



BMIC Digitisation Project.

Separator page for Ascent scanning system.

This page should be placed after the previous score, and before the score named below.

Score ID: Shelf mark:

Composer:

Work:

Year of composition: Duration:

Handles to the Invisible

Sarah Day

Anthony Gilbert,
1995, rev. 2003

Spell 1

$\text{♩} = 60^*$

senza vibrato
ppp > *pp* > *mf* > *ppp*

Sopranos
AH, OH, o - m _____

senza vibrato
ppp > *pp* > *mf* > *ppp*

Altos
AH, OH, o - m _____

senza vibrato
ppp > *pp* > *mf* > *ppp*

Tenors
AH, OH, o - m _____

senza vibrato
ppp > *pp* > *mf* > *ppp*

Basses
AH, OH, o - m _____ segue

* The tempi of the *Spells* should always be as marked; the other marked tempi are approximate and can be slower.

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1. Reading the Beach

We separate like sea birds
on independent courses,
possessed, obsessed with detail.
At the end of the day
the map of our tracks is a skein
on the sand. We cover the same ground
and come away from different places
recalling them in myths of arbour, palace, horse's head.

$\bullet = 60$ Rapt

pp *p* (vibrato normale)

Sopranos
I We _____ se - pa - rate, _____ we
II We _____ se - pa - rate, _____ we

Altos
We _____ se - pa - rate, _____ we

Tenors
We _____

Basses
We _____

7

I
S. se-pa-rate like sea birds on in-de-pen - dent

II
se-pa-rate like sea birds on in-de-pen - dent

A.
se-pa-rate like sea birds on in-de-pen - dent

T.
-

B.
-

13

I
S. cour - ses pos-sessed, pos-sessed, ob - - - sessed

II
cour - ses pos-sessed, pos-sessed, ob - - - sessed

A.
cour - ses pos-sessed, pos-sessed, ob - - - sessed

T.
p
We se - pa-rate, we

B.
p
We se - pa-rate, we

19

I
S.
II
A.
T.
B.

se - pa - rate — like sea — birds — on in - de - pen - dent

se - pa - rate — like sea — birds — on in - de - pen - dent

25

I
S.
II
A.
T.
B.

pos - sessed, pos - sessed, ob - sessed with de - tail, pos - sessed, pos -

pos - sessed, pos - sessed, ob - sessed with de - tail, pos - sessed, pos -

pos - sessed, pos - sessed, ob - sessed with de - tail, pos - sessed, pos -

cour - ses pos - sessed, pos - sessed, ob - sessed with de - tail, pos - sessed, ob -

cour - ses pos - sessed, pos - sessed, ob - sessed with de - tail,

31

I
S. - sessed, pos - sessed, ob - sessed with de-tail, de-tail, de - tail, — pos -

II
- sessed, pos - sessed, ob - sessed with de-tail, de-tail, de - tail, — pos -

A.
- sessed, pos - sessed, ob - sessed with de-tail, de-tail, de - tail, — pos -

T.
- sessed pos - sessed, — ob - sessed with de-tail, de-tail, de - tail, — pos -

B.

37

I
S. - sessed, ob - sessed with de - tail. At the *mf*

II
- sessed, ob - sessed with de - tail. At the *mf*

A.
- sessed, ob - sessed with de - tail. At the *mf*

T.
- sessed, ob - sessed with de - tail. At the

B.

43

I
S. end of the day _____ the map of our tracks is a

II
end of the day _____ the map of our tracks is a

A.
end of the day _____ the map of our tracks is a

T.
end of the day _____ the map of our tracks is a

B.

49

I
S. skein on the sand, _____ is a skein, _____ is a skein _____ on the

II
skein on the sand, _____ is a skein, _____ is a skein _____ on the

A.
skein on the sand, _____ is a skein, _____ is a skein _____ on the

T.
skein on the sand, _____ is a _____ is a skein _____ on the

B.

poco cresc. . . .

poco cresc. . . .

poco cresc. . . .

poco cresc. . . .

55

I sand, the map of our tracks is a skein

II sand, the map of our tracks is a skein

A sand, the map of our tracks is a skein

T sand, the map of our tracks is a skein

B *mf poco cresc.* the map of our tracks is a skein

61

I on the sand.

II on the sand.

A on the sand.

T on the sand.

B on the sand.

$\bullet = 76$ bright, breezy

67 *p*

I
S. We co - ver the same ground, the same ground, we

II
We co - ver the same ground, the same ground, we

A.
We co - ver the same ground, the same ground, we

T.
We co - ver the same ground, the same ground, we

B.
We co - ver the same ground, the same ground, we

73

I
S. co-ver the same, the same, the same, the same ground

II
co-ver the same, the same, the same, the same ground and

A.
co-ver the same, the same, the same, the same ground and

T.
co-ver the same, the same, the same, the same ground

B.
co-ver the same, the same, the same, the same ground and

79

I

S.

II

A.

T.

B.

come a-way from, come a - way — from dif-fe-rent, dif - fe-rent pla - ces,

come a-way from, come a - way — from dif-fe-rent, dif - fe-rent pla - ces,

come a-way from, come a - way — from dif-fe-rent, dif - fe-rent pla - ces,

85

I

S.

II

A.

T.

B.

pla - - - ces, re - - - cal - ling, 'cal - ling, ———

pla - - - ces, re - - - cal - ling, 'cal - ling, ———

pla - - - ces, re - - - cal - ling, 'cal - ling, ———

91 *mf*

I
S. 'cal - ling them in myths

II
'cal - ling them, re - - - - cal - ling them in myths

A.
'cal - ling them, re - - - - - cal - ling them in myths

T.

B.
'cal - ling them, re - - - - - cal - ling them in myths

97 *p*

I
S. of ar - bour, pa - lace,

II
of ar - bour, pa - lace,

A.
of ar - bour, pa - lace,

T.

B.
of ar - bour, pa - lace,

103

I *pp*
 S. pa - lace, come a - way from, come a - way — from

II *pp*
 pa - lace, come a - way from, come a - way — from

A. *pp*
 pa - lace, come a - way from, come a - way — from

T. *p* *pp*
 and come a - way from, come a - way — from

B. *pp*
 pa - lace, come a - way from, come a - way — from

109 *poco cresc.*

I dif - fe - rent, dif - fe - rent pla - ces, *poco cresc.* pla - - - ces, re -

II dif - fe - rent, dif - fe - rent pla - ces, *poco cresc.* pla - - - ces, re -

A. dif - fe - rent, dif - fe - rent pla - ces, *poco cresc.* pla - - - ces, re -

T. dif - fe - rent, dif - fe - rent pla - ces, *poco cresc.* pla - - - ces, re -

B. dif - fe - rent, dif - fe - rent pla - ces, *poco cresc.* pla - - - ces, re -

115

I
S. - cal - ling, 'cal - ling, _____ 'cal - ling them, re - - - -

II
- cal - ling, 'cal - ling, _____ 'cal - ling them, re - - - -

A.
- cal - ling, 'cal - ling, _____ 'cal - ling them, re - - - -

T.
- cal - ling, 'cal - ling, _____ 'cal - ling them, re - - - -

B.
- cal - ling, 'cal - ling, _____ 'cal - ling them, re - - - -

121

I
- cal - ling them in *f* myths _____ *mf* of

II
- cal - ling them in myths _____ *mf* of

A.
- cal - ling them in *f* myths _____ *mf* of

T.
- cal - ling them in *f* myths _____ *mf* of

B.
- cal - ling them in *f* myths _____ *mf* of

127

I
S. ar - bour, _____ pa - lace, *f*

II
ar - bour, _____ pa - - - lace, *f*

A.
ar - bour, _____ pa - - - - lace, *f*

T.
ar - bour, _____ pa - - - - - lace, *f*

B.
ar - bour, _____ pa - - - - - lace, *f*

133

I
S. hor - se's _____ head. _____ *p* *ppp*

II
hor - se's _____ head. _____ *p* *ppp*

A.
hor - se's _____ head. _____ *p* *ppp*

T.
hor - se's _____ head. _____ *p* *ppp*

B.
hor - se's _____ head. _____ *p* *ppp*

3' 8"

Spell 2

♩ = 60

senza vibrato
pp

Sopranos
AH, OH,

senza vibrato
pp

Altos
OH, AH,

senza vibrato
pp

Tenors
om om

senza vibrato
pp

Basses
om om

segue

The musical score is written for four vocal parts: Soprano, Alto, Tenor, and Bass. It is in 5/4 time and consists of two measures. The tempo is marked as ♩ = 60. The Soprano part starts with a half note on G4 (AH) and a half note on A4 (OH). The Alto part starts with a half note on G4 (OH) and a half note on A4 (AH). The Tenor part has whole notes on G3 (om) and A3 (om). The Bass part has whole notes on G2 (om) and A2 (om). All vocal parts are marked 'senza vibrato' and 'pp' (pianissimo). The score ends with a double bar line and the word 'segue'.

2. Handles to the Invisible

This beach has so many stories to tell
beyond the narrative of crab claw and mussel shell,

time and tides that turn clear glass to ice blue and amethyst,
abrade the image, scatter parts until the whole is lost.

Everywhere there are handles to the invisible,
ornate illusions to the untold or half-told, impenetrable

sepia clues to unfinished landscapes. Exquisite borders clarify
the ill-defined.

Porcelain question marks conjure long drunk cups of tea.

Calm $\text{♩} = 84$

Sopranos I
This beach has so many

Sopranos II
This beach has so many

Altos
This beach has so many

Tenors
This beach has so many

Basses
This beach has so many

7

pp sotto voce

I
S. sto - ries _____ to tell, _____ ma - ny sto - ries _____

II
sto - ries _____ to tell, _____ ma - ny sto - ries _____

A.
sto - ries _____ to tell, _____ ma - ny sto - ries _____

T.
sto - ries _____ to tell, _____ ma - ny sto - ries _____

B.
sto - ries _____ to tell, _____ ma - ny sto - ries _____

13

Più mosso ♩ = 104

mp

I
S. - to tell _____ be - yond the nar - ra - tive _____ of crab claw _____

II
- to tell _____ be - yond the nar - ra - tive _____ of crab claw _____

A.
- to tell _____ be - yond the nar - ra - tive _____ of crab claw _____

T.
- to tell _____ be - yond the nar - ra - tive _____ of crab claw _____

B.
- to tell _____ be - yond the nar - ra - tive _____ of crab claw _____

19

I
S. — and mus - sel shell, _____ time__ and tides that turn clear

II
— and mus - sel shell, _____ time__ and tides that turn clear

A.
— and mus - sel shell, _____ time__ and tides that turn clear

T.
— and mus - sel shell, _____ time__ and tides that turn clear

B.
— and mus - sel shell, _____ time__ and tides that turn clear

p

25

I
S. glass to ice blue__ and a - me - thyst,___ a-brade the i - mage,___ scat-ter parts,___

II
glass to ice blue__ and a - me - thyst,___ a-brade the i - mage,___ scat-ter parts,___

A.
glass to ice blue__ and a - me - thyst,___ a-brade the i - mage,___ scat-ter parts,___

T.
glass to ice blue__ and a - me - thyst,___ a-brade the i - mage,___ scat-ter parts,___

B.
glass to ice blue__ and a - me - thyst,___ a-brade the i - mage,___ scat-ter parts,___

31

f *ff* *mp*

I
S. parts un - til the whole is - lost, —

II
parts un - til the whole is - lost, —

A.
parts un - til the whole is - lost, — lost, —

T.
parts, — parts un - til the whole is - lost, —

B.
— parts, — parts un - til the whole is - lost, — lost, —

37

Ancora più mosso ♩ = 120

p *mf* *p* *p*

I
lost, lost. — Ev' - - - ry - where

II
lost, lost. — Ev' - - - ry - where

A.
— lost. — Ev' - - - ry - - - where —

T.
lost, lost. — Ev' - - - ry - where

B.
— lost. — Ev' - - - ry - where

43

I
S. there are han - - - dles to the in - vi - si - ble,

II
there are han - - - dles to the in - vi - si - ble,

A.
— there are han - dles to the in - vi - si - ble, —

T.
there are han - - - dles to the in - vi - si - ble, in -

B.
there are han - - - dles to the in - vi - si - ble, in -

49

I
mp
han - - dles to the in - vi - si - ble,

II
mp
han - - dles to the in - vi - si - ble,

A.
poco f
han - - dles to the in - vi - si - ble, —

T.
mp
vi - si - ble, han - - dles to the in - vi - si - ble, in -

B.
mp
vi - si - ble, han - - dles to the in - vi - si - ble, in -

56

I
S. or - - - - nate il - lu - sions, il - lu - sions to

II
or - - - - nate il - lu - sions, il - lu - sions to

A.
or - nate il - lu - sions, to the un -

T.
8 - vi - si - - ble, or - nate il - lu - sions to

B.
- vi - si - - ble, or - nate il - lu - sions to

63

I
S. the un - told or half - told, im - - - pe -

II
the un - told or half - told, im - - - pe -

A.
più f
- - told or half - told, im - pen, - - - im -

T.
8 the un - told or half - told, im - - - pe -

B.
the un - told or half - told, im - - - pe -

69

I
S. - - - - - ne - tra - ble se - (e) - pi - a clues_

II
- - - - - ne - tra - ble se - (e) - pi - a clues_

A.
pe - - - - ne - tra - ble se - - - - pi - a clues_

T.
8 - ne - tra - - - - - ble se - (e) - pi - a clues_

B.
- ne - tra - - - - - ble se - (e) - pi - a clues_

75

I
- - - - - *mf* to un - - - fi - nished land - scapes. Ex - - -

II
- - - - - *mf* to un - - - fi - nished land - scapes. Ex - - -

A.
ff - - - - - *mf* to un - fi - nished land - scapes. Ex - qui - site bor - ders

T.
8 - - - - - *mf* to un - - - fi - nished land - scapes. Ex - - -

B.
- - - - - *mf* to un - - - fi - nished land - scapes. Ex - - -

81

I
S. - qui - - - site _____ bor - - - - ders, ques - tion marks, por - - -

II
- qui - - - site _____ bor - - - - ders, ques - tion marks, por - - -

A.
cla - ri - fy the ill - de - fined. Por - ce - lain, por - ce - lain ques - tion marks con - jure count -

T.
- qui - - - site _____ bor - - - - ders, por - - - - ce -

B.
- qui - - - site _____ bor - - - - ders, por - - - - ce -

86

I
S. - ce - - - lain ques - tion marks, _____ cups of tea. _____ *pp*

II
- ce - - - lain ques - tion marks, _____ cups of tea. _____ *pp*

A.
- less long drunk _____ cups of _____ tea, _____ cups of tea, cups of tea. *pp*

T.
- - - lain _____ ques - tion marks, _____ cups of tea. _____ *pp*

B.
- - - lain _____ ques - tion marks, _____ cups of tea. _____ *pp*

2' 45"

Spell 3

$\text{♩} = 60$

pp *f* *pp* *f*

I AH, OH, É, U, É,

Sopranos

pp *f* *pp*

II AH, OH, É, U,

pp *f* *pp* *f*

I AH, OH, É, U, É,

Altos

pp *f* *pp* *f*

II AH, OH, É, U, É,

6 *p* *f* *p* *p* *mf*

I AH, É, U,

S.

p *f* *p*

II AH, É, U,

p *f* *p* *mf*

I AH, É, U, AH

A.

p *f* *p* *mf*

II AH, É, U, AH segue

3. Latent

Words on broken crockery, some half-spoken,
Call up through shallow water from the sea bed:

KIN THE Prophet defend PHYLLIS.
This is the subtext, unsung, obscured

by sand, shell. Crabs skitter and lurch
sidelong in the undercurrent

between *HOBART, KEW* and *ngland*.
Laved, lapped by sea-lover along

the water-line, words spell
their unbreathed sighs - AH, OH, om.

mf < *f* > *mf*

f *f*

mf < *f* > *mf* *f*

f *f*

mf < *f* > *mf* *f*

f *f*

Sopranos
Words _____ on bro - ken crock - - - e - ry, _____

Altos
Words, _____ words _____ on bro-ken

Tenors
Words _____ on bro - ken crock - - - e - ry, _____

Basses
Words, _____ words _____ on bro-ken

Preview File Only

6

S. some half, half - spo - ken, - (n) _____ *

A. crock - e - ry, _____ *p* *l* sola call _____

T. some half, half - spo - ken, - (n) _____ *

B. crock - e - ry, _____ *p* *l* solo call _____

* diamond noteheads = sing through the consonant n, m and ng

11

S. call up through shal - low wa - ter from the sea bed:

A. *tutte* some half - - spo - ken, call up through shal-low wa -

T. call up through shal - low wa - ter from the sea bed:

B. *tutti* some half - - spo - ken, call up through shal-low wa -

16

S. *1 sola ppp* KIN (n) THE

A. *1 sola ppp* * - ter from the sea bed: KIN (n) THE

T. *1 solo (falsetto) ppp* (Sprechgesang) KIN (n) THE Pro-phet de-fend (Sprechgesang)

B. *1 solo (falsetto) ppp* * - ter from the sea bed: KIN (n) THE Pro-phet de-fend

* diamond noteheads = sing through the consonant n, m and ng

21

S. *pp* PHYL - LIS, (s) KIN (n) THE PHYL - LIS,

A. *pp* PHYL - LIS, (s) KIN (n) THE PHYL - LIS, (cantando) (Sprechgesang) (cantando)

T. *pp* PHYL - LIS, (s) KIN (n) THE Pro-phet de-fend (Sprechgesang) PHYL - LIS, (cantando)

B. *pp* PHYL - LIS, (s) KIN (n) THE Pro-phet de-fend PHYL - LIS,

26 *p* *ppp* *tutte p*

S. PHYL - - LIS. (s) This is the sub - text, un - sung, ob -

A. PHYL - - LIS. (s) This *tutte mf*

T. PHYL - - LIS. (s) This is the sub - text, un - sung, ob - *tutti (nat.) p*

B. PHYL - - LIS. (s) This *tutti (nat.) mf*

31 *f* *poco f*

S. - scured by sand, shell. Crabs lurch

A. is the sub - text, lurch *poco f*

T. - scured by sand, shell. Crabs skit-ter and *poco f*

B. is the sub - text, Crabs skit-ter and *poco f*

36 *I sola ppp*

S. side - long HO - - - BART,

A. side - long HO - - - BART, *I sola ppp*

T. lurch in the un - der - cur - rent be-tween HO - - - BART, *I solo (falsetto) ppp*

B. lurch in the un - der - cur - rent be-tween HO - - - BART, *I solo (falsetto) ppp*

41

S. *le altre p* *l sola ppp* *pppp* *tutte mf*
 KEW and ng - - - land, 'gland. land lapped.

A. *le altre p* *l sola ppp* *pppp* *tutte mf*
 KEW and ng - - - land, 'gland. lapped by sea - lo -

T. *tutti (nat.) mf*
 KEW ng - - - land, lapped.

B. *tutti (nat.) mf*
 KEW ng - - - land, lapped by sea - lo -

* diamond notchheads = sing through the consonant n, m and ng

47

S. *f*
 - by sea - lo - ver a - long the wa - ter - line,

A. *f*
 - ver a - long the wa - ter - line, words, words spell their

T. *f*
 - by sea - lo - ver a - long the wa - ter - line,

B. *f*
 - ver a - long the wa - ter - line, words spell their

53

S. *ppp*
sighs, _____ -AH, _____ OH, _____

A. *ppp*
un - breathed _____ sighs, _____ sighs _____ -AH, _____

T. *ppp* 1 solo (falsetto) (nat.)
sighs _____ -AH, _____ AH, _____

B. *ppp* 1 solo (falsetto) (nat.)
un - breathed _____ sighs _____ -AH, _____ AH, _____

60

S. 2 sole
AH, _____ AH, _____

A. om. _____ OH, _____

T. tutti
OH, _____ o - (m) _____ o - (m) _____

B. tutti
OH, _____ o - (m) _____ o - (m) _____

67

S. *p dim. al fine* x 3
AH, _____ AH, _____

A. *p dim. al fine* x 3
OH, _____ OH, _____

T. *p dim. al fine* x 3
o - (m) _____

B. *p dim. al fine* x 3
o - (m) _____

4. Who Are You Phyllis?

Who are you Phyllis? We know
you inhabit towers

that your bottle is rose and
amethyst and the fruit on your plates

more voluptuous than that between
your lips; the beer you drink is dandelion

or ginger, your china is English
your chamber pot handsome and sturdy.

You are no frail spectre, no captive
no dormant, drowned, dead, sad mermaid.

The musical score is written for Soprano I, Soprano II, Alto I, Alto II, Tenors, and Basses. The Soprano parts feature a melodic line with the lyrics "Who are you, who are you, who are you" repeated three times. The Alto I part has a tempo marking of ♩ = 60 and a dynamic marking of *mf* for the phrase "Phyl-lis?". The Tenors and Basses parts are mostly silent, indicated by rests. The score includes a large blue watermark "Preview Only" and a diagonal watermark "Preview Only".

* **Proportional notation.** The passage of time is indicated above the systems, and the rhythms are approximate. Beamed 'minims' are legato notes sustained for the approximate length indicated. Repeat the phrases within the boxes in any order, each individual singer making her own choices. Continue for as long as the lines of ripples show, breathing at will. Make no attempt at synchronisation.

10"

12"

14"

16"

5

I

S.

II

I

A.

II

T.

B.

poco f

We know you in - ha - bit

3

3

18"

20"

22"

24"

9

I

S.

II

I

A.

II

T.

B.

towers

poco f

We know you in -

that your bot - tle is

3

3

26" 28" 30" 32"

13

I S. I II

and the fruit
on your

I A. II

ha - bit towers

T. rose and a - me - thyst

B.

17 irregularly 34" 36" 38" 40"

I S. II

plates

irregularly

espr. mf = 60

I A. II

more vo - lup - tu - - - - ous

T. *pp*

rose and a - me -

B.

21 42" 44" 46" 48"

I
S.
II

I
A.
II

I
T.
B.

pp
We

than that be - tween your lips;

- thyst

25 50" 52" 54" 56"

I
S.
II

I
A.
II

I
T.
B.

pp
Who are you, who are you, who are you

pp
Phyl - lis?

know

pp
be - tween your

mf
the beer you drink, the beer, is

29 58" 60" 62" 64"

I
S.
II

ppp *pp*

I
A. be - tween your lips,

II
lips, *ppp* tween your *mf* or gin - ger,

T.
8 dan - de - li - on - - - li - on - (n)

B.

33 66" 68" 70" 72"

I
S.
II

poco f espr.

I
A. your chi - - - - na is En - glish,

II

T.
8 *pp* We know *p* - li - on - (n)

B.

74"

76"

78"

80"

I
S.
II

I
A.
II

T.
B.

En - glish

your chi - - - - na

or gin - ger,

li - on - (n)

your cham - - - ber

p

pp

poco f

82"

84"

86"

88"

I
S.
II

I
A.
II

T.
B.

En - - - glish

chi - - - - - na

pot

hand - some,

hand - some

pp

mf

45 90" 92" 94" 96"

I
S.
II

p
you are

A.
I
II

En - glish

T.
p
and stur - - - - - dy

B.
hand - some (m)

49 98" 100" 102" 104"

I
S.
II

f
no

A.
I
II

f
frail spec - tre,

T.
B.

Preview File Only

106" 108" 110" 112"

S3

I

S.

II

I

A. *mf*
spec - tre,

II *f*
no

mf cap - tive, *p* cap - tive *p* no

T. *p*
no, no

B.

114" 116" 118" 120"

S7

I

S.

II

I

A. *pp*
cap - tive, cap - tive

II *mf*
no

T. *f*
no dor - mant, *mf* drowned, *mf* dead,

B.

61 122" 124" 126" 128"

I
S.
II

A.
I
II

T.
no, no, *p* no, no

B.
mf sad, dead, sad mer

65 130" 132" 134" 2' 16"

I
S.
II

A.
I
II

T.
8

B.
maid

Spell 4

$\text{♩} = 60$
pp senza vibrato *pp*

Sopranos
PHYL - LIS, PHYL - LIS,

I
pp senza vibrato, *p* *pp*
PHYL - LIS, pro - phet de - fend PHYL - LIS,

Altos
II
pp senza vibrato, *p* *pp*
PHYL - LIS, pro - phet de - fend PHYL - LIS,

Tenors
pp senza vibrato *pp*
PHYL - LIS, PHYL - LIS,

Preview File Only

4 *ppp* p *pppp*

S. PHYL - LIS *ppp* p *pppp*

I. *p* *ppp* p *pppp*
pro - phet de - fend PHYL - LIS

A. II *p* *ppp* p *pppp*
pro - phet de - fend PHYL - LIS

T. *ppp* p *pppp*
PHYL - LIS *segue*

5. Sediment

Each segment of the beach mosaic
is a fragment of a separate story.

Time mixes and matches -
sea-level vision and kitchen wisdom;

mussel shell, willow plate fade the same washed blue.
From his boat, the pink standing man wonders

if it is to him the green woman
in the tower behind the trees gazes . . .

Unlikely, the skylines are wrong
and a fragment of border further along

the sand suggests that the forest is deeper
than he perceives from his shard. Blue gates, bridges,

thresholds to arcane landscapes,
into or out of which, the hindless white horse gallops.

Moderato ♩ = 88

(vibrato normale) . . .

f . . . *p* . . . *f*

Sopranos

Each seg - ment of the beach mo - sa - ic, mo - sa - ic is a frag - ment
(vibrato normale) . . .

Altos

Each seg - ment of the beach mo - sa - ic, mo - sa - ic is a frag - ment
(vibrato normale) . . .

Tenors

p

beach mo - sa - ic, - sa - ic
(vibrato normale) . . .

Basses

p

beach mo - sa - ic, - sa - ic

S. *p* of a se-pa-rate sto - ry. frag-ment. *f* Time *p* mix - es and mat-ches,

A. *p* of a se-pa-rate sto - ry. frag-ment. *f* Time, *p* time_(m)ix - es and mat-ches,

T. *pp* frag-ment of a se - pa-rate *f* Time _____ mix - es

B. *pp* frag-ment of a se - pa-rate *f* Time _____ mix - es

S. *f* mix-es and mat-ches sea - le-vel vi-sion with *p* kit-chen wis-dom, kit -

A. *f* mix-es and mat-ches sea - le-vel vi-sion with *p* kit-chen wis-dom, kit -

T. *p* and mat-ches sea, sea - le-vel vi - sion with kit-chen wis - dom; . (m)_____

B. *p* and mat-ches sea, sea - le-vel vi - sion with kit-chen wis - dom; . (m)_____

S. *f* - chen wis-dom; mus-sel shell, wil-low, wil-low plate_ fade the same washed_ blue, blue, *dim.* . . .

A. *f* - chen wis-dom; mus-sel shell, wil-low, wil-low plate_ fade the same washed_ blue, blue, *dim.* . . .

T. *f* _____ (m)us-sel shell, wil - low *mf* From his

B. *f* _____ (m)us-sel shell, wil-low *mf* From his

16 *pp* *mf*

S. — blue, blue, blue, blue, blue. won - ders, won - ders if

A. — blue, blue, blue, blue, blue. won - ders, won - ders if

T. boat, the pink stan - ding man — won - ders, won - ders, won - ders if

B. boat, the pink stan - ding man — won - ders, won - ders, won - ders if

19 *p* *mf*

S. it is (blue, blue, blue, blue) —

A. it is ga -

T. it is to him the green — wo-man in the tow-er be - hind the trees ga - zes, ga -

B. it is to him the green — wo-man in the tow-er be - hind the trees ga - zes...

23 *Tempo primo* ♩ = 88 *tutte* *f*

S. (blue, blue, blue) — and a frag-ment of bor - der fur-ther, fur-ther a-

A. - zes... the sky - lines are wrong — and a frag-ment of bor - der fur-ther, fur-ther a-

T. - zes... the sky - lines are wrong — and a frag-ment of bor - der fur-ther, fur-ther a-

B. Un - likely, the sky - lines are wrong — and a frag-ment of bor - der fur-ther

27 *p*

S. - long the sand _____ sug - gests that the fo - rest is dee - per than he per - ceives from his

A. - long the sand _____ sug - gests that the fo - rest is dee - per, dee - per than he per - ceives from his

T. - long the sand _____ sug - gests that the fo - rest is dee - per than he per - ceives from his

B. _____ *p*

deep, dee - per

Molto meno mosso ♩ = 60

31 *f* *mf* *p leggiero*

S. shard. Blue brid - ges, thresh - olds to ar - cane land - scapes, in - to or out of which,

A. shard. Blue, blue, blue, blue _____ *sim.*

T. shard. Blue gates, blue, blue, blue _____ *sim.*

B. Blue gates, brid - ges, ar - cane land - scapes, in - to or out of which, *p leggiero*

35 *mf* *pp*

S. _____ the hind - less white horse gal - lops, gal - lops, gal - lops, gal - lops, gal - lops.

A. *pp* out of which, _____ out of which, gal - lops, gal - lops, gal - lops, gal - lops, gal - lops.

T. *pp* out of which, _____ out of which, gal - lops, gal - lops, gal - lops, gal - lops, gal -

B. *mf* _____ the hind - less white horse gal - lops, gal - lops, gal - lops, gal - lops, gal - *pp*

Spell 5

$\bullet = 30$
very slow vibrato (breathe independently ad lib.)

pp

Sopranos

AUM* (m)

very slow vibrato (breathe independently ad lib.)

pp

Altos

AUM* (m)

very slow vibrato (breathe independently ad lib.)

pp

Tenors

AUM* (m)

very slow vibrato (breathe independently ad lib.)

pp

Basses

AUM* (m)

(Basses ossia)

* Slowly change vowel colour ad lib from A to U then *bocca chiusa*.

Total duration: 16 - 18'