



Nine Figures on a Hill

(after sculptures by Barbara Hepworth)

Nine Choral Songs for Double Choir (SSAATTBB)

Music by Nigel Morgan

Words by Margaret Morgan

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Background

This highly concentrated work lasting about 15 minutes was written in 2004 as a companion piece to Priaulx Rainier's *Requiem*, a vocal work for 8-part unaccompanied choir and solo tenor voice, first sung in 1956 by Peter Pears and the Purcell Singers conducted by Imogen Holst. The poem *Requiem* was written specially for Rainier in 1938-40 by the surrealist poet David Gascoyne, with a choral setting in mind. Its words, conceived in the dark days just before the Second World War, look forward to 'the prospective victims of the world's lost ideals and hopes'.

Nine Figures on a Hill also sets specially commissioned words. Devised by Margaret Morgan specifically for choral setting, her text gives voice to the sculptures of Barbara Hepworth's totem-like *Nine Figures on a Hill*, more popularly known as *Family of Man*.

In 2003 Yorkshire Sculpture Park appointed Nigel Morgan as their first composer in residence to write a number of new works to celebrate Barbara Hepworth's centenary year. Nigel Morgan was particularly keen to explore the sculptor's many connections and collaborations with music and literature. The result was three new pieces: *The Present Moment is the Only Real Time*, a setting of Hepworth's own words for girls' voices and keyboard, a large-scale song-cycle *Stone and Flower* to words from a collection by Kathleen Raine, for which Hepworth had created a series of illustrations; a sequence of instrumental fantasias titled *Music for Sculptures* based on some of the many sculptures owning musical titles.

Nine Figures was written the following year at the suggestion of Lady Sarah Bowness, the sculptor's daughter, as a way of marking her mother's friendship with Dag Hammarskjöld, the first Secretary General of the United Nations and also with composer Priaulx Rainier. In a very different way to Rainier's *Requiem* Nigel Morgan's *Nine Figures on a Hill* is also a forward-looking work. In finding words and music for the archetypal figures of the human family across the generations these choral songs sing about the home, birth, childhood, adolescence, marriage, old age, death, work, migration, our ancestors, and those joys and sorrows, trials and tribulations common in every culture.

Nine Figures was written for the Cantemus Chamber Choir Wales and their conductor Robert Court.

Performance Specifications

Nine Figures on a Hill is imagined either for a chamber choir of around 30 voices or for eight solo singers using microphones and sound projection. It is both a choir and a theatrical chorus in the Greek tradition. The text offers many opportunities for dramatic rendering and presentation, vocally and gesturally.

The specification for Double Choir here requires two vocal ensembles of equal size: a central SATB ensemble with 'outriders'. The layout, emphasized in the score layout is imagined looks like this: *Soprano II Alto II Soprano I Alto I Tenor I Bass I Tenor II Bass II*. This grouping of singers is used to enable particular spatial effects, textual and musical emphasis.

The Songs are in three sections each associated with a pedal tone:

Ultimate Form, Ancestor 2, Ancestor 1 – A
Parent 1, Parent 2, Youth, Young Girl - C#
Bride and Bridegroom – F

This pedal tone may be used freely and imaginatively to centre the tuning of the singers as and when necessary. Further support may be gained from reference to patterns 658-663 from Slonimsky's *Thesaurus of Scales and Musical Patterns* from which the tonalities for the whole composition are drawn.

Collaborative Elements

Nine Figures offers many opportunities for collaboration with different media and for the community that might surround performers or performances. A coming together with photographic images of 'the family' is a major feature of the oratorio *Family of Man* and can equally be imagined for *Nine Figures*. Collaborations with local artists, actors, dancers, poets and writers who might create interludes or site specific illustration or interpretation can be imagined. Equally, the work has potential as a piece for recording and new media, particularly web broadcasting.

A sequence of instrumental interludes has been created by the composer in an open instrumentation (4 melody, 2 harmony, 2 rhythmic parts). Further versions of these interludes exists for electroacoustic media and in a more complex arrangement for a three musician continuo group of keyboard, double bass and tuned / untuned percussion. This latter version includes an optional accompaniment to the songs themselves, particularly when performed by a voice per part ensemble employing sound projection.

A new 'alternative' version of *Nine Figures* suitable for amateur chorus and ensemble is being created for the opening in 2010 of The Hepworth, Yorkshire's exciting new art gallery and creative centre on Wakefield's historic waterfront.

Ultimate Form

I said, 'Ye are gods!' John X 35

At the moment of the Fall, Adam
knew himself different by aeons
from the womb that bore him.

At the moment of the Fall, Adam,
in some primeval pool mirrored,
saw but one likeness, himself,

in the image of his maker.
How otherwise? But he
was that man who,

having seen his reflection,
goes his way and forgets
what he has seen,

leaving us to seek traces,
wherever we can find them,
of the kingdom in ourselves.

Ancestor 2

I hear you, Grandmother,
Telling me to take it
And eat it and get on with it
And lie on the bed I have made.

I hear you, Grandmother,
telling of bare-footed
poverty, drunkenness, leaving
in a boat for a hard city.

I hear you, Grandmother,
saying that once life was heaven,
the farm was fertile
and God smiled every Sunday.

I hear you Grandmother.
Men are fools, babies,
cunning, swine, strong
and need keeping down

as your grandmother told,
and hers told her, and hers,
right back to Eden.
I hear you, Eve

Ancestor 1

You look straight at my belly.
You smile from your treasury of quirky
eyebrows and ears. Someone
will ask where he got those from,

and why some days he yearns for the sea
and others is drunk on the smell of turned soil
and yet another day can't get enough
of the morning reek of cities,

the smoke and fresh bread,
markets, perfume and sweat.
And one day maybe a sharp
pectoral pain, or bloody urine,

or lungs declining the air
and singing a swan song
convince him you passed on
the seed of his particular dying.

Parent 1

You are the fascination
of hillside and cave
whose features grow clearer
to the gazing child.

Your arms are wide
above your hips.
They open on a well
of perpetual nurturing.

Your head is your sanctuary,
hidden in towering cliffs
seen from the tide line
when I climbed from the waves.

And, as I walk to you,
through you, past you,
you dwindle to a little child
tottering towards the witch's cottage.

Parent 2

I rise from the land
slim and erect as a tree,
an alder, whippy, a seed-bearer,
piercing soil, sky and cloud.

In certain currents of air
my breath is whipped away
by your tender looks
as you take hold of my hand.

I swing you into my arms
to show you vistas new to you,
slopes vertiginously green.
I bend beneath your weight

as you examine me, in the convex
raindrops that deck my leaves,
for images of yourself, until
I feel you see my exposed crown.

Youth

I can see the horizon through your eye.
I see winter and summer in equal measure.
You are the sum of lines stretched
to all possible opposites.

Asleep you are a marionette
lodged in the curl of a shoulder.
Your latencies lie bare, links
of a chain of power carelessly dropped.

You are either asleep or running.
Love at this time sits hollow
in the elision of flesh and bone.
Your eye frames a different world.

Young Girl

You are a carriage
trim, smooth and polished,
with a pert driver
perched in front.

Living in your own world,
body and spirit as one,
you go your own way.
Why do you suddenly stop?

You are the twin bulbs
of an egg-timer
gradually coming
to understand each other.

There is joy in your neck,
round and firm as a fruit
whose flavours are below
in its juices.

Bride

She looks at him, her hand
in the in the nook of his elbow.
Who is he, this groomed

Stranger, once her friend?
Sweet peas and gypsophilia tremble
in her small ringed, hand.

Identified by rings,
all her migrations noted.
She smiles at him,

And waits for empty
beaches where sun lights
laughter and love

and pulls about them
wells, caves, hollows
and doorways of their marriage.

Bridegroom

He looks at the world
hands by his side,
hers through the crook of his arm.

The door of home is behind him.
Doors, or, perhaps, no doors,
will open. Doors

into gardens of bliss
or from the circle of companions
perhaps, as it turns out.

He leans a little towards her
but smiles out at us,
not yet the intimacy

of eyes meeting and holding
before our harnessed smiles
as we wave from our inner doors.

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Ultimate Form

Lento ♩ = 56

Soprano II
f
 A - dam knew him - self di - ffe - rent

Alto II
f
 A - dam knew him - self di - ff'rent

Soprano I
mf At the mo - ment of the *f* Fall *mp* knew him -

Alto I
mf At the mo - ment of the *f* Fall *mp* knew him -

Tenor I
mf At the mo - ment of the *f* Fall *mp* knew

Bass I
mf At the mo - ment of the *f* Fall *mp* knew

Tenor II
f
 A - dam knew him - self di - ff'rent

Bass II
f
 A - dam A - dam knew him - self di - ffe - rent

5

A $\text{♩} = \text{♩}$ *subito allegro preciso*

ff

SII by ae-ons At the mo-ment the mo-ment of the

AI by ae-ons At the mo-ment the mo-ment of the

SI *mf* *f* *mf* **A** *mf* *f* - self di-ff'rent from the womb that bore him. At the mo-ment the mo-ment of the

AI *mf* *f* *mf* - self di-ff'rent from the womb that bore him. At the mo-ment the mo-ment of the

TI *mf* *f* *mf* him - self di-ffe - rent from the womb that bore him. At the mo-ment the mo-ment of the

BI *mf* *f* *mf* him - self di-ffe - rent from the womb that bore him. At the mo-ment the mo-ment of the

TII *ff* **A** *ff* by ae-ons At the mo-ment the mo-ment of the

BII by ae-ons At the mo-ment the mo-ment of the

11

molto allargando *mp* *quasi tempo secundo* *mf* *a tempo secundo*

SII
Fall Fall A - - dam (lontano) In some prim - e - val pool mi - rrored

AII
Fall Fall A - - dam In some prim - e - - val pool mi - rrored

SI
Fall Fall *ff* A - dam *mp* prim - e - - val pool mi - rrored

AI
Fall Fall *ff* A - dam *mp* In some prim - e - val pool mi - rrored

TI
Fall Fall *ff* A - dam *mp* In some prim - e - val pool mi - rrored

BI
Fall A - - dam *mp* In some prim - e - val pool mi - rrored

TII
Fall Fall *mp* A - - dam *mf* (lontano) In some prim - e - val pool mi - rrored

BII
Fall Fall *mf* In some prim - e - val pool mi - rrored

17 $\text{♩} = 56$ *f*

SII *f* A-dam saw but one like-ness *mp* How? *f* ³ o-ther-wise?

AII *f* A-dam saw but one like-ness *mp* How? *f* ³ o-ther-wise?

SI *mf* saw but one like-ness *f* in the i-mage of his ma-ker. *mf* How?

AI *mf* saw but one like-ness *f* in the i-mage of his ma-ker. *mf* How?

TI *mf* saw but one like-ness *f* in the i-mage of his ma-ker. *mf* How?

BI *f* one like-ness of him-self

TII *mp* in the i-mage *cresc.* of his ma-ker. *f* How? *mp* *f* ³ o-ther-wise?

BII *mp* in the i-mage *cresc.* of his ma-ker. *f* How? *f* ³ o-ther-wise?

B *mp* *quasi parlando* *f* ³

22 *Semplice* ♩ = 74

SII *mf* what he has
AII *mf* and for - gets what he has
SI *lontano mp* but he was that man who goes his way and for - - gets
AI *mp* but he was that man who goes his way and for - - gets
TI *mf* but he was that man who goes his way and for - - gets
BI *en dehors f* but he was that man who goes his way and for - - gets
TII *mp* who, ha - ving seen his re - flec - tion and for - gets
BII *mp* who, ha - ving seen his re - flec - tion and for - gets

cresc.
dim.
cresc.
poco dim.

29

C

articolato f

SII
seen wher - e-ver we can find them

AII
seen wher - e-ver we can find them

semplice mf

articolato f

poco maestoso

SI
lea - ving us to seek tra - ces when - e - ver we can find them of the king - dom

AI
leaving us to seek tra - ces when - e - ver we can find them of the king - dom

TI
semplice mf
lea - ving us to seek tra - ces the king -

BI
mf
lea - ving us to seek tra - ces the king -

C

articolato f

e poco maestoso

TII
to seek tra - ces of the king - dom

BII
to seek tra - ces of the king - dom

36 *maestoso*

SII *maestoso*
the king - dom

AII
the king - dom

SI *maestoso* *subito intimo* *mf*
the king - dom in our - selves

AI *mp*
the king - dom in our - selves

TI *mp*
- dom the king - dom in our - selves

BI *mp*
- dom the king - dom in our - selves

TII *maestoso*
the king - dom

BII
the king - dom

Ancestor 2

$\text{♩} = 72$

mp *come sopra*
take it and eat it

mp *sotto voce (in a whisper)*
and take it and eat it and

p *sotto voce (in a whisper)* *poco accel*
take it and eat it and lie on the bed you have made

come sopra *p* *poco accel.*
and take it and eat it and lie on the bed you have made

acciaccato *f*
I hear you Grand - mo - ther te - lling me te - lling me to take it

acciaccato *f*
te - lling me to take it and eat it

Tenor II

Bass II

* in a slightly independent tempo

6 *poco accel.*

SII *and lie on the bed you have made*

AI *lie on the bed you have made*

AI *there was bare -foo -ted po -ver -ty*

AI *mf*

TI *ff* *crescendo* *I* *hear* *you* *Grand - mo - ther*

TI *te - lling me to lie on the bed I have made*

BI *ff* *and get on with it to lie on the bed I have made*

TII *mf* *poco crescendo* *mp* *te - lling me te - lling me I hear you Grand -*

BII *mf* *and get on with it*

11

p D *subito lento*

SII *there was bare-footed po-ver-ty drunken-ness I left in a boat for a hard ci-ty*

AII *drun-ken-ness I left in a boat for a hard hard ci-ty*

SI

AI *te-lling me te-lling me of bare-footed po-ver-ty drun-ken-ness*

TI *te-lling of bare-footed po-ver-ty drun-ken-ness*

BI

TII *poco crescendo* D *mf* *p*

TIII *-mo-ther te-lling me te-lling of bare-footed po-ver-ty drun-ken-ness*

BII

17 *tempo primo*

mp
I hear you Grand-mother te-lling me

normale mp *mf* *f*
lea-ving in a boat for a hard hard ci - ty

mp *mf* *f* *mp*
lea-ving in a boat for a hard hard ci - ty I hear you Grand - mother sa-ying

f
I hear you Grand - mother sa-ying

mp *mf* *f*
lea-ving in a boat for a hard hard ci - ty

23 E *poco lento* *f* *ed allargando* *mf* *mp*

SII *mf* *f* *mf* *f* *mf* *mf* *mp*

the farm was fer-tile and life was hea-ven the farm fer-tile

AII *mf* *f* *mf* *f* *mf* *mp*

te-lling me te-lling me life was hea-ven once life was hea-ven the farm fer-tile

SI *f* *mf* *f* *mf* *mp*

the farm was fer-tile and life was hea-ven the farm fer-tile

AI *mf* *f* *mf* *mp*

te-lling me te-lling me life was hea-ven once life was hea-ven the farm fer-tile

TI *mf* *mp* *mf* *mf* *mp*

sa-ying sa-ying that life was hea-ven hea-ven hea-ven fer-tile

BI *mp* *mf* *mf* *mp*

sa-ying that once life was hea-ven hea-ven hea-ven fer-tile

TII *mp* *mf*

the farm was fer-tile

BII *mp*

the farm was fer-tile

29 *molto allargando*
mp *f* *p* *a tempo primo* **F**

SII
mp *f* *p*
and God *smil - ed*

AII
mp *f* *p*
and God *smil - ed*

SI
mf *f* *p* *f* **F**
and God *smil - ed* I hear you Grand - mo - ther I hear you Grand - mo - ther
poco

AI
f
and God *smiled* eve - ry Sun - day I hear

TI
f *mf*
and God *smiled* eve - ry Sun - day I hear you Grand - mo - ther

BI
f
and God *smiled* eve - ry Sun - day I hear you Grand - mo - ther I

TII
mf *f* **F**
and God *smiled*

BII
mf *f*
and God *smiled*

SII
 AII
 SI *poco a poco crescendo* *poco a poco crescendo molto*
 AI
 TI
 BI
 TII
 BII

I hear you Grand-mo-ther
you Grand - mo - ther
I hear you Grand - mo - ther
I hear you
Grand - mo - ther
I hear you Grand - mo - ther
I hear you Grand - mo - ther
I hear

36 **G** *ff* molto acciaccato

SII *Men are fools, ba-bies, cu-nning, swine, strong and need kee-ping down*

AII *Men are*

G *piu mosso* *mf*

SI *I hear you Grand-mo-ther I hear you Grand - mo-ther te-lling me*

AI *I hear you Grand - mo-ther I hear you Grand - mo-ther te-lling me Men are*

TI *I hear you Grand - mo-ther*

BI *you Grand - mo-ther as your*

TII

BII

40

ff *poco ritardando* **H** *pesante ed allargando*

SII
cu - nning fools strong swine and need kee - ping down kee - ping down

AII
fools, ba - bies, cu - nning, swine, strong and need kee - ping down kee - ping down

SI
f te - lling me to lie on the bed I have made kee - ping down

AI
fools, ba - bies, cu - nning, swine, strong and need kee - ping down kee - ping down

TI
f and hers told her and hers

BI
Grand - mo - ther told and hers and hers

TII
mf right back to E - den

BII
mf right back to E - den

45 *a tempo*
mp mf

SII
I hear you
mp mf

AII
I hear you

SI
mf f
I hear you

AI
I hear you

TI
mf f
I hear you *Eve*

BI
mf f
I hear you *Eve*

TII
mf f
I hear you *Eve*

BII
mf f
I hear you *Eve*

Ancestor 1

Sempre pesante ♩ = 56

The musical score is arranged in a system with seven staves. The top two staves are for Soprano II and Alto II, both in 5/4 time. The next three staves are for Soprano I, Alto I, and Tenor I, all in 5/4 time. The bottom two staves are for Bass I and Bass II, both in 5/4 time. The Alto I part has lyrics: "look straight at my be -lly smile from your trea -su -ry of quir - ky eye-brows and ears". The Tenor I part has lyrics: "You look you smile some - one will ask". The Bass I part has lyrics: "You look straight you smile some - one will ask you where". The Bass II part has lyrics: "some - one will ask". The Alto I part includes dynamic markings *f* *poco marcato* and triplet markings. The Tenor I part includes dynamic markings *mf* and *poco cresc.*. The Bass I part includes dynamic markings *mf* and *f*. The Bass II part includes dynamic marking *mf*. The score is divided into three measures, with a time signature change from 5/4 to 4/4 in the third measure.

4

SII *f* where he got those from *f e risoluto* and why some days he yearns for the

AII *f* some - one will ask where he got those from *f* and why some days he yearns

SI where he got those from

AI *en dehors* some - one will ask where he got those from

TI *f* you where he got those from *mf* and why some days he yearns for the

BI did you get those from *mp* and why some days he aches for the land *mf*

TII *f* you where he got those from

BII *f* where he got those from

8 I

SII $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
sea and o-thers is drunk on the smell of turned soil

AII $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
for the sea drunk on the smell of turned soil

SI $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
and yet a - no - ther day can't

AI $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
and yet a - no - ther day the

TI $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
sea the tang of salt wind

BI $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
the land the smell of turned soil

TII $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

BII $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

mp *mf* *f*
mp *mf*
f *ff* *ff*

11

SII *mf* and yet *f* a - no - ther
 AII *mf* and yet a - no - ther day
 SI *e risoluto* *ff* get e - nough of the mor - ning reek of the ci - ties and why some days he yearns for the
 AI *f* *ff* smoke and fresh bread per - fume and sweat and why some days he yearns
 TI *mf* and why some
 BI *mf* and why some days
 TII *mp* *mf* *f* and why some - days he yearns for the
 BII *mp* *mf* *f* and why some - days he aches for the land

14 *poco a poco cresc.* **J** *Piu mosso con anima* ♩ = 65

SII day can't get e-nough of the mor-ning reek of the ci-ties

AII *f* the smoke and fresh bread per-fume and sweat

SI *poco a poco cresc.* sea and o-thers is drunk on the smell of turned soil

AI for the sea drunk on the smell of turned soil *f* and one day

TI *ff* days he yearns for the sea *mf* one day

BI *ff* he aches for the land the land *mp* and one day

TII sea the tang of salt wind *ff*

BII the land the smell of turned soil *ff*

17

SII *f* and sing - ing a

AII *f* and sing - ing a

SI *mp* or lungs the air

AI *(solo ad lib)* may - be a sharp pec - to - ral pain, or lungs de - cli - ning the air

TI *mp* or lungs the air

BI *f* or bloo - dy u - rine the air *mp*

TII *f* con - vince him

BII *f* con - vince him

21 *molto allargando e doloroso e dim.* *a tempo secundo e pesante*

SII *mp* *mf* *f*
 swan - - - - song of his par - ti - cu - lar dy -

AII *mp* *mf*
 swan - - - - song of his

SI *f* *mp* *mf* *f*
 (tutti) a swan - song of his par - ti - cu - lar dy -

AI *f* *mp* *f*
 a swan - - - - song of his par - ti - cu - lar

TI *f* *ff* *mf*
 and con-vince him of his par - ti - cu - lar

BI *f* *ff* *mf*
 and con-vince him you passed on the seed of his

TII *mf* *f*
 of his par - ti - cu - lar dy -

BII *mf* *f*
 and sing - ing a swan - - - - - - - - - - song

K

25

SII *mp* *p*
- ing

AII *f*
par - ti - cu - lar dy - - ing

SI *mp* *p*
- - ing

AI *f* *mp* *p*
dy - ing

TI *f* *mp* *p*
dy - ing

BI *f*
par - ti - cu - lar dy - - ing

TII *mp* *p*
- ing

BII

Parent 1

$\text{♩} = 72$

poco lontano
mp *f* *intimo*
mf

Soprano II
Alto II
Soprano I
Alto I
Tenor I
Bass I
Tenor II
Bass II

You - - - you
You - - - you
To the ga-zing child are the fa-sci-na-tion you of hill-side and cave whose fea-tures grow
To the ga-zing child you are the fa-sci-na-tion you of hill-side and cave
To the ga-zing child you are the fa-sci-na-tion you of hill-side and cave
To the ga-zing child are the fa-sci-na-tion you of hill-side and cave
whose fea-
whose fea-

Sonoro e luminare
mf *f*
3 4:3 2 2

9 L

SII clea - rer

AII clea - rer

SI clea - rer *mf* to the ga - zing *mp* child.

AI *mp* to the ga - zing *mf* child. *mf* they o - pen

TI to the ga - zing *mf* child. *mf* Your arms are wide they o - pen wide on a

BI *f* to the ga - zing *mf* child. *mf* a - bove your hips your arms are wide

TII -tures grow

BII -tures grow

L

SII

AII *mf*
Your head is your sanc -

SI *f*
Your head a sanc-tua-ry seen from the

AI on a well of per- -pe -tu -al nu - tu - ring *f* *f* hi-d-den in tow -er -ing cliffs

TI well, a well of per- -pe -tu -al nu - tu - ring *f* *f* hi-d-den in tow -er -ing cliffs *mf* Your

BI they o - pen wide on a well of per - pe - tu - al nu - tu - ring

TII *mf*
Your head is your

BII *mf*
Your

19 **M** *mf* $\text{♩} = \text{♩}$

SII *mp*
Your head is your sanc - tua - ry

AII
- tua - ry through you through you

M *mf* *f*

SI
tide line when I climbed from the waves.

AI *mf*
Your head a sanc - tua - ry a niente

TI
head a sanc - tua - ry

BI *mf* *f*
when I climbed from the waves.

M *mp*

TII
sanc - tua - ry a niente past you

BII
head is your sanc - tua - ry

mf *mp* *subito allargando*

SII
 you dwin - dle to a li - ttle child

AII
 past you past you past you through you I walk

SI
 as I walk to you through you past you to - tte - ring to -

AI
 you dwin - dle to a li - ttle child

TI
 you dwin - dle to a li - ttle child

BI
 as I walk to you through you past you to - tte - ring

TII
 past you through you through you past you I walk

BII
 you dwin - dle to a li - ttle child

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

26 ♩ = 56

SII

AII *mp* *p non dim.*
 you dwin -dle to a child

SI *ff* *fff*
 -wards the wi- tch's co- ttage.
 (adopt a nasal tone)

AI

TI

BI *ff* *fff*
 to- wards the wi- tch's co- ttage.
 (adopt a nasal tone)

TII *mp* *p non dim.*
 you dwin -dle to a li- ttle child

BII

Parent 2 should begin approximately at the dotted line in the new tempo

Parent 2 should begin approximately at the dotted line the new tempo

7 $\text{♩} = 65$ *calmo e dolcissime* *mp*

calmo e dolcissime *p* *mp* *calmo e dolcissime* *mp*

mp *mp*

calmo *mp*

mp

SII
AII
SI
AI
TI
BI
TII
BII

drawn a-way as you take hold of
my breath is drawn a-way by your ten-der looks as you take hold of my
in cer-tain cu-rrents of air drawn a-way by your ten-der looks as you take my
in cer-tain cu-rrents of air drawn a-way by your ten-der looks

13 **N** *allargando* *mp* ————— *mf*

SII *my hand* *I bend*

AI *hand* *I bend*

SI *hand* *I bend*

AI *I bend*

TI *mf* *f* *mf* *I swing you in - to my arms to show you vi-stas new slopes ver - ti - gi-nous-ly green*

BI *mf* *mp* *mf* *I swing you in - to my arms vi - stas new to you slopes ver - ti - gi - nous - ly*

TII **N** *mf* *mp* *mf* *I swing you in - to my arms vi - stas new to you slopes ver - ti - gi - nous - ly*

BII *mf* *f* *mf* *I swing you in - to my arms to show you vi-stas new slopes ver - ti - gi-nous-ly green*

molto allargando e ritardando *lento ed articolato*

18 *mf* *f* *ff* \square $\text{♩} = 50$ *mf*

SII *be-neath your weight* *in the con - vex rain - drops that deck my*

AII *be - neath your weight*

SI *be-neath your weight* *mf* *f* *mf* *(tutti)*

AI *be - neath your weight* *as you e- xa-mine me* *as you e- xa-mineme for i- ma- ges* *as you e- xa-mine me for i- ma-ges of*

TI *non dim.*

BI *green*

TII *green* \square

BII

poco a poco ritardando

22

mp *mf*

SII
leaves
your crown ex - posed

mp *mf*

AII
your crown ex - posed

mf *mp*

SI
un - til I see your crown ex - posed

mf *mp*

AI
your self
un - til I see your crown ex - posed

mf *mp*

TI
un - til I see your crown ex - posed

mf *mp*

BI
your crown ex - posed

f *mf*

TII
un - til I feel you see my ex - posed crown

mf *mp*

BII
your crown ex - posed

Youth

Animato ♩ = 110

mf *f* *mp* *mf*

Soprano II
The sum of lines stretched to all po - ssi - ble o - ppo - sites I can see

Alto II
The sum of lines stretched to all po - ssi - ble o - ppo - sites I can see win - ter and

Soprano I
to all po - ssi - ble o - ppo - sites

Alto I
f I can see the ho - ri - zon I can see win - ter and

Tenor I
f I can see the ho - ri - zon I can see

Bass I
f I can see the ho - ri - zon

mf *f* *mp* *f*

Tenor II
The sum of lines stretched to all po - ssi - ble o - ppo - sites I can see win - ter and

Bass II
mp to all po - ssi - ble o - ppo - sites I can see

11

f *ff*

SII the sum of lines stretched you are the sum of lines stretched

AI su-mmer in e - qual mea - sure I can see the ho - ri-zon

SI *mf* *mf semplice*

AI *ff* to all po - ssi - ble o - ppo - sites your la - ten - cies lie

TI *f* *mf* *mf semplice*

BI *f* I can see the ho - ri-zon

TII *f*

BII *ff* su-mmer in e - qual mea - sure I can see the ho - ri-zon

the sum of lines stretched you are the sum of lines stretched

19 **P** *Affettuoso* ♩ = 70

SII
lie bare you are a ma-ri-o-nette

AI
lodged in a curl of a shoul-der

SI **P** *molto sostenuto*
bare you are a ma-ri-o-nette a-sleep a-sleep

AI
lodged in a curl of a shoul-der a-sleep a-sleep

TI
bare links of a chain of power a-sleep a-sleep

BI
your eye frames a

TII **P**
care-less-ly dropped

BII
links of a chain of power care-less-ly dropped

27

mf *poco accelerando* *mp* **Q** ♩ = 90

SII
 your eye frames a di-ff'rent world

AII

SI
p *non cresc.* **Q** *sonoro e passionato* *f*
 a - sleep in the e -

AI
p *f*
 a - sleep in the e - li - sion

TI
p *f*
 a - sleep in the e -

BI
f *mf*
 di ffe - rent world ru - nning or slee - ping

TII
intimo e preciso *mf* *mp* **Q**
 your eye frames a di-ff'rent world

BII
mf *f*
 you are ei - ther ru - nning

34 *p* *mf* *p* *mp* *f* . . 'Young Girl' should begin at the dotted line in the new tempo

SII
 4/4 *p* *mf* *p* *mp* *f* . .
 at this time love sits ho-llow

AII
 4/4 *p* *mf* *p* *mp* *f* . .
 at this time love sits ho-llow

SI
 4/4 *mp* *mf* *f* *mp* *mf* *f* *tutti*
 - li-sion of flesh and bone in the e - li-sion of flesh and bone love sits ho-llow

AI
 4/4 *mp* *mf* *f* *SI & AI* *p* *mf* *f* . .
 of flesh and bone in the e - li-sion of flesh and bone love sits ho-llow

TI
 4/4 *mp* *mf* *f* *mp* *mf* *f* . .
 - li-sion of flesh and bone in the e - li-sion of flesh and bone love sits ho-llow

BII
 4/4 *p* *mf* *p* *mp* *f* . .
 at this time love sits ho-llow

BIII
 4/4 *p* *mf* *p* *mp* *f* . .
 at this time love sits ho-llow

molto ritardando *a tempo*

Young Girl

Leggiero (e lontano) ♩ = 110

poco a poco intimo

p
Soprano II
You are a ca-riage a ca-riage with a pert dri-ver You are a ca-riage

p
Alto II
trim, smooth and po-lished with a dri-ver perched in front trim,

stacc. sim

mp

poco a poco intimo
Soprano I
You are a ca-riage a

mp
Alto I
trim, smooth and

Tenor I

Bass I

Tenor II

Bass II

9

mf mp **R** *poco meno mosso*

SII
a ca-rrriage with a pert dri-ver

AII
smooth and po-lished a pert dri-ver

SI
stacc. sim mf **R**
ca-rrriage with a pert dri-ver perched in front

AI
mf
po-lished with a dri-ver perched in front

TI
poco meno mosso mf f
li-ving in your own world bo-dy and spi-rit as one you go

BI
mf f
li-ving in your own world bo-dy and spi-rit as one you go

TII
R *mp*
li-ving bo-dy

BII
mp f
li-ving bo-dy you go your own

15 *poco a poco accelerando* **S** *Piu andante e leggiero* ♩ = 75 *poco a poco accelerando a tempo primo*

SII *f*
you go your own way

AII *f*
you go your own way

SI *ff* *sf* **S** *mp*
own way why do you sud- den -ly stop! gra- dual -ly

AI *ff* *sf* *mp*
own way why do you sud- den -ly stop! gra- dual -ly

TI *mp*
your own way You are the twin bulbs of an egg ti- mer

BI *mp*
your own way You are the twin bulbs of an egg ti- mer

TII
way

BII
way

20 *poco a poco accelerando a tempo primo* T ♩ = 110 *tempo primo* *leggero ed energetico*

SII *mf* there is joy round and

AI *mf* *f* *mp* *sostenuto mp*
 gra-dual -ly co-ming co - ming gra-dual -ly to un-der-stand each o-ther
 gra-dual -ly co-ming co - ming gra-dual -ly to un-der-stand each o-ther there is

TI *mf* *mp* *mp* *mp*
 co-ming co-ming gra-dual -ly co- ming to un-der-stand each o- ther there is

BI co-ming co-ming gra-dual -ly co- ming to un-der-stand each o- ther

TII *mf* there is joy in your neck

BII

25

SII
firm as a fruit
round and firm as a fruit
fruit

AII
there is joy
round and firm as a fruit
round and firm as a fruit

SI
in its jui - ces

AI
joy in your neck
round and firm as a fruit
in its jui - ces

TI
joy in your neck
round and firm as a fruit
in its jui - ces

BI
in its jui - ces

TII
there is joy in your neck
round and firm as a fruit whose fla - vour is be - low

BII
round and firm as a fruit whose fla - vour is be - low

mp *p* *mf* *mp* *p* *poco ritardando* *mf* *mf* *mf* *mf* *f* *f*

Bride and Bridegroom

Piu lontano e sostenuto ♩ = 60

p

Soprano II
She looks at him who is

p

Alto II
She looks at him who is

amoroso e cantabile
mp

Soprano I
She looks at him her hand in the nook of his el- bow who is he? this

mp

Alto I
She looks at him her hand in the nook of his el- bow who is he? this

mp

Tenor I
He looks at the world hands by his side hers

mp

Bass I
He looks at the world hands by his side hers

piu lontano e sostenuto
p

Tenor II
He looks at the world

p

Bass II
He looks at the world

7 *poco cresc.* **U** *mp* ————— *mf* > *mp*

SII he? her friend? sweet peas and gyp - so phi - li - a trem - ble

AII he? her friend? sweet peas and gyp - so phi - li - a trem - ble in her small ringed hand

SI *mp* ————— *p* **U** *p* ————— *mf* > *mp*

AI groomed stran - ger once her friend tre - - - mble

TI through the crook of his arm

BI through the crook of his arm

U

TII

BII

13

f
 SII I - den - ti - fied by rings all her mi - gra - tions no - ted

AI

SI *sostenuto mp*
 all her mi - - gra - tions

AI *mp*
 all her mi - gra - tions

TI *mp sostenuto*
 the door of home is be - hind him

BI *mp*
 the door of home is be - hind him

TII

BII *f*
 the door of home is be - hind him doors or per - haps no doors will o - pen

20 **V** *mf* *dolce mf*

SII *mf* or from the cir - cle of com - pa - nions per - haps she smiles at him and waits

AI *mf* or from the cir - cle of com - pa - nions per - haps she smiles at him and waits

V *p* *mf* *ff* *sostenuto mp*

SI *p* doors in - to gar - dens of bliss em - - pty bea - ches

AI *p* doors in - to gar - dens of bliss em - - pty bea - ches

TI *p* doors in - to gar - dens of bliss em - - pty bea - ches

BI *p* doors in - to gar - dens of bliss em - - pty bea - ches

V *mf* *affectuoso mf*

TII *mf* or from the cir - cle of com - pa - nions per - haps he leans a

BII *mf* he leans a

26

mf *f* *f*

SII she smiles at him and waits she

mf *f* *f*

AII she smiles at him and waits she

mp *mp* *mf*

SI where sun - light laugh - ter laugh - ter

mp *mp* *mf*

AI where sun - light laugh - ter laugh - ter

mp *mp* *mf*

TI where sun - light laugh - ter laugh - ter

mp *mp* *mf*

BII where sun - light laugh - ter laugh - ter

f *f*

TII li-ttle to-wardsher but smiles out at us not yet the in-ti-ma-cy of eyes mee-ting and hol-ding

f *f*

BIII li-ttle to-wardsher but smiles out at us not yet the in-ti-ma-cy of eyes mee-ting and hol-ding

32

SII
mp
 smiles at him and waits for emp - ty bea - ches when sun - light

AII
mp
 smiles at him and waits for emp - ty bea - ches when sun - light

SI
f
 and love
mp as we wave from our *mf* i - nner door

AI
f
 and love
mf as we wave from our *mp* i - nner door

TI
f
 and love
 as we wave from our i - nner door

BI
f
 and love
mf as we wave from our *mp* i - nner door

TII
f *ff*
 be - fore our ha - rrased smiles
mp
 when sun - light

BII
f
 be - fore our ha - rrased smiles
mp
 when sun - light

W

37

mf *f* *poco ritardando*
mp

SII
laugh - ter and love caves ho - l lows and door - ways of their ma - rriage

AII
laugh - ter and love caves ho - l lows and door - ways of their ma - rriage

SI
ho - l lows caves ho - l lows and door - ways of their ma - rriage

AI
ho - l lows caves ho - l lows and door - ways of their ma - rriage

TI
and pulls a - bout them caves ho - l lows and door - ways of their ma - rriage

BI
and pulls a - bout them caves ho - l lows and door - ways of their ma - rriage

TII
laugh - ter and love caves ho - l lows and door - ways of their ma - rriage

BII
laugh - ter and love caves ho - l lows and door - ways of their ma - rriage