

The Blackbird

William Barnes (1801-1886)

Lucinda Pillow (b.1978)

Jauntily ♩=85

SOPRANO *mp* 1.Ov all the birds u - pon the wing Be

ALTO *mp* 1.Ov all the birds u - pon the wing Be

TENOR *mp* 1.Ov all the birds u - pon the wing Be

BASS *mp* 1.Ov all the birds u - pon the wing Be

Flute *mp*

Violin *p*

Piano *p*

7

S. *mp*
tween the zun ny— show'rs o' spring Vor all the lark, a-

A. *mp*
tween the zun ny— show'rs o' spring Vor all the lark, a-

T. *mp*
tween the zun ny— show'rs o' spring Vor all the lark, a-

B. *mp*
tween the zun ny— show'rs o' spring Vor all the lark, a-

Fl.

Vln. *mf*

Pno. *mf*

12

S. *mf*
swing-èn high, Mid sing be-low a cloud-less sky an

A. *mf*
swing-èn high, Mid sing be-low a cloud-less sky an

T. *mf*
swing-èn high, Mid sing be-low a cloud-less sky an

B. *mf*
swing-èn high, Mid sing be-low a cloud-less sky an

Fl.

Vln. *mp cresc.*

Pno. *mp cresc.*

17

S. *mf* mid chat ter — to the men at plough, The

A. *mf* mid chat ter — to the men at plough, The

T. *mf* spar rows — clus - trèn roun' the bough The

B. *mf* spar rows — clus - trèn roun' the bough The

Fl.

Vln.

Pno. *mf*

21

S. *mf* black-bird, whis-slen in a-mong the boughs do zing the gay-est zong.

A. *mf* black-bird, whis-slen in a-mong the boughs do zing the gay-est zong.

T. *mf* black-bird, whis-slen in a-mong the boughs do zing the gay-est zong.

B. *mf* black-bird, whis-slen in a-mong the boughs do zing the gay-est zong.

Fl.

Vln. *mp*

Pno. *mp*

27

S. *mp*
2.Vor we do hear the

A. *mp*
2.Vor we do hear the

T. *mp*
2.Vor we do hear the

B. *mp*
2.Vor we do hear the

Fl. *mp*
2.Vor we do hear the

Vln.

Pno.

34

S. *mp*
black-bird zing his sweet-est dit- ties_ in the spring When

A. *mp*
black-bird zing his sweet-est dit- ties_ in the spring When

T. *mp*
black-bird zing his sweet-est dit- ties_ in the spring When

B. *mp*
black-bird zing his sweet-est dit- ties_ in the spring When

Fl. *mf*

Vln. *mf*

Pno. *mf*

39

S. *mf*
nip-pèn win's no mwore do blow vrom nor-thern skies wi' sleet or snow

A. *mf*
nip-pèn win's no mwore do blow vrom nor-thern skies wi' sleet or snow

T. *mf*
nip-pèn win's no mwore do blow vrom nor-thern skies wi' sleet or snow

B. *mf*
nip-pèn win's no mwore do blow vrom nor-thern skies wi' sleet or snow

Fl. *mp*

Pno. *mp*
Ped.

44

S. *mf* *f*
But drève light doust a - long be-tween the leâne-zide hed - ges

A. *mf* *f*
But drève light doust a - long be-tween the leâne-zide hed - ges

T. *mf* *f*
But drève light doust a - long be-tween the leâne-zide hed - ges

B. *mf* *f*
But drève light doust a - long be-tween the leâne-zide hed - ges

Fl.

Pno. *mf* *f*
Ped.

48

S. thick an' green, An' zoo the black-bird in a-mong the boughs do zing the gay-est zong.

A. thick an' green, An' zoo the black-bird in a-mong the boughs do zing the gay-est zong.

T. thick an' green, An' zoo the black-bird in a-mong the boughs do zing the gay-est zong.

B. thick an' green, An' zoo the black-bird in a-mong the boughs do zing the gay-est zong.

Fl.

Vln. *f*

Pno. *f*

54

Fl.

Vln.

Pno.

60 SOLO SOPRANO

S. 3.'Tis blithe, wi' new - ly op - en'd eyes, To

mp

Fl.

Vln. *p* Slower $\text{♩} = 60$ smooth

Pno. *p*



64

S. zee the mor-nèn's rud - dy skies;

T. SOLO TENOR *mp*

Or out a-hau-len frith or lops vrom

Fl.

Vln.

Pno.

8

68

S. *mp*
To rest at noon in prim - rrose

T. *mp*
new-plesh'd hedge or new-vell'd copse. To rest at noon in prim - rrose

Fl. *mp*

Vln. *mp*

Pno. *mp*



71

S. *mf* *cresc...*
beds Be - low the white - bark'd woak trees' heads But

T. *mf* *cresc...*
beds Be - low the white - bark'd woak trees' heads But

Fl. *mf* *cresc...*

Vln. *mf*

Pno. *mf*

74 **speed up.....**

S. there's no time the whole daylong, Lik' eve - nèn wi' the black-bird's zong.

T. there's no time the whole daylong, Lik' eve - nèn wi' the black-bird's zong.

Fl. **speed up.....**

Vln. **speed up.....** *p*

Pno. **speed up.....**



78 **original speed**

S. - - - - -

Fl. **original speed**

Vln. **original speed**

Pno. **original speed** *p*

85

mp (ALL) *mp*

S. 4.Vor when my work is all a - done A - vore the zet tèn__ o' the

mp *mp*

A. 4.Vor when my work is all a - done A - vore the zet tèn__ o' the

(ALL)

mp *mp*

T. 4.Vor when my work is all a - done A - vore the zet tèn__ o' the

(ALL)

mp *mp*

B. 4.Vor when my work is all a - done A - vore the zet tèn__ o' the

Fl.

Vln.

Pno.

p

89

mf *mp*

S. *mf* *mp*
 zun; Then blush-èn Jeâne do walk a-long The hedge to meet me in the drong An'

A. *mf* *mp*
 zun; Then blush-èn Jeâne do walk a-long The hedge to meet me in the drong An'

T. *mf* *mp*
 zun; Then blush-èn Jeâne do walk a-long The hedge to meet me in the drong An'

B. *mf* *mp*
 zun; Then blush-èn Jeâne do walk a-long The hedge to meet me in the drong An'

Vln. *mf*

Pno. *mf*

94

mf

S. *mf*
 stay till all is dim and dark Be- zides the ash - en tree's white bark An' all be-zides the

A. *mf*
 stay till all is dim and dark Be- zides the ash - en tree's white bark An' all be-zides the

T. *mf*
 stay till all is dim and dark Be- zides the ash - en tree's white bark An' all be-zides the

B. *mf*
 stay till all is dim and dark Be- zides the ash - en tree's white bark An' all be-zides the

Fl. *mf*

Vln. *mf*

Pno. *mf*

99

S. black-bird's shrill An run-nen eve-nèn whis-sles still

A. black-bird's shrill An run-nen eve-nèn whis-sles still

T. black-bird's shrill An run-nen eve-nèn whis-sles still

B. black-bird's shrill An run-nen eve-nèn whis-sles still.

Fl.

Vln. *f*

Pno. *f*

105

S. *mf*

A. *mf* 5. Anthere in bwoy-hood

T. *mf* 5. Anthere in bwoy-hood

B. *mf* 5. Anthere in bwoy-hood

Fl. 5. Anthere in bwoy-hood

Vln.

Pno. *mf*

111

S. *mf*
 did I rove wi' pry én eyes a - long the drove To vind the nest the

A. *mf*
 did I rove wi' pry én eyes a - long the drove To vind the nest the

T. *mf*
 did I rove wi' pry én eyes a - long the drove To vind the nest the

B. *mf*
 did I rove wi' pry én eyes a - long the drove To vind the nest the

Fl.

Vln.

Pno. *mf*

117

S. *mp*
 black-bird meäde O' grass-stalks in the high bough's sheäde Or

A. *mp*
 black-bird meäde O' grass -stalks in the high bough's sheäde Or

T. *mp*
 black-bird meäde O' grass -stalks in the high bough's sheäde

B. *mp*
 black-bird meäde O' grass -stalks in the high bough's sheäde

Fl. *cresc.*

Vln. *cresc.*

Pno. *cresc.*

S. climb a-loft wi' cling-èn knees, vor crows' aggs up_ in sway-èn trees,

A. climb a-loft wi' cling-èn knees, vor crows' aggs up_ in sway-èn trees,

T. *mp* or climb a - loft with knees crows' aggs up_ in sway-èn trees,

B. *mp* or climb a - loft with knees crows' aggs up_ in sway-èn trees,

Fl. *tr* *tr* *tr* *tr* *dim.*

Vln. *dim.*

Pno. *dim.*

S. *f* While frigh-ten'd black-birds down be-low did *mf* chat-ter o' their lit - tle foe

A. *f* While frigh-ten'd black-birds down be-low did *mf* chat-ter o' their lit - tle foe

T. *f* While frigh-ten'd black-birds down be-low did *mf* chat-ter o' their lit - tle foe

B. *f* While frigh-ten'd black-birds down be-low did *mf* chat-ter o' their lit - tle foe

Fl. *mf*

Vln. *mf*

Pno. *mf*

S. *mp* An' zoo there's noo pleáce lik' the drong, where I__ do hear the

A. *mp* An' zoo there's noo pleáce lik' the drong, where I__ do hear the

T. *mp* An' zoo there's noo pleáce lik' the drong, where I__ do hear the

B. *mp* An' zoo there's noo pleáce lik' the drong, where I__ do hear the

Fl. *dim...*

Pno. *dim...*

S. *f*
black-bird's zong. The black-bird whiss - lèn in a-mong The boughs do zing the gay-est zong, An'

A. *f*
black-bird's zong. The black-bird whiss - lèn in a-mong The boughs do zing the gay-est zong, An'

T. *f*
black-bird's zong. The black-bird whiss - lèn in a-mong The boughs do zing the gay-est zong, An'

B. *f*
black-bird's zong. The black-bird whiss - lèn in a-mong The boughs do zing the gay-est zong An'

Fl. *f* *tr* *f* *tr*

Vln. *f*

Pno. *f*

S.
zoo there's noo pleâce lik' the drong, Where I do hear the black-bird's zong.

A.
zoo there's noo pleâce lik' the drong, Where I do hear the black-bird's zong.

T.
zoo there's noo pleâce lik' the drong, Where I do hear the black-bird's zong.

B.
zoo there's noo pleâce lik' the drong, Where I do hear the black-bird's zong.

Fl. *tr* *tr*

Vln.

Pno.

Musical score for Flute (Fl.), Violin (Vln.), and Piano (Pno.). The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). The Flute part begins at measure 146 with a melodic line marked *mf*. The Violin part has a rest in measure 146, then enters in measure 147 with a melodic line marked *mp*, and later plays a pizzicato passage marked *pp*. The Piano part features a sustained chord in measure 146 marked *mf*, followed by a melodic line in measure 147 marked *mp*, and a final passage marked *pp*. The score concludes at measure 150.

The Blackbird

SOPRANO

William Barnes (1801-1886)

Lucinda Pillow (b.1978)

Jauntily $\text{♩} = 85$

1. Ov all the birds u - pon the wing Be tween the zun ny_

8 show'rs o' spring Vor all the lark, a-swing-èn high, Midsing be-low a

14 cloud-less sky mid chat ter_ to the men at plough, The

21 black-bird, whis-slen in a-mong the boughs do zing the gay-est zong.

32 2. Vor we do hear the black-bird zing hissweet-est dit- ties_ in the spring

38 When nip-pèn win's nonwore do blow vrom nor-thern skies wi'sleet or snow

44 Butdrève light doust a - long be-tween the leäne-zide hed-ges thick an' green, An'

49 zoo the black-bird in a-mong the boughs do zing the gay-est zong.

60 **Slower** $\text{♩} = 60$ **SOLO SOPRANO**

3. 'Tis blithe, wi' new - ly op - en'd eyes, To

64 zee the mor - nèn's rud - dy skies;

SOPRANO

69 *mp*
 To rest at noon in prim-rwosebeds Be-low the white-bark'd woak trees'

73 *mf* *cresc...* **speed up.....**
 heads But there's no time the whole day long, Lik' eve-nèn wi' the black-bird's

77 *mp* (ALL) *mp*
 zong. 4.Vor when my work is all a-done A

88 *mf*
 vore the zet tèn_ o' the zun; Then blush-èn Jeäne do walk a-long The hedge to meet me

93 *mp* *mf*
 in the drong An' stay till all is dim and dark Be- zides the ash-en tree's white bark An'

98 **7**
 all be-zides the black-bird's shrill An run-nen eve-nèn whis-sles still

109 *mf*
 5.Anthere in bwoy-hood did I rove wi' pry én eyes a-long the drove

115 *mf*
 To vind the nest the black-bird meäde O'grass-stalks in the highboughshäde

121 *mp*
 Or climb a-loft wi' cling-èn knees, vor crows' aggs up_ in sway-èn trees,

127 *f* *mf*
 While frigh-ten'd black-birds down be-low did chat-ter o' their lit-tle foe

133 *mp*
 An' zoo there's noo pleäce lik' the drong, where I_ do hear_ the

137



black bird's zong. Th~~e~~black-bird whiss-lèn in a-mongThe boughsdo zing the gay-est zong, An'

142



zoo there's noo pleäce lik' the drong, Where I do hear the black bird's zong.

The Blackbird

ALTO

William Barnes (1801-1886)

Lucinda Pillow (b.1978)

Jauntily $\text{♩} = 85$

3 *mp*

1. Ov all the birds u - pon the wing Be tween the zun ny__

8 *mp*

show'rs o' spring Vor all the lark, a - swing - èn high, Mid sing be - low a

14 **3**

cloud - less sky mid chat ter__ to the men at plough, The

21 *mf* **7**

black - bird, whis - slen in a - mong the boughs do zing the gay - est zong.

32 *mp*

2. Vor we do hear the black - bird zing his sweet - est dit - ties__ in the spring

38 *mp* *mf*

When nip - pèn win's nomwore do blow vrom nor - thern skies wi' sleet or snow

44 *mf* **2** **2** **2** **2** **f** **2** **2** **2**

But drève light doust a - long be - tween the leâne - zide hed - ges thick an' green, An'

49 **7**

zoo the black - bird in a - mong the boughs do zing the gay - est zong.

60 **Slower** $\text{♩} = 60$ **17** **7**

ALTO

85 (ALL) *mp*

4. Vor when my work is all a-done A-vore the zet tèn_ o' the zun; Then

90 *mf* 2 2 2 2 2 2 *mp*

blush-èn Jeäne do walk a-long The hedge to meet me in the drong An' stay till all is

95 *mf*

dim and dark Be zides the ash-en tree's white bark An' all be-zides the black bird's shrill An

100 7 *mf*

run-nen eve-nèn whis-sles still 5. Anthere in bwoy-hood

111 *mf*

did I rove wi' pry èn eyes a-long the drove To vind the nest the

117 *mp* 2 2 2

black-bird meäde O' grass-stalks in the high bushes Or climb a-loft wi'

123 *f*

cling-èn knees, vor crows' aggs up_ in sway-èn trees, While

128 *mf* *mp*

frigh-ten'd black-birds down be-low did chat-ter o' their lit-tle foe An'

134 *f*

zoo there's noopleäce lik' the drong, where I_ do hear_ the black-bird's zong. The

138

black-bird whiss-lèn in a-mong The boughs do zing the gay-est zong, An'

142

zoo there's noo pleäce lik' the drong, Where

144

I do hear the black - bird's zong.

The Blackbird

TENOR

William Barnes (1801-1886)

Lucinda Pillow (b.1978)

Jauntily $\text{♩} = 85$
3

1. Ov all the birds u - pon the wing Be tween the zun ny—

8

show'rs o' spring Vor all the lark, a-swing-èn high, Mid sing be-low a

14

cloud-less sky an spar rows clus-trèn roun' the bough The

21

black-bird, whis-slen in a-mong the boughs do zing the gay-est zong.

32

2. Vor we do hear the black-bird zing his sweet-est dit- ties_ in the spring

38

When nip-pèn win's no mwore do blow vrom nor-thern skies wi' sleet or snow

44

But drève light doust a - long be-tween the læne-zide hed-ges thick an' green, An'

49

zoo the black-bird in a-mong the boughs do zing the gay-est zong.

60

Slower $\text{♩} = 60$
9 4

TENOR

65 SOLO TENOR
mp

Or out a-hau-len frith or lops vromnew-plesh'd hedge or new-vell'd

69 *mp*

copse. To rest at noon in prim-rwose beds Be-low the white-bark'd woak trees'

73 *mf* *cresc...*
speed up.....

heads But there's no time the whole day long, (ALL) Lik' eve-nèn wi' the black-bird's

77 *mp*

zong. 4.Vor when my work is all a-done A-

88 *mf*

vore the zet tèn_ o' the zun; Then blush-èn Jeäne do walk a-long Thèdged to meet me

93 *mp* *mf*

in the drong An' stay till all is dim and dark Be- zides the ash-en tree's white bark An'

98 *mf*

all be-zides theblack-bird's shrill An run-nen eve-nèn whis-sles still

109 *mf*

5.Anthere in bwoy-hood did I rove wi' pry èn eyes a - long the drove

115 *mf*

To vind the nest theblack-bird meäde O' grass-stalks in the high blooights

122 *mp* *f*

or climb a - loft with knees crowsgs up_ in sway-èn trees, While

128 *mf* *mp*

frigh-ten'd black-birds down be-low did chat-ter o' their lit-tle foe An'

TENOR

3

134
8 *f*
zoo there's noo pleäce lik' the drong, where I___ do hear the black-bird's zong. The

138
8
black-bird whiss - lèn in a-mong The boughs do zing the gay - est zong, An'

142
8
zoo there's noo pleäce lik' the drong, Where

144
8
I do hear the black - bird's zong. **5**

The Blackbird

BASS

William Barnes (1801-1886)

Lucinda Pillow (b.1978)

Jauntily $\text{♩} = 85$
3

1. Ov all the birds u - pon the wing Be tween the zun ny_

8

show'rs o' spring Vor all the lark, a-swing-èn high, Midsing be-low a

14

cloud-less sky an spar rows clus-trèn roun' the bough The

21

black-bird, whis-slen in a-mong the boughs do zing the gay-est zong.

32

2. Vor we do hear the black-bird zing hissweet-est dit- ties_ in the spring

38

When nip-pèn win's no mwore do blow vrom nor-thern skies wi'sleet or snow

44

But drève light doust a - long be-tween the leäne-zide hed-ges thick an' green, An'

49

zoo the black-bird in a-mong the boughs do zing the gay-est zong.

60

Slower $\text{♩} = 60$ **12** **3**

78

BASS

85 (ALL) *mp*

4. Vor when my work is all a - done A-vore the zet tèn_ o' the zun; Then

90 *mf*

blush-èn Jeäne do walk a-long The hedge to meet me in the drong An' stay till all is

95 *mf*

dim and dark Be zides the ash-entree's white bark An' all be-zides the black-bird's shrill An

100 *mf*

run-nen eve-nèn whis-sles still. 5. Anthere in bwoy-hood

111 *mf*

did I rove wi' pry èn eyes a -long the drove To vind the nest the

117 *mp*

black-bird meäde O' grass stalks in the high's sheäde or climb a -

123 *f*

loft with knees crows' aggs up_ in sway - èn trees, While

128 *mf* *mp*

frigh-ten'd black-birds down be-low did chat-ter o' their lit-tle foe An'

134 *f*

zoo there's noopleäce lik' the drong, where I__ do hear_ the black-bird's zong. The

138

black bird whiss -lèn in a-mong The boughs do zing the gay - est zong_ An'

142 *f*

zoo there's noo pleäce likhe drong, Where I do hear the black bird's zong.

Flute

The Blackbird

William Barnes (1801-1886)

Lucinda Pillow (b.1978)

Jauntily ♩=85

6 *mp* *mf*

11 **4** *mp cresc.*

20 **3** *mp*

29 **4** *mf* *mf*

38 **4** *mp*

44 **7** *f*

54

60 **Slower** ♩=60 **6**

67 *mp*

72 *mf* *cresc...* speed up.....

76 *p* original speed

82 *mf* 3

90 *mf* 4

102 *f*

109 4

120 *cresc.* 2 *tr* *tr* *tr* *tr* *dim.*

128 *mf* 2 *dim...* 4

138 *f* *tr*

145 *mf* 2 *pp*

Violin

The Blackbird

William Barnes (1801-1886)

Lucinda Pillow (b.1978)

Jauntily ♩=85

2 4 3

p *mf*

14 *mp cresc.*

21 *mp* 3

30 4 13

52 *f*

58 **Slower** ♩=60 *p*

63 4

70 *mp* *mf*

74 **speed up.....** *p*

78 **original speed**

84 *mf*

95 *f*

104

109 *cresc.*

122 *dim.* *mf*

132 *f*

142

146 *mp* *pp* *pizz*

The Blackbird

Piano

William Barnes (1801-1886)

Lucinda Pillow (b.1978)

Jauntily ♩=85

Musical notation for measures 1-10. The piece is in 6/8 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Jauntily ♩=85'. The first system shows the piano introduction. The right hand has a whole rest for the first four measures, followed by a four-measure rest, and then a melodic line starting in measure 5. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *mf*.

Musical notation for measures 11-18. The right hand has a four-measure rest in measure 11, followed by a melodic line. The left hand continues the accompaniment. Dynamics include *mp cresc.* and *mf*.

Musical notation for measures 19-27. The right hand has a melodic line with some rests. The left hand continues the accompaniment. Dynamics include *mp*.

Musical notation for measures 28-37. The right hand has a melodic line. The left hand continues the accompaniment. Dynamics include *mf*.

Musical notation for measures 38-44. The right hand has a melodic line. The left hand continues the accompaniment. Dynamics include *mp*. Pedal markings are present at the end of the system.

Musical notation for measures 45-52. The right hand features a series of chords, many of which are beamed in pairs with a '2' above them. The left hand continues the accompaniment. Dynamics include *mp*. Pedal markings are present at the end of the system.

53

f

58

Slower *smooth*

$\text{♩} = 60$

p

62

65

mp

2 2 2

69

mp

72

mf

speed up.....

75

78 original speed

Musical score for measures 78-83. The piece is in 6/8 time with a key signature of three sharps (F#, C#, G#). The music features a steady eighth-note accompaniment in the bass and a melody in the treble. A piano (*p*) dynamic marking is present at the beginning.

84

Musical score for measures 84-88. The bass line continues with eighth notes, while the treble line has some rests and chords. A piano (*p*) dynamic marking is present.

89

Musical score for measures 89-94. The bass line features a melodic line with doublets (marked '2') and a *mf* dynamic marking. The treble line has rests and chords.

95

Musical score for measures 95-103. The bass line has triplets (marked '3') and a *f* dynamic marking. The treble line has rests and chords.

104

Musical score for measures 104-109. The piece continues with eighth-note accompaniment in the bass and chords in the treble.

110

Musical score for measures 110-116. The piece features a melody in the treble and accompaniment in the bass, with *mf* dynamic markings.

117

Musical score for measures 117-123. The piece concludes with a melodic line in the bass and chords in the treble, including a *cresc.* (crescendo) marking.

124

dim. mf

2

2

Detailed description: This system contains measures 124 through 130. The key signature is three sharps (F#, C#, G#). The music features a mix of chords and melodic lines. A dynamic marking of *dim.* (diminuendo) is present in measure 126, and *mf* (mezzo-forte) appears in measure 129. Two first endings, each marked with a '2', are shown as thick horizontal bars in measures 128 and 129.

131

dim... f

4

4

Detailed description: This system contains measures 131 through 136. The key signature remains three sharps. A dynamic marking of *dim...* (diminuendo) is in measure 132, and *f* (forte) is in measure 135. Two first endings, each marked with a '4', are shown as thick horizontal bars in measures 133 and 134.

140

Detailed description: This system contains measures 140 through 144. The key signature is three sharps. The music consists of chords in the right hand and a bass line in the left hand.

145

mf mp pp mp

Detailed description: This system contains measures 145 through 150. The key signature is three sharps. Dynamic markings include *mf* (mezzo-forte) in measure 145, *mp* (mezzo-piano) in measure 146, *pp* (pianissimo) in measure 148, and *mp* in measure 149. The piece concludes with a double bar line in measure 150.