

commissioned by Dr. Mark Egit, Susan Caldwell, Patrick, Shaindel and Ruby
for the Toronto Children's Chorus, Jean Ashworth Bartle founder and director, on the occasion of Susan's birthday

LABOUR OF LOVE

for Three-Part Treble Voices, Violin & Piano

Text by
Stephen Hatfield

Celtic Folk Tune
arranged by
Stephen Hatfield

♩. = 52, rhythmic and lilting

Treble I *mp*
Take me, some -

Treble II *mp*
Take me, car - ry me

Treble III *mp*
Take me, some -

Violin *mf*
Violinist maintains a soloist's projection except where noted

Piano *mf*

where. Take me some - where. Take me some -

some-where. Take me some - where. Oh - Take me, car - ry me

where. Oh - take me, car - ry me some-where. Take me some -

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M-051-47487-5

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9 *no breath mf* where: Car - ry me on. *mf* Car-ry

no breath mf some - where. Car - ry me on. *mf* Car-ry

no breath mf where. Car - ry me on. *mf* Car-ry

mf *don't overstate the accents* 3

12 *All voices in unison* me — to some-where, where-ev - er, — car-ry me — to some-where, *mf*

dolce e cantabile

15 *no breath* ev - er, — car-ry me to some-where, where-ev - er, car - ry me *no breath*

1 2 3

18

mf

on to where there are peo - ple like me.

mf

sub. mp *cresc.*

to Verse 2 and 3 on repeats

Verse 1

21

Divide into 2 parts

sweet, clear, full and unforced

They brought me to the doc - tor. She

They brought me to the doc - tor. She

blend with piano - rhythmic and resonant

24

said, "It's the clear - est case I've ev - er seen. This kid needs a ran-

said, "It's the clear - est case I've ev - er seen. This kid needs a ran-

boys sing "he," girls sing "she"

27

som, (s)he needs a ge - nie, (s)he needs a ship sail - ing where (s)he was

som, (s)he needs a ge - nie, (s)he needs a ship sail - ing where (s)he was

30

(back to measure 4)

al - ways meant to be. Take

al - ways meant to be. Take

Solo >

Verse 2

33

Divide into 2 parts

HL.

2/3 as before

They brought me next to the al - tar. I

They brought me next to the al - tar. I

blend with piano as before

Confessional

HH+HL

36

know how you feel said the voice be-hind the screen. This world needs a ran-

know how you feel said the voice be-hind the screen. This world needs a ran-

39

som, we need a ge - nie, we need a ship sail - ing where we were

som, we need a ge - nie, we need a ship sail - ing where we were

42

al - ways meant to be. Take

al - ways meant to be. Take

Solo >

(back to measure 4)

Verse 3

45 Divide into 2 parts *HL + HL* as before.

We're stand - ing here in our or - der. The

We're stand - ing here in our or - der. The

maintain soloist's energy - sing out

48 chords in our voice hoist the sails in-to the breeze. We'll give you our

chords in our voice hoist the sails in-to the breeze. We'll give you our

51 heart, give you our breath - ing, give you the ship that could sail Ab - e -

heart, give you our breath - ing, give you the ship that could sail Ab - e -

1/2 down

54

lard to El - o - ise. And you know I'll be

lard to El - o - ise. , And you know I'll be

cresc. *cresc.* *strong downbeat, then suddenly*

57

a warm, gentle tone - don't lose rhythmic energy

look - ing for some - one, and I'll be look - ing for some - one, and

look - ing for some - one, and I'll be look - ing for some - one, and

a warm, gentle tone - don't lose rhythmic energy

3

60

I'll be look - ing out for you there, some-where there are peo-ple like

I'll be look - ing out for you there, some-where there are peo-ple like

cresc. *f* *f* *f*

1 2 3 4 5 12 4

H.H.

Treble I

63 *mp* stagger breathe to the end *p*

me, _____ like

Treble II

mf *mp* *p*

me, some-where there are peo-ple like me. _____ like

Treble III

mf *mp* *p*

me, some-where there are peo-ple like me. Some-where there are peo-ple like

no decrescendo - vocal tone remains energized - tongue forward, jaw relaxed

me. _____

me. _____

me. _____

p *no decrescendo*

distant but clear *p*

LABOUR OF LOVE

9

Violin

Celtic Folk Tune
arranged by
Stephen Hatfield



$\text{♩} = 52$, rhythmic and lilting

Violinist maintains a soloist's projection except where noted

The musical score is written for violin in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It consists of 68 measures across ten staves. The score includes various performance instructions such as dynamics (mf, f, p), articulation (accents, slurs), and phrasing (dolce e cantabile, blend with piano). It features three distinct sections labeled Verse 1, Verse 2, and Verse 3, with repeat signs and directions like 'back to measure 4'. The piece concludes with a final cadence in a different key signature (two flats) and a dynamic marking of *p* with the instruction 'no decrescendo'.

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