

# A Bunyan Garland

four poems of John Bunyan set for upper voice choir

Alan Bullard

## 1. Upon a Peal of Bells

Joyful and rhythmic (q = c.132)

Soprano 1  
Ding, dong, ding, dong, ding, dong, Bell. Bells have wide

Soprano 2  
Ding, dong, ding, dong, ding, dong, Bell. Bells have wide

Alto 1  
Ding, dong, ding, dong, ding, dong, Bell. Bell.

Alto 2  
Ding, dong, ding, dong, ding, dong, Bell. Bell.

7  
mouths and tongues, but are too weak, Have they not help, to sing, or talk or speak.

mouths and tongues, but are too weak, Have they not help, to sing, or talk or speak.

— but — are too weak, Have they not help, to sing, or talk or speak.

— but — are too weak, Have they not help, to sing, or talk or speak.

John Bunyan, the author of Pilgrim's Progress, lived most of his life in Bedford.  
These verses are taken from a collection of moral poems for young people, published after his death.

13 *f* *mf* *p* *mp*

Ding, dong, ding dong, ding, dong, Bell. But if you move them they

Ding, dong, ding dong, ding, dong, Bell. But if you move them they

Ding, dong, ding dong, ding, dong, Bell, Bell, they

Ding, dong, ding dong, ding, dong, Bell, Bell, they

20 *p* *cresc.* *f* *f*

will mak't ap - pear By speak - ing they'll make all the Town to hear. When Ring - ers

will mak't ap - pear By speak - ing they'll make all the Town to hear. When

will mak't ap - pear By speak - ing they'll make all the Town to hear. When Ring - ers

will mak't ap - pear By speak - ing they'll make all the Town to hear. When

26 *mf* *mf* *mf* *mf*

hand - le them with Art and Skill, They then the ears of their Ob -

Ring - ers hand - le them with Art and Skill, They then the ears of

hand - le them with Art and Skill, They then the ears of their Ob -

Ring - ers hand - le them with Art and Skill, They then the ears of

32 *cresc.* *ff*

ser - - - vers fill, With such brave Notes, they ring, and ting, and

their Ob - ser - vers fill, With such brave Notes, they ring, and ting, and

ser - - - vers fill, With such brave Notes, they ring, and ting, and

their Ob - ser - vers fill, With such brave Notes, they ring, and ting, and

39 *ff* *f*

tang so well As to out strip all with their ding, dong, bell, ding, dong, bell,

tang so well As to out strip all with their ding, dong, bell, ding, dong, bell,

tang so well As to out strip all with their ding, dong, bell, ding, dong, bell,

tang so well As to out strip all with their ding, dong, bell, ding, dong, bell,

45 *mf* *mp* *rit.* *p* *molto* *pp* , *ppp*

ding, dong, bell, ding, dong, bell, ding, dong, ding, dong, ding, dong, Bell. (ll...)

ding, dong, bell, ding, dong, bell, ding, dong, ding, dong, ding, dong, Bell. (ll...)

ding, dong, bell, ding, dong, bell, ding, dong, ding, dong, ding, dong, Bell. (ll...)

ding, dong, bell, ding, dong, bell, ding, dong, ding, dong, ding, dong, Bell. (ll...)

ding, dong, bell, ding, dong, bell, ding, dong, ding, dong, ding, dong, Bell. (ll...)

## 2. The Snail

John Bunyan

Alan Bullard

Simply, slowly and gently (  $q = c.63$  )

Soprano 1,2 *unis. p legato*

She goes but soft - ly, but she go - eth sure, She stum - bles not, as stron - ger crea - tures

Alto 1,2 *unis. p legato*

She goes but soft - ly, but she go - eth sure, She stum - bles not, as stron - ger crea - tures

8

do, Her jour - ney's shor - ter, so she may en - dure More than they which do much far - ther go.

do, Her jour - ney's shor - ter, so she may en - dure More than they which do much far - ther go.

16 *pp*

She makes no noise, but stil - ly sei - zeth on The flow'r or herb ap - point - ed for her

*pp*

She makes no noise, but stil - ly sei - zeth on The flow'r or herb ap - point - ed for her

21 *p*

food, The which she quiet - ly doth feed u - pon While o - thers range and glare, but find no good.

22 *p*

food, The which she quiet - ly doth feed u - pon While o - thers range and glare, but find no good.

28 *mp*

And though she doth but ve - ry soft - ly go, How - e - ver, 'tis not fast or slow, but

29 *mp*

And though she doth but ve - ry soft - ly go, How - e - ver, 'tis not fast or slow, but

35 *mf* *f*

sure; And cer - tain - ly they that do tra - vel so, The prize they do aim at

36 *mf* *f*

sure; And cer - tain - ly they that do tra - vel so, The prize they do aim at

42 *unis. pp* *poco rit.*

they\_ do pro - cure. She goes but soft - ly, but she go - eth sure. \_\_\_\_\_

43 *unis. pp*

they\_ do pro - cure. She goes but soft - ly, but she go - eth sure. \_\_\_\_\_

# 3. Sunset

John Bunyan

Alan Bullard

Sadly and expressively, but with movement ( q = c.84 )

Soprano 1  
Soprano 2  
Alto 1  
Alto 2

*p*

What, hast thou run thy Race? Art go - ing down? Thou seem - est an - gry, why

What, hast thou run thy Race? Art go - ing down? Thou seem - est an - gry, why

What, hast thou run thy Race? Art go - ing down? Thou seem - est an - gry, why

What, hast thou run thy Race? Art go - ing down? Thou seem - est an - gry, why

7

*mf espress.* *p* *mp*

dost on us frown? Yea, wrap thy heads with Clouds, and hide thy face, As

*mf espress.* *p* *mp*

dost on us frown? Yea, wrap thy heads with Clouds, and hide thy face, As

*mf espress.* *p* *mp*

dost on us frown? Yea, wrap thy heads with Clouds, and hide thy face, As

*mf espress.* *p* *mp*

dost on us frown? Yea, wrap thy heads with Clouds, and hide thy face, As

13

*p* *pp*

threat - 'ning to with-draw from us thy Grace? O leave us

*p* *pp*

threat - 'ning to with-draw from us thy Grace? O leave us

*p* *pp*

threat - 'ning to with-draw from us thy Grace? O leave us

*p* *pp*

threat - 'ning to with-draw us from thy Grace? O leave us

19 *p* *mf* *mp*

not! When once thou hid'st thy head, Our Ho - ri - zon with dark - ness will be

*p* *mf* *mp*

not! When once thou hid'st thy head, Our Ho - ri - zon with dark - ness will be

*p* *mf* *mp*

not! When once thou hid'st thy head, Our Ho - ri - zon with dark - ness will be

*p* *mf* *mp*

not! When once thou hid'st thy head, Our Ho - ri - zon with dark - ness will be

25 *p* *pp* *f*

spread. Tell us, who hath thee of - fen - ded? Turn a - gain: Al - as! too late: En - trea -

*p* *pp* *f*

spread. Tell us, who hath thee of - fen - ded? Turn a - gain: Al - as! too late: En - trea - ties, en -

*p* *pp* *f*

spread. Tell us, who hath thee of - fen - ded? Turn a - gain: Al - as! too late: En - trea -

*p* *pp* *f*

spread. Tell us, who hath thee of - fen - ded? Turn a - gain: Al - as! too late: En - trea - ties, en -

31 *p* *pp*

- ties, en - trea - ties, en - trea - ties, en - trea - ties are in vain! —

*p* *pp*

tre - ties, en - trea - ties, en - trea - ties are in vain! —

*p* *pp*

- ties, en - trea - ties, en - trea - ties are in vain! —

*p* *pp*

- trea - ties, en - trea - ties, en - trea - ties are in vain! —

## 4. The Hen

John Bunyan

Alan Bullard

**Sprightly** (  $q = c.132$  )

Soprano 1,2 *unis. p*  
The hen, the hen so soon as she an egg doth lay, Spreads the fame, the

Alto 1,2 *unis. p*  
The hen, the hen so soon as she an egg doth lay, Spreads the fame, the fame

8 *mp*  
fame of her do - ing what she may. The hen, the hen so soon as she an egg doth lay,

*mp*  
of her do - ing what she may. The hen, the hen so soon as she an egg doth lay, Spreads the

15 *mf*  
Spreads the fame, the fame of her do - ing what she may. A - bout the yard she

*mf*  
fame, the fame of her do - ing what she may. A - bout the yard



21

cack - ling now doth go, To tell what 'twas she at her nest did do,  
 she cack - ling now doth go, To tell what 'twas she at her nest did

27

A - bout the yard she cack - ling now doth go To tell what 'twas she  
 do, A - bout the yard she cack - ling now doth go To tell what

33

on her nest did do. Just thus it is with some pro - fes - sing men, (cack - le,  
 'twas she on her nest did do. Thus it is with some pro - fes - sing men,

40

cack - le) If they do ought that good is, like our hen, (cack - le, cack - le,  
 (cack - le, cack - le) They do ought that good is, like our hen, (cack - le,

47 *p* *p* *mp* *mf*

cack - le, cack - le) They can but cack - le, cack - le, cack - le, cack - le,

cack - le, cack - le, cack - le,) They can but cack - le, cack - le, cack - le,

53 *f* *p* *f* *p* *mf*

cack - le on it where - so - e'er they go, What their right hand doth,

cack - le on it where - so - e'er they go, What their right hand doth, what their

**poco a poco accel.**

59 *mf* *f*

what their right hand doth, what their right hand doth

right hand doth, what their right hand doth

**più mosso**

64 *ff* *f* *ff* *mf* *ff*

their left hand must know (cack - le!)

their left hand must know. (cack - le, cack - le!)

their left hand must know. (cack - le, cack - le, cack - le!)

their left hand must know, (cack - le, cack - le, cack - le, cack - le!)