

# **A SONGBOOK OF SPACES**

*This work was developed for The Phoenix Voices as part of the Adopt a Music Creator project, funded by the PRS Foundation and the Philip and Dorothy Green Music Trust, and run by Making Music, in partnership with Sound and Music.*

Lucy Callen

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## PROGRAMME NOTE

A Songbook of Spaces is a theatrical choral work that takes the listener on a journey from home, to old historic lanes, to woods full of creatures, to the sea and to high-up places. The choreography, staging and props are suggestions to help this journey come to life in performance, but the songs can also be performed individually, or as a smaller selection.

Song I	<b>HOME</b>	SSAATB
Song II	<b>LOVERS LANE</b>	SSAATB
Song III	<b>THE WOODS</b>	SSSAAATB + four brown paper bags, four ocean drums (paper plates with lentils inside), eight stones, a few handfuls of sea-shells.
Song IV	<b>STEEP SEAS</b>	SATB
Song V	<b>UP HIGH</b>	SATB

Over a year of creative workshops devised by the composer for The Phoenix Voices, the choir shared thoughts, memories and stories about their relationship with different landscapes and places. Much of the musical and text material was generated through guided improvisation, graphic scores, and percussive and vocal games. Writers Madeleine Walder and Samuel Reilly also contributed to the text.

**DURATION:** 20' (whole songbook). Or taken individually: Home 5', Lovers Lane 4', The Woods 6', Steep Seas 6', Up High 4'.

# I HOME

**A** ♩ = 72 skipping

Lucy Callen

Musical score for Soprano 1s, Soprano 2s, Alto 1s, Alto 2s, and Tenor & Bass. The Soprano 2s part includes the lyrics: *far-off, faint*  
Mo - ther said Mo - ther said

Musical score for Soprano 1 and Soprano 2. The Soprano 1 part includes the lyrics: *p* like children  
Mo - ther said, "Ne - ver look For the fai - ries in the brook They'll say come play Then steal you a - way So hur - ry on home in - stead!"

Musical score for Soprano 1, Soprano 2, and Alto 2. The Soprano 1 part includes the lyrics: say come play Then steal you a - way So hur - ry on home in - stead!  
The Alto 2 part includes the lyrics: *p* like children  
"...So hur - ry on home in -

**B**

14

S. 1 Mo - ther said, "Ne - ver look For the fai - ries in the brook They'll

S. 2 said Mo - ther said

A. 2 stead!" Mo - ther said, "Ne - ver look For the fai - ries

18

S. 1 say come play Then steal you a - way So hur - ry on home in - stead!"

S. 2 Mo - ther said

A. 1 *p* like children "...So

A. 2 in the brook They'll say come play Then steal you a - way So hur - ry on home in -

**C**

22

S. 1 Mo - ther said, "Ne - ver look For the fai - ries in the brook They'll

S. 2 Mo - ther said Mo - ther

A. 1 hur - ry on home in - stead!" Mo - ther said, "Ne - ver look

A. 2 *sim.* stead!" Mo - ther said, "Ne - ver look For the fai - ries

T&B *p* far-off, faint Mo - ther said

S. 1  
say come play Then steal you a - way So hur - ry on home in - stead!"

S. 2  
— said — Mo — ther — said —

A. 1  
For — the fai - ries in the brook They'll say come play Then steal you a - way So

A. 2  
in the brook They'll say come play Then steal you a - way So hur - ry on home in -

T&B  
Mo - ther — said —

D

S. 1  
*mf*  
Mo - ther said, 'Ne - ver look For — the fai - ries in the brook They'll

S. 2  
— said — *mf* Mo - ther — said —

A. 1  
hur - ry on home in - stead!" *mf* Mo - ther said, 'Ne - ver look

A. 2  
stead!" *mf* Mo - ther said, "Ne - ver look For — the fai - ries

T&B  
*mp* Mo - - - ther *mf* Moth - - - ther

S. 1  
say come play Then steal you a - way So hur - ry on home in - stead!"

S. 2  
Mo - ther said

A. 1  
For the fai - ries in the brook They'll say come play Then steal you a - way So

A. 2  
in the brook They'll say come play Then steal you a - way So hur - ry on home

T&B  
said So hur - ry

*cresc. poco a poco*

**E** ♩ = 48 dream

S. 1  
*cresc. poco a poco*  
Hur - ry

S. 2  
*cresc. poco a poco*  
Hur - - ry

A. 1  
*cresc. poco a poco*  
hur - ry on home Hur - ry

A. 2  
Hur - ry

T&B

42

**f** *p sub.*

S. 1 Hur - - - ry home It's

S. 2 Hur - - ry home It's

A.1 **f** *p far-off and faint*  
 "...For the fai - ries in the brook They'll

A.2 **f** *p subito far-off and faint*  
 Mo - ther said, "Ne - ver look "...For the fai - ries in the brook They'll

T&B **f** *p sub.*  
 Hur - - - ry home It's

46

S. 1 late Hur - ry home

S. 2 late Hur - ry home

A.1 say come play Then steal you a - way So hur - ry on home in - stead!"

A.2 say come play Then steal you a - way So hur - ry on home in - stead!"

T&B late Hur - ry home

F

50

Musical score for measures 50-53. The score is in F major and 4/4 time. It features five staves: S.1 (Soprano 1), S.2 (Soprano 2), A.1 (Alto 1), A.2 (Alto 2), and T&B (Tenor and Bass). The lyrics are: "They'll be in hummed 'Mm' etc They'll be in". The first two staves have a dynamic marking of *p* (piano) and a fermata over the first measure. The accompaniment consists of a melodic line in the upper staves and a bass line in the T&B staff.

54

Musical score for measures 54-57. The score is in F major and 4/4 time. It features five staves: S.1 (Soprano 1), S.2 (Soprano 2), A.1 (Alto 1), A.2 (Alto 2), and T&B (Tenor and Bass). The lyrics are: "your in your dreams your in your dreams your in your dreams". The first two staves have a dynamic marking of *p* (piano) and a fermata over the first measure. The accompaniment consists of a melodic line in the upper staves and a bass line in the T&B staff.



G

H

♩ = 72 lullaby anthem

58 *p* very gentle

S. 1 They'll be in your

S. 2 They'll be in your

T&B *p* That I know

62 *cresc. poco a poco*

S. 1 dreams

S. 2 dreams

A. 1 dreams

A. 2 dreams

T&B *cresc. poco a poco* Where I'll al - ways be - long Where I'm ne - ver a - lone

66 *f*

S. 1 Hur - ry - home

S. 2 Hur - ry - home

A. 1 *fp*

A. 2 *f* Hur - ry - home

T&B *mf* That I know That I know Where I'll al - ways be - long

S. 1 It's late Hur - ry

S. 2 It's late Hur - ry

A. 1 Where I'm ne - ver a - lone That I know Where I'll al -

A. 2 It's late Hur - ry

T&B Where I'm ne - ver a - lone That I know Where I'll al -

S. 1 home They'll be

S. 2 home They'll be

A. 1 ways be - long Where I'm ne - ver a - lone That I know

A. 2 home They'll be

T&B ways be - long Where I'm ne - ver a - lone That I know

*ff* *p*

*ff* *p*

*ff* *mp sub.*

*ff* *p*

*ff* *mp sub.*

78 *mf*

S. 1 in your in your

S. 2 in your in your

A. 1 Where I'll al - ways be - long Where I'm ne - ver a - lone

A. 2 *mf* in your in your

T&B Where I'll al - ways be - long Where I'm ne - ver a - lone

82 **I**

S. 1 *ff* *p sub.* dreams They'll be

S. 2 *ff* *p sub.* dreams They'll be

A. 1 *ff* *p sub.* That I know And Where I'll al -

A. 2 *ff* *p sub.* dreams They'll be

T&B *ff* *p sub.* That I know And Where I'll al -

S. 1  
in your in your

S. 2  
in your in your

A.1  
ways be - long Where I'm ne - ver a - lone Where I'll al -

A.2  
in your in your

T&B  
ways be - long Where I'm ne - ver a - lone Where I'll al -

J

S. 1  
dream (m)

S. 2  
dream (m) (stagger breathing)

A.1  
ways be - long That I know Where I'll al - ways be - long  
*p dim. poco a poco*

A.2  
dream (stagger breathing)

T&B  
ways be - long That I know Where I'll al - ways be - long  
*p dim. poco a poco*

93

S. 2

A.1 *dying away* **PPP**  
 Where I'm ne - ver a - lone That I know

A.2

T&B *dying away* **PPP**  
 Where I'm ne - ver a - lone That I know

96

S. 2 hold into  
Lovers Lane

A.1 hold into  
Lovers Lane

A.2 hold into  
Lovers Lane

T&B hold into  
Lovers Lane

# II LOVERS LANE

## A VERSE 1

Lucy Callen

♩ = 144 mysterious

2+2+3      tongue clicks (horses' clippety-clop)

S1

S2

'ha ha haa'      etc

A1

In six-teen-ten there was a lass, who rolled with her lo-ver in the grass. Her

A2

tongue clicks (horses' clippety-clop)

T&B

6      tongue clicks (horses' clippety-clop)

S1

S2

I

A1

fa - ther heard, so soon she ran right down that lane to ma-rry that man!

A2

I

# B CHORUS

**Molto meno mosso**  
*very soft*

10

S1. Lo - vers lane a - bove be - low

S2. wan - der down the lo - vers lane, The leaves a - bove the earth be - low

A1. Lo - - vers lane Lo -

A2. wan - der down the lo - vers lane, The leaves a - bove the earth be - low

T&B. Lo - - vers lane Lo -

14

S1. Se - cret to tell Come, you shall know

S2. I have a se - cret for to tell: come take my hand and you shall know

A1. vers lane Come, you shall know

A2. I have a se - cret for to tell: come take my hand and you shall know

T&B. vers lane Come, you shall know

# C INTERLUDE

18 **Tempo primo**

S1. *And*

S2. 'ha ha haa' etc + clap!

A2. 'ha!" + clap!

T&B. 'ha ha haa' etc + clap!

# D VERSE 2

22

S1. la-ter still, came co-bbled roads, lamp light, horse - carts, and fa-shion shows The tongue clicks (horses' clippety-clop)

S2. tongue clicks (horses' clippety-clop)

A1. tongue clicks (horses' clippety-clop)

T&B. 'ha ha haa' etc



26

S1. la-dies dressed in fi-nest rags, the gen-tle - men with lea-ther bags!

S2. I

A1. I

A2. I

T&B.

# E CHORUS

Molto meno mosso

30 *very soft*

S1. Lo - vers lane\_\_\_\_\_ a - bove be - low

S2. wan-der down the lo - vers lane, The leaves a - bove the earth be - low

A1. Lo - - - vers lane\_\_\_\_\_ Lo -

A2. wan-der down the lo - vers lane, The leaves a - bove the earth be - low

T&B. Lo - - - vers lane\_\_\_\_\_ Lo -

34

S1. Se - cret to tell Come, you shall know

S2. I have a se - cret for to tell: come take my hand and you shall know

A1. vers lane Come, you shall know

A2. I have a se - cret for to tell: come take my hand and you shall know

T&B. vers lane Come, you shall know

## **F** INTERLUDE

**Tempo primo**  
(2+2+3)

38

S1. + clap! 'ha!'

S2. 'ha ha haa' etc + clap! 'ha!'

A2. + clap! 'ha!'

T&B. 'ha ha haa' etc The

42 **G** VERSE 3

S2.   
A1.   
A2.   
T&B.   
'ha ha haa' etc  
lamps are gone, the la - dies too, now na - ture's ta - ken o - ver you, oh

46   
S1.   
S2.   
A1.   
A2.   
T&B.   
The  
lo - vers lane, en - chan - ting air, the sto - ries that this place could share!

50 **H** VERSE 4

S1. time goes by, the days are long, the ma-gic of this lanes rolls on: when

A1

A2

T&B. 'ha ha haa' etc

54

S1. you're in doubt and need some peace, come walk be - neath these lea - fy trees

S2.

A2

T&B.

# I CHORUS

Molto meno mosso

58 *very soft*

S1. Lo - vers lane a - bove be - low

S2. wan - der down the lo - vers lane, The leaves a - bove the earth be - low

A1. Lo - - vers lane Lo -

A2. wan - der down the lo - vers lane, The leaves a - bove the earth be - low

T&B. Lo - - vers lane Lo -

62

S1. Se - cret to tell Come, you shall know

S2. I have a se - cret for to tell: come take my hand and you shall know

A1. vers lane Come, you shall know

A2. I have a se - cret for to tell: come take my hand and you shall know

T&B. vers lane Come, you shall know

66 **J** TO THE WOODS (Song III ...) !

S1. *dim poco a poco*  
Come, you shall know Come, you

S2. Come take my hand and you shall know Come take my hand and

A1. Come, you shall know Come, you

A2. *dim poco a poco*  
Come take my hand and you shall know Come take my hand and

T&B. Come, you shall know

69 *very soft* hummed  
S1. shall know Come take my hand \_\_\_\_\_ 'mm' etc

S2. hummed *fading away*  
you shall know

A1. *very soft*  
shall know Come take my hand \_\_\_\_\_

A2. *fading away*  
you shall know

T&B.

74

S1. *fading away*  
'mm' etc

S2.

A1

A2

**attacca**

# III THE WOODS

Always very soft: it is night-time in the woods...

Lucy Callen

2+2+3

S1  
hummed  
mm

S2  
hummed  
mm

S3  
sh sh sh etc.

A1  
hummed  
mm

A2  
hummed  
mm

A3  
hummed  
mm

T  
hummed  
mm

B  
hummed  
mm

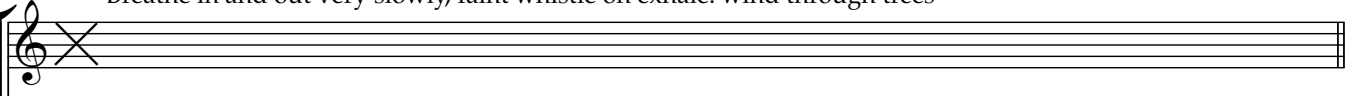


1 20"

5

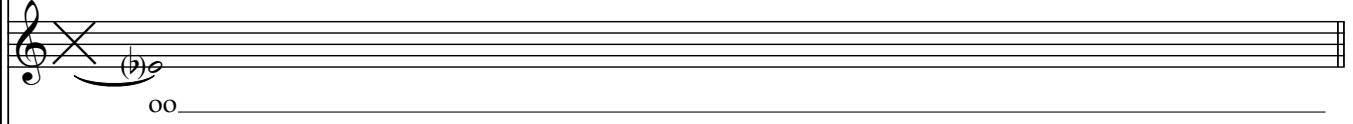
Breathe in and out very slowly, faint whistle on exhale: wind through trees

S1



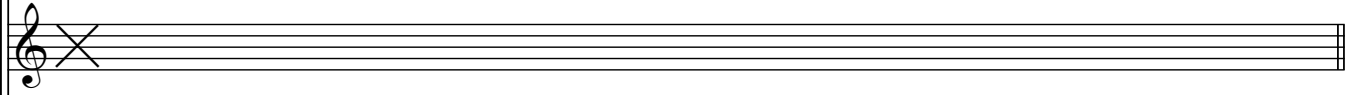
Hold note until Reh. 2, stagger breathing

S2



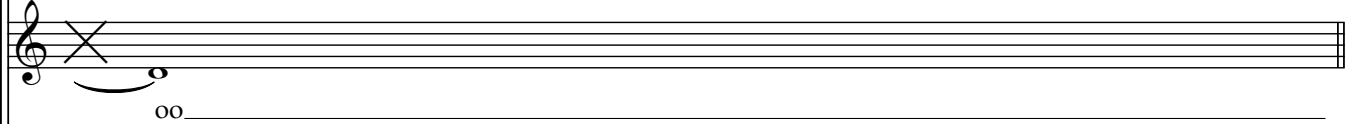
Breathe in and out very slowly, faint whistle on exhale: wind through trees

S3



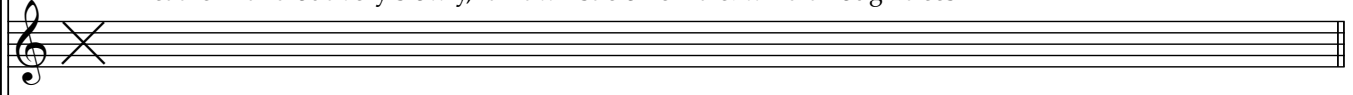
Hold note until Reh. 4, stagger breathing

A1



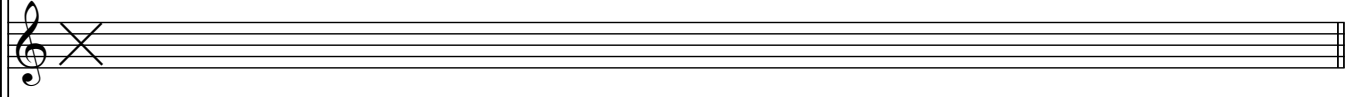
Breathe in and out very slowly, faint whistle on exhale: wind through trees

A2



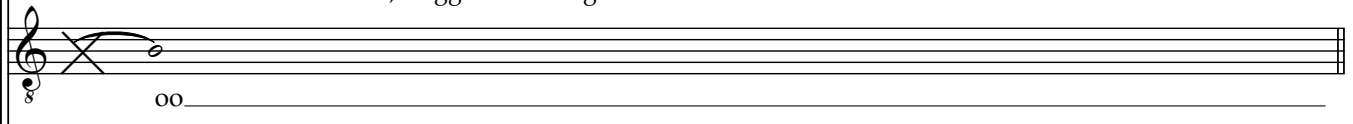
Breathe in and out very slowly, faint whistle on exhale: wind through trees

A3



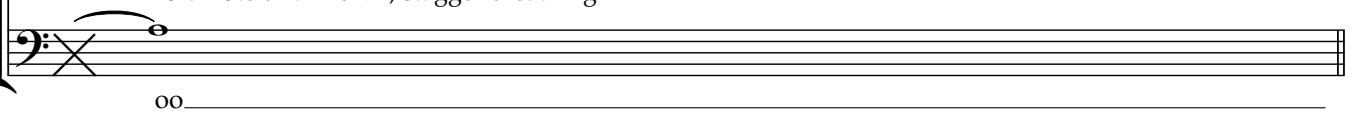
Hold note until Reh. 4, stagger breathing

T



Hold note until Reh. 4, stagger breathing

B



2 15"

6 (Continue, a bit louder now) →

S1

High whistles: repeat ad. lib. leaving irregular - length gaps. Independent of each other.

S2

(Continue, a bit louder now) →

S3

(Continue) →

A1

Hit stones: repeat ad. lib. leaving irregular - length gaps. Independent of each other.

A2

Hold note until Reh. 4, stagger breathing - get note from S2

A3

oo \_\_\_\_\_

(Continue) →

T

(Continue) →

B

3 20"

One starts 'Ha' on the other's 'ah!' - in sync with S3. Slow, regular.

7

S1

Ha - - - oo - - - ah!

(Silence till Reh. 4)

S2

One starts 'Ha' on the other's 'ah!' - in sync with S1. Slow, regular.

S3

Ha - - - oo - - - ah!

(Continue)

A1

(Continue)

A2

(Continue)

A3

(Continue)

T

(Continue)

B

4 10"

8

(Silence till Reh. 5)

S1

Whistles, as before

S2

(Silence till Reh. 5)

S3

(Silence till Reh. 5)

A1

(Continue) →

A2

(Silence till Reh. 5)

A3

Breathe in and out very slowly, faint whistle on exhale: wind through trees

T

Breathe in and out very slowly, faint whistle on exhale: wind through trees

B

Detailed description: The score consists of eight staves. S1, S3, A1, and A3 are marked with a bar and "(Silence till Reh. 5)". S2 has three whistle notes, each with an upward arrow and a slur. A2 has a horizontal line with an arrow and "(Continue)". T and B have the instruction "Breathe in and out very slowly, faint whistle on exhale: wind through trees".

Watch conductor for when to move between pitches

S1

oo oo oo oo oo

One starts 'Ha' on the other's 'ah!' - in sync with A2. Slow, regular.

S2

Ha - - - oo - - - ah!

Watch conductor for when to move between pitches

S3

oo oo oo oo oo oo

Breathe in and out very slowly, faint whistle on exhale: wind through trees

A1

One starts 'Ha' on the other's 'ah!' in sync with S2.

A2

Ha - - - oo - - - ah!

Watch conductor for when to rearticulate

A3

oo oo oo oo oo oo

(Continue)

T

Hit stones together - repeat ad. lib. leaving irregular - length gaps independent of each other

B

x x x x x x

6 30"

S1

oo oo oo oo oo oo oo oo

Whisper, fast as possible, independent of each other. Repeat ad. lib.

S2

*Crickles scrunting underfoot / then hoom hoom swash / and boosh and flish / an open wing / a branch flung back*

S3

oo oo oo oo oo oo oo oo oo oo

(Silence till Reh. 8)

A1

A2

oo oo oo oo oo oo oo oo oo

Whisper, fast as possible, independent of each other. Repeat ad. lib.

A3

*And slicks the sline / and sloon of slugs / and trumbles / with the bumber-dugs*

(Silence till Reh. 9)

T

Whisper, fast as possible, independent of each other. Repeat ad. lib.

B

*His darkly beak goes / dak-deckle-dak / and there, below / the badger's bom / he tuffletoes / the dold night long*

11

S1 *p* *p sub.* (Wait for Reh. 9)

oo oo oo oo oo oo oo oo oo oo oo oo oo

(Continue)

S3 *p* *p sub.* (Wait for Reh. 9)

oo oo oo oo oo oo oo oo oo oo oo oo oo

A1

A2 *p* *p sub.* (Wait for Reh. 9)

oo oo oo oo oo oo oo oo oo oo oo oo oo

(Continue)

T (Silence till Reh. 9)

(Continue)

12 Breathe in and out very slowly, faint whistle on exhale: wind through trees

S1

Breathe in and out very slowly, faint whistle on exhale: wind through trees

S2

S3

t t t t t t t t t t t

Rustle paper: fairly quick footsteps. In sync with each other and with A3. Mostly regular but not always

A1

Breathe in and out very slowly, faint whistle on exhale: wind through trees

A2

Rustle paper: fairly quick footsteps. In sync with each other and with A1. Mostly regular but not always

A3

(Silence till Reh. 9)

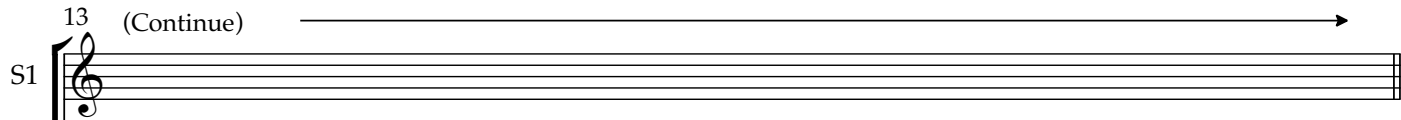
T

(Silence till Reh. 9)

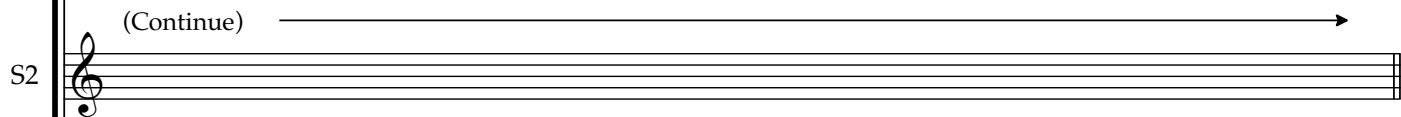
B



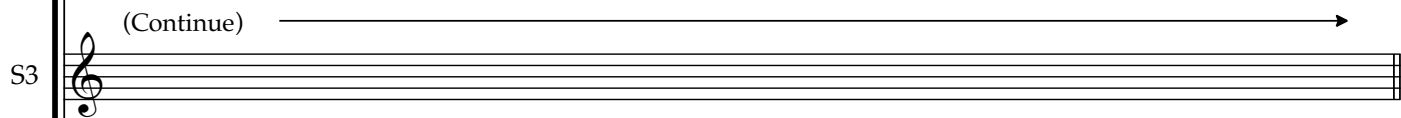
9 15"

13 (Continue) 

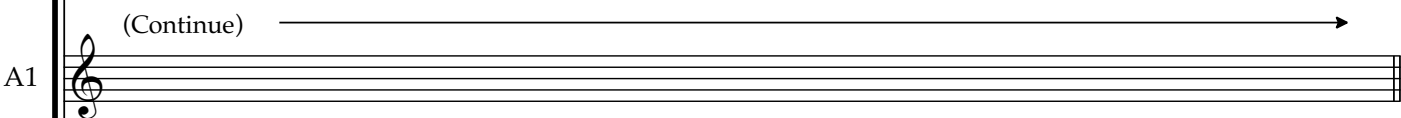
S1

(Continue) 

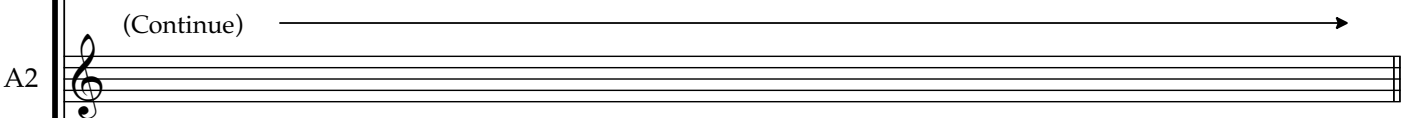
S2

(Continue) 

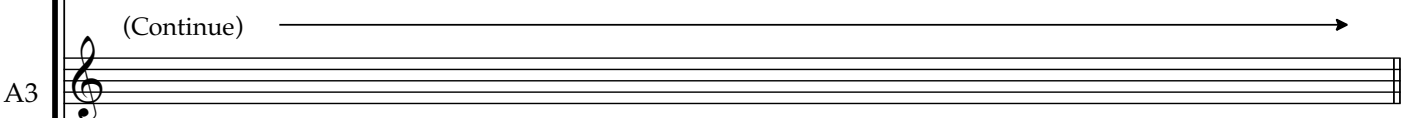
S3

(Continue) 

A1

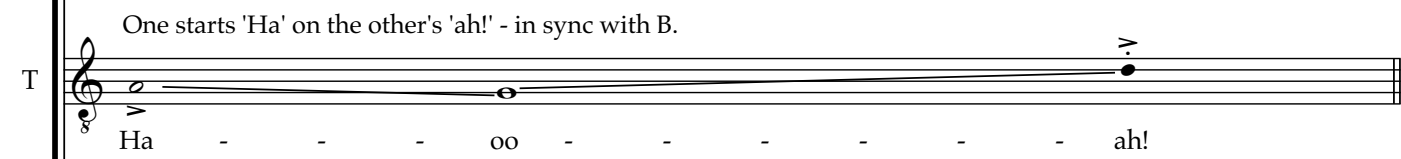
(Continue) 

A2

(Continue) 

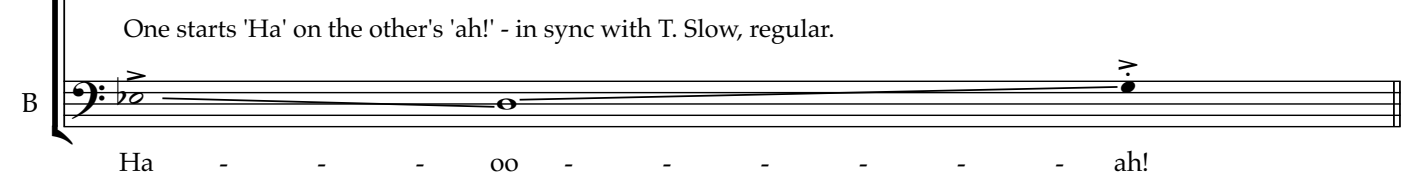
A3

One starts 'Ha' on the other's 'ah!' - in sync with B.

T 

Ha - - - oo - - - - - ah!

One starts 'Ha' on the other's 'ah!' - in sync with T. Slow, regular.

B 

Ha - - - oo - - - - - ah!

10 20"

Repeat ad. lib, leaving gaps. Lower singer takes signal from higher singer, joining on the second note each time.

14

S1

coo - coo

(Continue)

S2

(Continue)

S3

(Continue)

A1

(Continue)

A2

(Continue)

A3

(Continue)

T

(Continue)

B

8

Detailed description: This page contains eight musical staves for different vocal parts: S1 (Soprano 1), S2 (Soprano 2), S3 (Soprano 3), A1 (Alto 1), A2 (Alto 2), A3 (Alto 3), T (Tenor), and B (Bass). The S1 staff begins at measure 14 with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains two notes: a quarter note on G4 (labeled 'coo') followed by a dotted quarter note on G4 (labeled 'coo'). The other seven staves (S2, S3, A1, A2, A3, T, B) are empty except for a treble clef (or bass clef for B) and the instruction '(Continue)' with a long horizontal arrow pointing to the right, indicating that these parts continue from the previous page. A vertical brace on the left side groups all staves together. The number '14' is written above the S1 staff, and the number '8' is written below the T staff.

15 (leave longer gaps) →

S1

Murmur, fast as possible, independent of each other. Repeat ad. lib.

S2

*Don't wumble down the mubbly ditch / Don't skrip and skitter through the glub / Don't trop across the widly bridg / Don't straitle gloansome to the woods*

(Silence till Reh. 12)

S3

Murmur, fast as possible, independent of each other. Repeat ad. lib.

A1

*Don't wumble down the mubbly ditch / Don't skrip and skitter through the glub / Don't trop across the widly bridg / Don't straitle gloansome to the woods*

Murmur, fast as possible, independent of each other. Repeat ad. lib.

A2

*Just listen close / for underneath / the gurgling brook / the prittering bees / the twittling owl / the shay shay leaves*

Murmur, fast as possible, independent of each other. Repeat ad. lib.

A3

*Just listen close / for underneath / the gurgling brook / the prittering bees / the twittling owl / the shay shay leaves*

Murmur, fast as possible, independent of each other. Repeat ad. lib.

T

*You just might hear / when darkness comes / the wook wook / of the grimbleweave*

Murmur, fast as possible, independent of each other. Repeat ad. lib.

B

*You just might hear / when darkness comes / the wook wook / of the grimbleweave*

Watch conductor for when to move between pitches

16

S1

oo oo oo oo oo oo oo oo oo

Detailed description: Staff S1 contains a sequence of notes: four dotted quarter notes (G4, A4, B4, C5), followed by a quarter rest, then three dotted quarter notes (B4, A4, G4), followed by a quarter rest, then two dotted quarter notes (F4, E4), followed by a quarter rest. Above the notes are conductor cues: a downward-pointing triangle for the first note, an upward-pointing triangle for the second note, a downward-pointing triangle for the third note, an upward-pointing triangle for the fourth note, a downward-pointing triangle for the fifth note, an upward-pointing triangle for the sixth note, a downward-pointing triangle for the seventh note, and an upward-pointing triangle for the eighth note. Below the notes are the letters 'oo' under each note.

(Continue)

S2

Detailed description: Staff S2 is empty except for a horizontal arrow pointing to the right, indicating the music continues from the previous staff.

Watch conductor for when to move between pitches

S3

oo oo oo oo oo oo oo oo oo

Detailed description: Staff S3 contains a sequence of notes: four dotted quarter notes (G4, A4, B4, C5), followed by a quarter rest, then three dotted quarter notes (B4, A4, G4), followed by a quarter rest, then two dotted quarter notes (F4, E4), followed by a quarter rest. Above the notes are conductor cues: a downward-pointing triangle for the first note, an upward-pointing triangle for the second note, a downward-pointing triangle for the third note, an upward-pointing triangle for the fourth note, a downward-pointing triangle for the fifth note, an upward-pointing triangle for the sixth note, a downward-pointing triangle for the seventh note, and an upward-pointing triangle for the eighth note. Below the notes are the letters 'oo' under each note.

(Silence till Reh. 13)

A1

Detailed description: Staff A1 is empty except for a solid black horizontal bar, indicating a period of silence.

Watch conductor for when to move between pitches

A2

oo oo oo oo oo oo oo oo oo

Detailed description: Staff A2 contains a sequence of notes: four dotted quarter notes (G4, A4, B4, C5), followed by a quarter rest, then three dotted quarter notes (B4, A4, G4), followed by a quarter rest, then two dotted quarter notes (F4, E4), followed by a quarter rest. Above the notes are conductor cues: a downward-pointing triangle for the first note, an upward-pointing triangle for the second note, a downward-pointing triangle for the third note, an upward-pointing triangle for the fourth note, a downward-pointing triangle for the fifth note, an upward-pointing triangle for the sixth note, a downward-pointing triangle for the seventh note, and an upward-pointing triangle for the eighth note. Below the notes are the letters 'oo' under each note.

(Continue)

A3

Detailed description: Staff A3 is empty except for a horizontal arrow pointing to the right, indicating the music continues from the previous staff.

(Silence till Reh. 14)

T

Detailed description: Staff T is empty except for a solid black horizontal bar, indicating a period of silence.

(Continue)

B

Detailed description: Staff B is empty except for a horizontal arrow pointing to the right, indicating the music continues from the previous staff.

(Silence till Reh. 14)

17

S1

S2 Whistles - as before

S3 (Silence till Reh. 14)

A1 Rustle paper as before with A3.

A2 Hit stones, as before

A3 Rustle paper as before with A1.

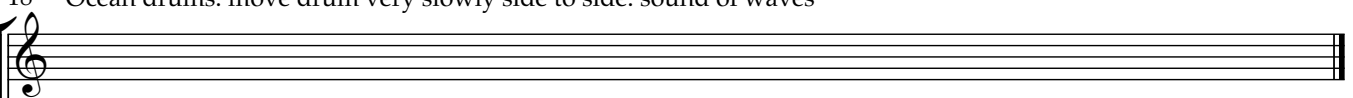
T

B (Silence till Reh. 14)

# TO THE SEA...

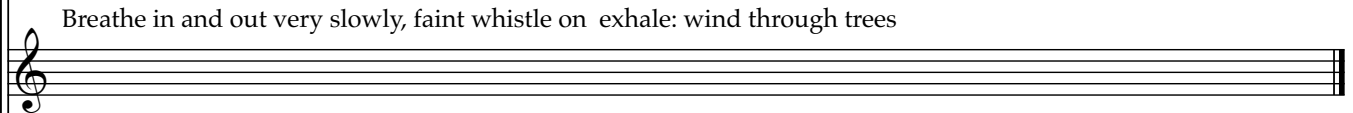
18 Ocean drums: move drum very slowly side to side: sound of waves

S1



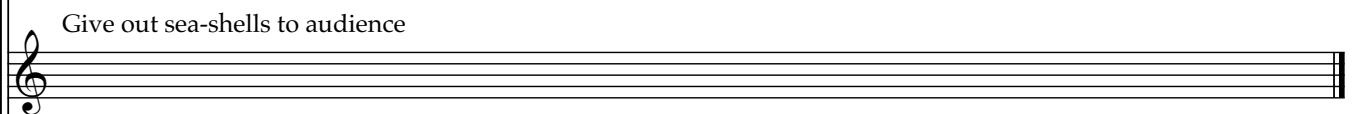
S2

Breathe in and out very slowly, faint whistle on exhale: wind through trees



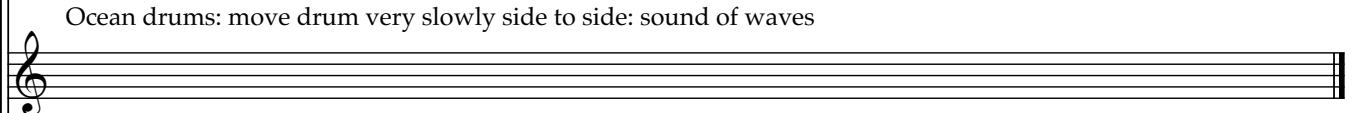
S3

Give out sea-shells to audience



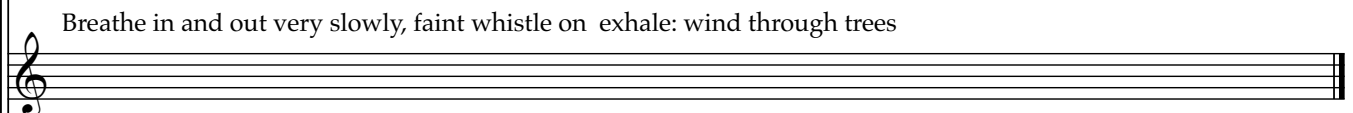
A1

Ocean drums: move drum very slowly side to side: sound of waves



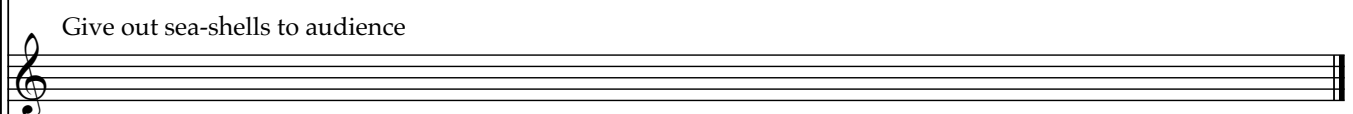
A2

Breathe in and out very slowly, faint whistle on exhale: wind through trees



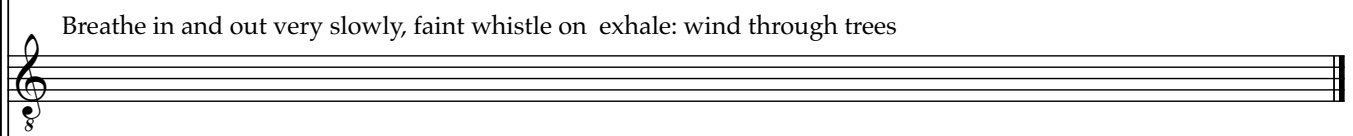
A3

Give out sea-shells to audience



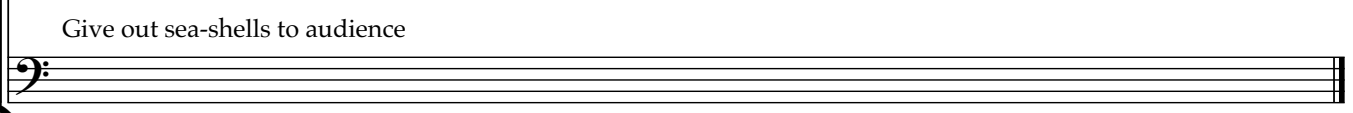
T

Breathe in and out very slowly, faint whistle on exhale: wind through trees



B

Give out sea-shells to audience



# IV STEEP SEAS

Divide the choir into two groups, one twice the size of the other.

**The smaller group** must have a mix of SATB and will sing only from the score (see next page for start).

**For the larger group:**

1. Allocate the six voice parts below to each of the singers at random (voice type is irrelevant). It does not matter if there are not as many as six singers; any selection of the voice parts can be allocated. Similarly, if there are more than six singers, two or more singers can share a voice part.

2. During Reh. Letters A and B, singers should shout/sing/speak their text as though they were busy at work at a seafront marketplace (selling fish/ice-creams/sea-shells, or looking after their dogs close by). Singers should interact with one another, forming a collage of sound, which begins busily, with singers interrupting and overlapping each other, and which becomes gradually more sparse up to Reh. Letter C. Here, the text for each voice part changes (see below) and the singers are reacting to the two boys: one who has egged the other on to sing out far to sea. Here, again, the text should be delivered in character, as the marketplace sellers become distracted from their work and watch and react to this dangerous scene. All text should be memorised.

3. Singers join the score from the second time repeat of D, resuming their usual SATB parts.

**Reh. Letters A + B**

**Reh. Letter C**

Voice 1

*Fresh fish for sale, fresh fish  
Herring, haddock, hake and whiting  
Herring, mackerel by the dozen*

*Where is that boy sped?*

Voice 2

*Silver darlings caught this morning  
Silver mackerel by the dozen  
Sprats straight from my boat.*

*Where has his mother gone?*

Voice 3

*Oysters  
Rock oysters and natives  
Oysters  
Gurt big native oysters*

*He looks so tiny in those waves*

Voice 4

*Live crabs  
Local lobsters  
Dressed crabs*

*His arms are waving wild*

Voice 5

*Ice creams  
Come and get your ice creams  
Ice creams  
Choc ices and lollies*

*He's much too young!*

Voice 6

*Shells! Get your seashells  
Shells for sandcastles,  
Shells to make a necklace  
Pretty for your sweetheart*

*And no-one near. And no-one near enough.*

# A SCENE 1: SEA MARKETPLACE

Lucy Callen

a distant sea shanty ♩ = c. 84

In this first bar, which should last c. 20", only singers from the larger group are making sound (as instructed on the first page). They continue with their text as bar 2 begins.

SOPRANO

ALTO

TENOR

BASS

*pp* hushed, flowing

The tide is tur - ning The waves are cra-shing

6

T.

down The curr-ent pulls and makes the wat-er churn The tide is turn, turn-

10

T.

ing The wind is pick-ing up up up! The waves are cra-shing

14

T.

down The cu - rrent pulls, the wa - ter churns The

17

T.

wind is pick - ing up up up up up! The waves are cra - shing



# B SCENE 2: BOYS ON BEACH

20 *pp* hushed, flowing

S. The tide is tur - ning The waves are cra - shing

A. *pp* hushed, flowing  
The tide is turn, tur - ning\_ Waves crash, crash

T. *pp* hushed, flowing  
down The tide is tur - ning The waves are cra - shing

24 allocate soloist to play the part of Boy 1  
*f* almost spoken

Boy 1 Can you see that is-land?

S. down The curr-ent pulls and makes the wat-er churn The

A. down The cur - rent makes it churn. The

T. down The curr-ent pulls and makes the wat-er churn The

allocate a different soloist to play Boy 2

27 *f* almost spoken

Boy 2  
Which one?

Boy 1  
All the way out there I

S.  
tide is turn, tur - ning The wind is pick-ing up up

A.  
tide tur - ning The wind picks

T.  
tide is turn, tur - ning The wind is pick-ing up up

B.  
*pp* hushed, flowing  
The wind picks

30

Boy 2  
I can!

Boy 1  
bet you can't swim out that far... I bet you're much too scared!

S.  
up! The waves are cra-shing down The

A.  
up The waves do crash down The

T.  
up! The waves are cra-shing down The

B.  
up! The waves crash down.

33 5

Boy 2  
Just watch! Just watch and see—

Boy 1  
I bet you're much too scared!

S.  
cu- rrent pulls, the wa-ter churns The wind is pick-ing up up up up

A.  
wa - - ter churns The wind picks

T.  
cu- rrent pulls, the wa-ter ing The wind is pick-ing up up

B.  
wa - - ter churns The wind's pick - ing

36

Boy 2

S.  
up! *mp* The waves are cra - shing down *p* The

A.  
up! *mp* The waves crash down *p* The

T.  
up! *mp* The waves are cra - shing down *p* The

B.  
up! *mp* The waves are crash - ing down *p*



39 *cresc. poco a poco*

S. tide is turn turn tur - ning The waves are cra - shing down The

A. *cresc. poco a poco*  
 tide turns, turns turn - ning Waves crash - ing down The

T. *cresc. poco a poco*  
 tide is turn turn tur - ning The waves are cra - shing down The

B. *cresc. poco a poco*  
 The tide turns, turns turn - ning Waves crash - ing down The

43 *(mf)*

S. curr-ent pulls and makes the wa-ter churn The tide is turn, turn - ing The

A. *(mf)*  
 wat - - ter churns The tide tur - ning The

T. *(mf)*  
 curr-ent pulls and makes the wa-ter churn The tide is turn, turn - ing The

B. *(mf)*  
 wat - - ter churns The tide tur - ning The

S. wind is pick-ing up up up! The waves are cra-shing down The

A. wind picks up The waves crash down The

T. wind is pick-ing up up up! The waves are cra - shing down The

B. wind picks up The waves crash down The

S. cu-rrent pulls, the wa-ter churns Thewind is pick-ing up up up up up! The

A. wa - ter churns Thewind picks up The

T. cu-rrent pulls, the wa-terchurns Thewind is pick-ing up up up up up!

B. wa - ter churns Thewind picks up The

*cresc. poco a poco*

55 *f* *p* (1st time) *f* (2nd time)

S. waves are cra-shing down Come back to shore come back to shore\_\_\_\_\_

A. waves crash down The

T. waves are cra-shing down

B. waves crash down

*f* *p* (1st time) *f* (2nd time)

59 *poco rall.* *A tempo* (♩ = 84)

S. up up up 'mm' Come back to the shore

A. wind is pi-cking up up up 'mm'

T. *p* (1st time) *f* (2nd time)  
Swim in Swim in Swim in Swim back

63 1. 2.

S. boy\_ The wa-ters are too rough\_\_\_\_\_ We


A. hummed  
"mm"

T. boy Swim boy Swim boy Swim boy Swim

# E SCENE 4: LAMENT

Molto meno mosso (♩ = c. 48)

68 *p lament*


S.   
cast our ti-red eyes up - on the o-ccean His rest-less limbs are turned to


A. *p lament*  
Cast our eyes Turned to

T. *p lament*  
Cast our eyes Turned to

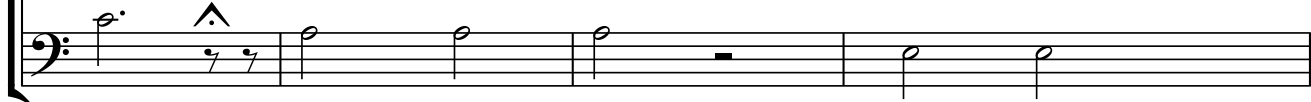
B. *p lament*  
Cast our eyes Turned to


71


S.   
waves On the wide shore his next of kin, his friends, his mo-ther stand some


A.   
waves His next of kin, Some


T.   
waves On the shore Stand some -

B.   
waves On the shore Stand some -

S.  where Our cry gone out see-king them, cal-ling for them Heard on-ly by the


A.  where Cry gone out\_\_\_\_\_


T.  where Cry gone out\_\_\_\_\_ Long winds

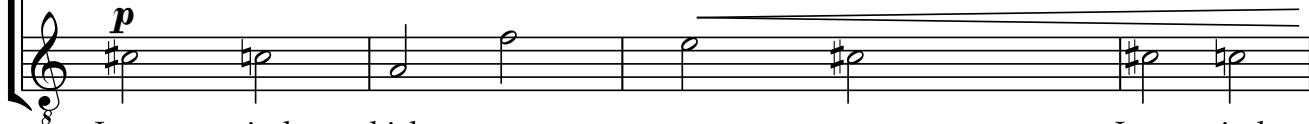
B.  where Cry gone out\_\_\_\_\_

**F**

**Molto piu mosso** (♩ = c. 84)

S.  sea His friends, his mo-ther stand some where Our

A.  By the shore his next of kin his friends, his mo-ther stand some where Our

T.  Long winds kick up steep seas Long winds



83 *pp* hushed *dim. poco a poco* 11

S. cry gone out see-king them, ca-ling for them For them cal-ling for

A. *pp* hushed *dim. poco a poco*  
 cry gone out see-king them, cal-ling for them, for them, cal-ling for them

T. *mf*  
 kick up steep seas Long winds

B. *mf*  
 Long winds

86

S. them for them, cal-ling for them for them, cal-ling for

A. *mf*  
 for them, cal-ling for them for them, cal-ling for them, for them

T. *mf* *cresc. poco a poco*  
 kick up steep seas Long winds

B. *mf* *cresc. poco a poco*  
 kick up steep seas Long winds

S. *dying away*  
 them \_\_\_\_\_ 'mm' \_\_\_\_\_ (etc.) hummed  
*dying away*

A. *dying away*  
 cal-ling for them \_\_\_\_\_ 'mm' \_\_\_\_\_ (etc.)

T. *8*  
 kick up steep seas Long winds

B.  
 kick up steep seas Long winds

S. *almost inaudible*  
*ff* sub.

A. *dying away*  
*almost inaudible*  
*ff* sub.

T. *8*  
 kick up steep seas Long winds kick

B.  
 kick up steep seas Long winds kick

**attacca**

# V UP HIGH

Lucy Callen

Choir members imagining they are sat at the top of a hill or mountain feeling what it feels to be 'Up High'. The following pairs of words are written on separate pieces of paper, folded and scattered around the outer edges of the stage: *Trees sway* | *Wind whistles* | *Snow tinkles* | *Earth rolls on and on* | *Swallows sigh* | *Rocks groan* | *Sun bursts* | *Red kite soars*.

At each Reh. letter, one allocated choir member slowly moves, with curiosity, to outer edges of stage (the hill or mountain) to discover one of the papers. They should aim to arrive at the paper by the pause bar. They unfold the paper and read out the words to the other choir members, who respond spontaneously with sounds inspired by what they hear. As sounds are made, the allocated choir member moves slowly back to re-join choir. When it feels right, the choir continues onto the next Reh. letter. The pattern repeats with a new choir member getting up each time.

This process should be ritualistic, not naturalistic. Each of the allocated eight choir members should rehearse the choreography of the way they get up, move to the papers, and return. The variation comes from the surprise of which paper is opened each time and from the choir's interpretation of the ritual, though their reaction should have some shape (which can be rehearsed): a rise and fall.

extremely slow, peaceful (♩ = c.56)

[A] [B]

**SOPRANO** *p sempre*

Up here up high There are \_\_\_\_\_ things

**ALTO**

Up here up high There are \_\_\_\_\_ things

**TENOR**

Up here up high ("mm") There are \_\_\_\_\_ things

**BASS**

Up here up high There are \_\_\_\_\_ things

C

D

6

S. In this world We can - not know

A. In this world\_\_ ("mm") We can - not know

T. \_("mm") In this world We can - not know\_\_

B. In this world We can - not know

E

11

S. But up here up high\_\_ ("mm")

A. But up here up high

T. ("mm") But up here up high

B. But up here up high

15 **F**

S. Know \_\_\_\_\_ this place be - longs

A. Know \_\_\_\_\_ this place be - longs

T. Know \_\_\_\_\_ this place be - longs\_\_\_\_("mm")

B. Know \_\_\_\_\_ this place be - longs

**G** **H**

18

S. To All of us

A. To \_\_\_\_\_ ("mm") All of us

T. To All of us

B. To All of us