

# Conker

from The Lost Words: A Spell Book

Robert Macfarlane

Ramona Luengen

Soloist comes on stage, carrying a large storybook (i.e. "The Lost Words"),  
seats herself on a stool, opens the book - ready to read out loud.

c. 6 - 8 "

1 *p* (Random clapping with ro... as to soften the sound)

2 *p* (Random tongue clicks)

3 *p* (Random tongue clicks)

\*Piccolo claves and small wooden mallets/har... e added  
judiciously to augment the scope of sounds ir... ing conkers.

**II**

*mp* simply, innocently

**A**

Solo Ca - bi - net - ma - ker, could you ... e a con - ker? \_\_\_\_\_

1 *pp* Ca - bi - net -- ma - ker, could you *mp*

2 *pp* Ca - bi - net -- ma - ker, could you *mp*

3 *pp*

CHOIR III  
Altos

CHOIR I  
Sopranos

CHOIR II  
Mezzos



8

1 *mp+* *sub. p*  
craft me a con - ker? Oil its wood, — set it glow - ing

2 *mp+* *sub. p*  
craft me a con - ker? Oil its wood, — set it glow - ing

3 *mp* *sub. p*  
bur - nis ve - neer, set it glow - ing

14

1 *suddenly, emphatically* *f*  
from with - in? Ne - Not a chance.

2 *suddenly, emphatically* *f*  
from with - in? — ne - ver. Not a chance.

3 *suddenly, emphatically* *f*  
from with - in? Ne-ver. Not a chance, not a

18

1 *sost.*  
at all, no hope at all.

2 *despondently* *mf*  
No hope at all, no hope at

3  
chance. No hope at all.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

(sost.)

22 *pp*

1

(Tongue clicks, clapping and optional instruments)

*mp*

2

all.

3

*pp*

(Tongue clicks, fi and optional instruments)

**B** SOLOIST LICKS FINGER AND TURNS PAGE IN BOOK

♩ = 92

♩ = 100

Solo

24

*mf simply*

King, then, could om-mand, com - mand me a con - ker?

1

5-6 kazoos

*f magnificently dignified*

2

3

30

*mf*

1

Com - s green spikes to grow, its white plush to

*mf*

2

pel its green spikes to grow, its white plush to

*mf*

3

Com - pel its green spikes to grow, its white plush to

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

SINGERS LOOK AT EACH OTHER,  
GESTURING EMPHATICALLY

35

1 thick - - - en? Im - prac - ti - cal.

2 thick - - - en? Im - pos - si - ble, - si - ble.

3 thick - - - en? Im - pre

41 *heraldically*

1 In - con - ceiv - a - ble. *mp* *mp+*

*heraldically*

2 In - con - ceiv - a *f* *mp* *mp+* (tongue clicks and optional instr.)

*heraldically*

3 In - con - ceiv a - ble, in - con - - ceiv - a - ble.

46 **C**  $\text{♩} = 92$  *mf*

Solo En - gi - nr su - re - ly you could de - sign me a con - ker?

1 *baroque-ish* *mf* *mp* *mf* su - re - ly you could de - sign me a con - ker? Re -

2 *baroque-ish* *mf* *mp* su - re - ly you could de - sign me a con - ker?

3 *baroque-ish* *mf* *mp* *mf* su - re - ly you could de - sign, mill its curves and ed - ges?

3 sopranos\*  
bewitchingly

Could stand together behind  
the soloist and wield magic wands.

pointedly  
tutti **f**

51

1 *mp+* **3** *mp* **3** *mp* **3** *f* **3**  
-fine its form, ma - gic cas - ket, ma - gic cas - ket? Un-  
pointedly

2 *mf stately* *mp* *p* **3** *f* **3**  
Ma - nu - fac - ture me that cas - ket, ma - gic cas - ket, ma... Un-  
pointedly

3 *stately* *mp* *p* **3** *f* **3**  
Ma - nu - fac - ture me that cas - ket, ma - gic ket, ma - gic cas - ket? Un-

55

1 *Poco* *ss* *p+*  
fea - si - ble. Un - work - a - ble. Un - i - ma - gi - na - ble...

2 *p+ dreamily*  
fea - si - ble. Un - work - a Un - i - ma - gi - na - ble...

3 *p+ dreamily*  
fea - si - ble. Un - a - ble. Un - i - ma - gi - na - ble...

61

*random finger snapp  
and optional instru* **D** ♩ = 100 *f* *resplendently* *f*

1 Rea - lize this the

2 *ppp* *f* *mp modestly*  
Rea - lize this (said the Ca - bi - net - ma - ker,

3 *ppp* *f*  
Rea - lize this

66 *sost.*  $\text{♩} = 100$  gently *mp*

1 King to - geth - er), con - ker can-not be

2 *p* to - geth - er), *p* - ker, - ker,

3 *mf* *expertly* *p* and the En - gi-neer to - geth - er), con on - con -

72 *mf* *rall.*

1 made, what-e - ver word

2 *mp* *mf* how-e-ver you ask it, at-e-ver tool you use,

3 *mp* *f* con - ker, ask it what tool you use, re-gard-less of de-cree.

**E**  $\text{♩} = 48$

78 *mp* warmly *molto rall.*

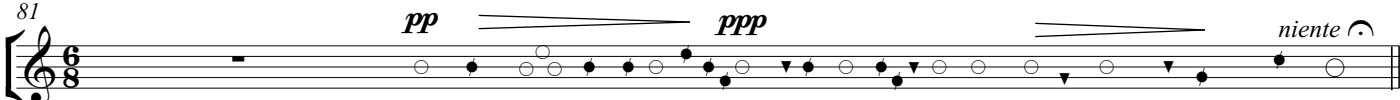
1 On - ly .ning can con - jure con - ker and that thing is

2 *mp* ly one thing that is


3 On - ly one thing, that is


PERUSAL SCORE ONLY - PLEASE DO NOT COPY


rit. . . . .

All  *pp* *ppp* niente

(Claps, tongue clicks, finger snaps and optional instruments)

1  *ppp*  
tree... mm

2  *ppp*  
tree... mm

3  *ppp*  
tree...

October 28, 2019  
Duration: 2:40



When the most recent edition of the Oxford Junior Dictionary - widely used in schools around the world - was published, a sharp-eyed reader soon noticed that around forty common words considered essential for children's education had been dropped. The words were no longer being used enough by children to merit their place in the dictionary. The list of these "lost words" included acorn, acorn, bell, dandelion, fern, heron, kingfisher, newt, otter, and willow. Among the words that had lost their place were attachment, blog, broadband, bullet-point, cut-and-paste, e-mail, and virtual. The news of these substitutions - the outdoor and natural world being displaced by indoor and virtual - became seen by many as a powerful sign of the growing disconnect between childhood and the natural world.

In response to this, Robert Macfarlane and Jackie Morris set out to make a "spell book" that would collect twenty of these lost words, and the beings they name, from acorn to willow.

Mr. Macfarlane and Jackie Morris, Elekra Women's Choir director, decided to commission 10 composers to write 20 compositions each - 20 compositions set to the poetry of Robert Macfarlane - a wonderful concert program was born (premiered in 2022). These pieces are available as recordings and also as a complete book. They can be performed with piano alone or with various instrumentation: flute/piccolo, violin, cello, clarinet/bass clarinet and marimba/percussion.

Enjoy listening to the pristine recording; visit Cypress Choral Music Inc. ([cypresschoral.com](http://cypresschoral.com))

**Composer Notes:**

Conkers can make various sounds, depending on where they fall. The noise they make, however, is always rounded, never harsh.

As all singers will be singing and clapping at different times during the performance, music should be memorized, if possible.

The Soloist: reading a child reading out loud, should use straight tone, singing simply and innocently. She is free to improvise, whenever possible.

- ▼ = tongue clicks
- = clapping with rounded hands to soften the sound
- ◆ = finger snapping
- X = spoken