

October 2022

# ABCD 2022

## Reading Session

### for Young Voices

# ABCD 2022 session for Young Voices



The pieces included are all suited to young voices. There are pieces from the following series:

Songbird

Emerging  
Voices

Oxford Three-part  
Repertoire

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\* this links to an upper voice version of the piece

## Composer and piece information:

**BE Boykin - Music of Life** for SABar and piano (also available in a version for SSA and piano).

This is a vibrant setting of a poem by George Parsons Lathrop that describes how music underpins all earthly life. An active piano part provides an energetic undercurrent to compelling vocal lines, with the voices beginning in unison before opening out into two and then three parts. *Music of Life* is the perfect selection for choirs looking to celebrate the life-affirming power of music.

Composer, conductor, and pianist, Brittney Boykin (B.E. Boykin) first pursued her interest in composition during her time at Spelman College, attending classes that inspired and challenged her musical imagination. After graduating, Boykin continued composing and arranging choral compositions while attending Westminster Choir College of Rider University in Princeton, New Jersey. Boykin is currently an Assistant Professor of Music at the Georgia Institute of Technology. She obtained her PhD from Georgia State University with an emphasis in Music Education.

**Bob Chilcott - Songs my Heart has Taught Me** for SSA and piano (also available for SATB and piano).

In this passionate four-movement work, composer Bob Chilcott and lyricist Delphine Chalmers explore themes of inclusivity, identity, and unity. The middle movements, 'Harmony' and 'Rhythm', have strong grooves and rhythmic drive, while the outer movements, 'Unison' and 'Resolution', are steadfast and uplifting. *Songs my Heart has Taught Me* brings singers and audience together in a celebration of all that unites us.

Bob Chilcott has become one of the world's most widely performed composers and arrangers of choral music. His compositional output reflects his wide taste in music styles and his commitment to writing music that is both singable and communicative. He has been involved in choral music most of his life he was a chorister and then a choral scholar in the choir of King's College, Cambridge, and was a member of the British vocal group The King's Singers. As well as being a full-time composer he is also a highly acclaimed choral conductor. He has been privileged to conduct many choirs all over the world.

**Ian Crawford – 900 Miles from Home** for CCBAr and piano

Ian Crawford breathes new life into this traditional American tune by employing a bluegrass-inspired style, jaunty syncopations, and an upbeat tempo. The light but supportive piano accompaniment uses punchy clustered chords, and the melody is shared between the voice parts. This flexible arrangement is accommodating and idiomatically written for changing male voices.

Ian Crawford grew up in London and was educated at Christ Church, Oxford. After graduating, he spent several years working with youth choirs and community theatre groups as a composer and musical director. Now based in the North West, Ian is a choral director and Director of Music at a leading secondary school. He writes music for choirs of all ages, both amateur and professional, and is particularly passionate about encouraging young people to keep singing.

**Reena Esmail – Listen** for SA and piano

In this beautiful setting of words by the composer, based on a quote by Brian Palmer, singers are encouraged to listen to the sounds and people around them in order to learn and grow: 'one act of love, I know, for sure, is to listen.' *Listen* is suitable for upper-voice or children's choirs, and its memorable melodies are accompanied by a simple and supportive rippling piano accompaniment.

Reena Esmail works between the worlds of Indian and Western classical music, to bring communities together through the creation of equitable musical spaces. Esmail holds degrees from The Juilliard School and the Yale School of Music, and has written for Kronos Quartet, Albany Symphony and Conspirare. A resident of Los Angeles, Esmail is the 20-23 Swan Family Artist in Residence with Los Angeles Master Chorale. She is the Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting musical traditions of India and the West.

**Jenny Mahler – *The Tide for SSA and piano***

In this captivating piece Mahler explores feelings of doubt and insecurity, employing the compelling metaphor of the tide and asking searching questions in a quest for existential meaning. Bewitching piano cascades and rolling broken chords accompany addictive melodies, with strong three-part harmonies in the chorus providing a supportive anchor to the more soloistic verses.

Jenny Mahler started writing music for female voices and experimenting with harmonies from a young age. Having trained as a classical pianist, she became an accompanist for an ex-miners' choir, falling so in love with choral music that she decided to take the conductor's baton herself. Mahler has directed, performed with, and composed for choirs internationally and from across a multiplicity of genres including gospel, musical theatre, secular, and sacred music, all of which contribute towards her distinctive composing style.

**Sarah Quartel – *Carry the Music for SSA and piano***

This uplifting and affirmatory piece sets a text by the composer inspired by the reflections of the Northwest Girlchoir on what their choir means to them. A warm unison first verse and chorus is next transposed into 6/8, taking on a dance-like feel, first in two and then three vocal parts, while the forward motion of the piano's continuous quaver movement echoes the text's encouragement to 'carry the music on'. The gradual building of choral texture creates an atmosphere of heartfelt celebration of choral singing, leading to the profound closing words 'I hear you. I see you too'.

Sarah Quartel is a Canadian composer and educator known for her fresh and exciting approach to choral music. She celebrates the musical potential of all learners by providing singers access to engaging repertoire and transformative musical experiences. Deeply inspired by the life-changing relationships that can occur while making choral music, Sarah writes in a way that connects singer to singer, ensemble to conductor, and performer to audience. Although Sarah has been a full-time composer since 2017, she continues to work as a clinician and conductor at music education and choral events at home and abroad.



# B. E. Boykin

## Music of Life

SABar and piano

for ABCD 2022 session only



The image shows three musical staves. The first staff is for Soprano, the second for Alto, and the third for Baritone. Each staff contains a single note with a stem and a slur, indicating a melodic line. The Soprano staff has a sharp sign (#) above the note. The Alto and Baritone staves have a flat sign (b) below the note.

SOPRANO ALTO BARITONE



# Music of Life

George Parsons Lathrop (1851–98)

B. E. BOYKIN

**Lilting** ♩. = 60

SOPRANO  
ALTO

BARITONE

PIANO

**Lilting** ♩. = 60

*mf*

*con Ped.*

*3 unis. mf*

Mu - sic is in all grow - ing things; And un - der-neath the silk - y wings

Mu - sic is in all grow - ing things; And un - der-neath the silk - y wings

5

Of small - est in - sects there is stirred A pulse of air that must be heard.

Of small - est in - sects there is stirred A pulse of air that must be heard.

*Music of Life* is also available in a version for SSA and piano (ISBN 978-0-19-356167-0).

Duration: 3 mins

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4

7

Mu-sic is in all grow-ing things. —

Mu-sic is in all grow-ing things. —

9

*mp* Mu-sic is in all grow - ing things.

*mp* Mu-sic is in all grow - ing things.

11

*cresc.* S. Earth's si-lence lives, and throbs, and sings. If po-et from the vi-brant strings Of

*cresc.* A. Earth's si-lence lives, and throbs, and sings. If po-et from the vi-brant strings Of

*cresc.* BAR. Earth's si-lence lives, and throbs, and sings. If po-et from the vi-brant strings Of

13

his poor heart a mea - sure flings. Mu - sic is in all grow - ing things. —

his poor heart a mea - sure flings. Mu - sic is in all grow - ing things. —

his poor heart a mea - sure flings. Mu - sic is in all grow - ing things. —

The musical score for measures 13-14 consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in a single melodic line with lyrics. The piano accompaniment features a simple harmonic structure with chords in the right hand and a bass line in the left hand.

15

The musical score for measures 15-16 shows the vocal parts (Soprano, Alto, Bass) with rests, indicating they are silent during these measures. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

17

The musical score for measures 17-18 shows the piano accompaniment continuing with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal parts are not present in this section.



6

19 *mf* 1., 2., 3.

S. Laugh not, \_\_\_\_\_ that he no trum - pet blows, \_\_\_\_\_

A. *mf* Mu - sic is in all grow - ing things, mu - - - sic,

BAR. *mf* It may be \_\_\_\_\_ that Hea - ven \_\_\_\_\_ hears and knows, \_\_\_\_\_

20b 4.

trum - pet blows: \_\_\_\_\_ His lan - guage of low

mu - - - sic, \_\_\_\_\_ His lan - guage of low

knows, \_\_\_\_\_ His lan - guage of low

\* Starting with sopranos, introduce each voice part one at a time, one after the other, allowing each part to sing their section at least twice. Next, all groups should sing together, repeating the section three times before taking the fourth-time bar/measure.

22

lis - ten - ings. Mu - sic, mu - sic is

lis - ten - ings. Mu - sic, mu - sic is

lis - ten - ings. Mu - sic, mu - sic is

24

*cresc.* in all liv - ing things. *f*

*cresc.* in all liv - ing things. *f*

*cresc.* in all liv - ing things. *f*

# Bob Chilcott

## Songs my Heart has Taught Me

version for upper voices and piano

to view the score of the whole work

[View the score on Yumpu](#)

1. Unison
2. Harmony
3. Rhythm
4. Resolution

## Composer's note

It was a privilege and an honour to be invited to write the Raymond Brock Memorial Commission for the ACDA National Conference in Dallas in 2021. I was asked to write something that embraced certain aspects of diversity: a rich, beautiful, and complex subject. I asked a brilliant young poet, Delphine Chalmers, to come on this journey with me to create this piece. As the National Conference ended up taking place virtually, this piece was first performed by the BBC Singers with pianist Anna Tilbrook, in a video recording to be broadcast to delegates. The piece was originally written for mixed voices, but some months later I re-worked it as this version for The Children's Chorus of Washington, D.C. and their Musical Director, Margaret Clark.

I have learnt so much from a life of extensive travel, through music and collaboration with many different people, but the overriding thing is that, as Maya Angelou says in her great poem 'Human Family', 'We are more alike, my friends, than we are unlike'. Throughout life, music has been my barometer; it has helped me to understand so many things and so many people, and I hold this deep in my heart, hence the title *Songs my Heart has Taught Me*. Delphine and I decided to use musical concepts as titles for the four songs that make up the work, exploring how these can help us to understand commonality.

The first song, 'Unison', is an anthem to unity that ends with the powerful line, 'The song of the future and the song of our souls are in unison'. 'Harmony', written in a more fluid, musical-theatre style, touches on people's need to be accepted, in a way like a note in a chord, in such a way that we can feel embraced, as Delphine writes so eloquently: 'In the song of shared acceptance lies an inner harmony.' The third song, 'Rhythm', is a spiky piece with a beat that tells of life's rhythm, of the pulse that the living all share, and it urges us to seize the day. Finally, in 'Resolution', the melody is spun by the singers over a simple, recurring chord structure. The poetic refrain is strongly influenced by the words of the 14th-century female mystic, Julian of Norwich: 'All shall be well, and all shall be well and all manner of thing shall be well.' The piece ends quietly and tonally, but of course does not completely resolve. That is the story of life.

Duration: c.11 minutes

Commissioned by the American Choral Directors Association as the 2021 Raymond W. Brock Memorial Commission.  
This version is dedicated to Margaret Clark and the Children's Chorus of Washington, D.C.

# Songs my Heart has Taught Me

Delphine Chalmers (b. 1998)

BOB CHILCOTT

## 1. Unison

**With certainty** ♩ = c.88

SOPRANO 1  
SOPRANO 2

*unis. p*

When the bark of our

ALTO

*p*

*mm*

**With certainty** ♩ = c.88

PIANO

*p*

*con Ped.*

6

skin Be-comes soft to the touch And the breeze leaves through our

*mm*

*mm*

6

11 *mp*

hair, The whis - pers of the trees And the sto - ries we

*mp*

16 *p*

write Are in u - ni - son, u - ni - son.

*p* *p*

*mm* When the

22 *p*

rip - ple of a smile Wea - thers dim - ples in - to stone And love breaks

*oo* *oo*

27 *mp*

on new— shores, The surge of the— tides And the

*mp*

32

press— of a hand Are in u - ni - son,

*mp*

37 *mf* *f risoluto*

u - ni - son. When the brav - est i - deals Take wing in soar - ing

*mf* *f risoluto*

u - ni - son. When the brav - est i - deals Take wing in soar - ing

*mf* *f risoluto*

8

42

flocks — And — make a home in — warm — er — skies, ————— The

flocks — And — make a home in — warm — er — skies, ————— The

47

pat - terns of the birds And the lives ——— we — weave ————— Are in

pat - terns of the birds And the lives ——— we — weave ————— Are in

52

u - ni - son, ————— *mf* ————— *p*

u - ni - son, ————— *mf* ————— *p*

u - ni - son, ————— *mf* ————— *p*

57 *p*

When dreams lin - ger in wak - ing thought Like teas - ing

*p*

*mm* *mm*

62

con - stel - la - tions And hope fills e - ven hope - less hearts,

*mm*

67 *mp*

The song of the fu - ture And the song of our

*mp*

*mp*



10

71

*p*

souls \_\_\_\_\_ Are in u - ni - son, \_\_\_\_\_ u - ni - son. \_\_\_\_\_

*p*

*mm* \_\_\_\_\_ u - ni - son. \_\_\_\_\_

*p*

76

**a little slower**

*mp*

\_\_\_\_\_ The song of the fu - ture And the song of our souls \_\_\_\_\_ Are in

*mp*

*p*

\_\_\_\_\_ The song of the fu - ture And the song of our souls \_\_\_\_\_ Are in

**a little slower**

*mp*

82

**poco rit.**

**slower**

*pp*

u - ni - son, \_\_\_\_\_ u - ni - son, \_\_\_\_\_ u - ni - son. \_\_\_\_\_

*pp*

u - ni - son, \_\_\_\_\_ u - ni - son, \_\_\_\_\_ u - ni - son. \_\_\_\_\_

**poco rit.**

**slower**

*p*

*pp*



EMERGING  
VOICES

# 900 Miles from Home

Ian Crawford

CCBar and piano

for MCD 2022 session only

DIFFICULTY LEVEL ●●●

OXFORD

# 900 Miles from Home

Trad. American  
arr. IAN CRAWFORD

Con (loco)moto ♩ = 88

CAMBIATA 1

CAMBIATA 2

BARITONE

PIANO

Con (loco)moto ♩ = 88

6

CAMBIATA 1  
*mf*

I am

CAMBIATA 2 (+ opt. BARITONE)  
*mf*

I am

*mf* *f* *p*

Duration: 2.5 mins

11

walk - in' down the track, I got tears in my eyes, 'cause I'm tryin' to read a

walk - in' down the track, I got tears in my eyes, 'cause I'm tryin' to read a

**BARITONE**  
*mf* *f*

'Cause I'm tryin' to read a

*mf*

16

let-ter from my home. If this train runs me right I'll be

let-ter from my home. If this train runs me right I'll be

let-ter from my home. If this train runs me right I'll be

*mp*

4

21

home to - mor-row night for I'm nine hun-dred miles from my home

home to - mor-row night for I'm nine hun-dred miles from my home

home to - mor-row night for I'm nine hun-dred miles from my home

*p*

26

*f*  
an' I hate to hear that lone-some whis-tle blow...

*f*  
an' I hate to hear that lone-some whis-tle blow...

*f*  
an' I hate...

*mf*

*f*

*mf*

31

*mf*

Well, this train I'm rid - in' on is a thou-sand coach-es

*mf*

Well, this train I'm rid-in' on, yes, a

*mf*

Thou - sand

*f* *mf*

36

*f*

long, you can hear her from a mil-lion miles a - way.

*f*

thou-sand, you can hear her from a mil-lion miles a - way.

*f*

coach - es, you can hear her from a mil-lion miles a - way.

*f*

6

40

*mf*

If this train runs me right I'll be home to - mor-row

*mf*

If this train runs me right I'll be home to - mor-row

*mf*

If this train runs me right I'll be home to - mor-row

*mf*

44

night for I'm nine hun - dred miles from my home

night for I'm nine hun - dred miles from my home

night for I'm nine hun - dred miles from my home

*p*

48

*f*

an' I hate to hear that lone-some whis-tle blow...

*f*

an' I hate to hear that lone-some whis-tle blow... *mf*

I will

*f*

an' I hate...

*mf*

I will

*mf*

*f*

*mf*

*f*

53

pawn you my wa - gon, I will pawn you my team.

pawn you my wa - gon, I will pawn you my team.

*mp*



8

57 *mf* *f*

I'll pawn you my watch, yes, my watch and chain. If this

I'll pawn you my watch, yes, my watch and chain. If this

I'll pawn you my watch, yes, my watch and chain.

61 *mf* *f* *mf* *mp*

train runs me right I'll be home, I'm nine hun-dred

train runs me right I'll be home to - mor-row night for I'm nine hun-dred

Runs me right, home to - mor-row night for I'm nine hun-dred

\* If the B and A are too low, Baritones may sing the small notes, doubling the Cambiata 2 part.

66

*f*

miles from my home an' I hate...

*f*

miles from my home an' I hate to hear that lone-some whis-tle blow..

*f*

miles from my home an' I hate to hear that lone-some whis-tle blow..

for ABCD 2022 session only

71

*p cresc.*

I am walk-in' down the track, I got tears in my

*p cresc.*

I am walk-in' down the track, I got

*p cresc.*

I got

*p cresc.*

for ABCD 2022 session only

10

76 *f*  
 eyes, 'cause I'm tryin' to read a let-ter from my home.

*f*  
 tears 'cause I'm tryin' to read a let-ter from my home.

*f*  
 tears be - cause I'm tryin' to read a let-ter from my home.

*mf*

80 *mf*  
 If this train runs me right I'll be home to - mor - row night for I'm

*mf*  
 If this train runs me right I'll be home to - mor - row night for I'm

*mf*  
 If this train runs me right I'll be home to - mor - row night for I'm

*f*

85

*f*

nine hun-dred miles from my home an' I hate to hear that

*f*

nine hun-dred miles from my home an' I hate to hear that

*f*

nine hun-dred miles from my home an' I hate...

*p*

*f*

90

(+ opt. C. 2)

*mf*

lone - some whis-tle blow, \_ hate to hear that

lone - some whis-tle blow, \_

(+ opt. C. 2)

*mf*

hear that lone - some whis-tle blow. \_

*p*

*mf*

12

94

lone-some whis-tle blow, \_ hate to hear that

hear that lone-some whis-tle blow, \_

hear that lone-some whis-tle blow, \_

*mp*

*mp*

*p*

98

lone - some whis-tle, \_ whis-tle blow. \_

lone - some whis-tle, \_ whis-tle blow. \_

lone - some whis-tle, \_ whis-tle blow. \_

*mf*

*f*

*mf*

*f*

*mf*

*f*

*p*

8va

# Listen

Reena Esmail

for ABCD 2022 session only

SA and piano

Difficulty level ● ● ○ ○

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In memory of Brian Palmer

## Listen

Reena Esmail  
 (based on a quote of Brian Palmer (1975–2019))

REENA ESMAIL

**Serene** ♩ = 66

**SOPRANO**

*mp*

Lis - ten, —

**ALTO**

*mp*

Lis - ten, —

**PIANO**

*mp* *sim.*

*con Ped.*

4

*sim.*

lis - ten, —      lis - ten, —      lis - ten. —

*sim.*

lis - ten, —      lis - ten, —      lis - ten. —

Duration: 3.5 mins

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7 *mp*

Lis-ten to the sound of your breath - ing,

This system contains the vocal line for measures 7 and 8. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. There is a half rest in measure 8. The piano accompaniment consists of a single whole note chord in the right hand and a single whole note chord in the left hand for each measure.

This system shows the piano accompaniment for measures 7 and 8. The right hand plays a continuous eighth-note pattern: G4-A4-B4-C5 in the first measure, and G4-A4-B4-C5 in the second measure. The left hand plays a simple harmonic accompaniment with a whole note chord in each measure.

9 *mp*

Lis-ten to the waves it makes.

This system contains the vocal line for measures 9 and 10. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. There is a half rest in measure 10. The piano accompaniment consists of a single whole note chord in the right hand and a single whole note chord in the left hand for each measure.

This system shows the piano accompaniment for measures 9 and 10. The right hand plays a continuous eighth-note pattern: G4-A4-B4-C5 in the first measure, and G4-A4-B4-C5 in the second measure. The left hand plays a simple harmonic accompaniment with a whole note chord in each measure.

11 *mp*

Lis-ten to your voice as you're sing - ing,

This system contains the vocal line for measures 11 and 12. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. There is a half rest in measure 12. The piano accompaniment consists of a single whole note chord in the right hand and a single whole note chord in the left hand for each measure.

This system shows the piano accompaniment for measures 11 and 12. The right hand plays a continuous eighth-note pattern: G4-A4-B4-C5 in the first measure, and G4-A4-B4-C5 in the second measure. The left hand plays a simple harmonic accompaniment with a whole note chord in each measure.



4

13

Lis-ten to the space it takes.

15

*mf*

Lis-ten to your heart as it's beat - ing,

*mf*

Lis-ten to your heart as it's beat - ing,

*mf*

17

*mp*

Lis - ten as your soul a - wakes. 'Cause

*mp*

Lis - ten as your soul a - wakes. 'Cause

19

one act of love, I know, for sure, lis - ten,\_\_\_

one act of love, I know, for sure, is to lis - ten,\_\_\_

*mp*

22

lis - ten,\_\_\_ lis - ten,\_\_\_ lis - ten,\_\_\_

lis - ten,\_\_\_ lis - ten,\_\_\_ lis - ten,\_\_\_

25

*mf*

Lis-ten to the voi - ces in - side you, Guid-ing you to be - ing

*mf*

Lis-ten to the voi - ces in - side you, Guid-ing you to be - ing

*mf*

6

28

whole. Lis - ten to the peo - ple who see you,

whole. Lis - ten to the peo - ple who see you,

31

They will help you hold your soul. Lis - ten to the ones who op -

They will help you hold your soul. Lis - ten to the ones who op -

34

- pose you, They can e - ven play a role. 'Cause

- pose you, They can e - ven play a role. 'Cause

37

one act of love, I know, for sure, is to lis - ten.\_\_\_\_

one act of love, I know, for sure, is to lis - ten.\_\_\_\_

*mp*

40

Time is fleet - ing, there's just so

Time is fleet - ing, there's just so

*f*

42

long we re-main. So lis - ten deep - ly, For you might ne - ver have that mo - ment to

long we re-main. So lis - ten deep - ly, For you might ne - ver have that mo - ment to

*mp*

8

45

lis - ten a - gain.

lis - ten a - gain.

*p*

*p*

48

Ev - 'ry act of love is a mir - ror,

Ev - 'ry act of love is a mir - ror,

*mp*

*mp*

50

Show - ing us our pur - - est light.

Show - ing us our pur - - est light.

*mp*

*mp*

52

Ev - 'ry act of love is a path - way

Ev - 'ry act of love is a path - way

54

*mf*

In-to one an - o - ther's lives. Ev-'ry act of love is es-

*mf*

In-to one an - o - ther's lives. Ev-'ry act of love is es-

*mf*

57

*p*

- sen - tial to build a world <sup>3</sup> that sur - vives. And that

*p*

- sen - tial to build a world <sup>3</sup> that sur - vives. And that

10

60

*mp*

first act of love, I know, for sure, lis - ten, —

first act of love, I know, for sure, is to lis - ten, —

*p*

*mp*

63

*sim.*

lis - ten, — lis - ten, — lis - ten, —

*sim.*

lis - ten, — lis - ten, — lis - ten, —

*rit.*

66

lis - ten, — lis - ten. —

lis - ten, — lis - ten. —

*rit.*

SONGBIRD 

Guest series editor: Sarah Quartel

# The Tide

Jenny Mahler

for ABCD 2022 session only

SSA and piano

Difficulty level ● ● ○ ○

OXFORD



# The Tide

Words and music by  
JENNY MAHLER

**Stormy ballad, with urgency** ♩ = 72

SOPRANO 1

SOPRANO 2

ALTO

**Stormy ballad, with urgency** ♩ = 72

PIANO

*mf rubato*

*con Ped.*

5

*rit.*

*mp*

My

*f*

*rit.*

*mp*

Duration: 2.5 mins

9

**a tempo**

ears are wide o - pen but you're not speak - ing,

*mp*

I've called out to some - thing but

**a tempo**

12

*p*

at

no - thing's re - spond - ing at all,

*p*

at

4

15

all. *mp* If your pres - ence is ev - er, then

*p*  
*mm*

all. *mm*

for TBOB 2022 session only

18

light - en my dark way, as I feel a - lone and a - ban - don'd, come night

*mm* ah I feel a - lone, night

*mm* ah I feel a - lone, night

21

and come day. \_\_\_\_\_

\_\_\_\_\_ and come day, \_\_\_\_\_ come day. \_\_\_\_\_

\_\_\_\_\_ and come day, \_\_\_\_\_ come day. \_\_\_\_\_

FOUR ABCD 2022 session only

25

*mf*

And I'm trawl - ing \_\_\_\_\_ through the pic - tures of my\_

*mf*

And I'm trawl - ing \_\_\_\_\_ through the pic - tures of my\_

*mf*

And I'm trawl - ing \_\_\_\_\_ through the pic - tures of my\_

*mf*

6

29

*mp*  
mind, \_\_\_\_\_ tryin' to find out what's real. \_\_\_\_\_

*mp*  
mind, \_\_\_\_\_ tryin' to find out what's real. \_\_\_\_\_

*mp*  
mind, \_\_\_\_\_ tryin' to find out what's real. \_\_\_\_\_

33

*mf*  
I'm fright - ened of know - ing, \_\_\_\_\_ can't

*mf*  
I'm fright - ened of know - ing, \_\_\_\_\_ can't

*mf*  
I'm fright - ened of know - ing, \_\_\_\_\_ can't

36 *f*

help my - self ask - ing.

help my - self ask - ing.

help my - self ask - ing.

40 *ff*

Tell me what to feel! What is a song if ne-ver heard?

Tell me what to feel! What is a song if ne-ver heard?

What is a song if ne-ver heard?

8

44

What is a soul with - out the world? What - 'll I do when the

What is a soul with - out the world? What - 'll I do when the

What is a soul with - out the world? What - 'll I do when the

*ff*

47

tide comes in and wash - es you a - way?

tide comes in and wash - es you a - way?

tide comes in and wash - es you a - way?

*f*

50

What is my love if I'm a - lone, \_ if our me - mo - ries and our lives \_

What is my love if I'm a - lone, \_ if our me - mo - ries and our lives \_

What is my love if I'm a - lone, \_ if our me - mo - ries and our lives \_

53

\_ are gone? \_ What are we now if we don't ex - ist

\_ are gone? \_ What are we now if we don't ex - ist

\_ are gone? \_ What are we now if we don't ex - ist

*ff*

*f*



10

56

*mp*

at dawn? I try, and I try, in so ma - ny di - rec - tions,

*mp*

at dawn? but each time I come to a

*p*

at dawn? I try, and I try, \_\_\_\_\_ *mm* \_\_\_\_\_

*mp*

60

*p*

*mm* \_\_\_\_\_ a - gain, \_\_\_\_\_ and a - gain. \_\_\_\_\_ *mp* Try

*p*

wall of re - jec - tion a - gain, \_\_\_\_\_ and a - gain. \_\_\_\_\_ *mp* Try

\_\_\_\_\_ a - gain, \_\_\_\_\_ and a - gain. \_\_\_\_\_

65

beat - ing the dark - ness and search - ing for light,

beat - ing the dark - ness and search - ing for light,

*mp*  
but my wings have been clipped and I'm

68

*cresc.* *mf* *mp*  
fall - ing mid flight a - gain, and a - gain.

*cresc.* *mf* *mp*  
fall - ing mid flight a - gain, and a - gain.

*cresc.* *mf* *mp*  
fall - ing mid flight a - gain, and a - gain.

12

73

*mf* I'm call - - ing, — does ev-'ry - thing\_ fade\_

*mf* I'm call - - ing, — does ev-'ry - thing\_ fade\_

*mf* I'm call - - ing, — does ev-'ry - thing\_ fade\_

*mf*

77

*mp* — a - way, is van-ish - ing\_ the truth? — *mf* Is this

*mp* — a - way, is van-ish - ing\_ the truth? — *mf* Is this

*mp* — a - way, is van-ish - ing\_ the truth? — *mf* Is this

82

*f*

just the be - gin - ning?\_ Are we half - way\_ to end - ing?

*f*

just the be - gin - ning?\_ Are we half - way\_ to end - ing?

*f*

just the be - gin - ning?\_ Are we half - way\_ to end - ing?

86

Is this gon-na fall\_ right\_ through?

Is this gon-na fall\_ right\_ through?

*f*

14

90 *ff*

ah... -out... the world?

*ff*

What is a song if ne-ver heard? What is a soul with - out... the world?

*ff*

What is a song if ne-ver heard? What is a soul with - out... the world?

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94

What-'ll I do when the tide comes in and wash-es you a - way?

What-'ll I do when the tide comes in and wash-es you a - way?

What-'ll I do when the tide comes in and wash-es you a - way?

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98

What is love? \_\_\_\_\_

What is my love if I'm a - lone, - if our me-mo-ries and our lives \_\_\_ are gone? \_

What is my love if I'm a - lone, - if our me-mo-ries and our lives \_\_\_ are gone? \_

*ff*

102

What are we now if we don't ex - ist at dawn?

What are we now if we don't ex - ist at dawn?

What are we now if we don't ex - ist at dawn?

*f* *ff*

16

106

What is a song if ne - ver heard? What is a soul with - out\_ the world?

What is a song if ne - ver heard? What is a soul with - out\_ the world?

What is a song if ne - ver heard? What is a soul with - out\_ the world?

The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, with some chords marked with accents.

110

**senza rit.**

What-'ll I do when the tide comes\_ in and wash-es you a - way?\_

What-'ll I do when the tide comes\_ in and wash-es you a - way?\_

What-'ll I do when the tide comes\_ in and wash-es you a - way?\_

**senza rit.**

The piano accompaniment continues with a similar texture, featuring long, sustained chords in the right hand and a steady bass line in the left hand.

# Carry the Music

Sarah Quartel

for ABCD 2022 session only

SSA and piano

Difficulty level ● ● ○ ○

OXFORD



Commissioned for Northwest Girlchoir, Artistic Director Sara Boos,  
by Glenn, Carol, and Sarah Horton in memory of Jody Horton,  
who embraced and inspired the joy of singing together

# Carry the Music

Sarah Quartel, inspired by members of the  
Northwest Girlchoir reflecting on  
what their choir means to them

SARAH QUARTEL

**Warm and thoughtful** ♩ = 88

*unis. mp* **poco rit.**

SOPRANO 1 & 2  
ALTO

I hear you, \_\_\_\_\_ I see you. \_\_\_\_\_

PIANO

*mp* LH Ped. LH Ped.

**a tempo**  
*mf*

5 Here, \_\_\_\_\_ I am hap - py. Here, I am safe\_ and loved.

*mf*  
*con Ped.*

9 Here, \_\_\_\_\_ I am joy - ful\_ and at peace. \_\_\_\_\_

*mf*

Duration: 3.5 mins

13

Here, I am com - fort - ed, nour-ished, and brave.

Ped.

18

*mp* *mf*

Part of the song, part of the ad - ven - ture. And I

*mp* *mf*

22

car - ry the mus - ic on, my friend, car - ry the mus - ic on.

26

*poco rit.* **Bright and dancing** ♩ = 56

Join the sto - ry, join the song, car - ry the mus - ic on.

4

31 *unis.*

S. 1  
S. 2

Here, we are u - ni - ted. Here, we have a home.

A.

Here, we are u - ni - ted. Here, we have a home.

35

Here, we are ac - cept - ed and be - lieved.

A.

Here, we are ac - cept - ed and be - lieved.

39

Here, we are pow - er - ful, root - ed, and strong.

A.

Here, we are pow - er - ful, root - ed, and strong.

Ped.

43 *f*

Part of the song, part of the ad - ven - ture. \_\_\_\_\_ And we

Part of the song, part of the ad - ven - ture. \_\_\_\_\_ And we

48

car - ry the mus - ic on, my friend, car - ry the mus - ic on. \_\_\_\_\_

car - ry the mus - ic on, my friend, car - ry the mus - ic on. \_\_\_\_\_

52 *mf*

Join \_\_\_\_\_ the sto - ry, join \_\_\_\_\_ the song, car - ry the mus - ic on.

Join \_\_\_\_\_ the sto - ry, join \_\_\_\_\_ the song, car - ry the mus - ic on.

6

56 *div. f*

I hear you, I see you,

*f*

when your voice is si - lent. when your

*f*

*Ped.*

60 *mp*

You are not a - lone.

*mp*

song is lost. You are not a - lone.

*mp*

*Ped.*

65 *mp*

Car - ry the mus - ic on, my friend, oo

*mp*

Car - ry the mus - ic on, my friend. oo

car - ry the mus - ic on.

69 *mf* *poco rit.*

Join the sto - ry, join the song, car - ry the mus - ic, car - ry the mus - ic,

Join the sto - ry, join the song, car - ry the mus - ic, car - ry the mus - ic,

*mf* *poco rit.*

73 *a tempo* *f*

car - ry the mus - ic on, my friend, car - ry the mus - ic on.

car - ry the mus - ic on, my friend, car - ry the mus - ic on.

*a tempo* *f*

8

77 *unis.* **meno mosso** *mf*

Join the sto-ry, join the song, car - ry the mus - ic on.

Join the sto-ry, join the song, car - ry the mus - ic on.

**meno mosso** *mf*

81 *mp* **rit.**

I hear you, I see you too.

I hear you, I see you too.

*mp* **rit.**

LH LH

*mp*

Ped. Ped. Ped. Ped.

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