

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

S A Bar or Unis.
Piano

2. A flower remembered

Words and music by
JOHN RUTTER (b. 1945)

Slow and reflective ♩ = 60

UNISON VOICES

SOPRANO ALTO

BARITONE

PIANO

p *pp* *mp* *cantabile*

unhurried, poco rubato

Ped. *Ped.*

4

p thoughtful and unhurried

1. A flow'r re-mem-bered can ne-ver

SOPRANOS and ALTOS *unis.*

p thoughtful and unhurried

1. A flow'r re-mem-bered can ne-ver

p

Ped. sim.

Unison: sing the upper staff throughout
Mixed voices: SABar

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

4. All will be well

Words and music by
WILL TODD (b. 1970)

Gradually building ♩ = c.66 **SOPRANOS & ALTOS** *unis.*
p

VOICES

There's a bloom that ne-ver fades.

PERCUSSION*

Gradually building ♩ = c.66

PIANO
pp
con Ped.

5

There's a dream that stays._____ There's a hope_ which car-ries me

9

SOPRANOS, ALTOS, & TENORS *unis.*
mf

through all_ my days._____ So I will bring_ a

The musical score is written for Soprano and Alto voices, Percussion, and Piano. It is in 4/4 time and the key signature has three flats (B-flat major or D-flat minor). The tempo is marked 'Gradually building' with a quarter note equal to approximately 66 beats per minute. The piece begins with a piano accompaniment of chords in the right hand and sustained chords in the left hand, marked *pp* and *con Ped.*. The voices enter in the second measure with the lyrics 'There's a bloom that ne-ver fades.' The piano accompaniment continues with a steady pattern of chords. The score continues to measure 5, where the lyrics are 'There's a dream that stays._____ There's a hope_ which car-ries me'. The piano accompaniment remains consistent. At measure 9, the voices re-enter with the lyrics 'through all_ my days._____ So I will bring_ a'. The piano accompaniment continues with the same chordal pattern, marked *mf* in the final measure.

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.

Commissioned by Robyn Lana, founder/artistic director,
and the Cincinnati Children's Choir for Worldsong 2005, Cincinnati, Ohio

SA (T) B
Piano

10. Catch a Falling Star

John Donne
(1572–1631)

BOB CHILCOTT
(b. 1955)

Wistful ♩ = c.88

SOPRANO
ALTO

TENOR
BASS

PIANO
p sost.

4 **SOPRANOS & ALTOS unis.** *p dolce*

Go and catch a fall - ing star, -

6

Get with child a man - drake root, -

The musical score is for a mixed voice choir and piano. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Wistful' with a quarter note equal to approximately 88 beats per minute. The score is divided into three systems. The first system shows the vocal staves (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The piano part features a wistful melody in the right hand and a simple bass line in the left hand. The second system begins at measure 4, where the Soprano and Alto parts enter with the lyrics 'Go and catch a fall - ing star, -'. The piano accompaniment continues. The third system begins at measure 6, where the Soprano and Alto parts enter with the lyrics 'Get with child a man - drake root, -'. The piano accompaniment continues.

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

8

S.J.A. *mp* Tell me where all past years are, Or who

T. *mp* TENORS

B. BASSES *oo*

11

SOPRANOS *mf*

ALTOS

cleft the de - vil's foot, Teach me to hear mer - maids

mf

S (A) (Bar) or T B
Piano

11. Chimes

Alice Meynell
(1847–1922)

OLIVER TARNEY
(b. 1984)

Rolling and flowing ♩. = *c.*52

PIANO

SOPRANO
ALTO
BARITONE

Brief on a fly - ing night, brief on a
fly - ing, fly - - - ing night,

PIANO

mp *sim.*

mf *mf*

mf *mf*

mf *mf*

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.

From the shak-en tow'r, _____

10

mf

From the shak-en tow'r, _____ the shak-en

mf

From the shak-en tow'r, _____

13

tow'r, _____ A

tow'r, _____ A flock of bells _____ take

_____ A _____

16

flight, _____

And go _____

flight, _____ And go _____

S (A) (Bar)
Piano

12. Dwell on the beauty

Marcus Aurelius
(121–80)

IAN ASSERSOHN
(b. 1958)

Andante sostenuto ♩ = c.63

SOPRANO
ALTO

BARITONE

Andante sostenuto ♩ = c.63

PIANO

mp *p*

5 **SOPRANOS & ALTOS unis.** *pp*

Dwell on the beau-ty, dwell on the beau-ty, the beau - ty of

8 life, the beau - ty of life.

Unison: sing Soprano at any octave

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

Voices 1 2
Piano

13. Eletelephony

Laura Elizabeth Richards
(1850–1943)

BEN PARRY
(b. 1965)

With a bounce ♩ = c.66

VOICES

PIANO

TUTTI *unis.* (T.B. *unis.*)

5 *mf*

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

9

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

Two-part: follow the Voice 1 and 2 indications, choosing any suitable vocal groupings

Mixed voices: SATB may follow the bracketed scoring indications

Voices 1 2
Piano

14. Fall, leaves, fall

Emily Brontë
(1818–48)TOBY YOUNG
(b. 1990)

Delicate, with nostalgia ♩ = c.86

VOICES

PIANO

p clear

con Ped.

TUTTI unis.
p gently

4

Fall, leaves, fall, fall, leaves, fall,

VOICE 1 *mp espress.*

8

fall, leaves. 1. Fall, leaves, oh fall;
2. Ev - - - 'ry leaf

VOICE 2 *1st time only sub. p* *p*

fall, leaves, fall.

1. Fall, leaves,
2. Fall, leaves,

sub. p

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.

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

15. Flow my tears

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

Slow and expressive ♩ = c.48

PIANO

SOPRANO

p

1. Flow my tears, fall from your springs,
2. Down vain lights, shine you no more,

ALTO

p

1. Flow my tears, fall from your springs,
2. Down vain lights, shine you no more,

TENOR

p

1. Flow my tears, fall from your springs, Ex -
2. Down vain lights, shine you no more, No

BASS

p

1. Flow my vain tears, fall from your springs, Ex -
2. Down vain lights, shine you no more, No

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.

Commissioned by Tom Scott, in memory of his sister, Kathy Scott,
and David Cooper in memory of his wife, Paula Cooper

SA (T) (B)
Piano

21. If I can stop one heart from breaking

Emily Dickinson
(1830–86)

LIBBY LARSEN
(b. 1950)

Quietly ♩ = c.80

VOICES

PIANO

mp

5 *unis.* mf*

If I can stop one heart from break-ing, I shall not live in

9

vain; If I can ease one life the ach-ing, 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

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

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

Happily $\text{♩} = c.76$

PIANO

SOPRANO

f 1. It was a lov - er and his lass,
p 2. Be - tween the a - cres of the rye, *With a hey, with a ho, and a*
mf 3. This ca - rol they be - gan that hour,
f 4. Then pret - ty lov - ers take the time,

ALTO

f 1. It was a lov - er and his lass,
p 2. Be - tween the a - cres of the rye, *With a hey, with a ho, and a*
mf 3. This ca - rol they be - gan that hour,
f 4. Then pret - ty lov - ers take the time,

BARITONE

f 1. It was a lov - er and his lass,
p 2. Be - tween the a - cres of the rye, *With a hey, with a*
mf 3. This ca - rol they be - gan that hour,
f 4. Then pret - ty lov - ers take the time,

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).

Voices 1 (2) 3 (4)
Piano

25. My Boy Jack

Rudyard Kipling
(1865–1936)

ALISON WILLIS
(b. 1971)

Anxiously ♩ = c.112

VOICE 1
VOICE 2

VOICE 3
VOICE 4

PIANO

mp

Ped. _____ \wedge *sim.*

6

VOICES 1 & 2 *unis.* *mp* *like waves on a beach*

* *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

11

mp

VOICES 3 & 4 *unis.*
like waves on a beach

mp *mp*

shh *shh*

sss

16

mf *f*

mf *f*

shh *shh*

sss *sss*

cresc.

21

mf

'Have you news of my boy Jack?' 'When d'you think that

VOICE 3 *mf*

VOICE 4

Not this tide.

mf

* unpitched

for E.D.B.R.

S (A) (Bar)
(or S A A)
Piano

26. My heart is like a singing bird

Christina Rossetti
(1830–94)

MICHAEL HIGGINS
(b. 1981)

Joyful ♩ = c.86

SOPRANO
ALTO

BARITONE

PIANO

Joyful ♩ = c.86

f

con Ped.

5 **SOPRANOS & ALTOS unis. mf**

My heart is like a sing-ing bird Whose nest is in the

mf molto legato

10 **S.**
A.

wa-ter'd shoot; My heart is like an ap-ple-tree Whose boughs are bent with

Unison: sing Soprano (except in bars 35–8, where Alto should be sung) at any octave

Two-part: SA, SBar

Three-part: SBar or SAA (with A2 singing Baritone at pitch)

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

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 ♩ = *c.* 96
TUTTI *unis.*
ff

VOICES

1. With the Loorg - in, o hee, _____ With the Loorg - in, o
1. *Leis an Lurg-ainn, o hi,* _____ *Leis an Lurg-ainn, o*

PIANO

6 *mf*

ho, _____ In the grey dusk of eve, _____ O'er the
hò, _____ *Beul an an - moich, o hi,* _____ *B'fheud-ar*

12 *f*

waves let us go.
falbh le cuid seòl.

p

Unison: sing Soprano at any octave

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

Mixed voices: SAT, SAB, or SATB

Voices 1 2 3
Piano

29. Scarborough Fair

Trad. English folk song
arr. MICHAEL HIGGINS (b. 1981)

With movement ♩ = c.126

VOICE 1
VOICE 2

VOICE 3

mp
Are you

With movement ♩ = c.126

PIANO

p

Ped.

6

p *mf*

ah (Pars - ley, sage, rose -

mf

go - ing to Scar - bo - rough Fair? (Pars - ley, sage, rose -

(*Ped.*)

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

Voices 1 2 3
Piano

30. Spring (Sound the Flute)

William Blake
(1757–1827)

EDMUND JOLLIFFE
(b. 1976)

Allegro con brio ♩ = c.168

f brightly

VOICE 1

VOICE 2

VOICE 3

PIANO

1. Sound the Flute!

3rd time only
f brightly

3. Lit - tle Lamb,

Allegro con brio ♩ = c.168

f brightly

4

Now it's mute.

2nd and 3rd times only
f brightly

2. Lit - tle Boy Full of joy,

Here I am,

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.

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

31. Stars of the summer night

Henry Wadsworth Longfellow
(1807–82)

ANDY BROOKE
(b. 1970)

Tranquillo ♩ = c.76

**SOPRANO
ALTO**

**TENOR
BASS**

PIANO

Tranquillo ♩ = c.76

SOPRANOS
p

Stars — of the sum - mer

night! — Far — in yon a - zure deeps, —

The musical score is set in 6/8 time with a tempo of approximately 76 beats per minute. It features a piano accompaniment and vocal parts for Soprano, Alto, Tenor, and Bass. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal parts enter at measure 6 with the lyrics 'Stars of the summer night! Far in yon azure deeps,'. The score includes dynamic markings such as *p* (piano) and *v* (vibrato).

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

Voices 1 2 (3) (4)
(Voices 5 6)
(Piano)

32. Sumer is icumen in

Anon.
modern English paraphrase by Alan Bullard

Anon. 13th cent.
or possibly by John of Fonsete
with piano part by ALAN BULLARD (b. 1947)

Joyfully ♩. = *c.* 92

VOICES 1 & 2

VOICES 3 & 4

PIANO

p cresc.

Joyfully ♩. = *c.* 92

5 *f*

Sing cu - cu nu, sing cu - cu,
Sing cuck - oo, now sing cuck - oo,

f

Sing cu - cu, sing cu - cu nu,
Sing cuck - oo, sing cuck - oo, now

f

The musical score is written in G major (one sharp) and 6/8 time. It begins with a tempo marking of 'Joyfully' and a metronome marking of ♩. = c. 92. The first system shows two staves for voices (1 & 2, 3 & 4) and a grand staff for piano. The piano part starts with a piano (*p*) dynamic and a crescendo (*cresc.*). The second system, starting at measure 5, features a forte (*f*) dynamic and includes vocal lines with lyrics. The piano accompaniment continues with a forte (*f*) dynamic.

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.

SA (T) (B) or TB
(Piano)

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 ♩ = c.88

**SOPRANO
ALTO**

p

In the wood the day - light dies, Leaves and branch - es rust - ling,
A - bend - lich schon rauscht der Wald, Aus den tief - sten Gründ - en,

**TENOR
BASS**

p

PIANO

Andante ♩ = c.88

p

5

mf

Soon the stars will light the skies, Con - stel - la - tions twink - ling.
Dro - ben wird der Herr nun bald An die Stern - lein zün - den.

mf

mf

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

S (A) (T) (B)
(Piano)

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

p

SOPRANO ALTO

pp *poco* *pp* *poco* *p*

ah *ah* *ah*

TENOR BASS

pp *poco* *pp* *poco* *p*

PIANO

pp *poco* *pp* *poco* *p*

una corda sempre

Always calm ♩ = c.60

6 red bee hums The si - lent twi - light's fall. Ee - val* from the

mp *ah* *mp* *mp*

* *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.

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

36. The Tiger

William Blake
(1757–1827)

ALAN BULLARD
(b. 1947)

Powerful and rhythmic ♩ = *c.* 120

VOICES *TUTTI unis.*
f

1. Ti - ger! Ti - ger!
2. In what dis - tant

PIANO
f

burn - ing bright In the fo - rests of the night,
deeps or skies Burned the fire of thine eyes?

7 *mf* *f*

S.
A.
What im - mor - tal hand or eye Could frame thy fear - ful sym - me - try?
On what wings dare he as - pire? What the hand dare

T.
B.
mf *f*

mf *f*

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

S (A) (Bar)
Piano

37. The Water Mill

Fredegond Shove
(1889–1949)

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

Allegretto tranquillo ♩ = c.80

SOPRANO ALTO

BARITONE

PIANO

pp sempre

There is a mill, an

an - cient one, Brown with rain, and dry with sun, The mill - er's

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

7

house is joined with it And in Ju - ly the swal - lows

11

flit _____ To and fro, _____ in and out, Round the win-dows, all a -

all a -

14

- bout; _____ *mp*

- bout, all a - bout; _____ The mill wheel whirrs and the

mp

p

S (A) (Bar) or T B
(or S A A, or T B B)
(Percussion or Piano)

39. The Way of Peace (Kayra Sillo)

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

Reflective, like a lullaby ♩ = c.48

1st time: opt. SOLO

2nd time: TUTTI

p sempre

SOPRANO

The way of peace, the way of perfect
A - ye yee wo, kay - ra sil - lo le

2nd time only

ALTO

way of peace, the way of perfect
- ye yee wo, kay - ra sil - lo le

BARITONE

SHAKER

**CONGAS/
DJEMBE**

ppp sempre

PIANO

ppp sempre

Hold both *una corda* and sustaining pedals down throughout the song

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.

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

40. There always something sings

Ralph Waldo Emerson
(1803–82)

SARAH QUARTEL
(b. 1982)

Flowing ♩ = *c.*72

SOPRANO ALTO

TENOR BASS

PIANO

p

con Ped.

poco rit. **a tempo**

Let me go wher-e'er I will, _____ I hear a sky - born

mf

mp

oo _____

mp

poco rit. **a tempo**

mf

Unison: sing Soprano at any octave

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

Mixed voices: SATB

S (A) (T) (B)
(Piano)

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

Moderato ♩ = c.80

SOPRANO

ALTO

TENOR

BASS

PIANO

Moderato ♩ = c.80

1. Be - lov - ed
1. Du hol - de

1. Be - lov - ed
1. Du hol - de

4

art: at times of wea - ry sad - ness, When life's cruel
Kunst, in wie - viel grau - en Stund - en, Wó mich des

art: at times of sad - ness, When life's cruel
Kunst, in grau - en Stund - en, Wó mich des

1. Be - lov - ed art: at times of wea - ry sad - ness, When
1. Du hol - de Kunst, in wie - viel grau - en Stund - en, Wó

1. Be - lov - ed art: at times of wea - ry sad - ness, When
1. Du hol - de Kunst, in wie - viel grau - en Stund - en, Wó

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.

Commissioned by Andrew Potter for Jan Spooner Swabey and JuStt Voices

SA (TB)
Piano

46. Tread Softly

W. B. Yeats
(1865–1939)

ALAN BULLARD
(b. 1947)

Andantino espressivo $\text{♩} = c.50$

SOPRANO ALTO *unis. p*
Had I the heav'ns' em-

TENOR BASS

PIANO
mp *mp* *p* *p* *p*
con Ped.

6
S./A. -broid - ered cloths, En-wrought with gold - en and sil - ver light, The

9
mf *p*
blue and the dim and the dark cloths Of night and light and the

Two-part: SA (with optional divisi)
Mixed voices: SATB

12

S. *mf*
A.

half - light, I would spread the cloths un-der your

15

S. *p*
A.

feet, Had I the heav'ns' em - broid-ered cloths, En-

T. *p*
B.

p gently

18

-wrought with gold - en and sil - ver light, The blue and the dim and the dark_ cloths Of

pp

Voices 1 (2) 3 (4)
(Percussion)
(Piano)

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 ♩ = c.120

VOICE 1
VOICE 2

VOICE 3
VOICE 4

GÜIRA

TAMBORA

PIANO

Por ahí Ma-rí-a se
Ma - ri - a said to

Merengue ♩ = 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.

3

f (*p*)

Yo vi - de un mo' - qui - to tui' - to, -
 Yes! I saw a big mos - qui - to, -

va, ya se va, _____ Por a-hí Ma - rí-a se
 me, said to me: _____ Ma - ri - a said to

f (*p*)

f (*p*)

5

f (*p*)

Pe - le-an - do con un ba - rra - co; -
 Fight - ing mad - ly with a don - key: -

va, por a-hí se va, Por a-hí Ma - rí-a se
 me, she said to me: Ma - ri - a said to

f (*p*)

f (*p*)

S A T (B)
Piano

49. What is the song the stars sing?

Francis Thompson
(1859–1907)

MALCOLM ARCHER
(b. 1952)

Con moto ♩ = c.126

PIANO

SOPRANO *mf*

ALTO

TENOR

BASS *mf*

What is the song the stars sing? (And a mil - lion songs are as

song of one) This is the song the stars__ sing:__ (Sweet - er song's__ none,

f

f

Mixed voices: SAT or SATB