

V O C E S 8

A C A P P E L L A S O N G B O O K

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

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CONTENTS

About the Songs	5
Zu den Stücken	6
Feeling Good Bricusse & Newley, arranged Jim Clements	7
Nobody Does M. Hamlich and C. Bayer-Sager, It Better arranged Jim Clements	14
Folksong Medley Traditional, arranged Emily Dickens.	25
Erlkönig Schubert, arranged Jim Clements	31
Shenandoah Traditional, arranged Thomas Hewitt Jones	45
Opera Medley Bizet/Mozart/Delibes/Verdi, arranged Jim Clements	56
Wade in the Water Traditional, arranged Jim Clements	63
The Luckiest Ben Folds, arranged Jim Clements.	76

About the songs . . .

Feeling Good (Anthony Newley and Leslie Bricusse), arranged Jim Clements

George Michael . . . Muse . . . The Pussycat Dolls . . . all have covered this great song. We hope you like the VOCES8 version too! It was commissioned for a wedding that we sang at in our first year as a professional group. The venue was Winchester Cathedral, the acoustic wrapped itself around this fantastic melody and the music just took off. Now we sing this song on concert platforms all over the world. Make sure you really enjoy the last chord – it's a spine-tingling moment in any concert.

Nobody Does It Better (M. Hamlich and C. Bayer-Sager), arranged Jim Clements

Wherever we travel in the world, we like to represent the very best of British... And what better British character can there be than James Bond? This song, from the film *The Spy Who Loved Me*, is the first of our Bond arrangements to be published, but anyone who has seen us in concert will know there are more to come. This song regularly gives Andrea, one of our fabulous sopranos, the chance to bring a dash of her 'Bond Girl' to the stage.

Folksong Medley, arranged Emily Dickens

This arrangement draws together a pair of stunningly emotive melodic lines from the Scottish and Irish folk traditions. The lower voices create a drone on which the tenor and upper voices explore the beautifully simple and instantly recognizable harmonies of these folk songs. This arrangement was first performed by VOCES8 on tour in the USA in 2011.

Erlkönig (Franz Schubert), arranged Jim Clements

'Erlkönig' tells the terrifying tale of a young boy and his father riding home through the forest and being chased by the Erl King. This arrangement of the famous Schubert song conveys a real sense of melodrama: each voice has a chance to inhabit the characters from the story while Schubert's original piano part is brought to life by the other voices. The piece is great fun – and a great challenge for anyone who likes to sing 'd-v-d' repeatedly, and very fast!

Shenandoah, arranged Thomas Hewitt Jones

This beautiful arrangement was made for VOCES8 by our composer-in-residence, Thomas Hewitt Jones, to celebrate the group's fifth anniversary. As part of the anniversary celebrations, VOCES8 toured the USA for two months in early 2012: a really special moment for the group came when we performed this song in the Shenandoah Valley itself.

Opera Medley, arranged Jim Clements

This is one of VOCES8's earliest arrangements, and one of our most popular arrangements worldwide. Many well-loved tunes from famous operas appear throughout the song, and for anyone who has seen this performed by VOCES8 on stage, you'll know that there's plenty of opportunity to bring the songs to life by unleashing your inner Diva! 'Opera Medley' was originally written for VOCES8 to perform at the Royal Opera House in London.

Wade in the Water, arranged Jim Clements

This famous spiritual is really brought to life in a new way by Jim's brilliant arrangement, and it's a song that we feel suits VOCES8 really well. Big writing, fantastic harmonies and a real joy of life burst out of every line. We hope you enjoying singing this as much as we do!

The Luckiest (Ben Folds), arranged Jim Clements

'The Luckiest' is the most frequently requested song in any VOCES8 workshop. A song that brings a tear to the eye of performers and listeners, this arrangement conjures with a powerful text and sweeping harmonies to produce real emotion and depth of feeling. This is a favourite of VOCES8 audiences, and we can't wait to hear other ensembles putting their voices to this song too.

Feeling Good

Leslie Bricusse & Anthony Newley
arranged for VOCEs8
by Jim Clements

Wistful (♩ = c.64)

Sop. 1 solo, ad lib.

Soprano 1. 

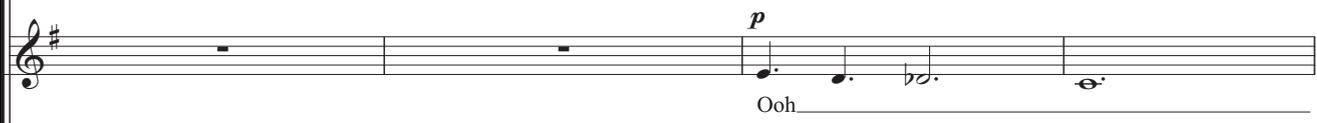
Piano 

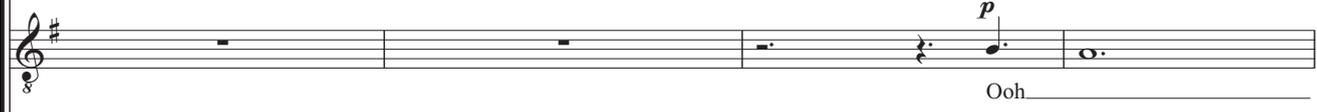


5 **a tempo giusto**

S. 1. 

A. 1. 

A. 2. 

T. 1. 

B. 1. 

Pno. 

9

S. 1. me, and I'm feel-ing good. *p* Du

S. 2. *p* Ooh du du du du du

A. 1. du du du du du du du

A. 2. du du du du du du du du du

T. 1. *mp* du du du du du du du du

T. 2. Fish in the sea, you know how I feel. Ri-ver run-ning free, you know how I feel.

B. 1. 2. du du du du du du du du du

Pno.

13

S. 1. du du du du du du du du du *cresc.*

S. 2. du du du du du du du du du *cresc.*

A. 1. du du du du du du du du du *cresc.*

A. 2. du du du du du du du du du *cresc.*

T. 1. du du du du du du du du du *cresc.*

T. 2. *poco a poco cresc.* Bloss-om in the tree, you know how I feel. It's a new dawn, it's a new day, it's a new life. for

B. 1. 2. du du du du du du du du du *cresc.*

Pno.

Nobody Does It Better

M. Hamlich & C. Bayer-Sager
arr. Jim Clements

With constant energy (♩ = 64)

Alto 2. *p* Ooh du du du du

Tenor 1. *p* Dow dig-ga dow dow dow dow

Tenor 2. *p* Ooh

Bass 1. *p* Ooh

Bass 2. *p* Dow dig-gadow dow dow dow dig-ga dow dow dow dow (etc.)

Piano



S. 1. *pp* du du du du du

A. 1. *pp* du du du

A. 2. du du (etc.)

T. 1. (etc.)

T. 2.

B. 1.

B. 2.

Pno.

6

S.1. du du du du du ah

S.2. *pp* du du du du du du

A.1. du du du du du du *mp* 3 No - bo-dy

A.2. ah

T.1. ah

T.2. *mp* du

B.1. *cresc.* ah

B.2. ah

Pno.

Folksong Medley

'My Lagan Love' and 'She Moved Through the Fair'

Trad. arr. Emily Dickens

Freely, ad lib.

Tenor 1. Solo

When La-gan stream sings lul - la by there blows a li - ly fair. The

T 1. Solo

twi - light gleam is in her eyes, and love is on her hair. And like a love - sick

T 1. Solo

le - nan - she she has my heart in - thrall. Nor life I owe or li - ber - ty and

T 1. Solo

love is Lord of all. Lul - la-by

S 1.2.

When La - gan streams sing lul - la - by

A 1.2.

Lul - la - by

T 2.

Like a drone - never breaking for breath
Oor

B 1.2.

Like a drone - never breaking for breath
Oor

Pno.

Optional Tutti

39

T 1. Solo

S 1.2.

A 1.2.

T 2.

B 1.2.

Pno.

blows a li-ly fair.

there blows a li-ly fair. Twi - light

blows a li-ly fair. The twi - gleam is

48

T 1. Solo

S 1.2.

A 1.2.

T 2.

B 1.2.

Pno.

Twi - gleam is in eye.

gleam is in her eye. night is on her hair.

in eye. And night is on her hair.

Erlkönig

Soprano 1 = 'The Narrator'
Alto 1 = 'The Boy'
Tenor 1 = 'The Alder/Elf King'
Bass 1 = 'The Father'

J.W. von Goethe

Franz Schubert
arranged for VOCES8
by Jim Clements

Fast (♩ = 152)

mf 3 3 3 3 *sim.*

Soprano 2. Ba dl a ba dl a ba dl a ba dl a (etc.)

mf 3 3 3 3 *sim.*

Tenor 2. Ba dl a ba dl a ba dl a ba dl a (etc.)

mf 3 3 3 3

Bass 2. Ba va da da va da dm dm dm ba va da da va da dm dm dm

Piano



6 *mf* 3 *mf*

S. 1. ba dl a (etc.)

S. 2.

A. 1. *mp* *mp*
ah mm

A. 2. *mp*
ah

T. 1. 3 *mf*
ba dl a (etc.)

T. 2. *mf*

B. 1. *mp* *mp*
ba ba ba mm

B. 2. 3 3 3
ba ba ba bm ba va da da va da dm dm dm ba va da da va da dam dam

Pno.

12

S. 1. *sub. p* *mp*
 Wer rei - tet so spät durch Nacht und

S. 2. *sub. p* 3
 ba dl a (etc.)

A 1. 2. *sub. p*
 ah ba dl a (etc.)

T. 1. *sub. p*
 ah ba dl a (etc.)

T. 2. *sub. p* 3
 ah ba dl a (etc.)

B 1. 2. *sub. p* (B 1.) *mp* 3 3 *mp* 3 3 *sim.*
 dm ah ba va da da va da da ba va da da va da da

Pno.

19

S. 1. Wind? Es ist der Va - ter mit sei - nem Kind; er

S. 2. *poco* *mp*
 ba

A 1. *mp* 3
 ba dl a (etc.)

A 2. *poco* *mp* 3
 ba ba dl a (etc.)

T. 1. 2. *mp* 3 3
 ba dl a (etc.) ba

B 1. 2. 3 3 *sim.*
 ba va da da va da da da da da dm dm ba va da da va da dm dm

Pno. *sim.* 3 3

Shenandoah

American traditional
arranged for VOCES8
by Thomas Hewitt Jones

Slow, heartfelt, poignant ♩ = c.62
pp

Musical score for the first system of 'Shenandoah'. It includes parts for Soprano 1, Alto 1, Tenor 1, Bass 1, and Piano. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Slow, heartfelt, poignant' with a quarter note equal to approximately 62 beats per minute. The dynamics are marked *pp* (pianissimo). The lyrics 'Ah' are written under the vocal lines. The piano part features a triplet in the right hand.

In free time (slow and expressive; stagger breaths where needed)

Musical score for the second system of 'Shenandoah', marked 'In free time (slow and expressive; stagger breaths where needed)'. It includes parts for vocalists S 1.2, A 1, A 2, T 1.2, B 1, B 2, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The lyrics are: 'Shen-an-doah, I long to see you, A-way you rol-ling ri-ver, Oh'. The piano part features a triplet in the right hand.

12 *pp*

S 1.

S 2.

A 1.

A 2.

T 1.

T 2.

B 1.

B 2.

pp *mf*

Shen-an- doah, I long to see you, A - way, I'mbound a - way, a - cross the

Pno.

Opera Medley

Bizet/Mozart/Delibes/Verdi
arranged for VOICES8
by Jim Clements

Grandiose (♩ = c.110)

fp < *f*

Soprano 1.2.

Brrr... rap bap ba____ bap ba rap bap bap bap ba____ bap ba rap bap bap bap ba____ bap bap bap

Alto 1.2.

Brrr... ba ba bap bap bap ba ba bap bap bap ba ba bap bap bap

Tenor 1.2.

Brrr... rap bap ba____ bap ba rap bap bap bap ba____ bap ba rap bap bap bap ba____ bap bap bap

Bass 1.2.

Brrr... ba ba bap bap bap ba ba bap bap bap ba ba bap bap bap

Piano

Brrr... om bom bom bom bom bom

S 1.2.

bap bap ba ba va da da va da ba va da dap ba bap ba va dap bap ba bap ba va dap

A 1.2.

ba ba bap bap bap dap ba bap ba va dap bap ba bap ba va dap

T 1.2.

bap bap ba ba va da da va da ba va da dap ba bap ba va dap bam bam bap ba bap ba va dap bam bam

B 1.2.

bom dap ba bap ba va dap bam bam bap ba bap ba va dap bam bam

Pno.

du dl u du dl u

S 1.2. *p* *cresc.* *f* *mp*
 dut du dl u dut du dl u dut du dl u dut dut dut da va da dap du vu dn dn dn du vu dn dn dn

A 1.2. *p* *cresc.* *f* *mp*
 dm dm dm dm dm dm dm dut da va da dap du vu dn dn dn du vu dn dn dn

T 1.2. *p* *cresc.* *f* *mp*
 dut du dl u dut du dl u dut du dl u dut dut dut da va da dap du vu dn dn dn du vu dn dn dn

B 1.2. *p* *cresc.* *f* *meno f*
 dm dm dm dm dm dm dm dut da va da dap dm dm dm dm dm

Pno. *p* *cresc.* *f* *meno f*

11

S 1. *cresc.* *f*
 du vu dn dn dn du vu dn dn ba va da da va da ba va da dap! Spec - ta - teurs__

S 2. *f*
 du vu dn dn dn du vu dn dn dn Les spec - ta - teurs__

A 1. *cresc.* *f*
 du vu dn dn dn du vu dn dn ba va da da va da ba va da dap! Spec - ta - teurs__

A 2. *f*
 du vu dn dn dn du vu dn dn dn Les spec - ta - teurs__

T 1.2. *f*
 du vu dn dn dn du vu dn dn dn Les spec - ta - teurs__

B 1. *f*
 nor, se - nor__ car a - vec les sol - dats. Les spec - ta - teurs__

B 2. *f*
 dm dm dm Les spec - ta - teurs__

Pno. *f*

Wade in the Water

Trad. Spiritual arranged for
Worcester Cathedral Chamber Choir
and adapted for VOCE58
by Jim Clements

Upbeat (♩. = 100)

mf

Soprano 1. Wade, _____ wade, _____ wade, _____

Alto 1. *mf* Wade, _____ wade, _____ wade, _____

Tenor 1. *mf* Wade, _____ wade, _____ wade, _____

Bass *mf* Wade, _____ wade, _____ wade, _____
Ba dm dm _____ ba dm dm _____ ba dm dm _____ ba dm dm

Piano

4

S 1. wade, _____ wade, _____ wade, _____ wade, _____

S 2. *mf* Wade in the wa - ter, wade in the

A 1. wade, _____ wade, _____ wade, _____ wade, _____

A 2. *mf* Wade in the wa - ter, wade in the

T 1. wade, _____ wade, _____ wade, _____ wade, _____

T 2. *mf* Wade in the wa - ter, wade in the

B 1. wade, _____ wade, _____ wade, _____ wade, _____

B 2. _____ ba dm dm _____ ba dm dm _____ ba dm dm _____ ba dm dm

Pno.

8

S. 1. wade, wade, wade,

S. 2. wa - ter, child - ren. Wade in the wa - ter, for God's gon-na trou - ble the

A. 1. wade, wade, wade,

A. 2. wa - ter, child - ren. Get a - way in the wa - ter, for God's gon-na trou - ble the

T. 1. wade, wade, wade,

T. 2. wa - ter, child - ren. Wade in the wa - ter, for God's gon-na trou - ble the

B. 1. wade, wade, wade,

B. 2. ba dm dm ba dm dm ba dm dm

Pno.



12

S. 1.2. wa - ter... Who's that yon-der_ dressed in red? Wade in the wa - ter. It

A. 1.2. wa - ter... Who's that yon-der_ dressed in red? Wade in the wa - ter. It

T. 1.2. wa - ter... Who's that yon-der_ dressed in red? Wade in the wa - ter. It

B. 1.2. ba dm dm dm dm ba dm dm wade in the wa - ter_ ba dm

Pno.

The Luckiest

Ben Folds
arranged for VOCES8
by Jim Clements

With tenderness (♩ = 50)

mp con calore e legato

Soprano 1.2.
Ah ah ah ah

Alto 1.2.
Ah ah ah ah

Tenor 1.
Ah ah ah I don't get ma-ny things right the first time; in fact

Tenor 2.
Ah ah ah ah

Bass 1.2.
Ah ah ah ah

Piano

S 1.2.
ah ah

A 1.2.
ah ah

T 1.
I am told that a lot! Now I know all the wrong turns and stum - bles and falls brought me here,

T 2.
ah

B 1.2.
ah

Pno.

11

more impassioned

S 1. ah Where was I be - fore I saw your

S 2. They brought me here. Where was I be - fore I saw your

A 1. And where was I be - fore I saw your.

A 2. ah And where was I be - fore I saw your.

T 1. *poco più f* And where was I be - fore the day that I first saw your pret - ty face?

T 2. And where was I be - fore I saw your

B 1. ah And where was I be - fore I saw your

B 2. ah Where was I be - fore I saw your

Pno.

S 1. 2. I know that I face that I see ev - ery day? And I, I know that I am, I, I know that I am the

A 1. 2. I know face that I see, I see ev - ery day? And I, I know that I am, I am, I am the

T 1. *cresc. mf* Now I see it ev - ery day. And I know that I am, I am, I am the

T 2. *mf* face that I see, I see ev - ery day? And I know I am, I am, I am the

B 1. *mf* face that I see, I see ev - ery day? And I know I am, I am, I am the

B 2. *mf* face that I see ev - ery day? And I know I am, I am, I am the

Pno.