



Anthony Hedges

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Three Folksongs and an Encore (op.148) Anonymous

A propos de l'artiste

Dr. Anthony Hedges, 1931 - 2019, taught at The Royal Scottish Academy of Music, then was a lecturer and Reader in Composition at Hull University until he retired in 1994. His large output covered all major genres of music, much of which has been broadcast and recorded. His main compositions, together with some recorded extracts and a full discography, is available on his website. All the scores here may be purchased as published copies together with parts (where applicable) direct from the composer's elder daughter and musical executor, Fiona Hedges, by e-mail. She has inherited all his copyrights. Further information on his life and works can be found on Facebook (Anthony Hedges - composer). A selection of his works can be listened to on Sound Cloud: <https://soundcloud.com/anthony-hedges>; others can be heard on YouTube.

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A propos de la pièce



Titre : Three Folksongs and an Encore
[op.148]

Compositeur : Anonymous

Arrangeur : Hedges, Anthony

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Instrumentation : Choeur SATB

Style : A cappella

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THREE FOLKSONGS

(and an encore)

arranged for S.A.T.B.

Anthony Hedges

1. BOBBY SHAFTOE

Vivace *mp* *leggiero*

S. Bob - by Shaf - toe's

A.

T. *f* Bob - by Shaf - toe, Bob - by Shaf - toe, *p* Bob - by

B. *f* Bob - by Shaf - toe, Bob - by Shaf - toe, *p* Bob - by

Piano (Rehearsal only)

6

gone to sea, — *mp* *leggiero* He'll come back and mar - ry me, —

Sil - ver buck - les on his knee; —

8 Shaf - toe, Bob - by Shaf - toe, Bob - by Shaf - toe,

Shaf - toe, Bob - by Shaf - toe, Bob - by Shaf - toe,

6

11

Bon-ny Bob-by Shaf - toe. Bob - by Shaf-toe's bright and fair, Comb-ing down his

Bon-ny Bob-by Shaf - toe. Bob - by Shaf - toe's bright and fair,

Bob - by Shaf - toe. Bright and fair, bright and fair, gol - den hair,

Bob - by Shaf - toe. Bright and fair, bright and fair, gol - den hair,

11

16

gol - den hair, He's my ain for ev - er - mair, Bon - ny Bob - by Shaf - toe.

Combing down his gol - den hair, He's my ain, Bob - by Shaf - toe.

gol - den hair, He's my ain ev - er - mair, Bob - by Shaf - toe.

gol - den hair, He's my ain ev - er - mair, Bob - by Shaf - toe.

16

21

Bob - by Shaf - toe's bright and fair, Comb-ing down his gol - den hair, He's my ain for

Bob - by Shaf - toe's bright and fair, Comb-ing down his gol - den hair, He's my ain for

Bob - by Shaf - toe's fair, Comb-ing down his hair,

Bob - by Shaf - toe's fair, Comb-ing down his hair,

21

26

ev - er - mair, Bon - ny Bob - by Shaf - toe. Bob - by Shaf - toe, —
 ev - er - mair, Bon - ny Bob - by Shaf - toe. Bob - by Shaf - toe, —
 He's my love, — Bon - ny Bob - by Shaf - toe. Bob - by Shaf - toe's gone to sea, —
 He's my love, — Bon - ny Bob - by Shaf - toe. Bob - by Shaf - toe, —

31

Bob - by Shaf - - - toe, — Bob - by Shaf - toe, — Bob - by
 Bob - by Shaf - - - toe, — Bob - by Shaf - toe, — Bob - by
 Bob - by Shaf - toe, He'll come back and mar - ry me, — Bon - ny Bob - by
 Sil - ver buck - les on his knee; Bob - by Shaf - toe, Bon - ny Bob - by

36

Shaf - toe, Shaf - toe. Bob - by Shaf - toe's tall and Bob - by Shaf - toe's
 Shaf - toe, — Shaf - toe. Bob - by Shaf - toe's tall and Bob - by Shaf - toe's
 Shaf - toe. Bob - by Shaf - toe's tall and slim, so neat, — The
 Shaf - toe. Bob - by Shaf - toe, Al - ways dressed so neat and trim,

41

trim, The las - sies keek at him, Bob - by Shaf - toe. Bob - by Shaf - toe's

trim, The las - sies keek at him, Bob - by Shaf - toe. Bob - by Shaf - toe's

las - sies they all keek at him, Bon - ny Bob - by Shaf - toe. Bob - by Shaf - toe's

Bob - by Shaf - toe, Bon - ny Bob - by Shaf - toe. Bob - by Shaf - toe's

41

46

gone to sea, — Sil - ver buck - les on his knee; — He'll come back and mar - ry me, —

gone to sea with He'll come back and mar - ry me, —

gone to sea with Sil - ver buck - les on his knee, — He'll come back and mar - ry me, —

gone to sea with Sil - ver buck - les on his knee, — He'll come back and mar - ry me, —

46

51

Bon - ny Bob - by Shaf - toe. Bob - by Shaf - toe's been to sea, Sil - ver buck - les

Bob - by Shaf - toe. Bob - by, Bob - by Shaf - toe, Bob - by,

Bob - by Shaf - toe. Bob - by, Bob - by Shaf - toe, Bob - by,

Bob - by Shaf - toe. (small notes ad lib.) Bob - by Shaf - toe, Bob - by

51

56 *ff*

on his knee; He's come back and mar-ried me, Bon-nie Bob-by Shaf-toe.

Bob-by Shaf-toe, He's come back and mar-ried me, Bon-nie—Bob-by—Shaf-toe.

8 Bob-by Shaf-toe, He's come back and mar-ried me, (small notes ad lib.) Bon-nie—Bob-by—Shaf-toe.

Shaf-toe, He's come back and mar-ried me, Bob-by, Bob-by Shaf-toe.

56

61

Bob-by Shaf-toe, Bob-by Shaf-toe, Bob-by

Bob-by Shaf-toe, Bob-by Shaf-toe, Bob-by

8 Bob-by Shaf-toe's been to sea,— Sil-ver buck-les on his knee;— He's come back and

61 Bob-by Shaf-toe, Bob-by Shaf-toe, Bob-by

66 (* If this note is difficult to pitch substitute B^b)

mar-ried me,— Bob-by Shaf-toe.

mar-ried me,— Bob-by Shaf-toe.

8 mar-ried me,— Bon-nie Bob-by Shaf-toe. *f* Bob-by Shaf-toe,

mar-ried me,— Bob-by Shaf-toe. *f* Bob-by Shaf-toe, Bob-by,

66

71 *ff* *mf* *l'istesso tempo*

Bob - by Shaf - toe, (aah)

Bob - by Shaf - toe, Bob - by, Shaf - toe,

Bob - by, Bob - by Shaf - toe, (aah) Bob - by,

Bob - by, Bob - by Shaf - toe, (aah)

76

Bob - by, Shaf - toe,

Shaf - toe, Bob - by,

Bob - by, Shaf - toe,

81 *Poco allegretto* $\text{♩} = 66$

p Bob - by Shaf - toe's gett - ing a bairn, For to dan - gle on his airm,

p (Hum)

p (Hum)

p (Hum)

85 **A tempo primo**

On his airm— and on— his knee, — Bon - ny Bob - by Shaf - toe.
 Bob - by Shaf - toe.
 Bob - by Shaf - toe. *ff*
 Bob - by Shaf - toe. Bob -

89 *ff*

Bob - by Shaf - toe's been to sea, — *ff* Now
 Sil - ver buck - les on his knee; Now -
 to sea— with— *ff* Sil - ver buck - les— on— his knee; Now - (small notes ad lib.)
 --- by Shaf - toe's— been— to sea— with— Sil - ver buck - les— on— his knee,

93

he's come back and mar - ried me, — Bon - nie Bob - by Shaf - toe.
 he's come back and mar - ried, Bon - nie Bob - by Shaf - toe.
 he's come back and mar - ried— me. — Bon - nie Bob - by — Shaf - toe.
 and mar - ried— me. — Bon - nie Bob - by — Shaf - toe.

97 *f* *cresc. poco a poco*

Bob - by Shaf - toe's been to sea — Sil - ver buck - les on his knee, —

Bob - by Shaf - toe's been to sea with Sil - ver buck - les on his knee; —

Bob - by Shaf - toe's been to sea with Sil - ver buck - les on his knee, —

Bob - by Shaf - toe's been to sea with Sil - ver buck - les on his knee, —

97

101

He's come back and mar-ried me. — Bon - nie Bob - by Shaf - toe.

He's come back and mar-ried me. — Bon - nie Bob - by Shaf - toe.

He's come back and mar-ried me. — Bon - nie Bob - by Shaf - toe.

He's come back and mar-ried me. — Bon - nie Bob - by Shaf - toe.

101

2. O WALY WALY

Andante *p*

(aah)

(aah)

5 *mp*

The wa - ter is wide I can - not get o'er, And nei - ther have I wings to—

p *mp*

The wa - ter is wide, And nei - ther

mp *p* *mp*

The wa - ter is wide I can - not get o'er, And nei - ther have I

p *mp*

The wa - ter is wide, And nei - ther have I

9

fly. Give me a— boat that will ca - rry two, And both shall row, my love and—

have I wings to fly, Give me a boat to ca - rry

wings— to— fly. Give me a— boat to ca - rry— two And both shall row, my

wings, wings to fly. Give me a boat to ca - rry

9

13

f

I. O down in the mea - dows the o - ther day, A - gath - 'ring flow'rs both fine and -

f

two, O down in the mea - dows the o - ther day, a - gath - 'ring flowers - both -

8 love and - I. the o - ther day, - Gath - 'ring flow'rs

f

two. the o - ther day, - Gath - 'ring flow'rs

13

17

gay, a - gath - 'ring flo - wers both red and - blue, I li - ttle thought what love can

mf

fine and - gay, a - gath - 'ring flowers both red and blue, I li - ttle thought what love can

8 a - gath - 'ring flo - wers both red and blue, I li - ttle thought what love can

mf

a - gath - 'ring flo - wers both red and blue, I li - ttle thought what love can

17

21

do.

mp

do. Thin - king the swee - test flow'r to -

8 do. I put my hand in - to one soft bush, the swee - test - flow'r to

mp

do. I put my hand in - to one soft bush, the swee - test flow'r to

21

25

f I pricked my fin - ger right to the bone, And left the
f find. I pricked my fin - ger to the bone, And left the
f find. I pricked my fin - ger to the bone, And left the
f find. I pricked my fin - - - ger to the bone, And

mp *mp* *mp* *mp*

28

rit. sweet - est flow'r a - lone. *A tempo* *poco f* I leaned my back a -
poco f swee - test flow'r a - lone. I leaned my back up a - gainst some
poco f swee - test flow'r a - lone. I leaned my back up a - gainst some
poco f left the flow'r a - - lone. I leaned my back a -

31

gainst some oak Think - ing he was a tru - sty tree; But first he
oak Thin - king he was a tru - sty tree: But first he
oak Thin - king he was a tru - sty tree: But first he
gainst, a - - - gainst some - tree: But first he

34

ben - ded and then he broke; And so did my false love to me.

ben - ded and then he broke; So did my false love to me.

ben - ded and then he broke; So did my false love to me.

ben - ded and then he broke; A ship there

38

A ship there is and she sails the sea, She's load-ed deep as deep can be, But

A ship there is, she sails the sea, But

She's load-ed deep as deep can be, But not so—

is and she sails the sea, She's load-ed deep as deep can be,

42

not so— deep as the love I'm in; I know not if I sink or— swim. O, love is

not so deep as the love I'm in; I sink or swim. O, love is

deep as the love I'm in; I know not if I sink or— swim. O, love is

But not so deep as the love I'm in; O, love is

46

hand - some and love, and love is fine, And love's a jewel while it is

hand - some and love, and love is fine, And love's a jewel while it is

hand - some and love, and love is fine, And love's a jewel while it is

hand - some and love is fine, And love's a jewel while it is

49

poco meno mosso

mp new, But when it is old it grow - eth cold, And fades a -

mp new, when it is old it grow - eth cold, And fades a -

mp new, But when it is old it grow - eth

mp new, But when it is old it grow - eth

52

pp way like mor - ning dew, *poco rit.* *p* morn - ning dew. *pp*

way like mor - - ning dew, dew.

pp cold, And fades a - way like dew, *pp* mor - ning dew.

cold, And fades a - way like mor - ning, mor - ning dew.

3. DASHING AWAY WITH THE SMOOTHING IRON

Allegro vivace ♩. = 120

The musical score is written for voice and piano. It features a vocal line with lyrics and piano accompaniment. The tempo is marked 'Allegro vivace' with a metronome marking of ♩. = 120. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score is divided into three systems, each starting with a measure number (1, 7, and 12). Dynamics include *mp* (mezzo-piano) and *p* (piano). The lyrics describe a scene of a woman using a smoothing iron on Monday morning.

1

mp
'Twas on a Mon - day morn - ing When

p
Smooth - ing ir - on, Smooth - ing ir - on, Smooth - ing ir - on,

Smooth - ing ir - on, Smooth - ing ir - on, Smooth - ing ir - on,

7

I be - held my dar - ling; She looked so neat and char - ming In ev' - ry high de -

Smooth - ing ir - on, smooth - - - - ing, smooth -

Smooth - ing ir - on, smooth - - - - ing, smooth -

7

12

gree. — She looked so neat and nim - ble O, A wash - ing of her li - nen, O,

ing, smooth - - - thing, smooth - ing iron, smooth -

ing, smooth - - - thing, smooth - ing iron,

12

17

Dash-ing a - way with the smooth - ing iron, dash-ing a - way with the smooth - ing iron She
 ing, smooth - ing iron, She
 smooth - - - - - thing, smooth - ing iron, She

21

stole my heart, a - way, 'Twas on a Tues - day morn - ning When
 stole my heart a - way, a - way. 'Twas on a Tues - day morn - ning When
 stole my heart a - way, a - way. 'Twas on a Tues - day morn - ning When

25

I be - held my dar - ling; She looked so neat and char - ming In ev' - ry high de -
 I be - held my dar - ling; She looked so neat and char - ming In ev' - ry high de -
 I be - held my dar - ling; She looked so neat and char - ming In ev' - ry high de -

30

gree; She looked so neat and nim - ble O, A hang - ing out her li - nen, O,
gree. She looked so neat and nim - ble O, A hang - ing out her li - nen, O,
gree. She looked so neat and nim - ble O, A hang - ing out her li - nen, O,

35

Dash - ing a - way with the smooth - ing iron, dash - ing a - way with the smooth - ing iron She
Dash - ing, dash - ing a - way with the smooth - ing iron She stole my heart, she
Dash - ing, dash - ing a - way with the smooth - ing iron She stole my heart, she

39

poco f

stole my heart, a - way, stole my heart, she stole my heart a way. On a Wednes - day
stole my heart, she stole my heart a - way. On a Wednes - day morn - ing When
stole my heart, she stole my heart a - way. On a Wednes - day morn - ing

43

I be - held my dar - ling; She looked so neat and char - ming In
 morn - ning When I be - held my dar - - ling, neat and
 I be - held my dar - ling; She looked so neat and

43 I be - held my dar - ling; She looked neat and

47

ev' - ry high de - gree; She looked so neat and nim - ble, O, a -
 charm - ing, charm - ing, She looked neat and
 charm - ing, charm - ing, She looked neat and

47 charm - ing, charm - ming, She looked neat and

51

star - ching of her li - nen, O, Dash - ing a - way with the smooth - ing iron,
 nim - ble, nim - ble, Dash - ing a - way with the
 nim - ble, nim - ble, Dash - ing a - way, dash - ing,
 nim - ble, nim - ble, Dash - ing a - way, dash - ing,

51

55

dash - ing a - way with the smooth - ing iron She stole my heart, *f* a - way, a -
smooth - ing iron, Dash - ing a - way with the smooth - ing iron She stole my heart_ a -
Dash - ing a - way, dash - ing, She stole_ my heart, she stole my heart_ a -
Dash - ing a - way, dash - ing, She stole_ my heart a - way, a -

59

way. *f* A Thurs - day,
way. *f* A Thurs - day,
way, *p* she stole my heart_ a - - - way. *f* 'Twas on a Thurs - day
way. *fp* 'Twas on a Thurs - day morn - ning When

63

my darl - ing, She looked so
my darl - ing, She looked so
morn - ing, I be - held my darl - ing, so
I be - held my dar - ling; She looked so neat and char - ming In

67

neat and charming, She looked so neat, A -
 neat and charming, She looked so neat, A -
 neat and charming, A -

67

ev - ry high de - gree; She looked so neat and nim - ble O, A iron - ing of her

72

iron - ing of her li - nen, O, li - nen, O,
 iron - ing of her li - nen, O, li - nen, O,
 iron - ing of her li - nen, O, li - nen, O, dash - ing a -
 li - nen, O, Dash - ing a - way with the smooth - ing iron, dash - ing a - way with the

72

76

dash - ing a - way, stole my heart. 'Twas on a Fri - day
 dash - ing a - way She stole my heart. dash - ing, dash - ing,
 way with the iron She stole my heart. dash - ing, dash - ing,
 smooth - ing iron She stole my heart, - a - way, a - way. - 'Twas on a Fri - day

76

80

morn - ning When I be - held my dar - ling; She looked so neat and
dash - ing, dash - ing, dash - ing, dash - ing, dash - ing, dash - ing, She looked neat and
dash - ing, dash - ing, dash - ing, dash - ing, dash - ing, dash - ing, She looked so

84

char - ming in ev' - ry high de - gree; *mf* she looked so neat and
char - ming in ev' - ry high de - gree; *mf* She looked, she looked so neat and
char - ming in ev' - ry high de - gree; *mf* She looked, she looked so neat and
char - ming in ev' - ry high de - gree; *mf* She looked, she looked so neat and

88

nim - ble O, A fold - ing of her li - nen, O, Dash - ing a - way with the
nim - ble O, A fold - ing of her li - nen, O, dash - ing, dash - ing,
nim - ble O, A fold - ing of her li - nen, O, Dash - ing a - way with the
nim - ble O, A fold - ing of her li - nen, O, dash - ing, dash - ing,

92

smooth - ing iron, dash - ing a - way with the smooth - ing iron She stole my heart, — a -
dash - - - ing, dash - ing, dash - ing, dash - ing, She stole my heart a -
smooth - ing iron, dash - ing, dash - ing, dash - ing, She stole my heart a -
dash - - - ing, dash - ing, dash - ing, dash - ing, She stole my heart a -

96

Solo voice *ff*
(aah)

way, a - way. — 'Twas on a Sa - tur - day mor - ning When I be - held my
way, a - way. *f* Sa - tur - day morn - ing, Sa - tur - day morn - ing, Sa - tur - day morn - ing,
way, a - way. *f* Sa - tur - day morn - ing, Sa - tur - day morn - ing, Sa - tur - day morn - ing,
way, a - way. — Sa - tur - day morn - ing, Sa - - - tur - day

100

dar - ling; She looked so neat and charm - ing In ev' - ry high de -
Sa - tur - day morn - ing, looked so neat — and charm - ing In ev' - ry high — de -
Sa - tur - day morn - ing, looked so neat — and charm - ing In ev' - ry high — de -
morn - ing, Sa - - - tur - day morn - ing, Sa - - - tur - day

104

gree. She looked so neat and nim - ble, O, A - air - ing of her
 morn - ing, She looked neat, nim - ble, air - ing

108

Solo voice
(aah)

li - nen, O, Dash - ing a - way with the smooth - ing iron, dash - ing a - way with the
 li - nen, O, Dash - ing, dash - ing, smooth - ing, dash - ing, dash - ing,
 li - nen, O, Dash - ing, dash - ing, smooth - ing, dash - ing, dash - ing,
 li - nen, O, Dash - ing, dash - ing, smooth - ing, dash - ing, dash - ing,

112

religioso
mf

smooth - ing iron She stole my heart, a - way, 'Twas on a Sun - day
 smooth - ing, She stole my heart a - way, a - way - 'Twas on a Sun - day
 smooth - ing, She stole my heart a - way, a - way - 'Twas on a Sun - day
 smooth - ing, She stole my heart a - way, a - way 'Twas on a Sun - day

116

morn - ing When I be - held my dar - ling; She looked so neat and

morn - ing When I be - held my dar - ling; She looked so neat and—

morn - ing When I be - held my dar - ling; She looked so neat and—

morn - ing— When I be - held my dar - ling;— She— looked so neat and

120

charm - ing in ev' - ry high de - gree. She looked so neat and

charm - ing in ev' - ry high de - gree. She looked so neat and—

charm - ing in ev' - ry high de - gree. She looked so neat and

charm - ing in ev' - ry high de - gree. She looked so neat and

124

Molto vivace

nim - ble, O, A - wear - ing of her li - nen, O,

nim - ble, O, A - wear - ing of her li - nen, O,

nim - ble, O, A - wear - ing of her li - nen, O,

nim - ble, O, A - wear - ing of her li - nen, O, Dash - ing a - way with the

ff

128

ff

Dash - ing a - way with the smooth - ing iron,

8

dash - ing a - way with the smooth - ing iron She stole my heart, a -

smooth - ing iron, — dash - ing, dash - ing, dash - ing, dash - ing, dash - ing, dash - ing,

132

ff

dash - ing a - way with the smooth - ing iron She

Dash - ing a - way with the smooth - ing iron,

8

way, — a - way with the smooth - ing iron, — dash - ing a - way with the smooth - ing iron She

dash - ing, dash - ing, dash - ing, dash - ing, dash - ing a - way with the smooth - ing iron She

136

stole my heart, — she stole my heart — a - way. — (hummed)

stole my heart, she stole my heart — a - dash - ing a - way with the iron. — (hummed)

8

stole my heart, — she stole my heart — a - dash - ing a - way with the iron. — (hummed)

stole my heart, she stole my heart — a - dash - ing a - way with the iron. — (hummed)

Gliss. mf

I WILL GIVE MY LOVE AN APPLE

(Encore item)

Andante $\text{♩} = \text{ca.}94$

mp

Musical score for the first system (measures 1-5). It features a vocal line and piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line begins with the lyrics "I will give my love an". The piano accompaniment includes dynamic markings *p* and *(Lah)*.

Musical score for the second system (measures 6-10). The vocal line continues with the lyrics "ap - ple with - out - e're a core, I will give my love an house - with -". The piano accompaniment continues with the same melodic and harmonic structure.

Piano accompaniment for the second system (measures 6-10), showing the right-hand and left-hand parts of the piano.

Musical score for the third system (measures 11-15). The vocal line continues with the lyrics "out e're a door, I will give my love an ap - ple where in - she may". The piano accompaniment includes dynamic markings *mf*. The system concludes with the lyrics "I will give my love an ap - ple where - in she may -".

Piano accompaniment for the third system (measures 11-15), showing the right-hand and left-hand parts of the piano.

16 *mp*
 be, And she may un - lock it with - out e're a key. *p*
 be, (Lah) *p*
 be, (Lah) *p*
 be, (Lah) *p*

21 *mf*
 My head is the ap - ple with -
 My head is the ap - ple with -
 My head is the ap - ple with -
 My head is the ap - ple with -

26
 out e're a core, My mind is the house with - out e're a
 out a core, My mind is the house with - out e're a
 out e're a core, My mind is the house with - out e're a
 out e're a core, My mind is the house with - out e're a

31

door, My heart is the pa - lace where in she may be And

door, My heart is the pa - lace where in she may be And

8 door, My heart is the pa - lace where in she may be And

31 door, My heart is the pa - lace where - in she be And

36

she may un - lock it with out a - - - ny key.

she may un - lock it with out a - - - ny key.

8 she may un - lock it with out a - - - ny key. (Lah)

36 she un - lock it with - out a - ny, a - ny key. (Lah)

41

(Lah)

(Lah)

41

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PRAYERS FROM THE ARK	Sop or Tnr & Pno	14m	YT	Westfield
FOUR FOLK SONGS & AN ENCORE	Sop & Fl & Vc & Pno	8.5m	YT	Westfield
TIMES REMEMBERED (Jay Appleton)	Sop & Fl & Vc & Pno	7m	ask	Westfield
THREE CONTEMPLATIONS (Jay Appleton) (Op.149)	Sop & Fl & Vc & Pno	10m	ask	Westfield
SONG FOR MOLLY	Sop & Fl & Vc & Pno	1m	ask	Westfield
UNE FLUTE INVISIBLE (Saint-Saens, arr. AH)	Sop & Fl & Pno from IMSLP, Vc by AH	3.5m		Westfield
A NEW SONG of MATHIAS HAWDON	Sop & Fl or Rec Sop & Vc & Pno	2.75m	CG	Westfield
FOUR POEMS BY W.B.YEATS	Sop & Fl or Recs & Vc & Pno	7.5m	(YT)/SC	Westfield
BRIEF EVOCATIONS (Four Poems by Thomas Pitfield)	Sop & Recorders & Pno	5.5m	ask	Peacock Press
GALLIMAUFRY (Jay Appleton)	Sop & Recorders & Pno	3.5m	CG	Westfield
IMAGINATION (Op.149.2)	Sop & Recorders & Pno	2m	ask	Westfield
LULLABY FOR CHLOE	Sop & Vln & Pno	0.75m	CG	Westfield
Also see: CHRISTMAS CHORAL & VOCAL CHAMBER MUSIC				
Also see: CHURCH-APPROPRIATE CHORAL MUSIC				
CHAMBER PART SONGS (ALSO SUITABLE FOR CHOIRS)				
FARMER UN	S & Pno	1.25m		Westfield
LEEZIE LINDSAY (arr. AH)	SA & Pno	2m		Goodmusic
THE BASKET MAKER'S SONG (Tho Dekker) (Op.129.3)	SA & Pno	2.66m	ask	Westfield
PATTY CLOVER (arr. AH)	SS & Pno	1.5m		Westfield
NEW BROOMS (a canon)	SS & Pno	1.5m		Wm Elkin
TARLINGWELL (a canon) (James Reeves)	SS & Pno	0.75m		Goodmusic
THREE KNAVES (a cautionary canon)	SS & Pno	1.25m		Westfield
THE SONG OF D (James Reeves)	SS & Pno	1.5m		Goodmusic
IN COMMENDATION OF MUSIC (William Strode)	SSA & Pno	4m	ask	Goodmusic
NOW IS THE MONTH OF MAYING	SSS & Pno	0.75m		Braydeston
PACK, CLOUDS AWAY (Tho Haywood) (1959)	SSA & Pno	2m		Westfield
FOUR ELIZABETHAN LYRICS (Op.128)	SSAA & Pno	8m	CG	Westfield
PACK, CLOUDS AWAY (Tho Haywood) (Op.128.1)	SSAA & Pno	2m	CG	Westfield
A CLOWNISH SONG (Tho. Nashe) (Op.128.4)	SSAA & Pno	2m	CG	Westfield
HERE AWA', THERE AWA' (arr. AH)	SSA a cappella	1m		Wm Elkin
SHADOWS (Samuel Daniel) (Op.129.2)	SSAA a cappella	2m	ask	Westfield
THREE FOLK SONGS & AN ENCORE	SATB a cappella	9.5m	CG	Westfield
EPITAPH	SATB a cappella	3.5m	ask	Westfield
GOD REST YOU MERRY, GENTLEMEN (tr. FJH)	SAATBB a cappella	2.75m	CG	Westfield
GOD REST YOU MERRY, GENTLEMEN (not that one)	6pt male a cappella	2.75m	CG	Westfield
ALLY CROAKER (arr. AH)	TTBB a cappella	1.75m		Goodmusic
LASSIE WI' THE YELLA COATIE (arr. AH)	TBB a cappella			Goodmusic
MEN ARE FOOLS THAT WISH TO DIE	TBB & Pno	1.25m		Westfield