



Stone and Flower

For voice and keyboard

Words by Kathleen Raine

Music by Nigel Morgan

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. . . such delight I found
To note in shrub and tree, in stone and flower
That intermixture of delicious hues,
Along so vast a surface, all at once
In one impression, by connecting force
Of their own beauty, imaged in the heart.

To Joanna from Poems on the Naming of Places – William Wordsworth

Stone and Flower

For Voice and Keyboard

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About the music

I discovered the poetry of Kathleen Raine's through Ian Skelly's radio feature *A Note Struck by the Stars* broadcast in 2001. It was a revelation. How had I missed such poetry? I immediately set out to read what I could and soon discovered so much was out of print. A gift of her *Autobiographies* began unwrapping what so often has felt like the voice of a kindred spirit. In those pages I discovered her connection with Barbara Hepworth. In some sense *Stone and Flower* chose itself as a focus for musical attention.

When the opportunity came to consider presenting *Stone and Flower* as part of the Hepworth Centenary Exhibitions it was the time and location described in the poetry and the backdrop to Hepworth's sculpture of that period that engaged me. In the late 1930s both women escaped to a rural isolation, balancing the demands of young children with their need to survive financially and develop as artists. Kathleen Raine 'escaped' to the remote valley of Martindale near Ullswater in the northern part of the Lake District. She lived for three years with her two children in Martindale vicarage, '*the most beautiful white house imaginable, stood in its own field, with a great lime tree at the gate and a beck fringed with birch and alder bounding its little domain. It stood empty, waiting for me*'. It was here she wrote her first book of poems, *Stone and Flower*, subsequently published with drawings by Barbara Hepworth.

Performance Instructions

The accompaniment is scored for the somewhat unusual medium of an electric piano, ideally one having a Fender Rhodes type of velocity-sensitive timbre change where *piano* is a soft timbre, *forte* is a hard-edged timbre. There were two good reasons for this choice: much of the composer's work with voices has used this instrument (BBC commissions *Schizophonia* and *Conversations in Colour*); the first performance was to take place in a gallery rather than a recital hall. These reasons should not prevent the use of a conventional acoustic piano, although the electric instrument remains the composer's preferred choice. Throughout articulations, dynamics and tempo markings should be seen as a guide, no more.

As an introduction to this cycle of poems it is strongly recommended that a reading of *Parting*, the final poem in the collection *Stone and Flower*, be performed either by the singer or pre-recorded as 'the poet's voice'. An electroacoustic treatment of this poem with projected images of Martindale is available from the composer.

Stone and Flower was written for the mezzo soprano Philippa Reeves and keyboard player Robert Court. The music was commissioned by Yorkshire Sculpture Park with funds from the Britten-Pears Foundation for the Barbara Hepworth Centenary Exhibition and received its first performance on Kathleen Raine's birthday 14 June 2003.

The poems were selected and arranged by the poet Margaret Morgan.

The Fall

It is the fall, the eternal fall of water,
of rock, of wounded birds, and the wounded heart,
the waterfall of freedom. Angels fall
like lovers from the azure, separate,
and die by that same death that ends us all.

Falling ten million years, we fling ourselves
again into the inviting arms of time;
our nuptial flight must end again in death
that serves for freedom time and time again
while the hard labouring mystic holds his breath.

The watching surface of the living sea
ever intact, smiles with the face of love,
where living blood drowns in its ecstasy,
impelled by nature that can mountains move,
feeling most freedom when it least is free.

Shall we go down, shall we go down together ?
here on the mountain top, the wind and snow
urge us to fall, and go the way they go.
The way is clear, the end we shall not know,
the sea will carry us where tides run and currents flow.

Far-darting Apollo

I saw the sun step like a gentleman
dressed in black and proud as sin.
I saw the sun walk across London
like a young M.P. risen to the occasion.

His step was light, his tread was dancing,
his lips were smiling, his eyes glancing.
Over the Cenotaph in Whitehall
the sun took the wicket with my skull.

The sun plays tennis in the court of Geneva
with the guts of a Finn and the head of an Emperor,
the sun plays squash in a tomb of marble,
the horses of the Apocalypse are in his stable.

The sun plays a game of darts in Spain,
three by three in flight formation,
The invincible wheels of his yellow car
are the discs that kindle the Chinese war.

The sun shows the world to the world,
Turns its own ghost on the terrified crowd,
then plunges all images into the ocean
of the nightly mass emotion.

Games of chance, and games of skill,
all his sports are games to kill.
I saw the murderer at evening lie
bleeding on the deathbed sky.

His hyacinth breath, his laurel hair,
his blinding sight, his moving air,
my love, my grief, my weariness, my fears
hid from me in a night of tears.

Leaving Martindale

Shall I be true
as these hills bind me
as these skies find me
as waters weather me,
as leaves crown me?
My kiss keep faith
with death and birth,
my joy with pain,
my heaven with earth?

I love you as the air
enfolds the earth,
as darkness holds a star,
as waters, life.
You are the smiling heart,
the sunlit noon
of one who soon must sleep
her death alone.

Shall I be true?
Love binds in vain
whom death must loose--
the flesh, the pain
that knows you now
soon will not know
that love must pass,
that times must go.

London Revisited

Haunting these shattered walls, hung with our past
That no electron and no sun can pierce,
We visit rooms in dreams
Where we ourselves are ghosts.

There is no foothold for our solid world,
No hanging Babylon for the certain mind
In rooms tattered by wind, wept on by rain.

Wild as the tomb, wild as the mountainside
A storm of hours has shaken the finespun world
Tearing away our palaces, our faces, and our days.

The Sphere

O the happy ending, the happy ending
That the fugue promised, that love believed in,
That perfect star, that bright transfiguration,

Where has it vanished, now that the music is over,
The certainty of being, the heart in flower,
Ourselves, perfect at last, affirmed as what we are ?

The world, the changing world stands still while lovers kiss,
And then moves on--what was our fugitive bliss,
The dancer's ecstasy, the vision, and the rose ?

There is no end, no ending--steps of a dance, petals of flowers
Phrases of music, rays of the sun, the hours
Succeed each other, and the perfect sphere
Turns in our hearts the past and future, near and far,
Our single soul, atom, and universe.

The Silver Stag

My silver stag is fallen--on the grass
Under the birth-trees he lies, my king of the woods,
That I followed on the mountain, over the swift streams,
He is gone under the leaves, under the past.

On the horizon of the dawn he stood,
The target of my eager sight ; that shone
Oh from the sun, or from my kindled heart--
Outlined in sky, shaped on the infinite.

What, so desiring, was my will with him,
What wished-for union of blood and thought
In single passion held us, hunter and victim ?
Already gone, when into the branched woods I pursued him.

Mine he is now, my desired, my awaited, my beloved,
Quiet he lies, as I touch the contours of his proud head,
Mine, the horror, this carrion of the wood,
Already melting underground, into the air, out of the world.

Oh, the stillness, the peace about me
As the garden lives on, the flowers bloom,
The fine grass shimmers, the flies burn,
And the stream, the silver stream, runs by.

Lying for the last time down on the green ground
In farewell gesture of self-love, softly he curved
To rest the delicate foot that is in my hand,
Empty as a moth's discarded chrysalis.

My bright yet blind desire, your end was this
Death, and my winged heart murderous
Is the world's broken heart, buried in his,
Between whose antlers starts the crucifix.

Tu non se' in terra, si come tu credi . . .

Not upon earth, as you suppose
tower these rocks that turn the wind,
for on their summits angels stand.

Nor from the earth these waters rise-
to quench not thirst, but ecstasy
the waterfall leaps from the sky.

Those nameless clouds that storm and swirl
about the mountain are the veil
that from these sightless eyes shall fall

when senses faint into the ground,
and time and place go down the wind.

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The Fall

♩ = 65 *quasi parlando*

It is the fall, the e-ter-nal fall of wa-ter, of rock, of woun-ded birds,

p *pp* *p* *pp* *sim.*

This system contains the first five measures of the piece. The vocal line is in treble clef with lyrics underneath. The piano accompaniment consists of three staves: the upper two are for the right hand and the lower one is for the left hand. The key signature has one sharp (F#). The time signature changes from 3/4 to 9/8, then 5/8, 3/8, 3/4, and finally 4/4. Dynamics include *p*, *pp*, and *sim.* (simulazione).

6

and the woun-ded heart, the wa-ter-fall of free-dom. An-gels fall like

p *pp* *sim.*

This system contains measures 6 through 9. The vocal line continues with lyrics. The piano accompaniment continues with the same three-staff structure. The time signature changes from 4/4 to 6/4, then 7/8, and finally 3/4. Dynamics include *p*, *pp*, and *sim.*

10

lo-*vers* from the a-zure, se-pa-rate, and die by that same death that ends us all.

15

normale piu mosso

Fall-ing ten mill-ion years, we fling our-selves a-gain in-to the in-vi-ting arms of time; our

20

nup-tial flight must end a-gain in death that serves for free-dom time and time a -

25

gain while the hard la-bou-ring my-stic holds his breath. *poco piu mosso* The watch-ing sur-face

mp *p* *mp*

30

of the liv ing sea e- ver, in- tact, smiles with the face of love, where li- ving blood

mp *mf*

34

drowns in its ec- sta- sy, im- pelled by na- ture that can moun- tains move, fee- ling

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

39

most free - dom when it least is free. Shall we go down,

44

shall we go down to -ge-ther? Here on the moun - tain top, the wind and snow urge us to

48

meno mosso

fall, and go the way they go. The way is clear, the end we shall not know, the

p *mf*

mp

53

sea will carry us where tides run and currents flow.

mp

Far-darting Apollo

♩ = 95

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The key signature has two sharps (F# and C#). The tempo is marked as quarter note = 95. The instruction *con bravura ad lib* is written in the left margin. The system ends with a double bar line and the number 12 in the right margin, with an 8 below it.

(play this solo introduction with an extreme range of dynamics, articulation, dramatic silences and tenutos - it should surprise the listener!)

The second system of the musical score consists of two staves. The upper staff is in treble clef with a 12/8 time signature. The lower staff is in bass clef with a 12/8 time signature. The key signature has two sharps. The system ends with a double bar line and the number 12 in the right margin, with an 8 below it.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The key signature has two sharps. The system ends with a double bar line and the number 12 in the right margin, with a 4/4 below it.

16

20 *animato* (♩ = 95)

I saw the sun step like a gen - tle - man dressed in black and proud as sin.

24

I saw the sun walk a-cross Lon-don like a young M. P. ri-sen to the occ -

28

as-ion. His step was light, his tread was dan-cing, his lips were smi-ling, his

risoluto

32

... after Facade

eyes glan-cing. O-ver the Ce-no-taph in White-hall the sun took the wi-cket with my skull. The

poco staccato

p

38

sun plays te-nnis in the court of Ge-ne-va with the guts of a Finn and the head of an Em-po-rer, the

poco a poco crescendo

42

sun plays squash in a tomb of mable, the horses of the A-po-ca-lypse are in his sta-ble.

subito p *crescendo . . . molto . . .* *f*

47

The sun plays a game of darts in Spain, three by three in flight for-ma-tion, the in -
 . . . quasi flamenco

sim.

52

poco allargando

- vi - si - ble wheels of his ye - llow car are the discs that kin - dle the Chi - nese war. The sun shows the

... risonante orientale

mf

57

world to the world, turns its own ghost on the te - rri - fied crowd, then plun - ges all

molto staccato

mf

62

i-ma - ges in - to the o-cean of the night -ly mass e - mo-tion.

p (as an echo)

mf

risoluto

12/8

12/8

66

♩ = 90 allargando

Games of chance, and games of skill, all his sports are games to kill. I saw the

f

5/4

5/4

69

$\text{♩} = 85$
meno mosso

mur-de-rer at eve-ning lie blee-ding on the death-bed sky.

mp

72 *semplice*

His hy-a-cinth breath, his lau-rel hair, his blind-ing sight, his mov-ing air,

75 *meno* $\text{♩} = 80$

my love, my grief, my wea-ri-ness, my fears hid from me in a

poco crescendo *p* *mp*

78

night of tears.

Leaving Martindale

♩ = 80 *semplice*

Shall I be true as these hills bind me as these skies find me

sostenuto e risonante

This system contains the first three measures of the piece. The vocal line is in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The tempo is marked as 80 beats per minute in a 'semplice' style. The lyrics are: 'Shall I be true as these hills bind me as these skies find me'. The piano part is marked 'sostenuto e risonante' and features sustained chords in both hands.

5

as wa - ters wea - ther me, as leaves crown me? My kiss keep faith with death and birth,

This system contains measures 4 through 7. The vocal line continues with the lyrics: 'as wa - ters wea - ther me, as leaves crown me? My kiss keep faith with death and birth,'. The piano accompaniment continues with sustained chords. The system is marked with a '5' at the beginning, indicating the measure number.

10 *tenuto molto*

my joy with pain, my heaven with earth? I love you as the air

14

en-folds the earth, as dark-ness holds a star, as wa-ters, life. You are the smi-ling heart,

18

the sun-lit noon of one who soon must sleep her death a-lone. Shall I be true?

The musical score for measures 18-22 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: "the sun-lit noon of one who soon must sleep her death a-lone. Shall I be true?". The piano accompaniment is in a grand staff (treble and bass clefs) and features sustained chords in the left hand and a melodic line in the right hand.

23

a piacere

Love binds in vain whom death must loose - - the flesh, the pain that knows you now

The musical score for measures 23-25 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: "Love binds in vain whom death must loose - - the flesh, the pain that knows you now". The piano accompaniment is in a grand staff (treble and bass clefs) and features sustained chords in the left hand and a melodic line in the right hand.

26

soon will not know that love must pass,
that times must go.

attacca

London Revisited

♩ = 116

... as though gradually rising from the depths

The first system of the musical score consists of two staves, treble and bass clef, in 6/16 time. The treble staff begins with a melodic line of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment of eighth notes. The tempo is marked as quarter note = 116. The lyrics "... as though gradually rising from the depths" are written below the treble staff.

The second system continues the piece, starting at measure 7. The treble staff features a more active melodic line with frequent sixteenth-note runs and rests. The bass staff continues with a steady accompaniment of eighth notes, maintaining the harmonic foundation.

The third system begins at measure 14. The treble staff continues with its intricate melodic patterns, including some sixteenth-note triplets. The bass staff provides a consistent accompaniment, with some chords and rests interspersed among the eighth notes.

21

Wild as the tomb, wild as the moun-tain-side

27

accelerando

... molto

poco a poco tempo primo

accelerando *... molto* *poco a poco tempo primo*

A storm of hours has sha-ken the fine-spun world Tear-ing a-way our pa-la-ces,

31 *poco rit.* ♩ = 45

our fa - ces, and our days.

as though falling from the heights . . .

36

There is no foot - hold for our so - lid world,

41

No hang - ing Ba - by - lon for the cer - tain mind In rooms ta - ttered by wind, wept

46

♩ = 96

on by rain. come prima

50

Musical score for measures 50-53. Treble and bass staves with piano accompaniment. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and frequent rests.

54

Musical score for measures 54-57. Treble and bass staves with piano accompaniment. The music continues with intricate rhythmic patterns and rests.

58

$\text{♩} = 80$

Haun - ting these sha - ttered walls, hung with the past

calando

Musical score for measures 58-61. Treble and bass staves with piano accompaniment and vocal line. The tempo is marked *calando*. The key signature changes from D major to D minor. The time signature changes from 6/8 to 7/8. The vocal line includes the lyrics: "Haun - ting these sha - ttered walls, hung with the past".

62 *poco a poco ritardando* *molto rit.* ♩ = 75

We vi - sit rooms in dreams where we our - selves are ghosts.

very hesitant
... as though hovering

67 *poco a poco diminuendo*

ten. *ten.*

72 *poco a poco dim.*

ten. *ten.*

78

Musical score for measures 78-81. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest in measure 78, followed by a quarter rest in measure 79, and then the lyrics "In rooms ta-tered by" starting in measure 80. The piano accompaniment features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The key signature has two sharps (F# and C#), and the time signature is 4/4. The word "ten." is written above the piano accompaniment in measures 79 and 80.

82

Musical score for measures 82-85. The system consists of a vocal line and a piano accompaniment. The vocal line has the lyrics "wind, wept on by rain there is no foot-hold for our so-lid world, No hang-ing" across measures 82-85. The piano accompaniment features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The key signature has two sharps (F# and C#), and the time signature is 3/4. The system ends with a double bar line and a repeat sign in measure 85.

86 $\text{♩} = 80$

Ba - by - lon for the cer - tain mind.

90 *poco a poco accelerando*

Tea - ring a - way our pa - la - ces,

94

molto accel. a tempo primo

♩ = 120 come prima piu mosso

our fa - ces, and our days.

97

101

Wild as the tomb, wild as the moun-tain - side A

105

storm of hours has sha - ken the fine - spun world.

molto ritardando

attacca

The Sphere

$\text{♩} = 80$

(in four voices)

Musical score for measures 1-6. The piece is in 8/8 time and D major. The notation is for piano, with a grand staff. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often starting with a grace note. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Measure 1 includes the tempo marking $\text{♩} = 80$ and the instruction "(in four voices)".

7

Musical score for measures 7-12. The notation continues with similar melodic and harmonic patterns. Measure 7 is marked with a '7' at the beginning of the staff. The piece maintains its 8/8 time signature and D major key.

13

Musical score for measures 13-18. The notation continues with similar melodic and harmonic patterns. Measure 13 is marked with a '13' at the beginning of the staff. The piece maintains its 8/8 time signature and D major key.

19

Musical score for measures 19-23. The system consists of two staves, Treble and Bass. Measure 19: Treble has a half note chord (F#4, A4) and a quarter note (G4); Bass has a half note chord (F#2, A2) and a quarter note (G2). Measure 20: Treble has a half note chord (F#4, A4) and a quarter note (G4); Bass has a half note chord (F#2, A2) and a quarter note (G2). Measure 21: Treble has a half note chord (F#4, A4) and a quarter note (G4); Bass has a half note chord (F#2, A2) and a quarter note (G2). Measure 22: Treble has a half note chord (F#4, A4) and a quarter note (G4); Bass has a half note chord (F#2, A2) and a quarter note (G2). Measure 23: Treble has a half note chord (F#4, A4) and a quarter note (G4); Bass has a half note chord (F#2, A2) and a quarter note (G2).

24

Musical score for measures 24-27. The system consists of two staves, Treble and Bass. Measure 24: Treble has a half note chord (F#4, A4) and a quarter note (G4); Bass has a half note chord (F#2, A2) and a quarter note (G2). Measure 25: Treble has a half note chord (F#4, A4) and a quarter note (G4); Bass has a half note chord (F#2, A2) and a quarter note (G2). Measure 26: Treble has a half note chord (F#4, A4) and a quarter note (G4); Bass has a half note chord (F#2, A2) and a quarter note (G2). Measure 27: Treble has a half note chord (F#4, A4) and a quarter note (G4); Bass has a half note chord (F#2, A2) and a quarter note (G2).

28

Musical score for measures 28-31. The system consists of two staves, Treble and Bass. Measure 28: Treble has a half note chord (F#4, A4) and a quarter note (G4); Bass has a half note chord (F#2, A2) and a quarter note (G2). Measure 29: Treble has a half note chord (F#4, A4) and a quarter note (G4); Bass has a half note chord (F#2, A2) and a quarter note (G2). Measure 30: Treble has a half note chord (F#4, A4) and a quarter note (G4); Bass has a half note chord (F#2, A2) and a quarter note (G2). Measure 31: Treble has a half note chord (F#4, A4) and a quarter note (G4); Bass has a half note chord (F#2, A2) and a quarter note (G2).

32

O the ha-ppy en-ding, the ha-ppy en-ding that the fugue pro-mised, that love be-lieved in,

This system contains measures 32 through 35. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the bass clef and a more complex melodic line in the treble clef.

36

that per-fect star, that bright trans - fi - gu - ra - tion, where

This system contains measures 36 through 39. The vocal line continues with a melodic phrase that includes a long note with a fermata. The piano accompaniment provides harmonic support with a mix of eighth and quarter notes.

40

has it va-nished, now that the mu-sic is o-ver? Where has it va-nished, the cer-tain-ty of be-ing,

45

poco ritardando ed allargando

the heart in flo-wer, our-selves, per-fect at last, af-firmed as what we are?

49

♩ = 90 semplice
mf

The world, the chan-ging world stands still while lo-vers kiss,

mf Like a dance

54

And then moves on, what was our fu - gi - tive bliss, the dan - cer's ec - sta - sy,

58

the vi - sion, and the rose? There is no end, no en - ding, steps of a dance,

63

pe-tals of flow-ers, phra-ses of mu-sic, rays of the sun, the hours suc-ceed each o-ther,

68

f *meno mosso* *mf*

and the per-fect sphere turns in our hearts

the past and fu-ture, near and far, our sin-gle soul, a-tom, and u-ni-verse.

The musical score consists of three systems. The first system (measures 72-74) features a vocal line with lyrics and a piano accompaniment. The second system (measures 75-76) continues the vocal line with a triplet of eighth notes and the piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand, with a fermata over the final measure.

The Silver Stag

♩ = 85 *moving constantly between gentleness and passion*

The first system of the musical score consists of two staves, treble and bass clef, joined by a brace on the left. The music is in 2/4 time. The key signature has one sharp (F#). The piece begins with a treble clef and a 2/4 time signature. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The music continues with various rhythmic patterns and rests, including a 3/4 time signature change in the middle of the system.

dynamics ad lib

The second system of the musical score begins at measure 9, indicated by a '9' above the treble clef. It continues with two staves, treble and bass clef, joined by a brace on the left. The music is in 2/4 time. The key signature has one sharp (F#). The melody in the treble clef continues with quarter notes D5, E5, and F#5. The bass clef accompaniment continues with quarter notes G2, A2, and B2. The system concludes with a 3/4 time signature change.

18

Musical score for measures 18-25. The score is written for piano in two staves (treble and bass clef). The key signature is one sharp (F#). The time signature changes from 5/8 to 2/4, then to 3/4, and back to 2/4. The music features a complex rhythmic pattern with many beamed notes and rests. A fermata is placed over the final measure of this system.

26

Musical score for measures 26-33. The score is written for piano in two staves (treble and bass clef). The key signature is one sharp (F#). The time signature changes from 5/8 to 2/4, then to 3/4, and back to 2/4. The music continues with complex rhythmic patterns and beamed notes. A fermata is placed over the final measure of this system.

35

43 *Vs.1* $\text{♩} = 70$ *with the ebb and flow of a folk song*

My sil-ver stag is fa-llen on the grass un-der the birch trees he lies,

a piacere

come arpe con pedale e risonare

(throughout each verse all rhythmic values are approximate - hold notes and pauses as the words and interpretation dictate)

49

my king of the woods, that I fo-llo-wed on the moun-tain, o-ver the swift streams, he is gone un-der the leaves,

The musical score for measures 49-51 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including rests and a final quarter note with a fermata. The piano accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines in both hands.

52

Vs.2

un-der the past. On the ho-ri-zon of the dawn he stood, the tar-get of my ea-ger sight;

The musical score for measures 52-54 includes a vocal line and a piano accompaniment. The vocal line starts with a rest in measure 52, followed by a melodic phrase in measures 53 and 54. The piano accompaniment features a prominent arpeggiated figure in the right hand and a more active bass line, with a long slur spanning across the piano part in measures 53 and 54.

56

that shone oh from the sun, or from my kin-dled heart, out-lined in sky, shaped on the in-fi-nite.

The musical score for measures 56-58 consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef and features a melodic line with various intervals and rests. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a right-hand part with a melodic line and a left-hand part with a bass line. The lyrics are placed below the vocal line.

59

Vs.3

What, so de-si-ring, was my will with him, what wished for u-nion of blood and thought

The musical score for measures 59-61 consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef and features a melodic line with various intervals and rests. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a right-hand part with a melodic line and a left-hand part with a bass line. The lyrics are placed below the vocal line.

62

piu mosso sempre

in sin-gle pa-ssion held us, hun-ter and vic-tim? Al-rea-dy gone, when in-to the branched woods I pur-sued him.

66 $\text{♩} = 85$

flowing from violent strength to passionate gentleness

71

Musical score for measures 71-76. The score is written for piano in two staves (treble and bass clef). The key signature has one sharp (F#). The time signature changes from 3/4 to 4/4 at measure 72, then to 8/8 at measure 73, and back to 3/4 at measure 75. Measure numbers 71, 72, 73, 74, 75, and 76 are indicated at the end of each measure. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

77

Musical score for measures 77-82. The score is written for piano in two staves (treble and bass clef). The key signature has one sharp (F#). The time signature changes from 6/8 to 7/16 at measure 78, then to 10/16 at measure 79, 2/4 at measure 80, 3/4 at measure 81, and back to 2/4 at measure 82. Measure numbers 77, 78, 79, 80, 81, and 82 are indicated at the end of each measure. The music features a mix of eighth, sixteenth, and quarter notes, often beamed together, and rests.

83

Musical score for measures 83-90. The piece is in 2/4 time and the key signature has two sharps (F# and C#). The score is written for piano with a grand staff. Measures 83-84 feature a melodic line in the right hand with eighth notes and a bass line with quarter notes. Measures 85-86 show a change in texture with more complex chords and a melodic line in the right hand. Measures 87-90 continue with a similar texture, featuring a melodic line in the right hand and a bass line with quarter notes. The key signature changes to one sharp (F#) in measure 91.

91

Musical score for measures 91-98. The piece is in 2/4 time and the key signature has one sharp (F#). The score is written for piano with a grand staff. Measures 91-92 feature a melodic line in the right hand with eighth notes and a bass line with quarter notes. Measures 93-94 show a change in texture with more complex chords and a melodic line in the right hand. Measures 95-98 continue with a similar texture, featuring a melodic line in the right hand and a bass line with quarter notes. The key signature changes to no sharps or flats in measure 99.

98

Vs.4

$\text{♩} = 80$ *meno mosso*

Mine he is now, my de - si - red, my a - wai - ted,

103

poco allargando

allargando

piu mosso

my be - lov - ed quiet he lies, as I touch the con - touts of his proud head, Mine, the ho - rror,

107

piu mosso

poco a poco stringendo

molto stringendo

this ca-rrion of the wood, al-rea-dy mel-ting un-der-ground, in-to the air, out of the world.

111

rall. subito

Vs.5 tempo di vs.1

Oh, the still-ness, the peace a-bout me as the gar-den lives on, the flow-ers bloom,

115

the fine grass shi - mmers, the flies burn, and the stream, the sil - ver stream, runs by.

The musical score for measures 115-117 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and features a melody with eighth and quarter notes, including a half note rest in the third measure. The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

118 *Vs.6*

Ly - ing for the last time down on the green ground in fare - well ge - sture of self - love, soft - ly he curved to rest

The musical score for measures 118-120 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and features a melody with eighth and quarter notes, including a half note rest in the third measure. The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

121

the de - li - cate foot that is in my hand, emp - ty as a moth's dis - car - ded chry - sa - lis.

The musical score for measures 121-123 consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are: "the de - li - cate foot that is in my hand, emp - ty as a moth's dis - car - ded chry - sa - lis." The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

124 Vs.7

My bright yet blind de - sire, your end was this death, and my wing - ed heart mur - de - rous is the world's bro - ken heart,

The musical score for measures 124-126 consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are: "My bright yet blind de - sire, your end was this death, and my wing - ed heart mur - de - rous is the world's bro - ken heart,". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

127

meno mosso

poco a poco rallentando

bu - ried in his, be - tween whose ant - lers starts the cru - ci - fix.

The musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#). The tempo markings are *meno mosso* and *poco a poco rallentando*. The score is divided into two measures. The first measure contains the lyrics 'bu - ried in his,' and the second measure contains 'be - tween whose ant - lers starts the cru - ci - fix.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Tu non se' in Terra, si come tu credi . . .

♩ = 65 quasi parlando

Not u-pon earth, as you su-ppose tow-er these rocks that turn the wind,

p *pp* *p* *pp* *sim.*

5 *normale mf*

for on their su-mmits an-gels stand. Nor from the earth these wa-ters rise

f *p* *f* *sim.*

9

to quench not thirst, but ec-sta-sy the wa-ter-fall leaps from the

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

13

sky. Those name-less clouds that storm and swirl a-bout the

mp *mf* *f* *mf*

17 *f*

moun - tain are the veil that from these sight - less eyes shall fall

21 *f* *poco meno*

when sen - ses faint in - to the ground, and time and place

25

poco meno

go down the wind.

p *mp*

senza ritardando

mp *pp*

repeat ad lib

30

a niente

for Kathleen Raine on her birthday 14 June 2003

a niente

sonore

mf