

***Little Mousey Brown***  
***from Gather the Good Days***

*arrangement for unaccompanied SSAA*

**JANET WHEELER**

Duration c. 1'45"



## **Gather the Good Days – composer’s note about the whole (mixed voice) cycle**

The family of Alfred and Barbara Tealby jointly with OCR commissioned the choral cycle *Time Becomes a Song* in memory of Alfred and it was first performed in 2009. After Barbara died in 2016 I was very honoured to receive a further commission from Amanda Lomas and Elfreda Tealby Watson to write a companion piece in memory of their mother. Barbara loved poetry but unlike Alfred (a John Clare enthusiast) there was no one poet she loved above others, so we had the delightful task of sifting through many of her favourite poems to find inspiring texts. As the process went on, I realised that memory was a theme which seemed to grow from many of the poems themselves.

The work’s title *Gather the Good Days* comes from the first song, *To Good Days*, which was a poem taken from an alumnae magazine from Barbara’s old school. It talks of concentrating the memory on the good times and letting the sad ones go. My agent Fiona Yeomans carried out an impressive piece of detective work to obtain permission for the setting from the poet’s cousin, Betty Simpson, the copyright holder. In *The Lake Isle of Innisfree*, the poet in an alien cityscape harks back to an idealised, mystical place in his homeland. The tenors and basses mostly sing the melody, while the upper voices suggest water lapping on the lake’s shore. *Little Mousey Brown* was a children’s rhyme which Barbara loved playing with young family members. My setting gives it a slightly mischievous edge. *O Thou Most Lov’d* is a verse taken from a garden urn in the grounds of Audley End, a place which Barbara very much enjoyed visiting. Although she may not have seen this poem, its sentiment seemed particularly appropriate, especially suggesting the idea of restoring the memory of Barbara and her virtues. The final poem is a setting of the well-loved *Do Not Stand at My Grave and Weep*. I have placed this text at the end of the cycle to underline the optimistic and comforting thread which I have tried to weave through the whole piece.

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|---|---|
| <b>1. To Good Days</b>                      | words by Josie Ennis Davies (nee Castell)         |
| <b>2. The Lake Isle of Innisfree</b>        | words by William Butler Yeats                     |
| <b>3. Little Mousey Brown</b>               | traditional nursery rhyme                         |
| <b>4. Oh Thou Most Lov’d</b>                | words <i>in memoriam</i> Sir John Griffin Griffin |
| <b>5. Do Not Stand at my Grave and Weep</b> | words by Mary Elizabeth Frye                      |

The whole cycle lasts about 15 minutes

Commissioned by the family of Barbara Tealby and dedicated to her memory

# Little Mousey Brown

Traditional  
Nursery Rhyme

**Allegro ma non troppo** ♩ = 80

SOPRANO

ALTO 1 *mp*  
Up the tall white can - dle-stick, up the tall white can - dle-stick,

ALTO 2 *mp*  
Up the tall white can - dle-stick, up, up the tall white can - dle-stick, up,  
(Unvoiced)

VOCABLES  
p t p t p t p t p t f f f f p t p t p t p t p t f f f f

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5

S. *mf*  
Up the tall white can - dle-stick climbed Lit - tle Mou - sey Brown

A1 *p*  
up the tall white can - dle-stick, Lit - tle Mou - sey Brown \_\_\_\_\_ climbed

A2 *p*  
up the tall white can - dle-stick, climbed Lit - tle Mou - sey, Mou-sey Brown climbed

Voc  
p t p t p t p t p t f f f f p t p t p t p t p t f f f f

9

S.  
Right to the top, But he could-n't get down, \_\_\_\_\_ (no he

A1  
right up to the top, But he could - n't get back down, \_\_\_\_\_ (no he

A2  
right up to the ve - ry top, But could - n't get, he could-n't get down, he

Voc  
p t p t p t p t p t f f f f p t p t p t p t p t f f f f

13

S. could-n't get down) So he called to his grand - ma "Grand - ma,

A1 could - n't get back down) So he called, he called his grand - ma So he called his

A2 could - n't get, he could-n't get down, He called, he called his grand - ma So he called his

Voc. p t p t p t p t p t p t f

18

S. Grand - ma" But Grand-ma was in town So he curled him-self in - to a ball, he

A1 grand - ma But Grand-ma was in town So he curled him-self in - to a ball, he

A2 grand - ma But Grand-ma was in town So he curled him-self in - to a ball, he

23

S. curled him - self in - to a ball, *f* whispered S1 What a cle - ver mouse! And he

A1 curled him - self in - to a ball, *f* whispered A1 What a cle - ver mouse!

A2 curled him - self in - to a ball, *f* whispered A2 What a cle - ver mouse!

27

S1 rolled, He rolled, he rolled him - self back

S2 He rolled, he rolled him - self back,

A. He rolled him - self back,

31

S1  
down, back down.

S2  
rolled him - self back down.

A.  
rolled him - self back down.

35

S1 *mp* Up the tall white can - dle-stick, up, up the tall white can - dle-stick, up, up the tall white *p*

S2 *mp* Up the tall white can - dle-stick, up the tall white can - dle-stick, up the tall white *p*

A1 *mp* Up the tall white can-dle-stick, up the tall white can-dle-stick, up the tall *p*

A2 *mf* Up the tall white

40

S1 can - dle-stick, climbed Lit - tle Mou - sey, Mousey Brown climbed Right up to the ve - ry top, but

S2 can - dle-stick, Lit - tle Mou - sey Brown climbed Right up to the top buthe

A1 white can-dle-stick, Lit - tle Mou - sey Brown Right up to the top buthe

A2 can - dle-stick climbed Lit-tle Mou - sey Brown Right to the top But he

45

S1  
could - n't get, he could-n't get down, he could - n't get, he could-n't get down, He

S2  
could - n't get back down, (no he could - n't get back down) So he

A1  
could - n't get back down,(no he could - n't get back down) So he *f*

A2  
could-n't get down, (no he could-n't get down) So he *f*

49

S1  
called, he called his grand - ma, he called, he called his grand - ma But *cresc.* *f*

S2  
called, he called his grand - ma So he called his grand - ma But *cresc.* *f*

A1  
called to his grand - ma "Grand - ma, Grand - ma" But

A2  
called to his grand - ma "Grand - ma, Grand - ma" But

53

S1  
grand-ma was in town So he curled him-self in - to a ball, he curled him-self in -

S2  
grand-ma was in town So he curled him-self in - to a ball, he curled him-self in -

A1  
grand-ma was in town So he curled him-self in - to a ball, he curled him-self in -

A2  
grand-ma was in town So he curled him-self in - to a ball, he curled him-self in -

58 *f* *whispered*

S1 to a ball, What a cle - ver mouse! And he rolled, \_\_\_\_\_ he

S2 to a ball, What a cle - ver mouse! He

A1 to a ball, What a cle - ver mouse!

A2 to a ball, What a cle - ver mouse!

62

S1 rolled \_\_\_\_\_ he rolled \_\_\_\_\_ him - self \_\_\_\_\_ back \_\_\_\_\_ down,

S2 rolled, \_\_\_\_\_ he rolled \_\_\_\_\_ him - self \_\_\_\_\_ back, \_\_\_\_\_ rolled \_\_\_\_\_ him -

A1 He rolled, \_\_\_\_\_ he \_\_\_\_\_ rolled \_\_\_\_\_ him -

A2 He rolled \_\_\_\_\_ him - self \_\_\_\_\_ back, \_\_\_\_\_ rolled \_\_\_\_\_ him -

66 **Senza rit.**

S1 back down, down, down.

S2 - self \_\_\_\_\_ back \_\_\_\_\_ down, down, down.

A1 self \_\_\_\_\_ back \_\_\_\_\_ down, down, down.

A2 - self \_\_\_\_\_ back \_\_\_\_\_ down, down, down.

You can hear many of these pieces by Janet Wheeler at [www.janetwheeler.co.uk](http://www.janetwheeler.co.uk) where you will also find details of other pieces, including longer works for chorus and orchestra. Score videos of some works can be seen on MazeMusic's youtube channel.

### For SATB unaccompanied

Alleluia, I heard a voice ( <i>anthem with joyful syncopated middle section</i> )	4'
Beati Quorum Via – Homage to Stanford ( <i>anthem for SSATTB</i> )	4'
Four Spirituals ( <i>medley published by OUP, now available from Banks Music</i> )	7'
Gather the Good Days ( <i>five a cappella settings on the theme of memory</i> )	15'
Just as I am - Five Variants on 'Saffron Walden' ( <i>hymn tune and variations</i> )	4'
Like a Red, Red Rose ( <i>Burns' song, richly harmonic with short tenor solo</i> )	3'
O Perfect Love ( <i>wedding anthem</i> )	3'
Preces and Responses with Lord's Prayer	
Stevie's Pets ( <i>three jazz-inflected settings of Stevie Smith poems about pets</i> )	5'
Sonnet 8 (Music to Hear) <i>Shakespeare setting for SATB a cappella</i>	3'45"
The Cries of Music ( <i>written for the inaugural London International Choral Conducting Competition, 2018</i> )	4'
The Winter it is Past ( <i>setting of a poem by Burns</i> )	4'
Time Becomes a Song ( <i>five a cappella settings of poems by John Clare</i> )	15'

### For Christmas

Because a Little Child is Born ( <i>a cappella SATB with divisi apart from tenors</i> )	3'
Behold I Come ( <i>winner of the Hendrix Candlelight Carol competition 2017</i> )	4'30"
Ding Dong Diggety ( <i>jazzy a cappella SSAATBB version of familiar carol</i> )	3'
The Christmas Life ( <i>setting of Wendy Cope for SATB with or without piano</i> )	3'45"
The Spirit of Christmas ( <i>words by Martin Angel and Janet Wheeler</i> ) <i>published by Hal Leonard/de Haske Music</i>	4'
To Bethlehem ( <i>children's carol with SATB and piano, quotes We three kings</i> )	4'

### For SATB choir with small-scale accompaniment

A Place in the Choir ( <i>arrangement of song by Bill Staines</i> ) <i>published by Hal Leonard/de Haske Music</i>	2'45"
God is Every Where ( <i>SATB anthem to words by John Clare, with organ</i> )	5'
Homage to Albright ( <i>textured choral soundscape made from simple repeating fragments sung individually with organ accompaniment – duration variable</i> )	
Imagine it! ( <i>for double SATB and percussion duo – see NYCGB YouTube</i> )	6'
The Martyrdom of St Edmund ( <i>prizewinning anthem for SATB and organ</i> )	5'30"
We Sing to God, the Spring of Mirth ( <i>SATB with optional organ</i> ) <i>Prizewinning introit/anthem published by Novello</i>	2'

### For Upper Voices

A Poison Tree ( <i>setting of Blake for SSAA</i> )	3'45"
Better is Wisdom ( <i>piece on themes of peace and education for SSAA and piano</i> )	6'
Full Fathom Five ( <i>setting for SSA or SAA with piano</i> )	3'30"
Owl from <i>Birdsongs</i> ( <i>demanding a cappella piece for double SSAA</i> )	2'30"
Songs and Visions of Joy ( <i>cycle for SSAA and flute</i> )	15'
The Deadwood Stage ( <i>fun arrangement for SSAA and piano</i> )	2'
The Varsity Drag ( <i>arr. for SSAA with piano – also available for SATB a cappella</i> )	2'30"
To God the Giver of Grace ( <i>setting for SSA and organ of an Egyptian Doxology</i> )	2'30"

