



bmic



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:

37509

Shelf mark:

<D>

Composer:

Anthony Gilbert

Work:

Handles to the Invisible

**Year of
composition:**

2003

Duration:

Handles to the Invisible

Sarah Day

Anthony Gilbert,
1995, rev. 2003

Spell 1

*BPM = 80**

senza vibrato

ppp —— > *pp* —— — *mf* ————— *ppp*

Sopranos: Treble clef, 8/4 time, dynamic *ppp*, vocal line: AH, OH, o - m, dynamic *ppp*

senza vibrato

ppp —— > *pp* —— — *mf* ————— *ppp*

Altos: Treble clef, 8/4 time, dynamic *ppp*, vocal line: AH, OH, o - m, dynamic *ppp*

senza vibrato

ppp —— > *pp* —— — *mf* ————— *ppp*

Tenors: Treble clef, 8/4 time, dynamic *ppp*, vocal line: AH, OH, o - m, dynamic *ppp*

senza vibrato

ppp —— > *pp* —— — *mf* ————— *ppp*

Basses: Bass clef, 8/4 time, dynamic *ppp*, vocal line: AH, OH, o - m, dynamic *ppp*, ending *segue*

A blue diagonal watermark "Preview File Only" is overlaid across the musical score.

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

Commissioned by the Tippett Choir with funds generously provided by the Holst Foundation
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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 (vibrato normale) . . .

I

Sopranos

II

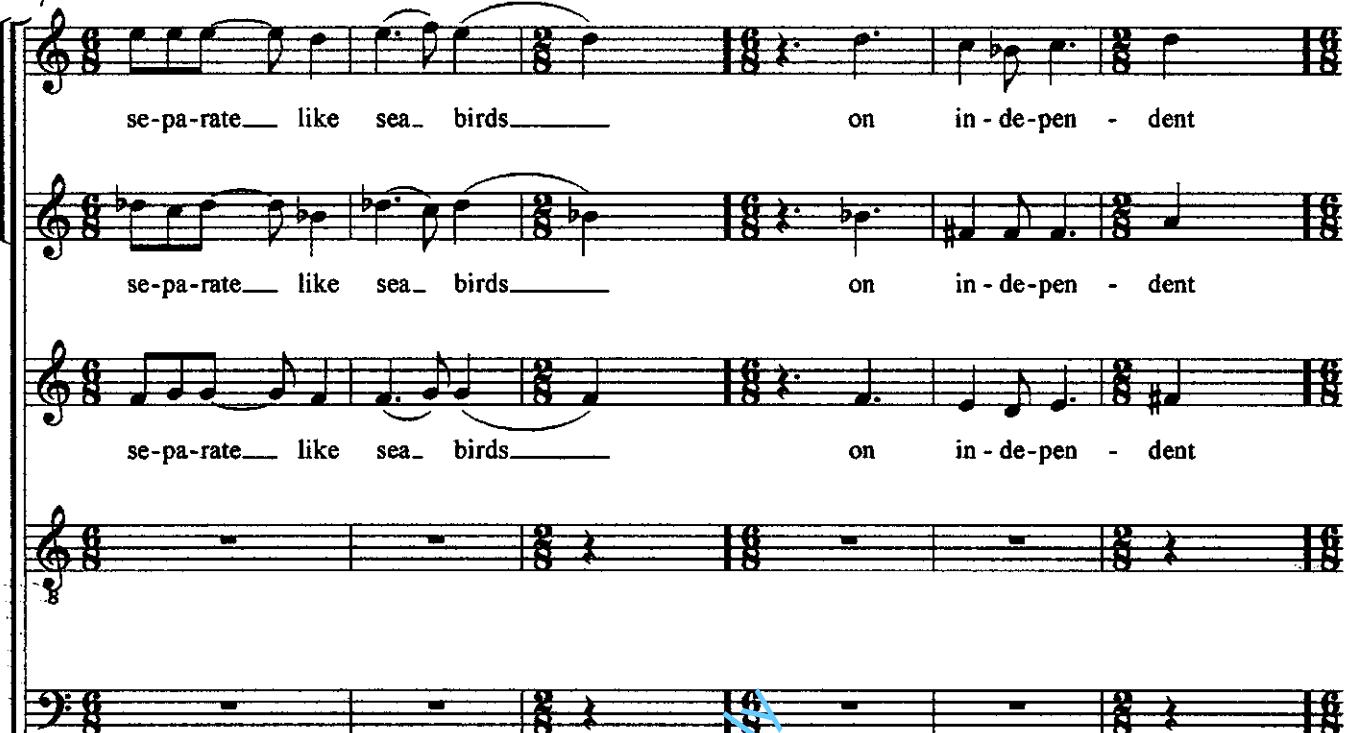
Altos

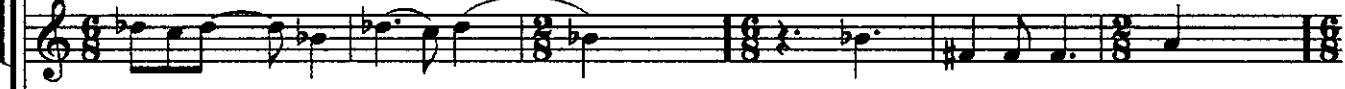
Tenors

Basses

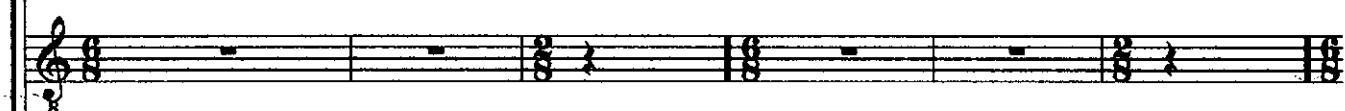
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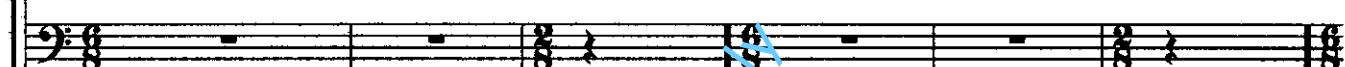
7

I 

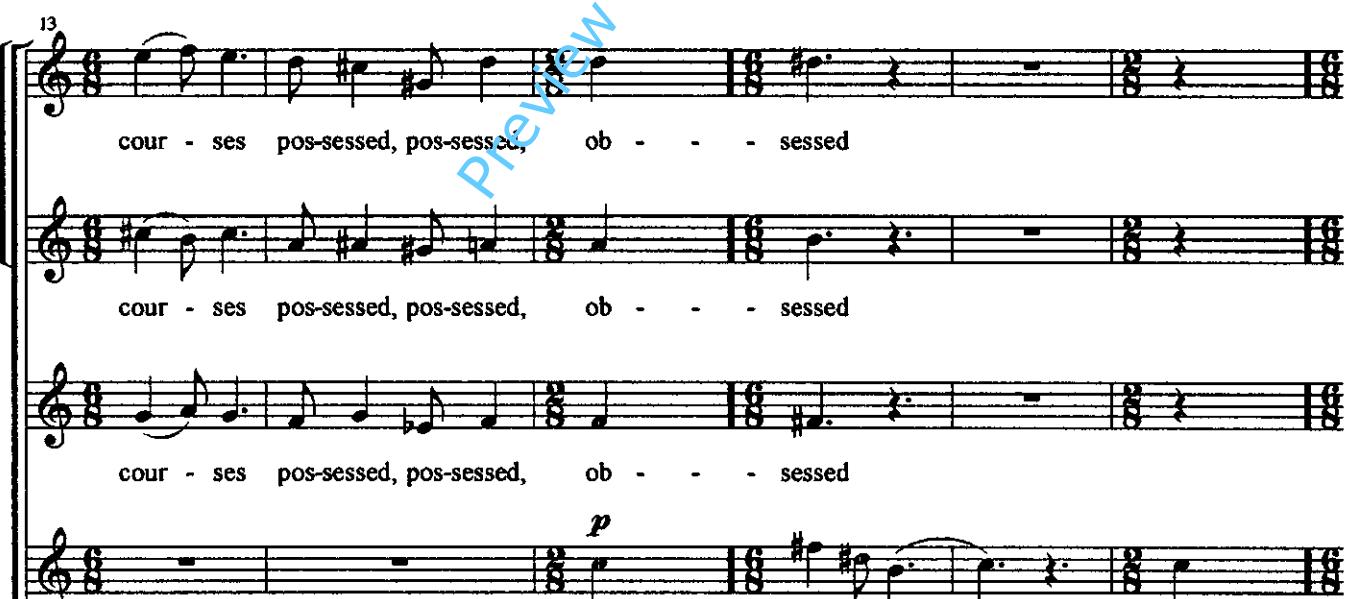
II 

A. 

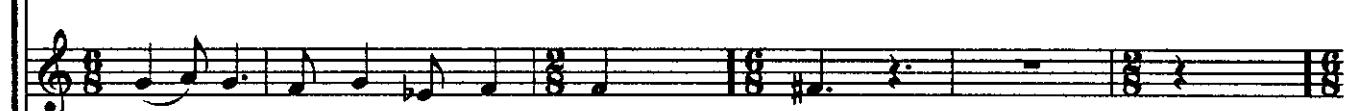
T. 

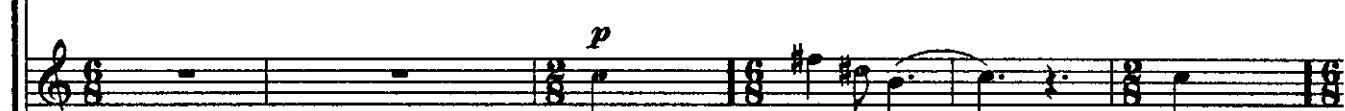
B. 

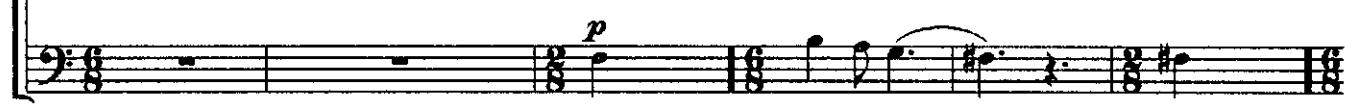
13

I 

II 

A. 

T. 

B. 

19

I. S. II. A. T. B.

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

on in - de-pen - dent

A musical score for 'birds' on two staves. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It features a bassoon part with a sustained note and a woodwind part with eighth-note patterns. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. It includes a bassoon part with eighth-note patterns and a woodwind part with sustained notes.

25

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

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

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

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

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

31

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

S.

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. |: 8 :| 8 :| 8 :| 8 :| 8 :| 8 :| 8 :| 8 :|

37

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

S.

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 *mf*

B. |: 8 :| 8 :| 8 :| 8 :| 8 :| 8 :| 8 :| 8 :|

43

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

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

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 skein on the sand, is a skein, is a skein on the
 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 skein, is a skein on the
 B.

poco cresc.

55

I sand, the map of our tracks is a skein

S.

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.

S.

II on the sand.

A. on the sand.

T. on the sand.

B. *p*

$\text{♩} = 76$ bright, breezy

p

I. 67

S.

II.

A.

T.

B.

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

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

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

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

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

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I. 73

S.

II.

A.

T.

B.

co-ver the same, the same, the same, the same ground

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

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

co-ver the same, the same, the same, the same ground

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

I. S. II. A. T. B.

79

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,'

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

91

I S. II A. T. B.

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

97

I S. II A. T. B.

p
of ar - bour, pa - lace,
p
of ar - bour, pa - lace,
p
of ar - bour, pa - lace,
p
of ar - bour, pa - lace,

103

Soprano (S.)

pp

pa - lace, come a-way from, come a-way — from

Alto (A.)

pp

pa - lace, come a-way from, come a-way — from

Tenor (T.)

p pp

and come a-way from, come a-way — from

Bass (B.)

pp

pa - lace, come a-way from, come a-way — from

Preview File Only

109

Soprano (S.)

poco cresc.

dif - fe-rent, dif - fe-rent pla - ces, pla - - - ces, re -

Alto (A.)

poco cresc.

dif - fe-rent, dif - fe-rent pla - ces, pla - - - ces, re -

Tenor (T.)

poco cresc.

dif - fe-rent, dif - fe-rent pla - ces, pla - - - ces, re -

Bass (B.)

poco cresc.

dif - fe-rent, dif - fe-rent pla - ces, pla - - - ces, re -

115

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

S.

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 myths _____ of
S. f _____
II. - cal - ling them in myths _____ of
mf _____
A. - cal - ling them in myths _____ of
f _____
T. - cal - ling them in myths _____ of
f _____
B. - cal - ling them in myths _____ of
f _____

127

I ar - bour, pa - lace,

S.

II ar - bour, pa - lace,

A. ar - bour, pa - lace,

T. ar - bour, pa - lace,

B. ar - bour, pa - lace,

133

I hor - se's head.

S.

II hor - se's head.

A. hor - se's head.

T. hor - se's head.

B. hor - se's head. 3' 8"

Spell 2

$\text{♩} = 60$

Sopranos senza vibrato *pp* *pp* *pp*

Altos senza vibrato *pp* *pp* *pp*

Tenors senza vibrato *pp* *pp* *pp*

Basses senza vibrato *pp* *pp* *pp*

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.

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Calm $\text{♩} = 84$

I Sopranos II Sopranos Altos Tenors Basses

This beach has so many stories to tell

7

I. 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

pp sotto voce

13

Più mosso $\text{♩} = 104$

I. - 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

mp

mp

mp

mp

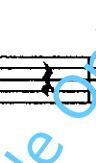
I. — and mus - sel shell, time and tides that turn clear

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



A musical score page featuring two staves of music. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a '4'). The bottom staff shows a bass clef and a common time signature. Measure 1 starts with a whole note followed by a half note. Measure 2 starts with a quarter note followed by an eighth note. The page is titled "ell, _____" and includes a large blue watermark reading "Preview File Only".

31

I. parts _____ un - til the whole is - lost, ____

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 $\bullet = 120$

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

S.

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

A. — there are han - - dles to _____ the _____ in - vi - si - ble, — 3 — 3 —

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

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

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49

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

S.

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

A. han - - - dles to _____ the _____ in - vi - si - ble, — 3 — 3 —

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

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

56

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

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

Only

A musical score page featuring two staves of music. The top staff begins with a sharp sign, followed by a bass clef, and consists of six measures. The bottom staff begins with a bass clef and consists of five measures. The lyrics "or - nate" are written below the notes in both staves.

69

I - ne - tra - ble se - (e) - pi - a clues -

S.

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

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

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

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

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75

I — to un - - - fi - nished land - scapes. Ex - - -

S.

II — to un - - - fi - nished land - scapes. Ex - - -

A. ff — 3 — 3 — to un - fi - nished land - scapes. Ex - qui - site bor - ders

T. — to un - - - fi - nished land - scapes. Ex - - -

B. — to un - - - fi - nished land - scapes. Ex - - -

81

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

Preview File Only

86

I. - ce - - - lain ques - tion marks,____ *pp* cups of tea.____
 S.
 II. - ce - - - lain ques - tion marks,____ *pp* cups of tea.____
 A. - less long drunk____ cups of____ tea,____ cups *pp* of tea, cups of tea.____
 T. - - - lain____ ques - tion marks,____ *pp* cups of tea.____
 B. - - - lain____ ques - tion marks,____ *pp* cups of tea.____ 2' 45"

Spell 3

Bee Only

d = 60

Sopranos

I *pp* ————— , *f* ————— *pp* , *f* —————
 AH, OH, _____ É, _____ U, É,
 II *pp* ————— , *f* ————— *pp* ,
 AH, OH, _____ É, _____ U,
 I *pp* ————— , *f* ————— *pp* , *f* —————
 AH, OH, _____ É, _____ U, É,
 II *pp* ————— , *f* ————— *pp* , *f* —————
 AH, OH, _____ É, _____ U, É,

p <f> <> >>, *p*

AH, _____ É, _____ U, _____

p <f> <> >> <> <>, *p*

AH, _____ É, _____ U, _____

p <f> <> >> <> <>, *p* *mf*

AH, _____ É, _____ U, _____ AH

p <f> <> >> <> <>, *p* *mf*

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.

Note = 162

Sopranos

Altos

Tenors

Basses

S. A. T. B.

6

some half, half - spo - ken, - (n)

crock - e - ry,

some half, half - spo - ken, - (n)

crock - e - ry,

1 solo

call

1 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. some half - - spo - ken, call up through shal-low wa -
T. call up through shal - low wa - ter from the sea bed:
B. some half - - spo - ken, call up through shal-low wa -

tutte

16

S. 1 sola ***ppp*** KIN (n) THE
A. 1 sola ***ppp*** KIN (n) THE
T. 1 solo (falseetto) ***ppp*** (Sprechgesang)
B. 1 solo (falseetto) ***ppp*** (Sprechgesang) Pro-phet de-fend
- ter from the sea bed: KIN (n) THE Pro-phet de-fend
* diamond noteheads = sing through the consonant n, m and ng

21

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

PHYL - LIS, (s) KIN (n) THE Pro-phet de-fend PHYL - LIS,

26

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

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

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

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

31

S. *f* *poco f*
- scured by sand, shell. Crabs lurch

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

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

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

36

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

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

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

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

41

S. le altre 1 sola *p* *ppp*, *pppp* tutte *mf*
 KEW — and ng - - land, 'gland. land. lapped.

A. le altre 1 sola *p* * *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, Laved, lapped by sea - lo -

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

47

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

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

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

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

S. 60 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

A. *p dim. al fine* x 3

T. *p dim. al fine* x 3

B. *p dim. al fine* x 3

2' 40"

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.

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* **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

Preview File Only

18" 20" 22" 24"

9

I
S.
II
I
A.
II
T.
B.

poco f

towers

We know you in -
that your bot - tle is

13 26" 28" 30" 32"

I S. II I A. II T. B.

21 42" 44" 46" 48"

I S.
II I
A. II
T. B.

We
than that be - tween your lips;
We
thyst

50" 52" 54" 56"

25 50" 52" 54" 56"

I S.
II I
A. II
T. B.

Who are you, who are you, who are you
Phyl - lis?
know
be - tween your
mf
the beer, you drink, the beer, is

29

I

S.

II

I

ppp

A.

be - tween your ***ppp*** lips;

II

ppp

lip; tween your ***mf*** or gin - ger,

T.

dan - de - li - on - - - - li - on - (n)

B.

33

I

S.

II

I

poco f espr.

A.

your chi - - - - na is En - glish,

II

T.

pp

p

We know - li - on - (n)

B.

41

82"

84"

86"

88"

I
S.
II
I
A.
II
T.
B.

En - - - glish chi - - - - - na

pot hand - some, _____ hand - some

pp

mf

49

98"

100" *f*

102"

104"

Preview

I S. II I A. II T. B.

no

frail

spec - tre,

53

I S. II I A. II T. B.

spec - tre, *mf* *f* *mf* *p*

p no cap - tive, cap - tive no

no, no

106" 108" 110" 112"

Preview File Only

57

I S. II I A. II T. B.

pp cap - tive, cap - tive *mf* no

f no dor - mant, drowned, dead,

114" 116" 118" 120"

61

122"

124"

126"

128"

I
S.

II

I
A.

II

T.
no,
sad,
mf
dead,
sad
no
mer

B.

65

130"

132"

134"

2' 16"

I

S.

II

I

A.

II

T.

B.
maid.

Spell 4

J = 60

Sopranos

pp senza vibrato

PHYL - LIS, PHYL - LIS,

I

pp senza vibrato , p

PHYL - LIS, pro - phet de - fend PHYL - LIS,

Altos

pp senza vibrato , p

PHYL - LIS, pro - phet de - fend PHYL - LIS,

II

pp senza vibrato , p

PHYL - LIS, pro - phet de - fend PHYL - LIS,

Tenors

pp senza vibrato , pp

PHYL - LIS, PHYL - LIS,

Preview file Only

S.

4

ppp — p ————— pppp

PHYL - LIS

I

p ————— p ————— pppp

pro - phet de - fend PHYL - LIS

A.

p ————— p ————— pppp

pro - phet de - fend PHYL - LIS

II

p ————— p ————— pppp

pro - phet de - fend PHYL - LIS

T.

p ————— 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 $\text{♩} = 88$

(vibrato normale) . . .

Sopranos

Altos

Tenors

Basses

40

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

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

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

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

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

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

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

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

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

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

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

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

16

S. *pp* blue, blue, blue, blue, won - ders, won - ders if

A. *pp* 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
2 sole

19 S. *p* it is (blue, blue, blue, blue)

A. it is *mf* < >

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 S. *Tempo primo* *f* *tutte* (blue, blue, blue) and a frag-ment of bor - der fur-ther, fur-ther a-

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

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

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

Preview File Only

42

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

B. *p* deep, dee-per

Molto meno mosso *f* > *mf*

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

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

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

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

S. *mf* — the hind-less white horse gal-lops, 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, gal-lops.

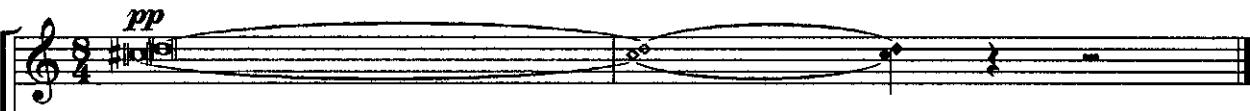
T. *pp* out of which, out of which, gal-lops, gal-lops, gal-lops, gal-lops, gal -

B. *mf* — the hind-less white horse gal-lops, gal-lops, gal-lops, gal-lops, gal-lops, gal - *pp* 2' 0"

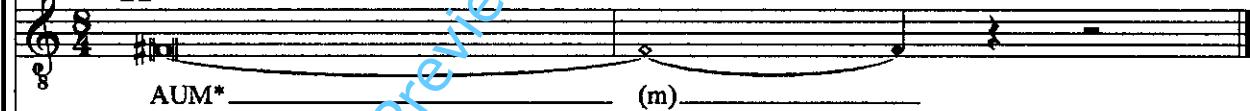
Preview File Only

Spell 5

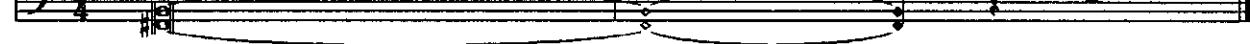
 = 30
very slow vibrato (breathe independently ad lib.)

Sopranos 

Altos 

Tenors 

Basses 

(Basses ossia) 

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

Total duration: 16 - 18'