

1. Bramble

from The Lost Words: A Spell Book

Robert Macfarlane

Nicholas Ryan Kelly

Molto Allegro ♩ = 160 (in one to the bar)

Piano introduction with dynamic markings *f*, *mp*, and *ff*. The score is in 3/4 time with a key signature of one sharp (F#).

Vocal section starting at measure 10. Includes Soprano (S.), Alto (A.), and Piano accompaniment. Lyrics: "Fole is on the march a - gain, Bram - ble on the march a - gain,_"

Vocal section starting at measure 17. Includes Soprano (S.), Alto (A.), and Piano accompaniment. Lyrics: "Roll - ing and arch - ing a - long the Roll - ing and arch - ing a - long the hed - ges"

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23 *mp*

S. hed - ges

A. in - to

Pno *mf*

to parks

p

29 **B** *mf*

S. parks on - ty ed - ges.

A. on ci - ed - ges.

Pno *f*

34

Pno (melody)

39 *p*

Pno

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45 C *p*

S. All streets

A. All

Intensely

Pno *f pp mp*

51

S. are sud - den - ly thick briar,

A. streets are su - a - ly thick with briar,

Pno *mf p*

57

S. is snarled fast, bus - i - ness o - ver.

A. snarled fast, bus - i - ness o - ver.

Pno *mf*

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64 **D** $\text{♩} = \text{♩}$

S. *f* *p*
 Moths have come in their mil - lions, drawn to the thorns, The air

A. *p* *f*
 Moths, thorns,

Pno *mp* *f* *p sub*

69

S. *mf*
 flut - ters, the air flut - ters, flut - ters, flut - ters.

A. *p* *mf*
 The air flut - ters, air flut - ters, flut - ters, flut - ters.

Pno *mf*

76 **E** *Gleefully*

S. *melo*
 Bram - ble has reached each house now, looped it in

A. *ff*
 Bram - ble has reached each house now, looped it in

Pno *ff*

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82

S. wire. Peo - ple lock doors, close

A. wire. Peo - ple lock doors, close

Pno

87

S. shut - ters.

A. shut - ters.

Pno

mf *f*

91

F

S. - tle shoots steal through key - holes,

A. Lit - tle shoots steal through

Pno

p

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95

S. lit - tle

A. key - holes, lit - tle shoots,

Pno

mp

99

S. lit - tle shoots steal throug hles to leave.

A. lit - - tle shoots str gh key - holes to leave.

Pno

mf *rit.* *ff* **G** $\text{♩} = 72$

104

S. in qui - et halls, in emp - ty

A. in qui - et halls, in emp - ty

Pno

pp *p*

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110

S. *p* stair - wells, Bowl of bright *mp* **H**

A. *p* stair - wells, Bowls of bright *mp*

Pno *mp*

115

S. where falls. *pp*

A. black - ber - ries where light falls. *pp*

Pno *mp*

119

Pno *mp* *p*

126

Pno *pp*

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2. Adder

from The Lost Words: A Spell Book

Robert Macfarlane

Rodney Sharman

mysterious ♩ = 72

S. *p* A hank. A hank of rope_ A

A. *p* A A hank of rope_ A

Piano *f* *p* *sfz*

all notes muted

pedal sustain until rehearsal F →

+ = Muting. Apr the fleshy side remains dep

are close to the end of the strings with fingertip(s), or palm to produce a gong-like sound. Pedal (tre corde) ate an atmospheric reverberation.

6

S. hank of rope_ in the late_ hot_ sr

A. hank of rope_ in the late_ hc

Piano *f* *p* *f* *p*

(all notes muted)

12

S. *p* bark; a six an eight:—

A. *p* curl of bark; a six an eight:—

Piano *sfz* *p* *f* *p* *f*

(all notes muted)

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The Lost Words written by Robert Macfarlane and illustrated by Jackie Morris.
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separate percussion parts available upon request - gratts (maraca, claves and cabasa)

18

S. *pp* *mp* *pp*
 For ad-der is as ad-der basks.

A. *pp* *mp* *pp*
 For ad-der is as ad-der basks.

Piano *p* *sfz* *mf* *pp* *p* *f* *p*

A

24

S. *mp*
 Deep_ Deep_ in heath-er, Deer ath-er, coiled in gorse, sunk a-mong the Win-ter

A. *mp*
 Deep_ Deep_ in heath-er, in heath-er, coiled in gorse, sunk a-mong the Win-ter

Piano *mp*

31

S. *pp* *mp* *p*
 stones: For ad-der is as ad-der hides.

A. *pp* *mp* *p*
 For ad-der is as ad-der hides.

Piano *f* *pp* *sf* *f* *mp* *f*

unmute as silently as possible

strum mid-range strings

(LH)

36 **B** *mp* *mf*

S. Darts, dia-mond slides, sine - wave swerves, sine - wave

A. Darts, dia-mond slides, sine - wave swerves, sine - wave

Piano *p* *sfz* *mp*

41 *pp* *mp* *mp*

S. swerves, live - w... ves of force: For ad - der is as

A. swerves, liv... e... curves of force: For ad - der is as

Piano *pp* *mp* *mp* *unmute* *silently*

45 *f* *gliss.*

S1 ad - der glides... glides... glides...

S2 ad - der gli... glides... glides...

A1 ad - ... ies... glides... glides...

A2 ... ler glides... glides... glides...

Piano *normale* *ff* *f* *muted*

50 (*f*) *gliss. cross voicing* *pp* **D** *pp*

S. Ah E - cho of snake, self-es-

A. Ah E - cho of snake,

Piano *unmute silently* *p*

(pedal depressed throughout)

57 *p* *p* *p* *p*

S. cape, a left - be - hind gh For ad - der is

A. self - es - cape a - hind ghost: For ad - der is

Piano *p*

63

S. - der sheds.

A. as ad - der sheds.

Piano *l.v.* *f* *f* *pp* *f*

knock underside of piano with fist

strum mid-range strings

(LH) *sf*

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E a little slower

S. *p* *3* Rus-tle of grass, sud-den su - sur - rus, what the eye mis-ses:

A. *p* *3* Rus-tle of grass, sud-den su - sur - rus what the eye mis-ses:

Piano *a little slower* *p* *3* *f* *(mute all notes)* *l.v.*

F *broadly*

S. *pp* *mp* *mf* *p* breathe and re-enter as necessary
For ad - der is as ad - der ses. Sss

A. *pp* *mp* *mf* *p*
For ad - der is as .er his - ses.

Piano *mp* *mf*

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mp overtone : the and re-enter as necessary

S. *mp* *mp*

A. *mp*

Piano *mp*

3. Bluebell

from The Lost Words: A Spell Book
for Morna Edmundson

Robert Macfarlane

Rodney Sharman

$\text{♩} = 72$ make magic *mp* *p* *mp* *p*

S1 Blue blue

S2 Blue blue

A1 Blue blue ho - ur

A2 Blue flow - ers blue

Pno *f* *mf* *p* *mp* (non arp.) *mf* *p*

Ped. *una corda* Ped.

7 **A** *mp* *f* *f* *f*

S. Late light in a blue blue

S2 day light in a blue blue

A1 Late - day light in a blue blue

A2 Late - day light in a blue blue

Pno muted* *mp* *mf* *f* *f*

una corda

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13

S. *mp* **B** *mp*
 blue — blue - bell wood. Un - der branch,

S2 *mp* *mp*
 blue — blue - bell wood. Un - der branch,

A1 *mp* *mp*
 blue — blue - bell wood. Un - der,

A2 *mp* *mp*
 blue — blue - bell wood. Un - der,

Pno *mf* *mp* *mp* *mf*
 + + + + +
 una corda Ped.

19

S. *mp*
 be - low leaf, bil - low ue. so deep, blue.

S2 *f* *mp*
 be - low leaf, s blue so deep, blue.

A1 *f* *mp*
 be - low bil - lows blue so deep, blue.

A2 *f* *mp*
 low, bil - lows blue so deep, blue.

Pno *ff* *f*
 + + + + +

25

S. *p*
so deep, sea - deep,

S2 *p*
so deep, sea - deep,

A1 *p*
so deep, sea - deep,

A2 *p*
so deep, sea - deep

Pno *mf* *mp* (non arp.) *mp*
una corda *Ped.*

32 **C** *mp*

S. *f*
Each step tr en in an o - cean.

S2 *mp* *f*
Each step tak - en in an o - cean.

A1 *mp* *f*
Each tak - en in an o - cean.

A2 *mp* *f*
step is tak - en in an o - cean.

Pno *f*

37

S. Blue _____ Blue flows _____

S2 blue _____ flows _____ blue _____ flows _____

A1 blue _____ flows _____ blue _____ flows _____

A2 Blue _____ Blue *f* _____

Pno

Ped. _____

43 **D**

S. *mp* blue _____ *mp* co - lour is cur - rent, _____

S2 *mp* blue _____ *mp* co - lour is cur - rent, _____

A1 *mp* at the *mf* ho - ur: *mp* co - lour is cur - rent, _____

A2 *mp* blue _____ *mp* co - lour is cur - rent, _____

Pno

mf *p* *mp* *f*

Ped. _____ una corda _____

poco rit. . . . a tempo

E

49

S. un - der - tow. . . . En - ter the wood with care, my

S2 un - der - tow. . . . En - ter the wood with care, my

A1 un - der - tow. . . . En - ter the wood with care, my

A2 un - der - tow. . . . En - ter the wood with care, my

Pno *mp*

Ped.

55

S. love, st you are pulled down pulled down by the

S2 love, Lest you are pulled down pulled down by the

A1 love, Lest you are pulled down pulled down by the

A2 love, Lest you are pulled down pulled down by the

Pno

all 1st sopranos

60

S. *mp* solo
hue, _____ Lost in the depths,

S2 *ppp*
hue, _____

A1 *ppp*
hue, _____

A2 *ppp*
hue, _____

Pno *p*
(play grac interval) *mp*

Ped. _____

64 **F** *mf* (no gliss)

S. *mf* drowned in blue. _____ *p* blue. _____ blue. _____ blue. _____

S2 *mf* drowned in b' _____ *mp* blue. _____ blue. _____ *p* blue. _____

A1 *mf* drowned /ue. _____ *mp* blue. _____ blue. _____ *p* blue. _____

A2 *mf* in blue. _____ *mp* blue. _____ blue. _____ *p* blue. _____

Pno *mf* (non arp.) *mf* *mp*

4. Acorn

from The Lost Words: A Spell Book

Robert Macfarlane

Alex Eddington

$\text{♩} = 40$ Intensely focused; an evocation accel.

S1
S2
A1
A2
Pno

mp *f* *mp* *f*

As flake is to bliz-zard (D!)

pp *p* *mp* *mp* *f*

tr *tr* *tr* *tr*

tr *tr* *tr* *tr*

3 *3* *3* *3*

8va

3 *3*

*accelerating trills

*a flourish of grace notes each time (non-metered)

^tight chromatic clusters within span of major and augmented 2nds (ad lib)

A $\text{♩} = 50$ accel.

S1
S2
A1
A2
Pno

f *mp* *f* *mp* *f* *mp*

As flake is to bliz-zard (D!) As

mp *f* *mp* *f* *p*

tr *tr* *tr* *tr*

tr *tr* *tr* *tr*

5 *3* *3* *3*

8va

3

as before

♩. = 60

10

f *mp* *f*

S1 As flake is to bliz-zard_ bliz-zard_ bliz-zar(d) -

S2 As flake is to bliz-zard_ bliz-zard_ bliz-zar(d) -

A1 flake is to bliz-zard_ oliz-zard bliz-zar(d) -

A2 flake is to bliz-zard_ bliz-zard_ bliz-zard_ bliz-zar(d) -

Pno

f *mp* *f* *mf* *fp*

8va

♩. = 60

13

B Absorbing energy and strength *mp*

S1 - D! as

S2 - D! as

A1 - D! *mp* As flake is to bliz-zard,

A2 - D! *mp* As flake is to bliz-zard,

Pno *ff* *mp* *pp*

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16

S1 *gliss.* *mf*
Curve is to sphere, as knot is to net, as

S2 *mf*
Curve is to sphere, knot is to net, as

A1 *m'*
sphere is to net, as

A2
sphere knot is to net, as

Pno *mp* *mf*

19

S1 *fp* *f*
One ma - ny, as coin is to mo - ney, as

S2 *fp* *f* *f*
One is to ma - ny, as coin is to mo - ney, as

A1 *fp* *f* *f*
is to ma - ny, as coin is to mo - ney, as

A2 *f* *f*
One is to ma - ny, as coin is to mo - ney, as

Pno *p* *f* *p* *f*

21 *mp* *ff*

S1 bird is to flock, as as as as

S2 bird is to flock, as as as as

A1 bird is to flock, as as as as

A2 bird is to flock, as as as as

Pno *mp* *ff* *dim. poco a poco* *(dim.)...*

25 *pp* *mp* *pp* *mp* *pp* *mp*

S1 as as as as Rock is to moun - tain as

S2 as as as as Rock is to moun - tain as

A1 as as as Rock is to moun - tain as

A2 as as as Rock is to moun - tain as

Pno *p* *mp* *ped.*

C ♩ = 66 Steadily growing

ccel. *poco accel.* ♩ = 66 Steadily growing

28

S1
as drop is to foun-tain as *mp* as glint is to glit - ter

S2
as drop is to foun-tain as *mp* as glint is to glit - ter

A1
Drop is to foun - tain *mf* as spring is to ri - ver, *gliss.* as

A2
Drop is to foun - tain *mf* as spring is to ri - ver, as

Pno
mp
Ped. *mf* Ped.

31

S1
as glint is glit - ter, as glint is to glit - ter,

S2
as glint is *gliss.* glit - ter, as glint is to glit - ter,

A1
spring is to *gliss.* as spring is to as spring

A2
spring *gliss.* - ver, as spring is to as spring *p sub* as

Pno
pp *mp* *p* *mf*
Ped. Ped.

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D *accelerando poco a poco* *p* *cresc. poco a poco*

S1 as wind is to wea - ther, as as fea-ther is to flight as

S2 *p* *cresc. poco a poco*
as near is to far as near is to far as near is to far as near is to far as fea-ther is

A1 *p* *cresc. po*
as wind is to we as as wind is to

A2 *co a poco*
near is to far as near is to far as near is to far r is to far as near is to far

Pno *p* *cresc. poco a poco*
pp

II

gliss. *mf* *Soaring skyward* $\text{♩} = 80$

S1 fea-ther is to flight as is to star, light is to star,

S2 *gliss.* *mf*
to flight as fea-ther is ight as light is to star, light is to star,

A1 *mf*
wea - ther, fea-ther is to flight as light is to light is to

A2 *mf*
d is to wea - ther, as light is light is to

Pno *mf* *Soaring skyward* $\text{♩} = 80$

43 **f** **E** **molto rit.** **♩. = 60** **ff**

S1 as kind-ness is to good, as kind-ness is to good, good, so **ff**

S2 as kind-ness is to good, as kind-ness is to good, good, so **ff**

A1 star, as kind-ness is as kind-ness is good, good, so **ff**

A2 star, as kind-ness is as k: to good, good, so **ff**

Pno **8va** **molto rit.** **♩. = 60** **f**

48 **s:** **80**

S1 a - corn is wood. D!

S2 a - corn o wood. D!

A1 a - corn to wood. D!

A2 a is to wood. D!

Pno **subito** **♩. = 80** **ff**

5. 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.

♩ = 122

2 *mp* simply, innocently

Solo
Ca - bi - net - ma - ker, could you ... e a con - ker? **A**

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

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

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.

(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

24

Solo

mf simply

King, then, could .m-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

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+*

heraldically

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

(tongue clicks and optional instr.)

46 **C** $\text{♩} = 92$ *mf*

Solo En - gi - ne 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?

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

3 sopranos*
bewitchingly

Could stand together behind
the soloist and wield magic wands.

pointedly
tutti **f**

51

1 *mp+* **3** *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 *resplendently* **f**

1 **f**
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

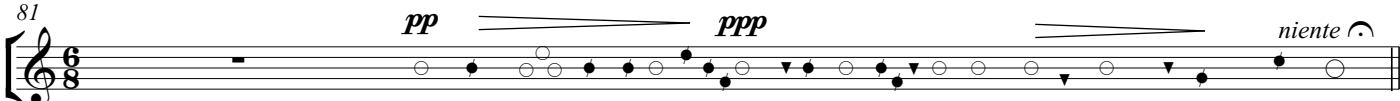
2 *mp* - ly one thing that is

3 On - ly one thing, that is


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rit.


81

All 

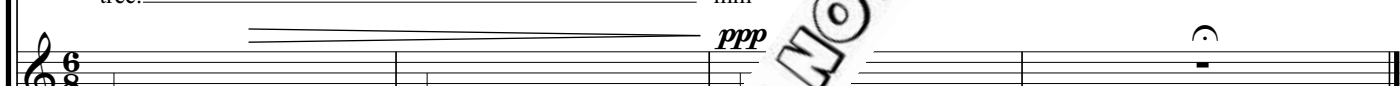
(Claps, tongue clicks, finger snaps and optional instruments)

1 

tree. mm

2 

tree. mm

3 

tree. mm

October 28, 2019
Duration: 2:40

Composer Notes:

Conkers can make a variety of sounds, depending on what they do. The noise they make, however, is always rounded, never harsh.

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

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

- ▼ = tongue clicks
- = clapping with rounded hands to sound
- = finger snapping
- × = spoken

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Commissioned by Elektra Women's Choir with generous support from Rosalyn Clark; celebrating her sister, Alison Clark, lover of music and ebullient misbehaving Life!

6. Dandelion

from The Lost Words: A Spell Book

Robert Macfarlane

Nicholas Ryan Kelly

$\text{♩} = 80$ with excitement (in 2)

f

S. Daz - zle me, lit - tle sun of the grass! in me, ti - ny

A. Daz - zle me, lit - tle sun of the grass! And spin me, ti - ny

Pno *f*

pedal harmonically

7

S. time ma - chine! Now no long - er known as Dent de Li - on*, or

A. time ma - chine! Now no long - er known as Dent de Li - on*, or

Pno *ff* *p*

*French pronunciation

12 *poco accel.* *mf* **A** ♩ = 82 (slightly faster)

S. Li-on's tooth, or Wind - blow,

A. Li-on's tooth, or Wind - - - Tick tock, clock, net-tle and dock,

Pno

18 *p legato*

S. No long - er know as Eve - ning Glow,

A. this-tle and dock, tick - tock, a) clock, rat - tle and dock, clo-ver and dock,

Pno

23 *cresc. poco a poco*

S. no l c known as Milk - witch, no long - er known as

A. .ock, sun(n) clock, net-tle and dock, this-tle and dock, Tick-tock, sun clock,

Pno

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28

S. Eve - ning Glow, or Milk - witch, or Par - a - chute, so

A. tick-tock, sun clock, tick-tock, sun clock, tick-tock s clock, so

Pno

pedal harmonically

B

32

S. *f* Let new names take root

A. *f* Let new take root,

Pno

poco rit. $\text{♩} = 80$ Tempo I

S. *ff* *mf* and e and grow.

A. *ff* *mf* and thrive and grow.

Pno

ff *mp*

poco rit.

43

S. *p* I would make you some, such as *mp*

A. *p* I would make you some, I would make you some, *mp*

Pno *p* *l.h.*

47 **C** A Tempo *p*

S. *p* Bane of Lawn Per - jon-ists, or fal - len star

A. *p* Bane of Lawn fec - tion-ists, or Fal - len Star

Pno *p*

52

S. *mp* Foot - ball Pitch, or Scat - ter - seed, but

A. *mf* of the Foot - ball Pitch, *mp* or Scat - ter - seed, but

Pno *mf* *p*

57 *p*

S. nev - er would I call you on - ly, mere - ly, sim - - ple. *mp*

A. *p melody* nev - er would I call you on - ly, mere - ly, sim - - ple. *mp*

Pno *mp*

63 **D** *p*

S. Tick - tock, sun(n) clock, Tick - ock, sun(n) clock, Tick - tock, *p*

A. 'weed.' Tick - tock, *p*

Pno *pp* *mp* *p l.h.*

68 *mf*

S. sun clock! *mf*

A. sun clock!

Pno *mf*

duration 2'

7. Fern

from The Lost Words: A Spell Book

Robert Macfarlane

Ramona Luengen

$\text{♩} = 60$ gossamer

Pno *pp*

5

A

molto accel. $\text{♩} = \text{♩}$

S1
S2
A1
A2

mf 's first form is

mf Fern's first form is

mf Fern's first form is

mf Fern's first form is

molto $\text{♩} = 60$

Pno *(mf)* *p* *(p)* *mf*

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13

S1 furled, *ppp* , *mf* Each frond

S2 furled, *pp* is furled, *mf* Each frond

A1 furled, *mp* is furled. *mf* Each frond

A2 furled, *ppp* Each frond

Pno *ppp* *p* (*p*) *mf*

16

S1 fast as a fid - head, *p* fid - dle - head. **B** accel. -----

S2 fast as a dle - head. *pp*

A1 fast as fid - dle - fid - dle - head. *mp* Reach, *p*

A2 fa a fid - dle - head, *pp* fid - dle - head. *mp* Reach,

Pno (*p*) *mp* *pp* niente *pp* accel. -----

pedal freely

19 $\text{♩} = 72$ *mf* * close to "l"

S1 _____ Reach, _____ roll, _____ (l)

S2 _____ *mf* Reach, _____ roll, _____

A1 _____ *mf* reach, _____ reach, _____ reach, _____ roll, _____ (l)

A2 _____ reach, _____ reach, _____ reach, _____ roll, _____

Pno *p* _____ *mp*⁺ _____

24

S1 roll, _____ (l) _____ *mp* _____ *mf* _____ *f* _____
 un - fold fol - lows. Fern flares,

S2 (l) _____ *mp* _____ *mf* _____ *f* _____
 and un - fold fol - lows. Fern flares,

A1 roll, _____ roll _____ and un - fold fol - lows. Fern

A2 (l) _____ *mp* _____ *mf* _____ *f* _____
 roll, _____ (l) and un - fold fol - lows. Fern

Pno _____ *f* _____

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27

S1 fern flares, fern flares, fern flares, fern fla - (ha* -

S2 fern flares, fern flares, fern flares, fern fla - (ha* -

A1 flares, fern flares, fern flares, fern flares, fern fla - (ha* -

A2 flares, fern flares, fern flares, fern flares, fern flares, fern fla - (ha* -

Pno

* maintain the 'a' vowel of the word 'flare,' slightly aspirated

31

poco rit. = 69

S1 ha - ha) - res. Now fern is ful - ly, fern is

S2 ha - ha) - re Now fern is ful - ly, fern is

A1 ha - ha) . Now fern is ful - ly, fern is

A2 h - res. Now fern is ful - ly, fern is

Pno

5

pp

mp

sonore

mp

(slow arpeggio)

rit.

36 *mf* *mf+* *mf* *mf+* *mf* *mf+* *mp*

S1 ful - ly, ful - ly fanned. Singers begin to bend outwards as though a fan opening.

S2 ful - ly, ful - ly fanned.

A1 ful - ly, ful - ly fanned

A2 ful - ly, ful - ly

rit.

Pno *mf* *mf+* *mf* *mp* *mf*

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8. Heather

from The Lost Words: A Spell Book

Robert Macfarlane

Carmen Braden

♩ = 90 *gently*

S1
S2

p *p* *p* *p* *p*

heh hoh heh hah oo

A1
A2

p *mp* *pp*

heh Hea-ther is ne-ver on - ly heh hea-ther, as moor ne-ver mer - ely moor. E-ver

X note heads unpitched, whispered, breathy, aspirated "h" sound.

Pno

mp

8

S1
S2

p *mp* *mf*

lain down, down hea-ther; hea-ther .ea-sure sh sh shares its

A1
A2

mf

lain down in hea-ther, g s - ure, seen how it shares its wea-ther, it shares its

Pno

pp

13

decisively

S1
S2

(mf)

wea-ther As - pho-del and bil - ber-ry, crow - ber-ry and cot-ton grass,

A1
A2

(mf)

er with As - pho-del and bil - ber-ry, crow - ber-ry and cot-ton grass, *echo*

Pno

mf *mp* *mf* *sub p*

lightly

16 *mp* *mf* *sub p*

S1
S2 grows, grows, grows to ge-ther with Tor-men-til's flo-wer, moss-'s

A1
A2 grows, grows, grows, to-ge-ther with To all's flo-wer, moss-'s

Pno *mp* *mf* *sub p*

19 *mf* *p*

S1
S2 cu-shion, li-chen's fea-ther? *heh*

A1
A2 cu-shion, li-chen's fea-ther? *heh*

Pno *f* *p*

B warm *mp*

22 *ati*

S1
S2 a heart-ful of hea-ther, ne-ver, ne-ver let it wi-ther, ev-en

A1
A2 Hold a heart-ful of hea-ther, ne-ver, ne-ver let it wi-ther, ev-en

Pno *mp*

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27

S1
S2

as you tra-vel far, tra-vel far from crag and

A1
A2

as you tra-vel far, tra-vel far crag and

Pno

f

31

rit. $\text{♩} = 80$ *ly*

S1
S2

ri - ver Re - mem-ber heh hea-ther re-mem-ber

A1
A2

ri - ver ver Oo Re - mem-ber heh hea-ther,

Pno

mp *p* *p* *ppp* *mp*

an echo

38

S1
S2

n - ber

A1
A2

er, the com-pa - ny it keeps, its trea - sure

Pno

p *mp* *p* *ppp*

9. Heron

from The Lost Words: A Spell Book

Robert Macfarlane

Katerina Gimon

♩ = 120 Sharp, fiery, and attentive

The musical score for 'Heron' is presented in a standard choral format. It begins with a piano accompaniment (Pno) in 4/4 time, marked *mp*. The tempo is indicated as 120 beats per minute, with the instruction 'Sharp, fiery, and attentive'. The score is divided into two systems. The first system contains the piano introduction and the beginning of the vocal parts. The second system, marked with a double bar line and a repeat sign, contains the vocal parts and the piano accompaniment. The vocal parts are for Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). The lyrics are: 'Here hunts he - ron. re haunts her - on.' The score includes various dynamic markings: *mp* (mezzo-piano), *sf* (sforzando), *p* (piano), and *percussive whisper*. There are also accents and slurs. The piano accompaniment features a triplet in the final measure of each system. A large diagonal watermark 'PERUSAL SCORE ONLY - PLEASE DO NOT COPY' is overlaid on the score.

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13 *mp sf p mf loud, percussive whisper f*

S1 Huge hinged her-on. Grey-winged weap-on. Grey-winged weap-on,

S2 Huge hinged her-on. Grey-winged weap-on. Grey-wir — weap-on,

A1 Huge hinged her-on. Grey-winged weap-on. igned weap-on,

A2 Huge hinged her-on. Grey-winged weap-on. Grey-winged weap-on,

Pno

19 *mf p mf sf mp mf*

S1 weap-on. Eked from i-ron and wreaked from blue

S2 weap-on. Eked from i-ron and wreaked from blue

A1 weap-on Eked from i-ron and wreaked from blue

A2 a. Eked from i-ron and wreaked from blue

Pno

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24

S1 and beaked with steel: her-on, stat - ue,

S2 and beaked with steel: her on, stat - ue,

A1 and beaked with steel: - on, stat - ue,

A2 and beaked with steel: her - on, stat - ue,

Pno

sf mp f C mf

n.b.

3

3

3

29

S1 her-on, stat - ue eel. eel. eel.

S2 her - on seeks eel. eel. eel.

A1 her - seeks eel. eel. eel.

A2 on seeks eel. eel. eel.

Pno

ff (gliss.) mf p

ff (gliss.) mf p

ff (gliss.) mf p

ff (gliss.) mf p

rit.

ff p

$\text{♩} = 80$ Serenely

$\text{♩} = 80$ Serenely

(leave pedal down until m. 49)

35 **E**

S1 Rock still at weir sill. Stone still at weir

S2 Rock still at weir sill. Stone still at weir sill Dead still at weir sill. *mp*

A1 *very light final "k"* Rock Stone Dead weir *mp*

A2 *staggered breathing* Ah

Pno randomly rearticulate high Cs sparsely (C5 and above) as octaves, octave rolls that swell and decay, individual notes, etc. (leave pedal down until m. 49)

43 *mp* Still still. **F** *mf*

S1 Still still at weir sill. Un-til, eel-less at weir sill,

S2 *p* Still still Still still at weir sill. Still Un-til, eel-less at weir sill, *mf*

A1 Still still at weir, , weir sill,

A2 .il weir sill. Still still at weir sill weir sill,

Pno

G ff

48

S1 her-on mag-i - cally... un - stat-ues. Out of the wa-ter creaks long-legs

S2 her-on mag-i - cally... un - stat-ues. Out of the wa-ter creaks long-legs

A1 her-on mag-i - cally... un - stat-ues. un - stat - ues. Out of the wa - ter

A2 her-on mag-i - cally... un - stat-ues. un - s Out of the wa - ter

Pno pedal free

52

S1 her - on, old - er - on, from here - on in all sticks and planks and rub-ber bands

S2 her - on, priest her - on, from here - on in all sticks and planks and rub-ber bands

A1 long her - on, Out of the wa-ter, from here - on in

A2 legs her - on, Out of the wa-ter, from here - on in

Pno

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55 *mf* **H**

S1 all clanks and clicks and rust-y squeaks. Now her-on hauls him-self in-to

S2 all clanks and clicks and rust-y squeaks. Now her-on h him-self in-to

A1 all clanks and clicks long-legs her-on, No from here-on in

A2 all clanks and clicks long-legs her-on, -on, from here-on in

Pno *mp* *mp* *mp*

59 *f*

S1 flight- ear-ly a-vi-a-tor

S2 flight- heav-y

A1 *mf* the wa-ter from here-on in *mp sub* Out of the wa-ter

A2 *mf* of the wa-ter from here-on in *mp sub* Out of the wa-ter

Pno *f* *tr*

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62 *n mp* **I**

S1 and with stead - y wing - beats boosts his way thru' eve - ning light to

S2 freight - er and with stead - y wing - beats boosts his way thru' - ning light to

A1 Out of the wa - ter Out of the wa - ter stead - y wing - beats boosts his way thru'

A2 Out of the wa - ter Out of the wa - ter Out of the wa - ter with

Pno

|| *molto rit*

65 *f*

S1 roost, to roost, to roost.

S2 roost, to roost, to roost.

A1 eve - r' with stead - y wing beats thru' eve - ning light to roost.

A2 d - y wing - beats boosts his way thru' eve - ning light, thru' eve - ning light to roost.

Pno

10. Ivy

from The Lost Words: A Spell Book

Robert Macfarlane

Katerina Gimon

Playfully ♩ = 126

Piano

mf

pedal freely

A

S. *mp* gliss. *n mp*

I am i - vy, a real high - flyer.

A. *mp* gliss. *n mp*

I am i - vy, a real high - flyer.

Pno *mp*

B

S. *mf*

Vi - a bark and stone. I scale tree

A. *mf*

Vi - a bark and stone. I scale tree

Pno *mf*

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13 **C**

S. *f* *mp* *mf*
 — and spire. You call me ground co-ver;—

A. *f* *mp* *mf*
 — and spire. me ground co-ver;—

Pno *mp* *mf*

18 **D**

S. *ff*
 I say sk

A. *ff*
 I sa' sky - wire.

Pno *f*

** optional solo with full instrumentation, let the clarinet handle the line.*

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Commissioned by Elektra Women's Choir with generous support from Elaine Stevens,
trusting that The Lost Words will find their way back into the hearts and minds of children.

11. Kingfisher

from The Lost Words: A Spell Book

Robert Macfarlane

Marie-Claire Saindon

♩ = 96 Spirited

p

S1 *King - fish - er, king, king - fish - er, king, king - fish - er, ki king - fish - er, king,

S2 *King, king - fish - er, king, king - fish - er, king, g - fish - er, king, king - fish - er,

A1 *King - fish - er, king, king - fish - er, king, - er, king, king - fish - er, king,

A2 *King, king - fish - er, king, king - f a king, king - fish - er, king, king - fish - er,

Pno **unvoiced whisper* *p*

A

5 *mp*

S1 King - fish - er: the co - lour - gi - ver,

S2 King - fish - er: the co - lour - gi - ver,

A1 king - fish , king - fish - er, king, king - fish - er, king, king - fish - er, king,

A2 king - fish - er, king, king - fish - er, king, king - fish - er, king, king - fish - er,

Pno *mp*

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9

S1
fi - re - bring - er, flame - flick - er, ri - ver's qui - ver.

S2
fi - re - bring - er, king, king - fish - er, king, king - fish - er, qui - ver.

A1
fi - re - bring - er, king - fish - er, flame - flick - er, ri - ver's qui - ver.

A2
king, king - fish - er, king, king - fish - er, ri - ver's qui - ver.

Pno

mp *p* *mp* *f*

tr

13

S1
S2
Ink - black bill, o - range throat, and a

A1
A2
Ink - black bill, o - range throat, and a

Pno

f *mf*

B *mf*

17

S1
S2
quick black blue back - gleam - ing fea - ther fea - ther - stream.

A1
A2
blue, quick blue back - gleam - ing fea - ther fea - ther - stream.

Pno

8va

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C *p*

21

S1
S2

Neat and still it sits on the snag of a

A1
A2

Neat and still it sits on the snag of a

Pno

27

S1
S2

stick, un - til, un - til, un - til with

A1
A2

stick un - til, ur un - til with

Pno

D

33

S1
S2

Gold - flare, wing - fan, gold - flare, wing - fan, whip - cra - ck the

A1
A2

flare, wing - fan, gold - flare, wing - fan, whip - cra - ck the

Pno

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E

37

S1 king - fish - er, king, zing - fish - er; sing! Fla - - shes,

S2 king, king - fish - er zing, sing - fish - er! Fla - - shes,

A1 king, king - fish - er zing, sing - fish - er! Fla - - shes,

A2 king - fish - er, king, zing - fish - er; sing! Fla - - shes,

Piano accompaniment with *8va* marking.

41

(gliss)

F

S1 fla - shes too fast to fol - low, quick and quick - er, *mp*

S2 fla - shes down too fast to fol, fol - low, quick, quick quick - er, *mp*

A1 fla down too fast to fol - low, quick and quick - er, *mp*

A2 shes down too fast to fol, fol - low, quick, quick quick - er, *mp*

Piano accompaniment with *mp* marking.

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45 *mf*

S1 carves its hol-low In the wa - ter, slings its ar-row su-per, su-per-swift to

S2 carves its hol, hol-low In the wa - ter, slings ar-row, ar-row su - per-swift to

A1 carves its hol-low In the wa - ter, slings its su-per, su-per-swift to

A2 carves its hol, hol-low In the wa - ter, sling ar-row, ar-row su - per-swift to

Pno *f*

49 **G** *f*

S1 swal-low, swal-low, low, swal-low, swal - low

S2 swal-low, swal-low, swal-low, swal-low, swal - low

A1 swal-low, low, swal-low, swal-low, swal - low

A2 swal-low, swal-low, swal-low, swal - low

Pno *f*

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53 *f* **H**

S1 S2 Stick - le-back or shrimp or min - now.

A1 A2 Stick - le-back or shrimp or min - now.

Pno *f*

57 **I** warmly *mf*

S1 S2 Hal - on is its o - ther name, its

A1 A2 *m* .i - cy - on is its o - ther name, its

Pno *tr*

63 **J** *mp*

S1 S2 o - - ther name - al - so rip - ple -

A1 A2 - - - ther name - al - so rip - ple -

Pno *mp* *mf* *mp*

68

S1
S2

calm - er, wa - ter - nest - er,

A1
A2

calm - er, wa - ter - nest - er

Pno

8va

75

S1
S2

wea - th - er, rain - bring - er and

A1
A2

Eve - ning an - gler, wether - tel - ler, rain - bring - er and

Pno

mp

p

mp

cresc.

mp

81

K *f*

S1
S2

Rain - bow bird, rain - bow bird

A1
A2

rain - bow bird, rain - bow bird

Pno

f

f

7

3

Ped.

L

87

S1

S2 *mf*
that sets the stream, the stream a - light, that

A1 *mf*
that sets the stre: the stream a - light,

A2

Pno *mp*

93

S1 *mf* *king - fish - er, king, - er, king, king - fish - er, king, king - fish - er, with *f*

S2 sets ream, the stream a - light, a - *f*

A1 that the stream, the stream a - light,

A2 *mf*
king - fish - er, king, king - fish - er, king, king - fish - er, king, king - fish - er,

Pno *voiced whisper* *mf*

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97

S1 burn, with burn and glit-ter, glit-ter,

S2 light with burn, with burn and glit-ter, glit-ter,

A1 *f* a - light with burn, with bur glit-ter, glit-ter,

A2 *f* burn, arn, glit-ter, glit-ter,

Pno *f*

101

S1 burn and glit-ter, burn, burn and glit-ter! *ff*

S2 burn and ter, glit-ter, burn, burn and glit-ter! *ff*

A1 with b glit-ter, glit-ter, burn, burn and glit-ter! *ff*

A2 burn, glit-ter, glit-ter, burn, burn and glit-ter! *ff*

Pno *ff*

8^{va}

12. Lark

from The Lost Words: A Spell Book

Robert Macfarlane

Carmen Braden

$\text{♩} = 69$ Jaunty and graceful *mp*

S
Lit-tle as - tro-naut where have ye be, and how is your song still,

Pno
f *mf* *mp*

6
S.
song still, song still tor-ren - ting, tor-ren - ting
A.
song still, song still tor-ren - ting, .ing... on?

Pno
f *p*

10 **A** *mp*
S.
Aren't you reath, short of breath, short of breath, as you climb, as you climb, as you climb high - er,
A.
A short of breath, short of breath, short of breath, as you climb, as you climb, as you climb high - er,

Pno
mp *p* *mp*

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(unis.)

14 *f*

S. high - er high - er, up there, up there in the thin air, thin air, with your

A. high - er, high - er, up there, up there in the thin air thin air, with your

Pno

18 *p mp*

S. ma - gi-cal song still, song still, song tum-bl - ing, tum-bl - ing,

A. ma - gi - cal song still, song still. still tum-bl - ing, tum-bl - ing,

Pno

22 *p mp f mp poco rit.*

S. tum - bl tum - bl - ing, tum - bl - ing, on?

A. - ing, tum - bl - ing, tum - bl - ing, on?

Pno

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25 **B** ♩ = 60

S. *sorrowful, lightly*

A. *p*

Pno *pp*

Right now I need you, for my sad - ness has com - e in and my heart.

32 *stagger breathing* *p* *ppp* **C** Increasing hope and energy

S. Oh Mm Oh

A. grows, grows, grows, flat - ter, flat - ter

Pno *ppp* *p* *mf*

37 *mp* *mp*

S. so I'm com - ing to find you, com - ing to find you by

A. so I'm com - ing (ng) com - ing (ng)

Pno *p* *mf* *p* *mf* *p*

41

S. *mf*
fol-low-ing your_ song, fol-low-ing your_ song, Ah_ Ah_ Keep- ing, keep - ing

A. *mf*
fol-low - ing(ng)_____ fol-low - ing(ng)_____ Ah_ Ah_ Keep- ing, keep - ing

Pno

44

S. *mp*
on_____ in - to deep past dy-ing stars and ex -

A. *mp*
on_____ in - to der space_____ past dy-ing stars and ex -

Pno *f* *pp*

47

S. *mp*
plod g ex - plod- ing suns, to where_____ at last,

A. *f* *mp*
ing ex - plod- ing suns,_____ to where_____ at last,

Pno *f*

D ♩ = 69 Jaunty and graceful

51

S. *mp* lit - tle as - tro - naut

A. *mp* - tle as - tro - naut

Pno *mp* *mf* *mp*

54

S. you sing your heart out, your heart out, your heart out, heart out, heart out.

A. you sing your heart out, your heart out, heart out, heart out, heart out.

Pno

58

S. *pp* at all dark mat-ter. *inhale audibly* (Ah) *exhale audibly* (Ah)

A. *p* at all dark mat-ter. *inhale audibly* (Ah) *exhale audibly* (Ah)

Pno *pp* *p*

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Commissioned by Elektra Women's Choir with generous support from Jackie Morris, Ian and Russell Smith

13. Magpie

from The Lost Words: A Book of Magic

Robert Macfarlane

Alex Eddington

With Attitude! And a messy and uncoordinated squawk. ♩ = 60 declamatory (directed)

ca. 9"

mf *f*

percussion is optional insert fermatas otherwise

Tutti

ma ma ma ma ma (etc.)

*resonant and very nasal, as in "mango" random pitches

Agogo Bells

Triangle

Mag - pie - (ee!)

squeak or shriek at the end

approximate pitches throughout more spoken than sung

triangle: start slowly and accel.

p

A

ca. 7"

f

Tutti

r ma (etc.)

Mag - pie - Ma - ni - fes - to - (wuh)

squawk or thump the ending

Ag.

ke

J

Tri.

(choke)

ff

mf

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B ♩ = 72

♩ = 72 (directed)

S1
Ar gue E - v'ry Toss toss etc.

S2
Ar gue E - v'ry Toss toss etc.

A1
Ar gue E - v'ry Toss! Toss! Toss!

A2
Ar gue E - v'ry Toss! Toss!

Ag.
ff p ff (choke)

Tri.
ff p mf ff

C Unexpectedly precise

13 mp

S1
Gos-sip Bic-ker Gos Bic-ker Gos-sip Yak and Yak and Yak and

S2
Gos-sip and Gos-sip Bic-ker and Yak and Yak and

A1
G Bic-ker Gos-sip Bic-ker Gos-sip and Bic-ker and Yak and

A2
Bic-ker and Gos-sip Bic-ker Gos-sip Bic-ker and Yak and

Ag.
(choke)

Tri.

17 **D** *ff* (approximate pitches)

f *ululate*

S1 Sni-i-i-i-i... All Day

S2 *f* *mp* *f* *mp* *ff*
Snic-ker Snic-ker Snic-ki-tic-ke-ter All Day

A1 *f* *mp* *f* *mp* *ff*
Snic-ker Snic-ker Snic-ki-tic-ker All Day

A2 *f* *mp* *f* *mp* *ff*
Snic-ker Snic-ker Snic-ki-tic- All Day

Ag. *mp* *ff* (choke)

Tri. *p* *f* *p* *ff* (choke)

20 **E** *accel.* *Incensed* *fff* *f* *ululate and gliss. to atonal cluster* (approximate pitches)

S1 Long! (guh) Pick a Fight in an Emp - ty Room! In - ter - ject,

S2 Long! (guh) Pick a Fight in an Emp - ty Room! In - ter - rupt, In - ter - ject,

A1 Long! (guh) Pick a Fight in an Emp - ty Room! In - ter - rupt, In - ter - ject,

A2 Long! (guh) Pick a Fight in an Emp - ty Room! In - ter - rupt, In - ter - ject,

Ag. *f*

Tri. *f* *chk*

*spoken in low range

F Declamatory

26 *ff*

S1 *ff* In - ter - rupt, In - ter - ject, In - ter - cept, In - ter - vene! Ev' - ry

S2 *ff* In - ter - ject, In - ter - cept, In - ter - vene! Ev' - ry

A1 *ff* In - ter - ject, In - ter - cept, In - ter - vene! Ev' - ry

A2 *ff* In - ter - rupt, In - ter - ject, In - ter - cept, In - ter Ev' - ry

Ag. *mp* *f*

Tri. *mf* *ff*

3 *sung* *gliss* *spoken*

29 *mp* *ff* *mp sub* *ff* *mf*

Tutti messy - over two beats ma ma... Mag- pie (ee) For ev'-ry ma ma... Mag- pie (ee!) a-against

Ag. *mf* *ff*

Tri. *mf* *ff*

*Spoken - Muttering - Staggered - Messy, however - a few voices stick out so the listener can understand the text.

35 *mp* *fff* *p*

Tutti *acce!* *♩ = 108* F ther Walk-ing Fly ing Swim-ming Creep-ing Creat-ure on the Earth! Except for eagles, for they are scary.*

Ag. *fff*

Tri. *p* *fff*

percussion parts available (gratis) upon request. This piece can be effective without percussion - (with fermatas)

visit cypresschoral.com to read the poetry, composer notes, listen to fine recordings, and enjoy all twenty pieces in the LOST WORDS set

14. Newt

from The Lost Words: A Spell Book

Robert Macfarlane

Stephen Smith

Giocoso ♩ = 94

f

S
A

'Newt, oh newt, ou are too cute!

Pno

f *mf*

4 *altos mf marcato* 3 *sopranos join*

S
A

E - mot - ed the coot to the too - cute newt, 'With your

Pno

mp

6 **A**

S.

frill-y back and your shin - y suit and your spot - ted skin_ so un - hir - sute!

A.

frill and your shin - y suit and your spot - ted skin_ so un - hir - sute!

Pno

mf

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9

Soprano (S) / Alto (A)

f *tr* (very wide vibrato)

B

You are too cute!

Piano (Pno)

f marcato

12

Soprano (S) / Alto (A)

C

'Too

Piano (Pno)

16

Soprano (S) / Alto (A)

mf *sopr*

D

cut and the newt to the un-as-tute coot.

Piano (Pno)

mf *f* *tr*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

19 *mf*

S
A

'With all this care-less talk of cute you bring me in-to dis-re - pute, for newts aren't

Pno *mf*

23 *marcato* **E**

S
A

cute: we're kings of the pond, li - ons of the duck-weed, dra-gons of

Pno *mf marc.*

26 *mf*

S
A

the wa - ter; al - be - it, it's true,'

Pno

28 *f*

S
A

he paused 'mi - nute.'

Pno *f*

15. Otter

from The Lost Words: A Spell Book

Robert Macfarlane

Monica Pearce

Andante ♩ = 70

Perc. * *mf* *p*

Red. Red.

**optional percussion part
available upon request
Otherwise, start at m. 4*

Spritely
mf

S1
Ot - ter, _____ Ot-ter en-ters ri-ver wi' _____ ter,* _____ what a sup-ple sli-der out of holt and in-to

S2
mf
Ot - ter, _____ Ot-ter en- with-out fal - ter,* _____ what a sup-ple sli-der out of holt and in-to

A1
mf
Ot - ter, _____ en-ters ri-ver with-out fal - ter,* _____ what a sup-ple sli-der out of holt and in-to

**emphasis the "t"s
for a percussive effect*

A

13 *f* *mp* *mf*

S1 wa - ter! This shape-shif-ter's a sheer breath-ta-ker, a sure heart-stop-per

S2 wa - ter! This shape-shif-ter's a .n-ta-ker, a sure heart-stop-per

A1 wa - ter! This shape- a sheer breath-ta-ker, a sure heart-stop-per

Pno *f* *p* *mp* *mf*

Ped.

17 *p* *p*

S1 — but you'll -ver spot a sha-dow - flut-ter, bub - ble-skein, and

S2 — il on-ly e-ver spot a sha-dow - flut-ter, bub-ble-skein, and

A1 but you'll on-ly e-ver spot a sha-dow-flut-ter, bub-ble-skein, and

Pno

22 *mf*

S1
ne - ver ac-tu-al ot - ter...

S2
ne - ver ac-tu-al ot - ter...

A1
ne - ver (al-most ne-ver) ac-tu-al ot - ter...

Pno
p *mf* *p*
Ped.

B

27 *mp* *legato*

S1
This swift swim-mer's a sil-ver mi-ner, with trout its ore it bores each black pool deep

S2
This swift swim-mer's a sil-ver mi-ner, trout its ore it bores each black pool deep

A1
This swift swim-mer's a sil-ver mi-ner, trout its ore it bores each black pool deep

Pno

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32 *mf* *f*

S1
— and deep - er, _____ delves up-cur-rent steep and stee-per_

S2
— and deep - er, _____ delves up-cur-rent str _____ stee-per_

A1
— and deep - er, _____ delves up _____ ,teep and _____ stee-per_

Pno
mf *f*
pedal freely

37

S1
turns the wa-ter in-side out _____ an - side - ou - ter. _____

S2
turns the wa-ter _____ , then in - side - ou - ter. _____

A1
turns _____ in-side out, then in - side - ou - ter. _____

Pno
Ped.

Wistful

mf divisi

40

S1 *mf* E - ver dreamed of be - ing ot - ter?_____

S2 *mf* E - ver dreamed _____ ter?_____

A1 *mf* E - ver dreamed _____ ot - ter?_____

Pno *r.h.* *Ped.* *mp*

45 *mp* S1 that un - der - wa - ter thun - der - bol - ter _____ that shim - me - ring twis -

S2 *m* ut - ter un - der - wa - ter thun - der - bol - ter _____ that shim - me - ring twis -

A1 *φ* that ut - ter un - der - wa - ter thun - der - bol - ter _____ that shim - me - ring twis -

Pno *pedal freely*

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49 *mf* C *mf*

S1 - ter? twis - ter? Run to the ri-ver bank, ot-ter-drea-mer,

S2 - ter? twis - ter?

A1 - ter? twis - ter?

Pno *mf*

Ped.

53

S1 slip your skin and change your mat-ter,

S2 *mf* ot-ter-drea-mer. slip your skin and change your mat-ter,

A1 ot-ter-drea-mer, slip your skin and change your mat-ter,

Pno

Ped.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

57 *p*

S1
pour your ou-ter be-ing in - to ot - ter, _____ and en - ter_ now_ as_

S2
pour your ou-ter be-ing in - to ot - ter, _____ en - ter_ now_ as_

A1
pour your ou-ter be-ing in - to ot - ter, _____ and en - ter_ now_ as_

Pno

61 *f*

S1
ot - ter _____ with-out fal - ter _____ in - to the wa - ter. _____

S2
ot - ter _____ with-out fal - ter _____ in - to the wa - ter. _____

A1
ot ter _____ with-out fal - ter _____ in - to the wa - ter. _____

Pno

f

Ped. _____ Ped. _____

16. Raven

from The Lost Words: A Spell Book

Robert Macfarlane

Don Macdonald

♩ = 95

A *mf* **Altos** Rock rasps, what are you?

Pno *f* *mf* *p*

Sops *mf* **A** *with o* *mp* *ity*
I am Ra - ven! _____ ne blue-black jack-et and the bo-xer's swag-ger

A *p*
Of the blue-black jack-et and the bo-xer's swag-ger

Pno *mp*

S *mf* *mp*
strong-er and than peak and than boul - der _____

A *mf* *mp*
stron ol-der than peak and than boul - der _____ raps Ra-ven in re - ply.

Pno *mf* *mp*

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B

17

S *f* I am Ra - ven_

A *mf* Air asks, v + are you?

Pno *f* trem.

23

S *mf* of Play, King of Guile, grin-on-face base-jum - per,

A Prince of Play, King of Guile, grin-on-face base-jum - per,

Pno *mf*

27

S twice as a - gile as the wind, thrice as fast as a - ny gale, - rasps Ra - ven in re

A twice as a - gile as the wind, thrice as fast as a - ny gale, - rasps Ra - ven in re

Pno

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31 *en harm.* **C**

S *f* I am Ra - ven!

A *mp* Vi-xen ven-tures, what are you? *p*

Pno *mp*

36

S *mf* Sol-ver of prob- -er of locks, who can

A *mf* Sol- o-lems, pick-er of locks, who can

Pno *f*

39 *molto rit.*

S al-ways or -at and al-ways out-think fox, scoffs Ra - ven in re - ply.

A out-smart stoat and al-ways out-think fox, scoffs *molto rit.*

Pno *mf*

44 **D** A Tempo *mf* \curvearrowright *f*

S I am Ra - ven! I have

A Earth in-quires, what are you? I ar ven! I have

Pno A Tempo *mf*

49

S fol-lowed men from fo-rest edge to ci - ty black sha-dow

A fol-lowed men from fo-rest edge y scarp: black sha-dow,

Pno

52 *mf* \curvearrowright *f* \curvearrowright *mf*

S dark i-liar, he-xes Ra-ven in re - ply.

A fa - mi-liar,

Pno *f* *p*

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

57

S1 *f* Not true! For I am Ra - ven, who no - thing can-not know. I steal *ff* *mf with intensity*

S2 *f* Not true! For I am Ra - ven o - thing can-not know. I steal *ff* *mf with intensity*

A1 *p* No-thing knows what you are. For I am a, *f* *ff*

A2 *p* No - thing knows what you are. Ra - ven, *f* *ff*

Pno *pp* *mf*

62

S1 eggs the bet-ter to grow eat eyes the bet-ter to see, I pluck wings the bet-ter to fly,

S2 eggs the bet-ter, I eat eyes the bet-ter to see, I pluck wings the bet-ter to fly,

A1 who *f*

A2 who *f*

Pno

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

65 *f* *ff*

S1 Ra - ven Ra - ven Ra - ven Ra - ven

S2 Ra - ven Ra - ven Ra - ven Ra - ven

A1 no - thing can-not know. I steal eggs the bet-ter to grow, I eyes the bet-ter to see, I pluck

A2 no - thing can-not know. I steal eggs the bet-ter to eat eyes the bet-ter to see, I pluck

Pno *f* *ff*

68 *f* *ff* *trem.*

S1 Ra - ven Ra - ven

S2 Ra - ven

A1 wings the be y, rid-dles Ra-ven in re - ply.

A2 wi jet-ter to fly, rid-dles Ra-ven in re - ply.

Pno *f* *ff* *trem.*

molto rit. . . . **A Tempo** *molto rit.* . . .

17. Starling

from The Lost Words: A Spell Book

Robert Macfarlane

Stephen Smith

Sprightly ♩ = 176 *mf*

S1
S2
A1
A2
Pno

mf non legato

Should green-as-moss be mixed with blue-of-steel be mixed with
gleam-of - gold you'd still fall short by far, Should green - as - moss
with blue - of - steel be mixed with gleam-of - gold you'd
mixed with blue - of - steel be mixed with gleam-of - gold you'd

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

17 **T**

S1
S2 still fall short by far of the Tar - bright oil - slick sheen and

A1
A2 still fall short by far of the Tar - bright oil - slick

Pno

22 **A**

S1
S2 gloss, of the tar-bright oil-slick sheen of star - ling wing. 3-parts

A1
A2 sheen and gloss, of bright oil-slick gloss of star-ling wing. And

Pno

27 **A** **Choir à 3**

Top and phone ring-tones, *mf*

Mid and car a - larms *mf*

Btm you sam - pled sneak-er - squeaks, *m* *ato* *mp* and

Pno *mp*

31

Top *mp* and if you sam - pled *mf* sneak-er - squeaks

Mid *mp* car a - larms and *mf* sneak-er - squeaks, and sneak-er - squeaks

Btm if you sam - pled phone ring - tones and car a - larms and sneak-er - squeaks

Pno

Choir à 4

35 *legato* **R** *non legato* *legato*

S1 you'd still come no-where near street-smart hip - hop, you'd still come

S2 you'd still come where near the roof - top rip - rap, you'd

A1 you'd be no-where near rip - rap street-smart, the

A2 d still come no-where near the roof - top hip - hop, the rip - rap

Pno *cresc. poco a poco*

40 *non legato*

S1 no - where near the roof - top rip - rap street-smart hip - hop, roof - top rip - rap street-smart hip-hop

S2 *non legato*
still come no - where near the roof - top rip - rap street-smart hip - ho

A1 rip - rap street-smart, the roof - top rip - rap s' art hip - hop

A2 street-smart hip - hop, the roof rip - rap street-smart hip - hop

Pno

45 *legato*

S1 of star - ling

S2 *legato*
of star song.

A1 *legato*
- ling song.

A2 of star - ling song.

Pno

3-parts

L Choir à 3

49

Top *f*
Let shade clasp coal, let coal clasp pitch, let shade clasp coal clasp pitch clasp storm clasp

Mid *f*
Let shade clasp coal, let coal clasp pitch al clasp pitch clasp storm clasp

Btm *f* *mf*
Let shade clasp coal clasp pitch, let shade clasp pitch clasp storm, let

Pno *f* *mf*

54

Top *mf*
witch, let storm clasp, let shade clasp coal clasp pitch clasp storm clasp witch, they'd still be

Mid *mf*
witch, let clasp coal, let coal clasp pitch, let pitch clasp storm clasp witch, they'd still be

Btm
coal clasp clasp storm clasp witch, let shade clasp coal clasp pitch clasp storm clasp witch, they'd still be

Pno

59 I *mp but intense*

Top
pale be-side the in the-dead-of-night - black, cave - black, head cocked, fight - back

Mid
mp
pale be-side the in-the-dead-of-night - black, head-cocked,

Btm
mp
pale be-side the in the-dead-of-night black, cave-black,

Pno
p *mp*

63

Top
mf
gleam of star - ling eye.

Mid
mf
fight-back of star - ling eye.

Btm
mf
head-cock fight-back gleam of star-ling eye.

Pno
mf *p*

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N Choir à 4

68 *p* *cresc. poco a poco*

S1 North-ern lights teach-ing shoal-ing fish, shoal-ing fish teach-ing

S2

A1 *p* *cresc. poco a poco*

A2 North-ern lights teach-ing shoal-ing fish, shoal-ing fish

Pno *p* *cresc. poco a poco*

71 *mf*

S1 swarm-ing flies, swarm-ing flie teach-ing cloud-ing ink would

S2

A1 teach-ing swarm-ing flies, m-ing flies teach-ing cloud-ing ink

A2

Pno

74 **G** *mf*

S1 nev - er learn the Ghost - ly swirl - ing

S2

A1 would nev - er learn the Ghost - ly swirl - ing

A2 would nev - er, nev - er learn the Ghost - ly swirl - ing

Pno

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Choir à 3

78

Top
surg - ing whirl - ing melt - ing mur - mur -

Mid
surg - ing whirl - ing melt - ing mur - mur -

Btm
surg - ing whirl - ing melt - ing mur - mur -

Pno

Choir à 4

82

S1
f
a - tion, mur - mur - a - tion

S2
f
a - - - - tion, mur - mur - a - tion

A1
f
a - - - - tion, mur - mur - a - tion

A2
f
tion, mur - mur - a - tion

Pno
fp

86

Top *mf*
of star - - - ling

Mid *mf*
of star - - -

Btm *mf*
of star - - - ling

Pno *mf*

90

Top *ff*
flock.

Mid *ff*
flock.

Btm *ff*
flock.

Pno *ff* duration 3'00"

Weasel

from The Lost Words: A Spell Book

Robert Macfarlane

Marie-Claire Saindon

Agile, ominous ♩ = 92

The musical score is divided into three systems, each starting with a double bar line and a repeat sign. The first system (measures 1-3) features a Tutti vocal line with a box around the first measure containing a tongue-click symbol (x) and an asterisk (*). The piano accompaniment consists of triplet eighth notes in both hands, with dynamics *mp* and *pp*. The lyrics are "Sss... sel_ whirls, ___".

The second system (measures 4-5) continues the piano accompaniment with *mf* dynamics. The lyrics are "wea-sel_ whirls through_ world fire: fire:". The piano part includes various triplet patterns and rests.

The third system (measures 6-8) introduces Soprano (S.) and Alto (A.) vocal parts. The Soprano part has a box around measure 6 and a glissando (*gliss.*) instruction. The lyrics are "Em-bers_ spin, ___ smoke curls, ___ for". The piano accompaniment continues with triplet patterns.

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

* Singers hiss while a small group of three to five (regardless of voicing) click their tongues aleatorically to imitate the hiss and crackling of fire.
NB: Tongue clicks should be done with the side of the tongue for a sharp dry sound; otherwise, the sound will be too "wet" and resemble raindrops.

9 *f*

S. wea - sel Acts on land like spar - k, spark on tin-der

A. wea - sel Act on land like spar - k, spark tin-der

Pno. *f*

B *ff*

12

S. Scor - - ches land, field to pyre,

A. *ff* Scor - - ches lan' turns field to pyre,

Pno. *ff*

14 *decresc*

S. san d to glass, tree to

A. - d to glass, tree to

Pno. *decresc.*

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16 **mp** **C**

S. cin - der, Eats air,

A. cin - der, Er

Pno.

19 **p** **D**

S. burns sha-dow, * **gradual shift to audible exhale*

A. burns sha-dc Hhh...

Pno.

23 *mf* *f*

S. Lights the sky, hot-wires the sun with its speed, its

S. Lights the sky, hot-wires the sun with its speed, its speed,

A. Lights the sky, hot-wires the sun with its speed,

A. Lights the sky, hot-wires with its speed, its speed,

Pno. *mf* *f*

26 *ff* *ff* *ff* *ff* *ff*

S. dance, .s.

S. its d .s gyres.

A. i' its gyres.

A. its dance, its gyres.

Pno. *ff*

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19. Willow

from The Lost Words: A Spell Book

Robert Macfarlane

Monica Pearce

[The Listeners]

Andante ♩ = 88

S1
S2
A1
A2
Piano

mp bil - low, —
Wil - low, — when the wind blows so ye bran - ches bil - low, —
mp ar bran - ches bil - low, —

5
S1
S2
A1
A2
Pno

p bil - low, — *mp* Oh lis - ten
al you — whis - per while we lis - ten
will you — whis - per while we lis - ten so we

9
S1
S2
A1
A2
Pno

mf learn what your long leaves loo - sen? — *mf* If you whis - per when the wind blows
words — your long leaves loo - sen? —

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13 *sop. 2 joins*

S1
S2

so your— branches bil-low,— wil-low,— we will lis - ten— for a

A1
A2

so your— branches bil-low,— wil-low,— we will lis - ten— for a

Pno

p *mp*

18

S1
S2

day, a week, a year, till we know what say, what wil-lows speak.—

A1
A2

day, a week, a year, till we ' a wil-lows say, what wil-lows speak.—

Pno

pp *mf*

A [The Willows]

24 ♩ = 90

S1
S2

Lean in, lis-ten-ers,— come be-low our leaves and wait— un -

A1
A2

Lean in, lis-ten-ers,— come be-low our leaves and wait—

Pno

f = 90

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

29

S1
S2

til the wind blows — bran-ches bil - low, — bil - low, — lis-ten for a year, a

A1
A2

so our bran-ches bil - low, — lis-ten for a year, a

Pno

f

mf

f

34

S1
S2

week, a day, — but you will ne - hear — what

A1
A2

week, a day, — but you wil' - ver - hear — what

Pno

mp

mp

$\text{♩} = 80$

-3

$\text{♩} = 80$

39

S1

wil-lows speak, — il-lows say. — Long, — you lin - ger, lis-te-ners —

S2

wil-lows what wil-lows say. — lis-te-ners —

A1
A2

... speak, — what wil-lows say. — lis-te-ners —

Pno

p

mf

mf

B

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

44

S1
hard you press your ears a-gainst our bark, our bark,

S2
hard you press your ears a-gainst our bark,

A1
A2
hard your ears against our bark,

Pno

48

S1
S2
but you will ne - ver sense and you will ne - ver speak in leaves

A1
A2
but you will ne - vr our sap, and you will ne - ver speak in leaves

Pno
mf

50

S1
S2
own roots in-to the rot for we are wil low

A1
A2
or put down roots in-to the rot for we are wil low

Pno
f *p* *mp*

C [The Listeners]

$\text{♩} = 70$ *mp*

55

S1
S2

A1
A2

Pno

Solo mp *tutti mp*

O o-pen up your heart-wood to us will you, wil-low, —
and you are not. O o-pen up you⁺ will you, wil-low, —

60

S1
S2

A1
A2

Pno

mf

— show us your deep with-in, your r - out, your wa - ter brush - ing bough, your shoot your
— show us your deep with-ir ough with-out, your wa - ter brush - ing bough, your shoot your

D [The Willows]

$\text{♩} = 80$

65

S1

S2

A1
A2

Pno

f *mp* *piano out*

grain, your knot, st? and
grain, your knot? nor speak, nor shout
your knot, your knot? We will ne-ver whis-per to you, lis-te-ners,

70 *a cappella* *p*

S1 e-ven if you learn to ut-ter al - der, el - der, pop - lar,

S2 al - der, el - der, pop - lar,

A1
A2 al - der, el - der, pop - lar,

76 *mf* *f*

S1 as - pen, you will ne-ver know a word of wil-lr for we are wil- low

S2 *mf* *f* as - pen, you will ne-ver know a word w_ for we are wil- low

A1
A2 *mf* *f* as - pen, you will ne-ver know a of wil-low_ for we are wil- low

Pno *piano in* *mf* *f*

81 *mp* *p*

S1 wil-low_

S2 *mp* 3 and you are not.

A1
A2 *mp* 3 and you are not.

Pno *p*

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Wren

from The Lost Words: A Spell Book

Robert Macfarlane

Don Macdonald

♩ = 145 Tempo at the soloist's discretion (ad libitum)

Piano

pp *p* *pp* *pp*

pedal freely

5

Pno

p *pp* simile

11

Pno

p *pp* *p*

16

Pno

pp

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The Lost Words written by Robert Macfarlane and illustrated by Jackie Morris.
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B *Sl*

21 *p*

S. *Oo.*

A.

Pno

27

S.

A. *Al p*

Pno *cresc*

32

S1

S2

A1 *mp*

A2

Pno *mp*

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36

S1

S2

A1

A2

Pno

40

S1

S2

A1

A2

Pno

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44 *tutti mf* **C**

S. When wren whirrs from stone to furze

A. *tutti mf*
the

Pno *p*

50

S.

A. world a - round her slows,

Pno *mf*

55 *mf*

S. for wren is quick, so quick she blurs the air through which she

A.

Pno *mp*

60 *f* *mf* *playfully* **D** *S1 mp*

S. flows, Ra-pid wren is need-le,

A. *mf* *start with full ensemble and end with small group* *pp*
yes yes yes yes yes yes yes yes yes

Pno *f* *mp*

66 *close to "n" or *mf* *mp*

S1 ra-pid wren is pin, and wren's song is sharp-song,

S2 pin, and wren's song is sharp-song,

A1 *mf*
pin,

A2 *mf*
pin, pin,

Pno *mf* *mp*

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71

mf

S1
briar - song, thorn - - song, and wren's flight is dark - flight,

S2
briar - song, thorn... briar - song, and wren's flight is dark - flight,

A1
mf
thorn... and wren's flight is dark - flight,

A2
mf
thorn and wren's flight is dark - flight,

Pno

76

f

S1
flick - flight, night-flight, and wren's flight is dark-flight, flick - flight,

S2
flick - flight, night-flig' yes and wren's flight is dark - flight,

A1
f
flick - flight .at, yes dark-flight, flick - flight,

A2
f
flick - flight, night-flight, yes dark-flight, flick-flight, night-flight,

Pno

81

S1 *p*

S2 *p* *p*
Each wren

A1 *p*

A2 *p*

Pno *p* *pp*

86 **E** (3+2)

S1 *mp* *mf*
yes yes yes yes

S2 *mp* *mf*
etch-es, switch-es, glitch-es, yes yes yes

A1 *p* *mp* *mf*
switch-es, yes yes

A2 *mp* *mf*
yes

Pno *p* *mp* *mf*

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91

S1 *p* etch-es, stitch-es, switch-es, glitch-es, *mp* yes *mf*

S2 *p* etch-es, stitch-es switch-es glitch-es *mp* yes *mf*

A1 *mp* *mf*

A2 *mf* yes - yes - yes - yes

Pno *p* *mp* *mf*

96

S. *f* Now you think you see wren know you don't. Now you think you

A. *f* Now you think you see, now you know you don't. Now you think you

Pno *f*

101

S. see now you know you don't. Now you think you see wren, now you

A. wren, now you know you don't. Now you think you see wren, now you

Pno *f*

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106 *cresc. poco a poco*

S. know you don't. Now you think you see wren, now you know you don't. Now you think you

A. know you don't. Now you think you see wren, now you know 't. Now you think you

Pno *cresc. poco a poco*

111 *ff* *p*

S. see wren, now you know you don't. you don't. now you know

A. see wren, now you know you dr know you don't. now you know

Pno *ff* *p*

116 *mp* *mf* *f*

S. now you know you know you don't.

A. you know now you know know you don't.

Pno *mp* *mf* *f*

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