

# The Oxford Choral Songs

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S.A.T.B.

## RIDDLE SONG

JOHN RUTTER

Words: Anon., 15th Century

*Tranquillo e semplice* (♩ = c.84)

PIANO

*pp*

*mp espress.*

*con fto sempre*

*p*

SOPRANOS *mp dolce e legato*

I have a young sis - ter

Far be - yond the sea: Ma - ny be the dow - ries

This song comes from John Rutter's choral cycle *Fancies*.  
It is scored for Fl., Ob., Cl., Hn., Hp., Solo strings: Scores and parts are on hire.

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That she sent me. She sent me the

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a triplet of eighth notes. The lyrics are: "That she sent me. She sent me the".

cher - ry With - out - en a - ny stone; And so she did the

The second system continues the vocal line and piano accompaniment. The lyrics are: "cher - ry With - out - en a - ny stone; And so she did the".

dove With - out - en a - ny bone; She

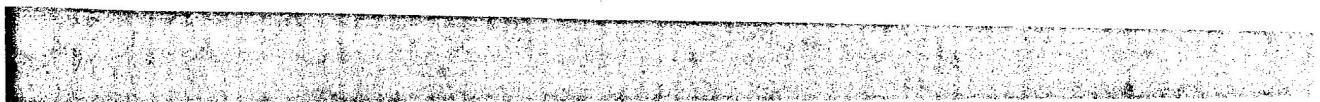
The third system continues the vocal line and piano accompaniment. The lyrics are: "dove With - out - en a - ny bone; She".

sent me the bri - ar With - out - en a - ny rind;

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "sent me the bri - ar With - out - en a - ny rind;".

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\*rind - branch



(*mp*) *mf*

She bade me love my leman<sup>†</sup> With-out e

*mp* *mf* *dim.*

long - ing.—

(*dim.*)

*p dolce*

S. Ah

A. Ah

S.A. Ah

T. How should a - ny cher - ry Be with - out - e stone? And

*cantabile, legato*

*mp*

T. B. Ah

B. *p dolce*

<sup>†</sup>leman - lover, sweetheart

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how should a - ny dove Been with - out - e bone? Ah

Ah

*cresc.*

*cresc.*

*cresc.*

This system contains the first three staves of music. The top staff is the vocal line with lyrics. The middle staff is the bass line. The bottom two staves are the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a melodic line in the voice and piano, with a bass line providing harmonic support. Dynamics include *cresc.* (crescendo) and *Ah* (exclamations).

How should a - ny bri - ar Been with - out - e rind? Ah

*mp* *mf ma dolce*

*mp* *Ah*

*mp*

This system contains the second three staves of music. The vocal line continues with lyrics. The piano accompaniment features a steady eighth-note pattern in the bass. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *ma dolce* (ma dolce).

How should love mine lem - man With - out

*mf*

*cresc.*

This system contains the final three staves of music. The vocal line concludes with the lyrics. The piano accompaniment features a steady eighth-note pattern in the bass. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo).

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*mp* long - ing? *pp but distinct* When the

*mp* *pp but distinct*

*mp* *dim.* *p* *dim.*

cher - ry was a flower Then had it no stone; When the

*p*

dove was an egg Then had it no bone; When the

*mp*

*pp* *mp*

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bri - ar was on - bred\* Then had it no - rind; When the

*mf cresc.*

*mf cresc.*

*p cresc.*

*mf*

poco allargando. . . . . Poco meno mosso al fine

mai - den hath that she lov - eth She is with-out

*dim. molto* *p* (Hum)

*dim. molto* *p*

poco allargando. . . . . Poco meno mosso al fine

long - ing...

*pp* (rall.)

*pp* (rall.)

Riddle Song

\*oabred • in the seed