Remains of Elmet

concerto for solo viola-vocalist, choir and sinfonietta

in six parts

based on the poetry collection by
Ted Hughes

music by
James Whittle

concept and design by
Victoria Bernath
and James Whittle

2012–13
Remains of Elmet (2012–13)

Commissioned by Terry Holmes as the winning proposal of the Terry Holmes Composer/Performer Award 2012 by James Whittle and Victoria Bernath.

Dedicated with gratitude and thanks to Terry Holmes.

Premiere Victoria Bernath (viola-vocalist), The 24 choir with Jonathan Brigg (conductor), University of York Chamber Orchestra, Sir Jack Lyons Concert Hall, University of York, York Spring Festival of New Music, 8th May 2013.

Duration 30 minutes

Music James Whittle

Text Ted Hughes

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Instrumentation

Viola-Vocalist (singing viola player, abbreviated as V-V)

Choir 1: SAATTBB (minimum 16 voices)

Choir 2: SATB (minimum 8 voices)

Solo String Quartet (listed below)

Sinfonietta:

Group 1
Leader: Solo Violin 1
Oboe
Bassoon 1
Violin 3
Violin 4

Group 2
Leader: Solo Violin 2
Cor Anglais
Trombone 1
Cello 2
Cello 3

Group 3
Leader: Solo Cello
Bassoon 2
Trombone 2
Double bass 1
Double bass 2

Group 4
Leader: Solo Viola
Piccolo
Alto Flute
Clarinet in A
Bass clarinet in B flat

Score in C. Double basses sound an octave lower than written, piccolo an octave higher than written.

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Performance Notes

Free boxes

Example: Piccolo, bar 46, page 14

- general performance directions for the character of the material
- pitch range/s (inclusive)
- dynamic range
- blank noteheads: a suggested motivic contour to follow and develop
- suggested rhythm to follow and develop
- articulation to support the character of the material

Number Cue System and Co-ordination

Without a conductor for the majority of the piece, number cues are employed to enable the solo string quartet to communicate physically and aurally to each other and to their groups. Their parts include the Viola-Vocalist’s part as a cue-line, from which to time individual cues. The quartet will need to work out who leads a cue when their cues coincide (e.g. bar 26, Solo Violins 1 and 2).

In ‘Moors’ and ‘Remains of Elmet’, material is notated as being only approximately in time. Instruments need only be in strict rhythmic unison during any hocketing patterns in pairs (e.g. bar 26, Oboe and Bassoon 1, Cor anglais and Trombone 1). These are written predominantly for instruments that sit directly next to one another. Other rhythmic unison in pairs need not be strictly in time (e.g. bar 26, Violins 1 and 2, Cellos 1 and 2). Tutti group entries cued by a Group Leader do not need to be in strict unison, but each player should aim to follow the cue immediately (e.g. bar 26, Group 3).

Noteheads

Instruments

- diamond: strings: harmonics; wind/brass: breath noise
- arrow: glissando as high as possible to a definite pitch on the string (don’t slide off)
- square: harsh scratch tone

Voices

- cross/cross within ellipsis: various unpitched noise sounds, including the speaking voice
- cluster chord: sing any pitch in this approximate range, independently – do not attempt to be in unison
- blank notehead: reflect the contour of glissando lines within any pitch range
- diamond: breath noise (inhalation/exhalation)

Abbreviations

Strings

- arco on body: bow anywhere on the wood of the instrument
- pizz.: pizzicato
- trem.: tremolando, always very fast
- spicc.: spiccato, bouncing bow
- bow up/down fingerboard: fling the bow back and forth, parallel to/along the strings so that the hair creates a faint gristly sound
- s.p.: sul ponticello (on the bridge)
- m.s.p.: molto sul ponticello (extremely on the bridge)
- s.t.: sul tasto (on the fingerboard)
- m.s.t.: molto sul tasto (extremely on the fingerboard)
- nat.: naturale (return to normal playing technique)
- con/senza sord.: with/without mute

Wind

- multiphonic: play any possible multiphonic on the given note (if not possible, consult the score to find a multiphonic which fits the chord at the given moment)
- flz.: flutter-tongue
Poems

All poems are taken from *Remains of Elmet* (1979) except for the extracts of ‘Telegraph Wires’, taken from *Elmet* (1994). The poems are set to music and printed with the kind permission of The Ted Hughes Estate with thanks to Faber & Faber Limited.

**Moors**

Are a stage for the performance of heaven.
Any audience is incidental.

A chess-world of tophavey Kings and Queens
Circling in stilted majesty
Tremble the bog-cotton
Under the sweep of their robes.

Fools in sunny motley tumble across,
A laughter – fading in full view
To grass-tips tapping at stones.

The witch-brew boiling in the sky vat
Spins electrical terrors
In the eyes of sheep.

Fleeing wraith-lovers twist and collapse
In death-pact languor
To bedew harebells
On the spoil-heaps of quarries.

Wounded champions lurch out of sunset
To gurgle their last gleams into pot-holes.

Shattered, bowed armies, huddling leaderless
Escape from a world
Where snipe work late.

**Remains of Elmet**

Death-struggle of the glacier
Enlarged the long valley of Calder
Down which its corpse vanished.

Farms came, stony masticators
That ate each other
To nothing inside them.

The sunk mill-towns were cemeteries
Digesting utterly
All with whom they swelled.

Now, coil behind coil,
A wind-parched ache,
An absence, famished and staring
Admits tourists

To pick among crumbling, loose molar
And empty sockets.

**A Tree**

Under unending interrogation by wind
Tortured by huge scaldings of light
Tried to confess all but could not
Bleed a word

Striped to its root letter, cruciform
Contorted
Tried to tell all

Through crooking of elbows
Twitching of finger-ends.

Finally
Resigned
To be dumb.

Lets what happens to it happen.

**Telegraph Wires** (extracts)

Take telegraph wires, a lonely moor,
And fit them together. The thing comes alive in your ear.

In the revolving ballroom of space,
Bowed over the moor, a bright face

Draws out of telegraph wires the tones
That empty human bones.

**Light Falls Through Itself**

Loses most of itself
And all its possessions.

Falls naked
Into poverty grass, poverty stone,
Poverty thin water.

Sees, sudden-close,
The smoking breath of a poor cow
Standing in thin mud.

Sees skylines blue far
Trembling like flames flattened under wind.

Wind without hindrance
Blows on the threadbare light
And through it.

Light creeps in grass
And cries
And shivers.

**The Word that Space Breathes**

Through tumbled walls

Is accompanied
By lost jawbones of men
And lost fingerbones of women
In the chapel of cloud

And the walled, horizon-woven choir
Of old cares
Darkening back to heather

The huge music
Of sightlines
From every step of the slopes

The Messiah
Of opened rock.
Extended Programme Note

The Calder Valley, west of Halifax, was the last ditch of Elmet, the last British Celtic kingdom to fall to the Angles. For centuries it was considered a more or less uninhabitable wilderness... Then in the early 1800s it became the cradle for the Industrial Revolution in textiles, and the upper Calder became “the hardest-worked river in England”. Throughout my lifetime, since 1930, I have watched the mills of the region and their attendant chapels die. Within the last fifteen years the end has come... and the population of the valley and the hillsides, so rooted for so long, is changing rapidly.

Ted Hughes, Preface to Remains of Elmet, 1979

But I didn’t want to write a historical work. Fay Godwin’s photographs make a powerful, direct statement, and what they say is: the geological and climactic personality of the place is overwhelming.

Ted Hughes, BBC Radio broadcast, 3rd May 1980

In the same BBC broadcast, Hughes described Elmet as a ‘primeval gorge’ reclaimed by nature: ‘an elemental mass of the place is surfacing again through the ruins and scratchy temporary efforts to renovate something’. Throughout Remains of Elmet, accompanying the bleak black and white photographs of the landscape of his childhood, Hughes’s skilful and complex turns of phrase never fail to strike the reader in their emotional precision. But in asking what remains of Elmet, we are asked to contemplate many kinds of landscape.

Reading this ‘sequence’, something other than a series of geological descriptions emerges. In his poetic-mythic world of primordial forces, Hughes combines social, religious, physical and psychological elements bound to the landscape and its people to weave a narrative meditating on their decay and spiritual rebirth.

In the opening poem we are placed in its ‘cradle-grave’ (‘Where the Mothers’), in a desolate place where ‘Nothing really cares. But soil deepens.’ (Lumb Chimneys). ‘Moors’ introduces a chaos of creatures; the cyclical drama of generation begins, growing to consume savagely in ‘Remains of Elmet’. Yet, the promise of the regenerative power of nature remains: ‘Before these chimneys can flower again/They must fall into the only future, into earth.’ Even so, despondent nature ‘Lets what happens to it happen’ (‘A Tree’). Such promise grows doubtful ‘at the dead end of a wrong direction’ (‘Top Withens’) so that at the darkest point we are thrust through ‘A rip in the fabric/Out of nothingness into nothingness’ (‘Widdop’). Then, a transformation occurs: ‘Light Falls Through Itself’. Destruction is breached, consoled by creation, their cycle reconciled as ‘The Word that Space Breathes’ is united with the ‘huge music’ of ‘opened rock’. Hughes ends the sequence reflecting on words that, ‘Joined with earth and engraved in rock,’ are ‘Under my feet’.

Five poems appear in their sequential order to convey Hughes’s ‘Pennine Sequence’ in a compressed narrative. At the point of peripeteia are their fragments of a sixth poem, ‘Telegraph Wires.’ This poem, originally from Wolfwatching (1989), was included in Elmet (1994), an anthology of poems about the landscape that omitted, renamed, and rearranged several poems from Remains of Elmet.

Writer and Ted Hughes expert Ann Skea has commented that all Hughes’s poetic sequences work to ‘tap the universal energies and to channel their healing powers towards the sterility and the divisions which he sees in our world’. Critics have often observed Hughes’s shamanic appearance through his style, themes and forms. In Remains of Elmet, musical imagery is particularly significant to the transformation of Elmet.

Our Remains of Elmet draws on the sequence’s images of duality, of decay and regeneration, creation and destruction, and transfers them to musical and theatrical material and events. Inspiration also came from poems which we have not set: the reeds of desolation; ‘The mad singing in the hills’; ‘rock lumps for word’; ‘Their voices fuel downwind’; ‘Wild melody, wilful improvisations’; ‘Trees, holding hands, eyes closed/Acted at world’; ‘the fragments/Of the broken circle of the hills/Drift apart.’

We sought to create a theatre work that would re-imagine the functional and typical elements of a concerto: the theatre of a protagonist and chorus scenario; the role of the conductor; the relationship between a soloist’s material and the ensemble’s; concepts of virtuosity. Our notion of the relationships between these components is perhaps expressed best by Ann Skea’s remark that ‘the focus of Remains of Elmet is on the real world, peopled by real people’.

With a social, physical and psychological reading of Hughes’s text, our work explores an antagonism between voice and instrument. The instruments alternate ‘between pressurised stagnation and fermenting independence’, as Hughes described the historical result of Elmet’s position between early Scandinavian and Celtic pressures. A solo string quartet acts as their outspoken leaders, whom the viola-vocalist engages in a cycle of increasingly fraught arguments. The choirs form detached resonance chambers fixed on single words in ‘confined separateness.’ The viola-vocalist breaks her cycle, turning back to address a conductor-like form, as the texture of ensembles withers. The soloist approaches this conductor, who leaves the soloist to her introverted cadenza. In the silence afterwards, the solo quartet sounds a chord from which a melody is spun. The motto in limine sapientiae resonates as the viola-vocalist’s rising melody unites the stage.

Remains of Elmet is dedicated to Terry Holmes with deepest thanks and gratitude for commissioning this collaborative work. We would like to thank Celia Frisby, Alicia Oakes and the Spring Festival committee; John Stringer and Jonathan Brig, Lorraine Wales and Ben Eyes, and all the members of The 24 choir and the University of York Chamber Orchestra.
**Staging Plan for Remains of Elmet**

York Spring Festival of New Music
8th May 2013
Sir Jack Lyons Concert Hall
University of York

12 voices of The 24 choir in an arc (Group 1, light blue)
4 from Group 2 joins them during the piece (dark blue)

One member to be a choral conductor, standing in their voice part, as far to stage left as possible (in this case, conductor/bass Graham Bier).

### Lighting
- Begin with blackout
- Fade in, dim, spotlight on stage block
- Fade up to full as V-V rushes to front stage centre

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**Moors (summary)**

- Viola-vocalist is hidden, crouched.
- Conductor is hidden, surrounded by Choir 2.
- Instrumental ensemble & Choir 2 are in place.
- V-V moves to stage front. Each stanza is with a Group. Interacts with solo quartet and groups. Choir 2 rotates round Conductor.
Staging Plan for Remains of Elmet

Moors (1 – introduction)

- Viola-vocalist is hidden, crouched.
- Conductor is hidden, surrounded by Choir 2.
- Instrumental ensemble & Choir 2 are in place.
- V-V moves to stage front: ‘Moors are a stage…’

Staging Plan for Remains of Elmet

Moors (2)

- Each stanza is with a Group. V-V interacts with the solo quartet.
- Order:
  - passing Group 1 to Choir 2: ‘A chess-world’
  - Group 4: ‘Fools in sunny motley’
  - Group 1: ‘The witch-brew boiling’
  - Group 2: ‘Fleeing wraith-lovers’
  - Group 3: ‘Wounded champions lurch’
  - Alone upstage: ‘Shattered, bowed armies’
- Choir 2 rotates round Conductor.
**Staging Plan for Remains of Elmet**

Remains of Elmet (summary)

**Lighting**
- slightly dimmer: segue between poems.

• V-V circles stage block, approaching quartet leaders who react by triggering an accelerating ricochet around the stage.
• Choir 2 begins moving off stage block. As they do, Conductor rises to stand (facing Choir 1).

• V-V processes, transfixed, towards S. Vla
• curious, but assertive inspection of S. Vla
• stretching a long unison note to Group 4, which evaporates – V-V disregards all and leaves.
Remains of Elmet (2)

- V-V moves quickly to S Vln 1, accusatory.
- Intensity/tension heightens as V-V is bullied by all 3 Vlns, who V-V approaches (Ob and Bsn punctuate with staccato).
- They stop – V-V is destitute and moves forlornly away.

Remains of Elmet (3)

- V-V processing somberly towards S Vln 2.
- Sardonic disbelief/disgust at S Vln 2, who is even more savage than S Vln 1.
- V-V is drawn back into Group 2 – at the last V-V breaks free and flees.
Staging Plan for Remains of Elmet
Remains of Elmet (4)

- V-V gazes out, then turns in, sadly. SVc begins a yearning line.
- V-V rushes towards Group 3 but instantly stops at SVc’s tumult.
- V-V hardens and looks to Choir 2 from further upstage.

Staging Plan for Remains of Elmet
Remains of Elmet (5)

- V-V looks at Choir 2, calling to them
- Choir 2 begin leaving the stage block.
- V-V moves round to the downstage stand, summoning Choir 2.
Staging Plan for Remains of Elmet
A Tree (1)

**Lighting**
- slightly dimmer, spotlight emerging on Conductor on stage block.

Staging Plan for Remains of Elmet
A Tree (2)

• Choir 2 continue moving towards sculpture positions.
• One Choir 2 member who joins Choir 1 moves the Conductor’s stand.
• The Conductor controls the 4 Groups with his arms, stretching out in a physical improv (with musical consequences).
• Choir 2 reach their positions, now upright: tree movements.

• Choir 2 continue moving towards sculpture positions low to the ground.
• The Conductor controls the 4 Groups with his arms, stretching out in a physical improv (with musical consequences).
• Choir 2 reach their positions, now upright: tree movements.
• V-V circles the stage block anticlockwise, always addressing the Conductor except for the last 4 lines.
Staging Plan for Remains of Elmet

Telegraph Wires

Lighting
- Slightly dimmer: spotlight on stage block stronger.
- All getting brighter as V.V moves towards and onto stage block.

• Choir 2: tree → viola movements
• V.V turns to stage left, faces Conductor and walks slowly to stand by him.
• Conductor turns his head to face V.V, waits until V.V moves onto stage block and stops.
• Choir 2: viola → wire movements
• Conductor walks off the stage.

Staging Plan for Remains of Elmet

Light Falls Through Itself

Lighting
- Quick fade out all except spotlight on stage block (V.V).

• V.V is alone on the stage block for the improvised cadenza.
• V.V can move anywhere on the stage block, desperately, frantically.
Staging Plan for Remains of Elmet
The Word That Space Breathes (1)

**Lighting**
Throughout this movement, lighting pulses up and down slowly. Initially, each pulse gets brighter until Choir 2 are on the stage block – full brightness.

- After the string quartet begin, and V-V hums the “in limine sapientiae” melody, Choir 2 begin to sing it and slowly process to the stage block.
- V-V finds a central spot, approaching cradle-grave foetal position.

Staging Plan for Remains of Elmet
The Word That Space Breathes (2)

**Lighting**
As the music grows louder, the pulsing reverses, dimming the outsides rapidly to leave a focused pulse on the stage block.

- Choir 2 move onto stage block.
- All players slowly begin joining in the canon.
Staging Plan for Remains of Elmet

The Word That Space Breathes (3)

**Lighting**
As Choir 2 approach V-V, the pulse on the stage block gets dimmer.

- Choir 2 circle V-V.

Staging Plan for Remains of Elmet

The Word That Space Breathes (4)

**Lighting**
As soon as V-V is completely concealed the pulse plunges the stage into darkness.

- V-V, crouched, is surrounded and concealed by Choir 2.
- As soon as the stage is completely dark, each player crescendos dramatically to play their final fragment. They crescendo to maximum on their last repeat, and finish. (The piece ends with silent darkness after the last player performs this.)
REMAINS OF ELMET

1. Moors
III. A Tree

Resonance = 1/2

Choir 1 begins soon after V-V's last line from Part II.

A. Solo

Noisy shouting and calling, at Choir 2:

- Resonance

Very hectic, spoken voice, half pitch range.

Choir 2

You hear a rustle on the stage which you never take notice of, until when the cloth rustles, runs slowly, facing Choir 1 with their backs to the audience.

A. Solo

Wind and Brass: play in sequence when you hear the previous pair draw to f and stop abruptly. Clarinets begin with Choir 1, soon after V-V's last line from Part II.

Choir 1

- Resonance

V-V's

Solo/V-V

C-A

Thn.

V-V's

Sono/V-V

Bar. 1

Thn. 2

Db.

Db. 2

Piano

A. El.

Cl. in A

B. El.
The Conductor is stood up straight, except for keeping his head bowed crookedly.
After a pause he slowly raises his arms to a contorted shape (unknown - not symmetrical).

Check 2

The Conductor's first cue triggers better N. Any gesture the Conductor makes towards a Solo Quartet member is a cue which they will or will not play all.
Viola-Vocalist part

Bottle, searching : 72 ca
(played at your own pace whilst circling the stage)

Choir 1 part

Choir 1 creates a "free" soundscape.
Each vocal group chooses to perform events individually, to perform in another
group or respond to another group. Each group determines which events the
group performs.

- Unison events can be performed individually at any point (e.g., when ignoring
  other groups.
- Shared events can be performed either in response to a group or to another group,
  as indicated by the arrows.

When performing to another group, the group should make this clear by facing
and making contact with the other group.

A leader in each group may indicate which event the group should perform.
Events should be performed as a group, but performers are free to interpret
material individually. Sounds within each event do not need to be synchronized
absolutely.

The soundscape lasts for the duration of the Viola-Vocalist's solo and should end
suddenly when the Viola-Vocalist plays a loud, double-step where stands still on
stage right, at the start of Telegraph Waves.

Note: straight line = straight glissando; wavy line = erratic, wobbling glissando.
**Ensemble parts**

The surplus parts perform null through movement towards each Solo Quintet member. When used, the Solo Quintet members begin playing Segment 1, 2, or 3. While playing, they may change segment at any time.

The Group members play if the Solo Leader(s) play the Segment 1, 2, or 3, as directed by the Solo Leader(s).

Overall, segments should become larger and continuous. In Groups 4-5, the frequency of the string segments must increase.

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**Soprano Violin 1**
- Optional clef
- Optional rhythm
- A slight break, then repeat with different rhythms, e.g.
- Soprano

**Soprano Violin 2**
- Optional clef
- Optional rhythm
- A slight break, then repeat with different rhythms, e.g.
- Soprano

**Cello**
- Begin as fast as you can.
- Double-strike the strings.
- Sustain the notes.
- Sustain the notes.
- Sustain the notes.

**Tenor**
- Begin as fast as you can.
- Double-strike the strings.
- Sustain the notes.
- Sustain the notes.
- Sustain the notes.

**Bass**
- Begin as fast as you can.
- Double-strike the strings.
- Sustain the notes.
- Sustain the notes.
- Sustain the notes.

---

**Woodwinds**
- Play any order.
- Play on D or E.
- Sustain the notes.
- Sustain the notes.
- Sustain the notes.

**Clarinet**
- Play the treble clef at a moderate tempo.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.

---

**Harmonium**
- Play the notes sustained at a moderate tempo.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.

---

**Individual Sections**
- Play the notes at a moderate tempo.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.

---

**Orchestra**
- Always begin at the start of the line and move towards.
- Always begin at the start of the line and move towards.
- Always begin at the start of the line and move towards.
- Always begin at the start of the line and move towards.
- Always begin at the start of the line and move towards.

---

**Vocals**
- Sing at a moderate tempo.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.

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**Background**
- Play any order.
- Play on D or E.
- Sustain the notes.
- Sustain the notes.
- Sustain the notes.

---

**Solo Cello**
- Begin as fast as you can.
- Double-strike the strings.
- Sustain the notes.
- Sustain the notes.
- Sustain the notes.

---

**Solo Double Bass**
- Begin as fast as you can.
- Double-strike the strings.
- Sustain the notes.
- Sustain the notes.
- Sustain the notes.

---

**Footnotes**
- Play any order.
- Play on D.
- Sustain the notes.
- Sustain the notes.
- Sustain the notes.

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**Additional Notes**
- Play the notes sustained at a moderate tempo.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.

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**Optional**
- Play at a moderate tempo.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.

---

**Movement**
- Play the notes at a moderate tempo.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.

---

**Final Impression**
- Play any order.
- Play on D.
- Sustain the notes.
- Sustain the notes.
- Sustain the notes.

---

**Additional**
- Play the notes sustained at a moderate tempo.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.

---

**Harmonium**
- Play the notes sustained at a moderate tempo.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.

---

**Additional**
- Play the notes sustained at a moderate tempo.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.
- Each time play more slowly.
IV. Telegraph Wires

[Diagram of musical notation]
The Conductor, when he is on the stage block, after at least 5 moves, makes a slow stop forward to move away and off it with each chord, stop sharply.

Conductor moves: stage block
Quartet: HIGH density
String: crescendo, stop in sequence.

When the Conductor begins moving, choral and piano rise slowly, dramatically in length to control the speed of the Conductor's movement.

Viola celesta on the stage block.
V. Light Falls Through Itself

A. Solo

A very long, drawn-out, accelerating, always bringing the bow, even from the strings (becoming not only 6-valves. The bow struggles against the strings, richer tone, more)

Light Falls Through Itself

- absolute
  - Loven most of itself
  - And all its permeations.
- absolute
  - Falls naked
  - Into a muddy swamp
  - A heavy, vast
- wild and raw
  - Seen, to be
  - A small nature of a poor cow
- yearning yet shy
  - Seen sky/low far
  - Somewhere like Eton flattened under wind.
- a weary angel
  - With a standard hair
  - Knows on the barbecue light
  - And through it.
- delicate, quieter
  - Light comes to glass
  - And this.
VI. The Word that Space Breathes
Notice after the 2's first entry, if you run out of cresc., repeat and sustain the last so that you are the final sound heard.

Chorus: 3 parts at a time cresc. Each singer accl., in their own time. The HH is at fpp and cresc. to maximum dynamic then silence.

All instrument, fpp cresc., each performer accl. in their own time, before cresc. to maximum dynamic and silence.

Accel: All performers stop independently, Violin-Vocalist last.

TUTTI silent. Max absolutely still in the dark for as long as silence remains.

Begin after one second, when this ensemble has begun to quiet up. Sing as tempo changes.