

# ***Imagine it!***

**Music by Janet Wheeler**

**Words by John Taylor**

*for double SATB choir and percussion duo*

Duration c.6'



## Imagine it!

Consider it  
the mind  
dwell on it  
now  
a moment –

Imagine  
infinite  
imagine  
boundless  
space  
captured  
coralled  
in this bowl  
of bone  
the skull

from this  
its secret  
dome  
observe  
The Observer  
deep-  
seeking  
inner  
worlds  
remark  
The Astronomer  
craving  
the cosmic  
distances

Consider it  
the mind  
dwell on it  
Think  
how it  
calculates  
today  
an abacus  
tomorrow

a cyber  
machine  
juggling  
numbers  
a thing  
mechanical  
next day  
consider it  
again  
think of it now  
a wanderer  
traversing  
the years  
who sees  
and hears  
and gathers  
and remembers -  
remember that  
the mind  
gathers up  
and remembers  
remember that  
it remembers

It will hunt out  
reveal  
unravel  
the secrets  
of the real  
origins  
of moons  
destinations  
of planets  
domination  
of ocean  
wrecking-ball  
of cyclone  
the double  
helix  
the black  
hole

the quantum  
conundrum

Take note  
imagine  
what  
it has  
imagined  
the tower  
the pyramid  
the temple  
trains  
rockets  
planes

Imagine  
Hamlet  
Van Gogh's  
colours  
the machine gun  
the air balloon  
the Divine  
Comedy  
the conquest  
of the moon  
the hadron collider  
the hang glider  
Imagine it

Imagine it  
the mind  
dwell on it  
now  
a moment  
Imagine it  
the mind  
dwell on it  
now  
Imagine  
the mind.

*John Taylor*

## **Percussion instrumentation**

Marimba

Vibraphone

bass drum

tenor drum

congas

temple blocks

a variety of suspended cymbals and gongs

tam tam

Industrial sounding metal percussion

crotales or glockenspiel

rattle

Where any of these instruments is not available the instrumentation can be interpreted more flexibly

For the choir percussion – a variety of rattles, claves and similar. The part can be divided up between individual singers or groups of singers. If necessary it could be partially or completely omitted.

This piece was commissioned for the NYCCGB and premièred at the Training Choir course at Giggleswick School in August 2018, performed with O Duo and conductor Greg Beardsell. A YouTube video was recorded during the same week.

# Imagine it!

Words by JOHN TAYLOR

Music by JANET WHEELER

**Andante** (♩ = 96)

Marimba *ff*

Vibraphone (motor off) *ff*

Soprano 1 *whispered*  
I-ma-gine it! I - ma gine it! i -

Alto 1 *whispered*  
I-ma-gine it! I - ma gine it! i -

Tenor 1 *whispered*  
I-ma-gine it! I - ma gine it!

Bass 1 *whispered*  
I-ma-gine it! I - ma gine it!

Soprano 2 *whispered*  
I-ma-gine it! I - ma gine it! i -

Alto 2 *whispered*  
I-ma-gine it! I - ma gine it! i -

Tenor 2 *whispered*  
I-ma-gine it! I - ma gine it!

Bass 2 *whispered*  
I-ma-gine it! I - ma gine it!

Singer(s) on various Bean Rattles or sim. (with claves where marked)

*p* *mp*

Rehearsal Piano *ff* (marimba) (vibes)

8 **A**

Mar.

Vib.

S. *mf*  
ma-gine it! Con - si-der it the mind dwell on it now a mo-ment

A. *mf*  
ma-gine it! Con - si-der it the mind dwell on it now

T. *mf*  
Con - si-der it the mind dwell on it now

B. *mf*  
Con - si-der it the mind dwell on it now

S. *mf*  
ma-gine it! Con - si-der it the mind dwell on it now a mo-ment

A. *p*  
ma-gine it! Con - si der the mind now, con - si der the mind

T. *p*  
Con - si der the mind now, con - si der the mind

B. *p*  
Con - si der the mind now, con - si der the mind

Rattles

*mp* **A**

Pno.   
(marimba)

16

Mar.

Musical notation for Maracas, starting at measure 16. The notation is in a 2/4 time signature with a key signature of one sharp (F#). It consists of two staves, treble and bass clef, with rhythmic patterns and accents.

T. D.

Musical notation for Tambourine, starting at measure 16. It features a single staff with rhythmic patterns and accents.

Vib.

Musical notation for Vibraphone, starting at measure 16. It consists of a single staff with a melodic line.

S.

*mf*

con-si-der it the mind dwell on it now a mo-ment, con-si-der it the mind dwell on it now a mo-ment

Vocal line for Soprano (S.), starting at measure 16. The lyrics are: "con-si-der it the mind dwell on it now a mo-ment, con-si-der it the mind dwell on it now a mo-ment". The dynamic is *mf*.

A.

a mo-ment, con-si-der it the mind dwell on it now a mo-ment, con-si-der it the mind dwell on it now a mo-ment

Vocal line for Alto (A.), starting at measure 16. The lyrics are: "a mo-ment, con-si-der it the mind dwell on it now a mo-ment, con-si-der it the mind dwell on it now a mo-ment".

T.

a mo-ment, con-si-der it the mind dwell on it now a mo-ment, con-si-der it the mind dwell on it now a mo-ment

Vocal line for Tenor (T.), starting at measure 16. The lyrics are: "a mo-ment, con-si-der it the mind dwell on it now a mo-ment, con-si-der it the mind dwell on it now a mo-ment".

B.

a mo-ment, con-si-der it the mind dwell on it now a mo-ment, con-si-der it the mind dwell on it now a mo-ment

Vocal line for Bass (B.), starting at measure 16. The lyrics are: "a mo-ment, con-si-der it the mind dwell on it now a mo-ment, con-si-der it the mind dwell on it now a mo-ment".

S.

*mf*

con-si-der it the mind dwell on it now a mo-ment, con-si-der it the mind\_\_ now\_\_ a

Vocal line for Soprano (S.), starting at measure 16. The lyrics are: "con-si-der it the mind dwell on it now a mo-ment, con-si-der it the mind\_\_ now\_\_ a". The dynamic is *mf*.

A.

now, con - si-der the mind now, con-si-der it the mind\_\_ now\_\_ a

*mf*

Vocal line for Alto (A.), starting at measure 16. The lyrics are: "now, con - si-der the mind now, con-si-der it the mind\_\_ now\_\_ a". The dynamic is *mf*.

T.

now, con - si-der the mind now, con-si-der it the mind\_\_ now\_\_ a

*mf*

Vocal line for Tenor (T.), starting at measure 16. The lyrics are: "now, con - si-der the mind now, con-si-der it the mind\_\_ now\_\_ a". The dynamic is *mf*.

B.

now, con - si-der the mind now, con-si-der it the mind\_\_ now\_\_ a

*mf*

Vocal line for Bass (B.), starting at measure 16. The lyrics are: "now, con - si-der the mind now, con-si-der it the mind\_\_ now\_\_ a". The dynamic is *mf*.

Rattles

Musical notation for Rattles, starting at measure 16. It consists of a single staff with rhythmic patterns and accents.

Pno.

Musical notation for Piano (Pno.), starting at measure 16. It consists of two staves, treble and bass clef, with harmonic accompaniment.



25 **B**

Mar.

T. D. *to sus cyms*

T.-t./  
Sus cyms  
*mysterious cymbal rolls  
(variety of cyms or tam-tam)*

*ppp* *ppp* *ppp* *ppp* *ppp*

S. *mp cresc.*  
i-ma-gine bound-less space

A. *mp*  
i - ma - gine in - fin - ite i - ma - gine bound - less space

T. *mp*  
i - ma - gine in - fin - ite i - ma - gine bound - less space

B. *mp*  
i - ma - gine in - fin - ite i - ma - gine bound - less space

S. *mp cresc.*  
mo-ment i-ma-gine bound-less space

A. *\**  
mo-ment Zh  
(Oo - ee - oo - ee - oo - ee - oo - ee -

T. *\**  
mo-ment Zh  
(Oo - ee - oo - ee - oo - ee - oo - ee -

B. *\**  
mo-ment Zh  
(Oo - ee - oo - ee - oo - ee - oo - ee -

Rattles

Pno. **B**

\* Sing a continuous Zh but move mouth shape between oo and ee in order to provide a modulating effect on the harmonics (stagger breathing)

34

Mar.

T.-t./  
Sus cyms

*ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

S.  
*mp*  
i - ma-gine in - fin-ite i - ma-gine bound - less space

A.  
*mp*  
i - ma-gine in - fin-ite i - ma-gine bound - less space

T.  
\*  
Zh  
(Ee - oo - ee - oo - ee - oo - ee -

B.  
\*  
Zh  
(Ee - oo - ee - oo - ee - oo - ee -

S.  
*mp*  
i - ma-gine in - fin-ite i - ma-gine bound - less space

A.  
*mp*  
\_oo) i - ma-gine in - fin-ite i - ma-gine bound - less space

T.  
\_oo) i - ma-gine in - fin-ite i - ma-gine bound - less space

B.  
\_oo) i - ma-gine in - fin-ite i - ma-gine bound - less space

Pno.

\* as choir 2 previous page



VARIOUS DRUMS

TEMPLE BLOCKS

T. Bl. *f*

Mar. *f*

T.-t./  
Sus cyms *pp*

Vib. pitched or semi-pitched industrial metallic sounds To vibes

S. *f*  
cap-tured, cor-ralled in this bowl of bone the skull (II)

A. *f*  
cap-tured, cor-ralled in this bowl of bone the skull (II)

T. *f*  
oo - ee) cap-tured cor-alled in this bowl of bone the skull (II)

B. *f*  
oo - ee) cap-tured, cor-alled in this bowl of bone the skull (II)

S. *f*  
cap-tured, cor-ralled the skull (II)

A. *f*  
cap tured, cor-ralled the skull (II)

T. *f*  
cap-tured cor-alled in this bowl of bone the skull (II)

B. *f*  
cap-tured, cor-alled in this bowl of bone the skull (II)

Rattles

Pno. pitched industrial metallic sounds *f*

52 C

Mar. *? with rub-sticks!*

Vib. *f*

S. *mp*  
from this

A. *mp*  
from this its se - cret dome

T. *p*  
from this its se - cret dome, from this its se - cret dome,

B. *p*  
from this its se - cret dome, from this its se - cret dome,

S.

A. *mp*  
from this its se - cret dome

T. *p*  
from this its se - cret dome, from this its se - cret dome,

B. *p*  
from this its se - cret dome, from this its se - cret dome,

C

Pno. *f*

59

Mar. (ordinary trem between hands)

Vib.

S. *f* — its se - cret dome — ob-serve The Ob-serv-er

A. *f* ob-serve The Ob-serv-er

T. *f* from this its se - cret dome, from this its se - se-cret dome, *f* ob-serve The Ob-serv-er *p* The Ob - ser -

B. *f* from this its se - cret dome, from this its se - se-cret dome, *f* ob-serve The Ob-serv-er *p* The Ob - ser -

S. *mp* from this its se - cret dome — *f* ob serve The Ob-serv-er *mp* deep seek - ing in

A. *f* ob serve The Ob-serv-er *mp* deep seek - ing in

T. *f* from this its se - cret dome, from this its se - se-cret dome, *f* ob-serve The Ob-serv-er *p* The Ob - ser -

B. *f* from this its se - cret dome, from this its se - se-cret dome, *f* ob-serve The Ob-serv-er *p* The Ob - ser -

Pno.

69

Mar. *mp*

Vib.

S. *p* deep-seek-ing in - ner worlds *mf* deep-seek-ing in - ner worlds re - mark The A

A. *p* deep-seek-ing in - ner worlds *mf* deep-seek-ing in - ner worlds re - mark The A

T. *mp* - ver deep seek - ing in - ner worlds *mf* re - mark The A

B. *mp* - ver deep seek - ing in - ner worlds *mf* re-mark The A

S. *mf* - ner worlds re - mark The A

A. *mf* - ner worlds re - mark The A

T. *mp* - ver deep seek - ing in - ner worlds *mf* re - mark The A

B. *mp* - ver deep seek - ing in - ner worlds *mf* re-mark The A

Pno. *mp*

77 CROTALES  
(or Glock)

Mar.

Vib.

S. *f* stro - no - mer \_\_\_\_\_ crav - ing the cos - - - mic di - stan - ces, \_\_\_\_\_

A. *f* stro - no - mer \_\_\_\_\_ crav - ing the cos - - - mic di - stan - ces, \_\_\_\_\_

T. *f* stro - no - mer \_\_\_\_\_ crav - ing the cos - - mic, cos - - - mic

B. *f* stro - no - mer \_\_\_\_\_ crav - ing the cos - - mic, cos - - - mic

S. *f* stro - no - mer \_\_\_\_\_ crav - ing the cos - - - mic di - stan - ces, \_\_\_\_\_

A. *f* stro - no - mer \_\_\_\_\_ crav - ing the cos - - - mic di - stan - ces, \_\_\_\_\_

T. *f* stro - no - mer \_\_\_\_\_ cra - - ving the cos - - - mic

B. *f* stro - no - mer \_\_\_\_\_ cra - - ving the cos - - - mic

Pno.

MARIMBA

84

Mar.

T.-t./  
Sus cyms

Vib.

S.

A.

T.

B.

S.

A.

T.

B.

Rattles

Pno.

91 D

Mar.

Vib.

S. *mp*  
ma-gine it! Con si-der it the mind dwell on it now a mo-ment

A. *mp*  
ma-gine it! Con si-der it the mind dwell on it now

T. *mp*  
Con si-der it the mind dwell on it now

B. *mp*  
Con si-der it the mind dwell on it now

S. *mp*  
ma-gine it! Con si-der it the mind dwell on it now a mo-ment

A. *p*  
ma-gine it! Con - si-der the mind now, con - si-der the mind

T. *p*  
Con - si-der the mind now, con - si-der the mind

B. *p*  
Con - si-der the mind now, con - si-der the mind

Rattles

Pno. D

Congas

Mar.

T. D.

Vib.

S.  
con si-der it the mind dwell on it, think how it cal - cu-lates

A.  
a mo-ment, con si-der it the mind dwell on it, think how it cal - cu-lates

T.  
a mo-ment, con si-der it the mind dwell on it, think how it cal - cu-lates

B.  
a mo-ment, con si-der it the mind dwell on it, think how it cal - cu-lates

S.  
con si-der it the mind think how it cal - cu-lates

A.  
now, con si-der it the mind think how it cal - cu-lates, how it cal - cu-lates

T.  
now con si-der it the mind think how it cal - cu-lates, how it cal - cu-lates

B.  
now con si-der it the mind think how it cal - cu-lates, how it cal - cu-lates

Rattles

Pno.

(or C and G crotchets as before)

(or LH on C and G crotchets as before)

*p*



107 **E**

T. Bl. *pp*

Mar.

S. *mf*  
to - mor-row a cy - ber ma - chine

A. *mf*  
to - day an a - ba-cus to - mor-row a cy - ber ma - chine

T. *mf*  
to - mor-row a cy - ber ma - chine

B. *mf*  
to - day an a - ba-cus to - mor-row a cy - ber ma - chine

S. *pp*  
ze-ro one, ze-ro one ze-ro ze-ro one, ze - ro one ze-ro ze-ro one, ze-ro one ze-ro ze-ro one, ze-ro one ze-ro ze-ro one, ze - ro one ze-ro

A. *pp*  
ze-ro one, ze-ro one ze-ro ze-ro one, ze - ro one ze-ro ze-ro one, ze-ro one ze-ro ze-ro one, ze-ro one ze-ro ze-ro one, ze - ro one ze-ro

T. *pp*  
ze-ro one, ze-ro one ze-ro ze-ro one, ze - ro one ze-ro ze-ro one, ze-ro one ze-ro ze-ro one, ze-ro one ze-ro ze-ro one, ze - ro one ze-ro

B. *pp*  
ze-ro one, ze-ro one ze-ro ze-ro one, ze - ro one ze-ro ze-ro one, ze-ro one ze-ro ze-ro one, ze-ro one ze-ro ze-ro one, ze - ro one ze-ro

Rattles

Pno. **E**

112

T. Bl.

Congas

TENOR DRUM

CONGAS

Mar.

T.-t./  
Sus cym

Vib.

S.

A.

T.

B.

S.

A.

T.

B.

Rattles

Pno.

jug-gl-ing num-bers a thing mech-an-ic-al next day con-si-der it

jug-gl-ing num-bers a thing mech-an-ic-al next day

jug-gl-ing num-bers a thing mech-an-ic-al next day

jug-gl-ing num-bers a thing mech-an-ic-al next day

ze-ro one, ze-ro one ze-ro one jug-gl-ing num-bers a thing mech-an-ic-al next day

ze-ro one, ze-ro one ze-ro one jug-gl-ing num-bers a thing mech-an-ic-al next day

ze-ro one, ze-ro one ze-ro one jug-gl-ing num-bers a thing mech-an-ic-al next day

ze-ro one, ze-ro one ze-ro one jug-gl-ing num-bers a thing mech-an-ic-al next day

*pp*

*mf*

*mf*

*mf*

*mf*

Mar.

Vib.

S. a-gain think of it now — a wand-erer tra-vers-ing the years. — who sees — and hears — and ga-

A. a wand-erer tra-vers-ing the years. — who sees and hears — and ga-thers,

T. a wand-erer tra-vers-ing the years. —

B. who sees and hears — and ga-thers, who sees and hears — and ga-thers,

S. who sees — and hears — and ga - thers,

A. who sees and hears — and ga-thers, who sees and hears — and ga-thers,

T.

B. who sees and hears — and ga-thers, who sees and hears — and ga-thers,

Pno.

130

Mar.

S.

A.

T.

B.

S.

A.

T.

B.

Pno.

- thers, who sees and hears and ga - thers and re - mem -  
 whosees and hears and ga-thers, who sees and hears and ga-thers, who sees and hears and re -  
 who sees and hears and ga - thers, and re - mem -  
 whosees and hears and ga-thers, who sees and hears and ga-thers, who sees and hears and re -  
 who sees and hears and ga - thers, and re - mem - bers  
 whosees and hears and ga-thers, who sees and hears and ga-thers, who sees and hears and re -  
 who sees and hears and ga-thers, who sees and hears and ga-thers, who sees and hears and re -  
 who sees and hears and ga-thers, who sees and hears and ga-thers, who sees and hears and re -

*mf*  
*mf*

F

138

Mar.

Vib.

S.

A.   
*mp*

T.   
*mp*

B.   
*mp*

S.

A.   
*p*

T.   
*p*  
(or 8ve up ad lib)

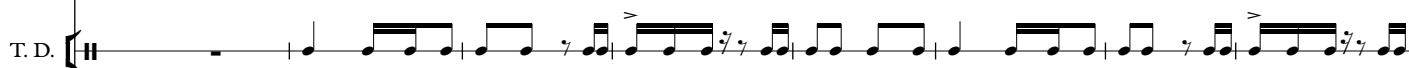
B.   
*p*

Rattles

Pno.   
*mf*  
F

145

Mar. 

T. D. 

Vib. 

S. *mf* re-mem-ber that the mind ga-thers up and *f* re-mem-bers re-mem-ber that the mind ga-thers up and

A. *mf* re-mem- bers, re-mem-ber that the mind ga-thers up and re-mem-bers re-mem-ber that the mind ga-thers up and

T. *mf* re-mem- bers, re-mem-ber that the mind ga-thers up and *f* re-mem-bers re-mem-ber that the mind ga-thers up and

B. *mf* re-mem- bers, re-mem-ber that the mind ga-thers up and *f* re-mem-bers re-mem-ber that the mind ga-thers up and

S. *mf* re-mem-ber that the mind ga-thers up and *f* re-mem-bers re-mem-ber that the mind ga - thers.

A. *mp* ber, re - mem-ber, re-mem ber, *f* re-mem-ber that the mind ga - thers.

T. *mp* ber, re - mem-ber, re-mem ber, *f* re-mem-ber that the mind ga - thers.

B. *mp* ber, re - mem-ber, re-mem ber, *f* re-mem-ber that the mind ga - thers.

Rattles *f* 

Pno. 



G

Congas

Mar. *to Congas*

T. D.

S. *mp*  
re-mem-bers and re-mem-ber that it re-mem-bers re-veal un-ra-vel

A. *mp*  
re-mem-bers and re-mem-ber that it re-mem-bers re-veal un-ra-vel

T. *mp*  
re-mem-bers and re-mem-ber that it re-mem-bers re-veal un-ra-vel

B. *mp*  
re-mem-bers and re-mem-ber that it re-mem-bers re-veal un-ra-vel

S. *f* *p*  
and re mem-bers re-mem-ber that it re-mem-bers It will hunt out

A. *f* *p*  
and re mem-bers re-mem-ber that it re-mem-bers It will hunt out

T. *f* *p*  
and re mem-bers re-mem-ber that it re-mem-bers It will hunt out

B. *f* *p*  
and re mem-bers re-mem-ber that it re-mem-bers It will hunt out

Rattles *CLAVES and RATTLES*

Pno. *to Congas*

G

162

Congas

T. D. plus bass drum  
*mf* *f*

T.-t./  
Sus cymms

S. *mf* *f* *less* *f*  
the se-crets of the real \_\_\_\_\_ des-tin-a-tions of plan-ets \_\_\_\_\_ wreck-ing-ball of

A. *mf* *f* *less* *f*  
the se-crets of the real \_\_\_\_\_ des-tin-a-tions of plan-ets \_\_\_\_\_ wreck-ing-ball of

T. *mf* *f* *less* *f*  
the se-crets of the real \_\_\_\_\_ des-tin-a-tions of plan-ets \_\_\_\_\_ wreck-ing-ball of

B. *mf* *f* *less* *f*  
the se-crets of the real \_\_\_\_\_ des-tin-a-tions of plan-ets \_\_\_\_\_ wreck-ing-ball of

S. *f* *less* *f* *less*  
\_\_\_\_\_ o-ri-gins\_ of moons\_ \_\_\_\_\_ dom-in-a-tion of o - cean \_\_\_\_\_

A. *f* *less* *f* *less*  
\_\_\_\_\_ o-ri-gins\_ of moons\_ \_\_\_\_\_ dom-in-a-tion of o - cean \_\_\_\_\_

T. *f* *less* *f* *less*  
\_\_\_\_\_ o-ri-gins\_ of moons\_ \_\_\_\_\_ dom-in-a-tion of o - cean \_\_\_\_\_

B. *f* *less* *f* *less*  
\_\_\_\_\_ o-ri-gins\_ of moons\_ \_\_\_\_\_ dom-in-a-tion of o - cean \_\_\_\_\_

Rattles

Pno.



168

Perc. (rattles)

Congas

T. D.

T.-L./  
Sus cyms

Vib. To pitched metal objects or Crotales

S. *less* *f* *mf*  
cy - clone the black hole the quan-tum con - un - drum,

A. *less* *f* *mf*  
cy - clone the black hole the quan-tum con - un - drum,

T. *less* *f* *mf*  
cy - clone the black hole the quan-tum con - un - drum,

B. *less* *f* *mf*  
cy - clone the black hole the quan-tum con - un - drum,

S. *f* *mf*  
the doub-le he - lix the black hole the quan tum con-un - drum,

A. *f* *mf*  
the doub-le he - lix the black hole the quan tum con-un - drum,

T. *f* *mf*  
the doub-le he - lix the black hole the quan tum con-un - drum,

B. *f* *mf*  
the doub-le he - lix the black hole the quan tum con-un - drum,

Pno. pitched metal objects

H

176

Perc.

Mar.

T. D.

T.-t./ Sus cyms

Vib.

S. *cresc.* *f*  
 the quan-tum con-un-drum, Take note: i-ma-ginewhat it has i-ma-gined the tower the

A. *cresc.* *f*  
 the quan-tum con-un-drum, Take note: i-ma-ginewhat it has i-ma-gined the tower the

T. *cresc.* *f*  
 the quan-tum con-un-drum, Take note: i-ma-ginewhat it has i-ma-gined the tower the

B. *cresc.* *f*  
 the quan-tum con-un-drum, Take note: i-ma-ginewhat it has i-ma-gined the tower the

S. *cresc.* *f*  
 the quan - tum con-un-drum, Take note: i-ma-gine what it has i-ma-gined

A. *cresc.* *f*  
 the quan - tum con-un-drum, Take note: i-ma-gine what it has i-ma-gined

T. *cresc.* *f*  
 the quan - tum con-un-drum, Take note: i-ma-gine what it has i-ma-gined

B. *cresc.* *f*  
 the quan - tum con-un-drum, Take note: i-ma-gine what it has i-ma-gined

Rattles

Pno.

marimba

186 I

Mar.

Vib.

S.  
py-ra-mid the tem - ple *leg* im - a - gine

A.  
py-ra-mid the tem - ple *leg* im - a - gine Van Gogh's

T.  
py-ra-mid the tem - ple *leg* im - a - gine

B.  
py-ra-mid the tem - ple *leg* im - a - gine Ham - let the ma - chine

S.  
*f* trains rock-ets planes *leg* im - a - gine

A.  
*f* trains rock-ets planes *leg* im - a - gine Van Gogh's

T.  
*f* trains rock-ets planes *leg* im - a - gine

B.  
*f* trains rock-ets planes *leg* im - a - gine Ham - let the ma - chine

Pno.

I

195

Mar.   
 improvise over C# on these pitches any octave until bar 208  
 with gentle added other percussion ad lib

Vib.   
 improvise on these pitches any octave until bar 208  
 with gentle added other percussion ad lib

S.   
 the ha-dron col-li-der the

A.   
 col-ours col-ours Van Gogh's col-ours col-ours Van   
*begin to repeat individually*

T.   
 The air bal-loon the con-quest of the moon the air bal-loon the con-quest of the

B.   
 g g g g g g gun Ham-let the ma-chine

S.   
 The Div-ine Com-e-dy The Div-ine

A.   
 col-ours col-ours Van Gogh's col-ours col-ours Van

T.   
 The air bal-loon the con-quest of the moon the air bal-loon the con-quest of the

B.   
 g g g g g g gun Ham-let the ma-chine

Pno.   
 tuned perc improvise on these pitches any octave  
 plus cymbals and other percussion until bar 208



Mar. *continue improvising*

Vib. *continue improvising*

S. hang gli - der the ha - dron col - li - der the hang gli - der

A. Gogh's col - ours col - ours

T. *begin to repeat individually*  
moon the air bal - loon the con-quest of the moon

B. *begin to repeat individually*  
g g g g g g gun Ham - let the ma - chine

S. *begin to repeat individually*  
Com - e - dy The Div - ine Com - e - dy

A. *begin to repeat individually*  
Gogh's col - ours col - ours

T. *begin to repeat individually*  
moon the air bal - loon the con-quest of the moon

B. *begin to repeat individually*  
g g g g g g gun Ham - let the ma - chine

Pno. *improvisation continues*

203

Mar. *continue improvising*

T.-t./  
Sus cym

both players on this  
*pp*

Vib. *continue improvising*

S. *the ha-dron col - li - der the hang gli - der* → *hang gli - der* I-

A. → *Van Gogh's col - ours* I-

T. → *the con-quest of the moon* I-

B. *g g g g g g gun* → *gun* I-

S. → *ine* I-

A. → *Gogh's col - ours* I-

T. → *the con-quest of the moon* I-


B. *g g g g g g gun* → *gun* I-

Pno. *improvisation continues*

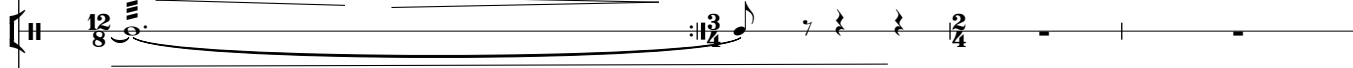



J

210


Mar. 

Duration ad lib. with this overall dynamic


T.-t./  
Sus cym. 

Vib. 


Repeat bar ad lib increasing from whispering to speech and back to whispering

S.   
ma-gine it i-ma-gine it i-ma-gine it i-ma-gine it i - ma-gine it I - ma gine it! i -


Repeat bar ad lib increasing from whispering to speech and back to whispering

A.   
ma-gine it i-ma-gine it i-ma-gine it i-ma-gine it i - ma-gine it I - ma gine it! i -

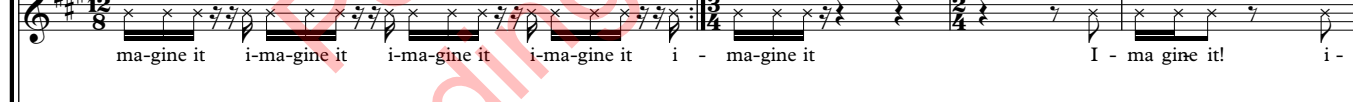
Repeat bar ad lib increasing from whispering to speech and back to whispering

T.   
ma-gine it i-ma-gine it i-ma-gine it i-ma-gine it i - ma-gine it I - ma gine it!

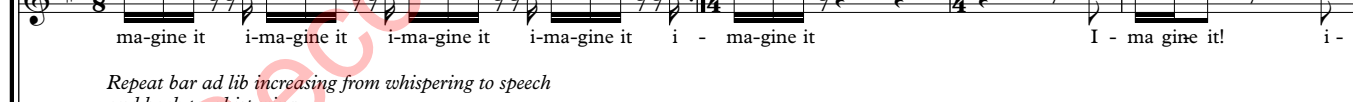
Repeat bar ad lib increasing from whispering to speech and back to whispering

B.   
ma-gine it i-ma-gine it i-ma-gine it i-ma-gine it i - ma-gine it I - ma gine it!

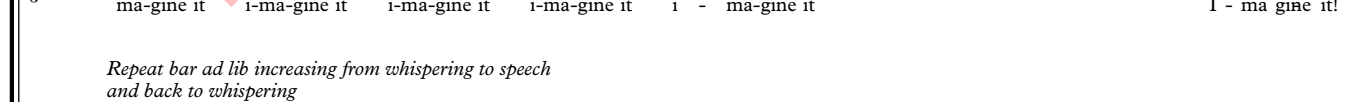
Repeat bar ad lib increasing from whispering to speech and back to whispering

S.   
ma-gine it i-ma-gine it i-ma-gine it i-ma-gine it i - ma-gine it I - ma gine it! i -


Repeat bar ad lib increasing from whispering to speech and back to whispering

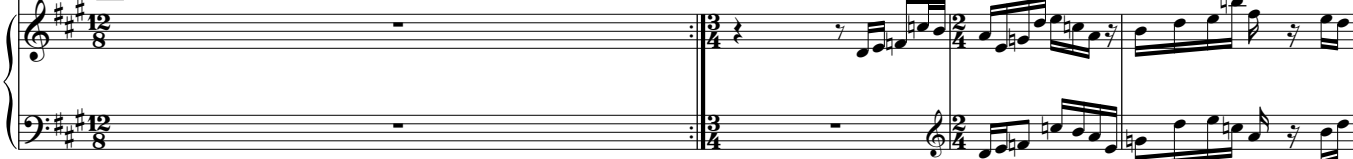
A.   
ma-gine it i-ma-gine it i-ma-gine it i-ma-gine it i - ma-gine it I - ma gine it! i -

Repeat bar ad lib increasing from whispering to speech and back to whispering

T.   
ma-gine it i-ma-gine it i-ma-gine it i-ma-gine it i - ma-gine it I - ma gine it!

Repeat bar ad lib increasing from whispering to speech and back to whispering

B.   
ma-gine it i-ma-gine it i-ma-gine it i-ma-gine it i - ma-gine it I - ma gine it!

Pno. 

**K**

214

Mar.

Vib.

S. *mf*  
ma-gine it! i - ma-gine it the mind dwell on it now a mo-ment

A. *mf*  
ma-gine it! i - ma-gine it the mind dwell on it now

T. *mf*  
i - ma-gine it the mind dwell on it now

B. *mf*  
i - ma-gine it the mind dwell on it now

S. *mf*  
ma-gine it! i - ma-gine it the mind dwell on it now a mo-ment

A. *p*  
ma-gine it! i - ma-gine the mind now, i - ma-gine the mind

T. *p*  
i - ma-gine the mind now, i - ma-gine the mind

B. *p*  
i - ma-gine the mind now, i - ma-gine the mind

Rattles *mf*

**K**

Pno.



Congas

Mar.

T. D.

Vib.

S.  
i - ma-gine it the mind dwell on it now a mo-ment i - ma-gine it the mind, —

A.  
a mo-ment i - ma-gine it the mind dwell on it now a mo-ment i - ma-gine it the mind, —

T.  
a mo-ment i - ma-gine it the mind dwell on it now a mo-ment i - ma-gine it the mind, —

B.  
a mo-ment i - ma-gine it the mind dwell on it now a mo-ment i - ma-gine it the mind, —

S.  
*mf* i - ma-gine it the mind dwell on it now a mo-ment i - ma-gine it the mind, —

A.  
now, i - - ma-gine the mind now *f* i - ma-gine it the mind, —

T.  
now, i - - ma-gine the mind now *f* i - ma-gine it the mind, —

B.  
now, i - - ma-gine the mind now *f* i - ma-gine it the mind, —

Rattles

Pno.



Perusal score  
Recording on YouTube

You can hear many of these pieces by Janet Wheeler at [www.janetwheeler.co.uk](http://www.janetwheeler.co.uk) where you will also find details of her longer works for chorus and orchestra.

## For SATB unaccompanied

### Sacred

Alleluia, I heard a voice ( <i>anthem with joyful syncopated middle section</i> )	4'
Four Spirituals ( <i>medley published by OUP, now available from Banks Music</i> )	7'
Just as I am - Five Variants on 'Saffron Walden' ( <i>hymn tune and variations</i> )	4'
O Perfect Love ( <i>wedding anthem</i> )	3'
Preces and Responses with Lord's Prayer	

### Secular

Like a Red, Red Rose ( <i>Burns' song, richly harmonic with short tenor solo</i> )	3'
Stevie's Pets ( <i>three jazz-inflected settings of Stevie Smith poems about pets</i> )	5'
Sonnet 8 (Music to Hear) <i>Shakespeare setting for SATB a cappella</i>	3'45"
The Winter it is Past ( <i>setting of Burns poem</i> )	4'
Time Becomes a Song ( <i>five settings of poems by John Clare</i> )	15'
Gather the Good Days ( <i>five a cappella settings on the theme of memory</i> )	15'

### For Christmas

Because a Little Child is Born ( <i>a cappella SATB with divisi apart from tenors</i> )	3'
Behold I Come ( <i>winner of the Hendrix Candlelight Carol competition 2017</i> )	4'30"
Ding Dong Diggety ( <i>jazzy a cappella SSAATBB version of familiar carol</i> )	3'
The Christmas Life ( <i>setting of Wendy Cope for SATB with or without piano</i> )	3'45"
The Spirit of Christmas ( <i>words by Martin Angel and Janet Wheeler</i> ) <i>published by Hal Leonard/de Haske Music</i>	4'
To Bethlehem ( <i>children's carol with SATB and piano, quotes We three kings</i> )	4'

### For SATB choir with piano or organ accompaniment

A Place in the Choir ( <i>arrangement of song by Bill Staines</i> ) <i>published by Hal Leonard/de Haske Music</i>	2'45"
All Heaven Before Mine Eyes ( <i>SATB anthem with organ</i> )	8'
God is Every Where ( <i>SATB anthem to words by John Clare, with organ</i> )	5'
Green, Green ( <i>arranged for SATB with divisi and optional piano</i> )	2'30"
Homage to Albright ( <i>textured choral soundscape made from simple repeating fragments sung individually with organ accompaniment - duration variable</i> )	
The Martyrdom of St Edmund ( <i>prizewinning anthem for SATB and organ</i> )	5'30"
We Sing to God, the Spring of Mirth ( <i>SATB with optional organ</i> ) <i>Prizewinning introit/anthem published by Novello</i>	2'

### For Upper Voices

Full Fathom Five ( <i>setting for SSA or SAA with piano</i> )	3'30"
Le Départ pour l'Amérique ( <i>French folksong arranged for SSA and piano</i> )	3'
Owl from Birdsongs ( <i>demanding a cappella piece for double SSAA</i> )	2'30"
The Deadwood Stage ( <i>fun arrangement for SSAA and piano</i> )	2'
The Moon to the Sun ( <i>setting of words by Alice Meynell for SSAA with piano</i> )	3'30"
The Varsity Drag ( <i>arr. for SSAA with piano - also available for SATB a capella</i> )	2'30"
To God the Giver of Grace ( <i>setting for SSA and organ of an Egyptian Doxology</i> )	2'30"