

for Jon Cullen and the Choir of Magdalen College School, Oxford

The Miracle of the Spring

Charles Bennett (b. 1954)

BOB CHILCOTT

1. Where water waits

With a luminous air ♩ = c.138

* PERCUSSION 1

* PERCUSSION 2

SOPRANO

ALTO

TENOR

BASS

With a luminous air ♩ = c.138

for rehearsal only

p

If I

Where wa - ter, where wa - ter waits, where wa - ter, where wa - ter waits, where

5

Glockenspiel

Mark Tree

p

gliss.

p

S.

A.

T.

B.

fol - low a white cloud, one white cloud in a

wa - ter, where wa - ter waits, where wa - ter, where wa - ter waits, where wa - ter, where

White cloud,

White cloud,

* Percussion 1: glockenspiel (or similar, e.g. metallophone) and log drums. Percussion 2: mark tree and log drums. The part for log drums (movements 3 and 4) should be performed by both percussionists, using drums of different sizes/pitches. Separate percussion parts are available to download from www.oup.com.

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blue sky, per - haps I'll find the place, the place where
 wa - ter waits, where wa - ter, where wa - ter waits, per - haps I'll find the place, the place where
 a blue sky, where wa - ter, where wa - ter waits,
 a blue sky, find the place where

gliss. *gliss.* *mp* *mp* *mp* *mp* *mp*

15

wa - ter waits. Or may - be the
 wa - ter, where wa - ter waits, where wa - ter, where wa - ter waits, where wa - ter, where
 wa - ter, wa - - ter waits.
 wa - ter, wa - - ter waits.

gliss. *gliss.* *p* *p* *p* *p*

2. The source of the spring

In a folk style, with a touch of melancholy $\text{♩} = c.69$

A. SOLO *p* In the

A. *p* In a folk style, with a touch of melancholy $\text{♩} = c.69$

T. *p*

B. *p*

In a folk style, with a touch of melancholy $\text{♩} = c.69$

Detailed description: This block contains the first system of the musical score. It includes a vocal solo line for Alto (A.) and three instrumental parts: Alto (A.), Tenor (T.), and Bass (B.), along with a piano accompaniment. The tempo is marked 'In a folk style, with a touch of melancholy' with a quarter note equal to approximately 69 beats per minute. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady accompaniment with a 'p' (piano) dynamic. The vocal lines are marked with 'p' and include lyrics: 'In the'.

6

bed of a dried-up ri - ver I found a bro - ken boat, swept a - way by floods and

Detailed description: This block contains the second system of the musical score, starting at measure 6. It includes the vocal solo line and the instrumental parts for Alto (A.), Tenor (T.), Bass (B.), and piano accompaniment. The lyrics are: 'bed of a dried-up ri - ver I found a bro - ken boat, swept a - way by floods and'. The instrumental parts continue with their respective melodic and harmonic lines, maintaining the 'p' dynamic.

* Change from 'waits' to 'oo' at the beginning of the bar, maintaining a continuous sound.

9

strand-ed there. To - day I'll re-pair its hull and heal the gash where its

12

A. SOLO float-ing was bro-ken by a stone.

S. *p legato* To - night I'll make an oar from a

A. *p legato* To - night I'll make an oar from a

T. *p legato* To - night from a

B. *p legato* To - night a

3. To sing of water

Bright ♩ = c.138

PERC. 1 & 2

S. A.

T. B.

f The de - sert o - pens its mouth to sing of wa - ter, _____

Sing _____ of wa - ter, _____ wa - ter, to sing of wa - ter, _____

f Sing of wa - ter, wa - ter, to sing of wa - ter, _____

6

as if the sand was ask - ing to be a beach. _____ To sing of wa - ter, _____

wa - ter, _____ sing, to sing of wa - ter, sing of _____

_____ sing of wa - ter, sing, _____ to sing of wa - ter, sing _____ of

11

wa - ter, _____ to sing of wa - ter, wa - ter. _____ *mp*

wa - ter, _____ to sing of wa - ter. _____

wa - ter, _____ sing of wa - ter, _____ wa - ter. _____

15

Log Drums (two players)

mp _____ ter, wa - ter, _____

mp Once, a lake was here: un - der the sur - face are fish, _____

mp _____

4. The desert

With driving rhythm $\text{♩} = c.108$

Log Drums (two players)

PERC. 1 & 2

ff *mf*

S. A. *(ff)* *mf*

T. B. *(ff)* *mf*

To the de - sert, to the de - sert,

7

S. *mf*

I went to the de - sert be - cause I was so

A. to the de - sert, to the de - sert, to the de - sert, to the de - sert, to the de - sert,

to the de - sert, to the de - sert, to the de - sert, to the de - sert, to the de - sert,

T. B.

12

dry, _____ I knew the sand, the sand and rock would be _____ like my

A. to the de - sert, to the de - sert, to the de - sert, to the de - sert, to the de - sert,

to the de - sert, to the de - sert, to the de - sert, to the de - sert, to the de - sert,

T. B.

I knew the sand, the sand and rock would be _____ like my

5. The voice of water

Expressive ♩ = c.76

PERC. 1

PERC. 2

S.

A.

T.

B.

Expressive ♩ = c.76

Un - der these rocks, un - der these rocks I hear the voice of

Un - der these rocks, un - der these rocks I hear the voice of

Un - der these rocks I hear the voice of

Un - der these rocks I hear wa -

Expressive ♩ = c.76

Glockenspiel *freely*

Mark Tree

p

p *gliss.* *gliss.* *gliss.*

sing phrases independently and freely, entering at different times

p

wa - - ter, wa - ter,

wa - - ter, wa - ter,

wa - - ter, wa - ter,

ter, speak - ing a cool

mp

mp