

Commissioned by Aldeburgh Music for the Friday Afternoons Project

Friday Afternoons



Inspired by Benjamin Britten, Friday Afternoons is an initiative created by Snape Maltings (formerly Aldeburgh Music) to open up a world of singing for children and young people. Every year since the project began in 2013, Snape Maltings has commissioned a new set of songs for young people's voices, and these are all made available for free as part of the Friday Afternoons Song Bank. Alongside sheet music, backing tracks and interactive Charanga resources, the website is a source of creativity and inspiration, with space to share performances and resources with teachers and music leaders around the world.

Join our world of song at www.fridayafternoonsmusic.co.uk

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Seasons and Charms

1. Three Birds

Three Cold Black Birds

In a Cold Black Tree

What do you think their names might be?

December

January

February

Three Singing Birds

In a Flowering Tree

Chirruping, chirruping – play! play! play!

March

April

May

Three dancing birds

In the sunburned tree

Gasp at the bird bath, bath in the dust

June

July

August

Departing birds

From the Golden tree

Off to the sunshine they remember,

September

October

November.

1. Three Birds

Alasdair Middleton

Jonathan Dove

Lively ♩. = 120

Musical notation for measures 1-3. The score is in 12/8 time and B-flat major. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The vocal line begins with a rest.

Musical notation for measures 4-6. The piano accompaniment continues with the same rhythmic pattern. The vocal line remains silent.

Musical notation for measures 7-9. The vocal line enters with the lyrics: "Three Cold Black Birds In a Cold Black Tree". The piano accompaniment continues.

Musical notation for measures 10-12. The vocal line has a rest in measure 10 and then sings: "What do you think their". The piano accompaniment continues.

Musical notation for measures 13-15. The vocal line sings: "names might be?". The piano accompaniment continues.

16

-cem - ber Jan - u - a - ry Feb - ru - a - ry

19

Three Sing - ing

22

Birds In a Flower - ing Tree

25

Chir - rup - ing, chir - rup - ing - play! play! play!

28

March Ap - ril

2. The Little Girl of Rain

Steadily moving $\text{♩} = 72$

5

The

p

Ped.

5

night is cold and dark. Here she is a - gain. Beg - ging me to

— \wedge *pedal sim.*

10

let her in - The lit - tle girl of rain.

15

Scratch - ing on the sill Tap - ping on the

12. Snow

Slow ♩ = 52

very softly

Soft - ly like an an-swered prayer, Si - lence fal-ling from the

p
with pedal

The first system of the musical score for 'Snow' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment is in a bass clef with the same key signature and time signature. It starts with a piano dynamic marking (*p*) and a 'with pedal' instruction. The right hand plays chords, and the left hand plays a steady eighth-note accompaniment.

5
air. Pure and pale and true and slow

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts at measure 5 with a half note G4, followed by quarter notes A4, B4, C5, B4, and A4. The piano accompaniment continues with the same accompaniment pattern as the first system.

8
Drops the bles - sing of the snow.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts at measure 8 with a half note G4, followed by quarter notes A4, B4, C5, B4, and A4. The piano accompaniment continues with the same accompaniment pattern as the previous systems.