - sown. *mp* Al - ways it woke him, e - ven in

T. B. fields half - sown. *mp* Al - ways it woke him,

50

UPPER VOICES

*mp* Save me, *p* save me.

S. A. *p* France, Un - til this morn-ing and this snow.

T. B. *p*

55

S. *mp* If a - ny-thing might rouse him now *mf* The

A. *mp* If a - ny-thing might rouse him now *mf* The

T. *mp* If a - ny-thing might rouse him now *mf* The

B. *mp* If a - ny-thing might rouse him now *mf* The

# 5. Winter Song

Warm and lyrical ♩ = c.80

UPPER VOICES

S.  
A.

T.  
B.

Warm and lyrical ♩ = c.80

*f*

UPPER VOICES

4 *f*

From off your face, \_\_\_\_\_ in - to the winds of win - ter, \_\_\_\_\_

7

The sun - brown and the sum - mer - gold are

10

blow - ing; \_\_\_\_\_ But they shall gleam a - gain with

This system contains measures 10, 11, and 12. The vocal line starts with a half note 'blow - ing;' followed by a long rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional chords and rests. Dynamics include *pp* and *mf*.

13

spi - ri - tual glint - er, \_\_\_\_\_ shall \_\_\_\_\_ gleam, \_\_\_\_\_

This system contains measures 13, 14, and 15. The vocal line has a half note 'spi - ri - tual glint - er,' followed by a long rest, then a half note 'shall' and another long rest, and finally a half note 'gleam,' followed by a long rest. The piano accompaniment continues with eighth-note patterns and includes a crescendo hairpin and a *mf* dynamic marking.

16

shall \_\_\_\_\_ gleam a - gain. \_\_\_\_\_

This system contains measures 16, 17, and 18. The vocal line has a half note 'shall' followed by a long rest, then a half note 'gleam a - gain.' followed by a long rest. The piano accompaniment features eighth-note patterns and includes a *pp* dynamic marking.



From off your face, \_\_\_\_\_ in - to the winds of win - ter, \_\_\_\_\_

*f* *ff*

S. A.

From off your face, \_\_\_\_\_ your face, \_\_\_\_\_ in - to the winds of win - ter, of

T. B.

*f* *ff*

22 *f* *ff* are

win - ter, The sun - brown and the sum - mer - gold are

*f* *ff*

25 *mf* *mf*

blow - ing; are blow - ing; But they shall gleam with

*mf* *mf*

28 *f* gleam a - gain, gleam a - gain,

spi - ri - tual glint - er, gleam, gleam a - gain, gleam a - gain, gleam, gleam a - gain,

*f* gleam a - gain,

31 *mf* gleam a - gain, gleam a - gain, gleam a - gain.

-gain, gleam a - gain, a - gain, gleam a - gain, gleam a - gain, gleam a - gain, gleam a - gain, gleam a - gain,

*mf* gleam a - gain, gleam a - gain, gleam a - gain.

34 *mp*

-gain. -gain. -gain.

*mp*