

Triadic Riddles of Water (Rain and Ice)

First performed by Trio Medieval as part of a larger work (The Axiom of Maria) at the Hilliard Ensemble Summer School, Cambridge 1996 Subsequently performed by Ensemble Juice and published in their 2016 Songspin Songbook UYMP

This is one of a collection of short pieces for 3 female singers in which my interest in ancient riddles plays a part.

The Triadic Riddles of Water (Rain and Ice)

Symphosias

Paul Robinson

Tempo: ♩ = 160

Key Signature: Two sharps (D major)

Time Signature: 4/4

Measures 1-5: Soprano, Soprano, Mezzo-soprano. Dynamics: *f*. Lyrics: "Ah". Performance instruction: (Clap).

Measures 6-10: Soprano, Soprano, Mezzo-soprano. Lyrics: "Ah".

Measures 11-15: Soprano, Soprano, Mezzo-soprano.

Measures 16-20: Soprano, Soprano, Mezzo-soprano. Performance instruction: (Clap).

Measures 21-25: Soprano, Soprano, Mezzo-soprano. Section: *'Rain'*. Lyrics:
Soprano: From on high I come in pro longed down pours from
Soprano: From on high I come in pro longed down pours from heaven I
Mezzo-soprano: From on high I come in pro longed down pours from Hea ven I have

25

S. hea ven I havdropped passed through the air but Earth's bo som has

S. have dropped passed through the air but Earth's bo som has

M-S. dropped passed through the air but Earth's bo som has tak en me

29

S. tak en me in (Clap)

S. tak en me in (Clap)

M-S. in has tak en me in (Clap)

34

S. Ah

S. Ah

M-S. Ah

39

S. (Clap)

S. (Clap)

M-S. (Clap)

44

'Ice' slightly slower

S. Wa ter was I once_ which I'll be a gain I

S. Wa ter was I once_ which I'll be a gain I

M-S. Wa ter was I once_ which I'll be a gain I

50

S. think I am bound by Hea ven's un ben ding chains_ when trod up on I can not_ last

S. think I am bound by Hea ven's un ben ding chains_ when trod up on I can not_ last

M-S. think I am bound by Hea ven's un ben ding chains_ when trod up on I can not_ last

A Tempo

57

S. nor when bare_____ be held_____ *f* Ah

S. nor when bare_____ be held_____ *f* Ah

M-S. nor when bare_____ be held_____ *f* Ah

64

S. Quae ro_____ Quae ro non po no_____

S. Quae ro_____ Quae ro non po no_____

M-S. Quae ro_____ Quae ro non po no_____

70

S.

S.

M-S.

74 *Alternative ending*

The musical score is arranged in three systems, each for a different voice part: Soprano (S), Soprano (S), and Mezzo-Soprano (M-S). Each system consists of a vocal line and a percussion line. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are: "Ti Ki Ti Ki Ti Ki Ti Ki Ti Ki Ti KI Ti KI Ti Ki Ya!". The percussion lines include instructions for "Clap" and "Footstomp". The score is enclosed in a box labeled "Alternative ending".

The Seventh

The Seventh

Poem: Attila Jozsef

Paul Robinson

$\text{♩} = 120$

Soprano *mf*
If you set out in this world If you set out in this world Better be born seven times Better be born seven times

Soprano *mf*
If you set out in this world If you set out in this world Better be born seven times Better be born seven times

Alto *mf*
If you set out in this world If you set out in this world Better be born seven times Better be born seven times

5 *mf*

S. *cresc*
Once in a house on fire Once in a freezing flood Once in a wild mad house

S. *cresc*
Once in a house on fire Once in a freezing flood Once in a wild mad house

A.
Once _____ and Once _____ and Once _____ and

$\text{♩} = 78$

9 *Rall* , *Earthy peasant drawl*

S. *f*
Once in a field of ripe wheat Once in an empty cloister Once among pigs in a sty

S. *f*
Once in a field of ripe wheat Once in an empty cloister Once among pigs in a sty

A. *f*
Once _____ and Once _____ Once among pigs in a sty

12 $\text{♩} = 120$, $\text{♩} = 78$, $\text{♩} = 120$

S. *mf*
Six babes crying not enough You yourself must be the seventh When you must fight to survive

S. *mf*
Six babes crying not enough You _____ the seventh When you must fight to survive

A. *mf*
Six babes crying not enough You _____ the seventh When you must fight to survive

16

S. When you must fight to survive Let your ene my see sev en Let your ene my see sev en

S. When you must fight to survive Let your ene my see sev en Let your ene my see sev en

A. When you must fight to survive Let your ene my see sev en Let your ene my see sev en

20

S. And One _____ And One _____ and One _____ and One _____ and One _____ and One _____

S. One a way from work on Sun day One start ing his work on Mon day One who teach es with out payment

A. One a way from work on Sun day One start ing his work on Mon day One who teach es with out payment

23

S. And One _____ And One _____ and One _____ and One _____ and One _____ and One _____

S. One who learned to swim by drown ing One who is the seed of forest One whom wild fore fathers protect

A. One who learned to swim by drown ing One who is the seed of forest One whom wild fore fathers protect

27

♩ = 78 *♩ = 120*

S. But their tricks are not enough ' You your self must be the seventh If you want to find a woman

S. But their tricks are not enough ' You _____ the seventh If you want to find a woman

A. But their tricks are not enough ' You _____ the seventh If you want to find a woman

31

S. If you want to find a woman Let seven men go for her Let seven men go for her who gives his heart for words

S. If you want to find a woman Let seven men go for her Let seven men go for her One who gives who

A. If you want to find a woman Let seven men go for her Let seven men go for her One who gives who

35

S. who takes care of him self_ who claims to be a dreamer who through her skirt can feel her

S. takes care One who claims to dream who through her skirt who

A. 38 takes care One who claims to dream who through her skirt who

S. who knows the hooks and snaps who steps up on her scarf Let them buzz like flies around her

S. knows the hooks up on her scarf Let them buzz like flies around her

A. knows 78 the hooks up on her scarf Let them buzz like flies around her

$\text{♩} = 120$

42

S. You yourself must be the seventh If you write and can afford it If you write and can afford it

S. You _____ the seventh If you write and can afford it If you write and can afford it

A. You _____ the seventh If you write and can afford it If you write and can afford it

46

S. Let sev en men write your po em Let sev en men write your po em One who builds a mar ble vil lage

S. Let sev en men write your po em Let sev en men write your po em One who builds a mar ble vil lage

A. Let sev en men write your po em Let sev en men write your po em One who builds a mar ble vil lage

49

S. One who was born in his sleep One who charts the sky and knows it One whom words call by his name

S. One who was born in his sleep One who charts the sky and knows it One whom words call by his name

A. One who was born in his sleep One who charts the sky and knows it One whom words call by his name

52

Earthy peasant drawl ♩ = 120

S. One who per fec ted his soul One who dissects liv ing rats Two are brave and four are wise

S. One who per fec ted his soul One who dissects liv ing rats Two are brave and four are wise

A. One who per fec ted his soul One who dissects liv ing rats Two are brave and four are wise

55

♩ = 78 ♩ = 120

S. You your self must be the sev enth And if all went as was writ ten You will die for sev en men

S. You _____ the sev enth And if all went as was writ ten You will die for sev en men

A. You _____ the sev enth And if all went as was writ ten You will die for sev en men

59 *cresc*

S. *cresc*
 who is rocked and suckled who grabs a hard young breast who throws down empty dishes

S. *cresc*
 who is rocked and suckled who grabs a hard young breast who throws down empty dishes

A. *cresc*
 One and One and One and

62 *Rall* $\text{♩} = 78$ *Earthy peasant drawl*

S. *f*
 who helps the poor to win who works till he goes to pieces One who just stares at the Moon

S. *f*
 who helps the poor to win who works till he goes to pieces One who just stares at the Moon

A. *f*
 One and One One who just stares at the Moon

65 *(Lo Stesso Tempo)*

S. *pp*
 The world will be your tomb stone You your self must be the seventh

S. *pp*
 The world will be your tomb stone You _____ the seventh

A. *pp*
 The world will be your tomb stone You _____ the seventh

Muffin Man

This piece combines a riddle by Jonathan Swift with clues from various cryptic crossword puzzles. An additional layer of encoding (and obscuring of meaning) is provided by the use by each singer of a mug with a lid that can be closed. The mugs act as filters so that only the syllables of open mugs can be heard. The symbol of a cross indicates a closed mug and a circle an open one. The mugs have lids that can be closed percussively.

Muffin Man

Paul Robinson

Soprano

I with borrowed sil ver shine sil ver shine sil ver shine What you see

Soprano

I with borrowed sil ver shine sil ver shine sil ver shine What you see

Alto

I with borrowed sil ver shine sil ver shine sil ver shine What you see

S.

Muffin Man is none of mine none of mine none of mine be ingjeal ous

S.

Muffin Man is none of mine none of mine none of mine none of mine

A.

Muffin Man is none of mine none of mine none of mine none of mine

S.

but los ing Cockney fe male and striving for sup er i or it y

S.

none of mine for sup er i or it y

A.

none of mine for sup er i or it y

S.

Muffin Man Muffin Man O Brrr lip trill First I show you

S.

Muffin Man Muffin Man O Brrr lip trill First I show you

A.

Muffin Man Muffin Man O Brrr lip trill First I show you

17

S. but a quarter first I show you but a quarter first I show you but a quarter brrr lip trill non sync

S. but a quarter first I show you but a quarter first I show you but a quarter (Spoken: Nonchalantly) 'Nothing to amuse...said Marine'

A. but a quarter first I show you but a quarter first I show you but a quarter brrr lip trill non sync

20

S. like the bow that guards the Tar tar Tar tar none of mine none of mine

S. like the bow that guards the Tar tar Tar tar none of mine none of mine

A. like the bow that guards the Tar tar Tar tar none of mine none of mine

26

S. None of mine none of mine none of mine none of mine none of mine of mine of mine

S. None of mine none of mine none of mine none of mine (News report style) 'Queer changes.....in the Church Committee'

A. None of mine none of mine none of mine none of mine none of mine of mine of mine

28 +

S. Then the half _____ and then the whole ev er dancing round the pole

S. Then the half _____ and then the whole ev er dancing round the pole

A. Then the half _____ and then the whole ev er dancing round the pole

32

S. round the pole round the pole

S. round the pole round the pole frequently mult i plied _____ by a dec i mal first

A. round the pole round the pole

35 +

S. and true is chief ly my beau ty to the Earth be

S. (giggle) gliss. true I _____ owe my beau ty to the Earth be

A. (mm) gliss. It chief ly my beau ty to the Earth be

41

S. low none of mine none of mine

S. low none of mine none of mine

A. low none of mine none of mine

44

S. Poem

S. Sil vershine sil vershine none of mine none of mine Sil vershine sil vershine none of mine none of mine

A. Sil vershine sil vershine none of mine none of mine Sil vershine sil vershine none of mine none of mine

46

S. Cle o arr anged _____ us ing old Shet land

S. Sil vershine sil vershine none of mine none of mine Sil vershine sil vershine none of mine none of mine

A. Sil vershine sil vershine none of mine none of mine Sil vershine sil vershine none of mine none of mine

48

S. Vi ol _____ Clear a bot tle neck from a French Port Fail to not ice our

S. Clear a bot tle neck from a French Port Fail to not ice our

A. Clear a bot tle neck from a French Port I with borrowed sil vershine

52

S. pres ent state don't en courage de lay one in Business who

S. pres ent state don't en courage de lay one in Business who

A. what you see is none of mine _____ first I show you just a quarter

56

S. has re tired bad ly hit by a cash crisis all ow for ex ample

S. has re tired bad ly hit by a cash crisis all ow for ex ample

A. like the bow that guards the Tar tar___ first the half and then the whole___

60

S. what came first re ward Lad holding broken nut_____ my beauty to the shades be low

S. what came first re ward Lad holding broken nut_____ my beauty to the shades be low

A. ev er danc ing round the pole___ and true it is I chiefly owe my beauty to the shades be low

65

S. Brrr lip trill Muffin Man Muffin Man

S. Brrr lip trill Muffin Man Muffin Man (mmm)

A. Brrr lip trill Muffin Man Muffin Man (mmm)

, o + o + o + 'Hacks, identifiable by the Old Tinctures...'

68

S. I with borr owed sil ver shine Steers man at

S. I with borrowed sil ver shine sil ver shine (giggle)

A. I with borr owed sil ver shine I with borrowed sil ver shine

71

S. sea in a mudd le_ Clear a bott le neck_

S. I with borrowed sil ver shine I with borrowed sil ver shine

A. sil ver shine sil ver shine I with borrowed sil ver shine sil ver shine

74

S. from a French Port look bemused stamp foot (giggle) stamp foot

S. sil ver shine sil ver shine sil ver shine sil ver shine stamp foot look bemused (giggle) stamp foot

A. sil ver shine sil ver shine sil ver shine sil ver shine stamp foot look bemused (giggle) stamp foot

79

S. Sea God cut short voyage to the North Queer chan ges_ in the

S. Sea God cut short voyage to the North Queer chan ges_ in the

A. what you see is none of mine none of mine none of mine none of mine none of mine none of mine

83

S. Sy nod shine *gliss.* Thank full y One can ex pres this Ble ssed leg ate
stamp foot *stamp foot*

S. Sy nod shine *gliss.* Thank full y One can ex pres this Ble ssed leg ate
stamp foot *stamp foot*

A. none of mine none of mine Thank full y One can ex pres this first I show you but a quarter
stamp foot *stamp foot*

88

S. prays for ent ry to Par a dise *stamp* do be do be do be do be

S. prays for ent ry to Par a dise *stamp* ti ka ti ka ti ka ti ka

A. like the bow that guards the Tar tar like the bow that guards the Tar tar *stamp* boo de boo de boo de boo de

92

S. *stamp* first the half and

S. *stamp* 'Revolutionary device saves people from pegging out' first the half and

A. *stamp* 'Allow, for example, what came first...' first the half and then the whole

95

S. then the whole _____ ev er danc ing round the pole and

S. then the whole _____ ev er danc ing round the pole and

A. ev er dan cinground the pole first the half and then the whole ev er dan cinground the pole and

98

S. true it is I chiefly owe my beauty to the shades below and true it is I chiefly owe my beauty to the shades below and

S. true it is I chiefly owe my beauty to the shades below and true it is I chiefly owe my beauty to the shades below and

A. true it is I chiefly owe my beauty to the shades below and true it is I chiefly owe my beauty to the shades below and

102

S. 'Enlightenment in a sense...' Muffin Man Muffin Man snip

S. 'Enlightenment in a sense...' Muffin Man Muffin Man snip

A. 'Enlightenment in a sense...' Muffin Man Muffin Man snip

Bow Down

I was delighted to come across Bertand Bronson's 'The Traditional Tunes of the Child Ballads' which provides examples of how the melodies and texts of the Broadside and Lyric Ballads were altered by oral transmission. I was looking for a text that had three characters that could be presented theatrically. 'The Two Sisters' is of Scottish origin but exists in many versions, many of them American. The narrative differs: some stop at the Miller plundering the young sisters body and being hanged alongside the cruel sister (that drowned the younger). Others maintain the narrative of the body being made into a harp or viol that then starts singing on its own and accuses the elder sister of murder. Several versions have 3 sisters and I have put together my own version using 3 characters (although it is never explained what the role of the middle sister is) plus the Viol narrative. The opening bar is optional but allows a theatrical entrance.

Bow Down

♩=112 approx

Paul Robinson

bocha chiusa - non synchronised

Soprano *p* (mm) bocha chiusa - non synchronised

Soprano *p* (mm) bocha chiusa - non synchronised

Alto *p* (mm) bocha chiusa - non synchronised

2 ♩.= 70

S. *f* Bow Down Bow down My Bittern

S. *f* Bow Down Bow down My Bittern

A. *f* Bow Down Bow down My Bittern *mp*

9

S. *mp* To me *f* Bow Down *mp* I'll be true my love *f* Bow

S. *mp* To me *f* Bow Down *mp* I'll be true my love *f* Bow

A. To me *f* Bow Down *mp* Bow Down Bow Down Bow Down Bow Down *f*

16

S. Down My Bittern *mp* Bow Down Bow Down

S. Down My Bittern *mp* Bow Down Bow Down

A. I'll betrue I'll be true I'll betrue I'll be true to my love *mp* Bow Down Bow Down

22

S. *solo* *mf* Bow Down Bow Down I'll be true my love I'll be

S. Bow Down Bow Down Bow Down Bow Down Bow Down

A. Bow Down Bow Down Bow Down Bow Down

28

S. true my love I'll be true my love I'll be true my love if my

S. Bow Down Bow Down Bow Down to me Bow Down Bow Down Bow Down to me Bow

A. Bow Down Bow Down Bow Down to me Bow Down Bow Down Bow Down to me Bow

33

S. love will be true to me There lived a Lord in the

S. Down Bow Down Bow Down to me Bow Down Bow Down

A. Down Bow Down Bow Down to me Bow Down Bow Down

38

S. North Country and he had daughters One Two Three

S. Bow Down Bow Down Bow Down Bow Down

A. Bow Down Bow Down Bow Down Bow Down

44

S. There came a young gen tle courting there cour ting of the youngest fair

S. Bow Down Bow Down Bow Down Bow

A. Bow Down Bow Down Bow Down Bow

50

S. The Lord bought the young est _____ a golden ring _____ The eld est _____

S. Down Bow Down Bow Down Bow Down Bow Down

A. Down Bow Down Bow Down Bow Down Bow Down

56

S. not being pleased with him _____ with him _____ I'll be true my love I'll be

S. Bow Down Bow Down Bow Down I'll be true my

A. Bow Down Bow Down Bow Down I'll be

62

S. true my love I'll be true my love if my love will be true to me *f* O sis ter O sis ter

S. love I'll be true my love I'll be true my love will be true to me *f* O sis ter O sis ter

A. true my love I'll be true my love If my love will be true to me *f* O sis ter O sis ter

68

S. Let us wa lk out And see the sh ips Th at sail a bout *mp* They

S. Let us wa lk out And see the sh ips Th at sail a bout *mp* They

A. Let us wa lk out And see the sh ips Th at sail a bout *mp* They

75 **Accel** **Tempo Primo**

S. walked till they came to the salt sea brim the eld est pushed the youngest in *f* sister O sis ter

S. walked till they came to the salt sea brim the eld est pushed the youngest in *f* sister O sis ter

A. walked till they came to the salt sea brim the eld est pushed the youngest in *f* sister O sis ter

(No Accel)

82

S. *4* lend me your hand and you shall have my house and land *mp* I'll nei ther lend you my

S. *4* lend me your hand and you shall have my house and land *mp* I'll nei ther lend you my

A. *4* lend me your hand and you shall have my house and land *mp* I'll nei ther lend you my

89 *f*

S. hand or glove for you shall n't have my own true love *mf* some times she sank.

S. hand or glove for you shall n't have my own true love *f* *mf* Some times she sank. some

A. hand or glove for you shall n't have my own true love *f* *mf* some times she sank. some

95 **Rall** **Tempo Primo**

S. un til she came dead to the Mill ers dam I'll be true my love I'll be

S. times she swam I'll be true my

A. times she swam I'll be

101

S. true my love I'll be true my love if my love will be true to me Bow Down Bow Down

S. love I'll be true my love I'll be true my love will be true to me *mf*

A. true my love I'll be true my love If my love will be true to me *mf*

107

S. *mf* He made him a viol_ to play there up on

S. What did he do with the breastbone? what did he do with her

A. What did he do with the breastbone? what did he do with her

112

S. He made him pegs to his vi ol with all What did he do with her

S. fingers so small? Bow Down Bow Down

A. fingers so small? Bow Down Bow Down

118

S. no_ seridge? what did he do with her ve ins so blue?

S. un to his vi ol he made him a bridge he

A. un to his vi ol he made him a bridge he

123

S.

S.

A.

129

S.

S.

A.

135

S.

S.

A.

142 **Tempo Primo**

S. sis ter who drown ed me *ff* Bow Down Bow Down

S. sis ter who drown ed me *ff* Bow Down Bow Down Bow

A. sis ter who drown ed me *ff* Bow Down Bow Down Bow

147

S. to me

S. Down Bow Down you bitt ern to me

A. Down Bow Down you bitt ern to me

MoonDream

This piece contains material from other pieces in this set (Muffin Man and Bow Down). The parts on DVD were filmed by Ensemble Juice over a period of 2 days in a Sussex Village Community Hall. I had made a few previous films where a live element plays out against a filmed backdrop. I was interested to know how flexible a live performed element could be against a fixed backdrop. Some of the vocal elements are in the tradition of fragmented phonetic components and subliminal vocal gestures explored by Berio and Cage.

MoonDream

Paul Robinson

Sop1/DVD

Sop2/DVD

Sop3/DVD

Soprano

Soprano

Soprano

Maraca-play continuously until the DVD starts

pp Start in total darkness

2

Sop1/DVD

Sop2/DVD

Sop3/DVD

Soprano

Soprano

Soprano

Start in unison. On repeat go slightly out of sync. Move from off stage as light comes up to position in front of the screen, but not obscuring it.

(mm) *pp*

(mm) *pp*

(mm) *pp*

3

Sop1/DVD

Sop2/DVD

Sop3/DVD

Sing this in canon but loosely so that you start to hear the harmonies that these pitches create. Vary the rhythm as you wish. Continue singing this under the first DVD passage, allowing the filmed performance priority of voice.

Soprano

sing to me sing to me sing to me sing sing to me

Soprano

sing to me sing to me sing to me sing sing to me

Soprano

sing to me sing to me sing to me sing sing to me

♩=132

4

Sop1/DVD

bocha chiusa

norm

mouth click

I o i i i Ah ne - ess
(I come in Dark ne ss)

Soprano

Soprano

Soprano

10

Sop1/DVD

but fill the i i i
(mind with light)

Sop2/DVD

ss ing
(Sing)

to me to me to me

Sop3/DVD

sing sing

Soprano

Soprano

Soprano

15

Sop1/DVD

I i en
(bring) (en

Sop2/DVD

to me _____ to me to me to me _____

Sop3/DVD

giggle

cheek 'pop'

mouth click

sing _____ en

Soprano

Soprano

Soprano

19

Sop1/DVD
i light en men t Ah! oo_ To
light en men t

Sop2/DVD
sing to me ten men ten men ten men Ah!
gliss. 3 gliss. mouth click

Sop3/DVD
tk tk tk tk tk ten men ten men ten men Ah!
gliss. cheek 'pop'

Soprano

Soprano

Soprano

24

Sop1/DVD
f I grip pp to me to me to me i e a o
(In the hand of)

Sop2/DVD
u f I grip to me to me to me i e a o
(Some) (In the hand of)

Sop3/DVD
tk tk tk tk tk f I grip to me to me to me i e a o
(In the hand of)

Soprano

Soprano

Soprano

Whispered/urgently

slap mouth with hand

gliss.

Open and close gloved hand in abrupt movements

28

Sop1/DVD
fea rrr mm

Sop2/DVD
to me to me to me to me to me mm

Sop3/DVD
to me to me to me to me to me mm

Soprano

Soprano

Soprano

Whispered/Nervous

33

Sop1/DVD
with me with me it can

Sop2/DVD
with me it

Sop3/DVD
with me it can be

Soprano

Soprano

Soprano

37

Sop1/DVD
be with me with me it can be it can be it can be Ah!

Sop2/DVD
can with me it can be it can be it can be with me it can be it can be Ah!

Sop3/DVD
it can be it can be with me it can be Ah!

Soprano

Soprano

Soprano

40

Sop1/DVD
It can be a jour ney

Sop2/DVD
It can be a jour ney

Sop3/DVD
It can be a jour ney

Soprano

Soprano

Soprano

mouth click

cheek 'pop'

45

gliss.

Sop1/DVD
i _____ n ex pli ca ble pli ca ble pli ca ble joy _____ or sor _____

Sop2/DVD
it can be it can be pli ca ble joy _____ or sor _____

Sop3/DVD
it can be it can be pli ca ble joy _____ or sor _____

Soprano

Soprano

Soprano

50

$\text{♩} = 132$

Sop1/DVD
— row _____ Tell me Tell me ev er dan cing

Sop2/DVD
— row Tell me Tell me ev er dan cing

Sop3/DVD
— Tell me Tell me ev er dan cing

Soprano

Soprano

Soprano

56

Sop1/DVD

Sop2/DVD

Sop3/DVD

Soprano

I _____ with borrowed sil ver shine

Soprano

gliss. Ah!

gliss. Ah!

Soprano

gliss. Ah!

gliss. Ah!

60

Sop1/DVD

Sop2/DVD

Sop3/DVD

Soprano

Tell me Tell me Tell me

Tell me Tell me Tell me

Tell me Tell me Tell me

Soprano

gliss. Ah!

gliss. Ah!

Soprano

gliss. Ah!

gliss. Ah!

64

Sop1/DVD

Sop2/DVD

Sop3/DVD

Soprano

Soprano

Soprano

What you see is none of mine

Ah!

Ah!

Ah!

Ah!

68

Sop1/DVD

Sop2/DVD

Sop3/DVD

Soprano

Soprano

Soprano

I come in dark ness and

I come in dark ness and

I come in dark ness and

Ah!

Ah!

Ah!

Ah!

73

Sop1/DVD
fill the mind with light Ev er dan cing

Sop2/DVD
fill the mind with light Ev er dan cing

Sop3/DVD
fill the mind with light Ev er dan cing

Soprano
Tell me Tell me First I show you

Soprano
Tell me Tell me First I show you

Soprano
Tell me Tell me First I show you

79

Sop1/DVD
Tell me Tell _____ *gliss.*

Sop2/DVD
Tell me Tell me Tell _____

Sop3/DVD
Tell _____

Soprano
but a quar ter like the bow that guards the Ta tar

Soprano
but a quar ter like the bow that guards the Ta tar

Soprano
but a quar ter like the bow that guards the Ta tar

85

Sop1/DVD *gliss.* Tell me Tell _____ Mmm

Sop2/DVD Tell me Tell me Tell _____ Mmm

Sop3/DVD Tell me Tell me Tell _____ Mmm

Soprano Then the half and then the whole Ev er dan cing round the pole

Soprano Then the half and then the whole Ev er dan cing round the pole

Soprano Then the half and then the whole Ev er dan cing round the pole

89

Sop1/DVD I come in dark ness

Sop2/DVD I come in dark ness

Sop3/DVD I come in dark ness

Soprano Ev er dan cing

Soprano Ev er dan cing

Soprano Ev er dan cing

99 Insistent! Rain Tree shot and sound

Sop1/DVD Tell me now tell me now are you one of fish or fowl? frrr

Sop2/DVD Tell me now tell me now are you one of fish or fowl? frrr

Sop3/DVD Tell me now tell me now are you one of fish or fowl? frrr

Soprano Each singer in turn approaches audience and addresses the lines to them... 'Performed the wrong way'! (outraged- pulls cork from wine bottle-optional)
'It's not just the wine'...

Soprano

Soprano

104

Sop1/DVD Fish or fowl a cloud a field all fig ures Heaven and Earth can yeild frrr

Sop2/DVD Fish or fowl a cloud a field all fig ures Heaven and Earth can yeild frrr

Sop3/DVD Fish or fowl a cloud a field all fig ures Heaven and Earth can yeild frrr

Soprano

Soprano

Soprano Being jealous but losing Cockney Female and striving for superiority

109

Sop1/DVD
frrr
Tell me now tell me now are you one of fish or fowl? frrr

Sop2/DVD
frrr
Tell me now tell me now are you one of fish or fowl?

Sop3/DVD
frrr
Tell me now tell me now are you one of fish or fowl?

Soprano

Soprano

Soprano

Hacks! Identifiable by the 'old' tinctures

115

Sop1/DVD
frrr
Fish or fowl a cloud a field all figures Heaven and Earth can yeild frrr

Sop2/DVD
frrr
Fish or fowl a cloud a field all figures Heaven and Earth can yeild frrr

Sop3/DVD
Poem Cloe arranged
Fish or fowl a cloud a field all figures Heaven and Earth can yeild

Soprano

Soprano

Soprano

119

Sop1/DVD
Tell me now tell me now are you one of fish or fowl? frrr

Sop2/DVD
Tell me now tell me now are you one of fish or fowl? frrr

Sop3/DVD
Tell me now tell me now are you one of fish or fowl?

Using old Shetland Viol

Soprano

Soprano

Soprano

'Queer' changes in the Church Committee

124

Sop1/DVD
Fish or fowl a cloud a field all fig ures Heaven and Earth can yeild frrr

Sop2/DVD
Fish or fowl a cloud a field all fig ures Heaven and Earth can yeild frrr

Sop3/DVD
Fish or fowl a cloud a field all fig ures Heaven and Earth can yeild frrr

Soprano

Soprano

Soprano

Enough tears shed to demonstrate compassion

129

Sop1/DVD Tell me now tell me now frrr frrr maraca

Sop2/DVD Tell me now tell me now frrr

Sop3/DVD Tell me now tell me now frrr

Soprano Enlightenment? Thankfully one can express this

Soprano In a sense... Thankfully one can express this

Soprano Thankfully Thankfully one can express this

136 ♩.=100

Sop1/DVD Wake from your slum ber mm intake of breath Exhale

Sop2/DVD Wake from your slum ber mm intake of breath Exhale-yawn

Sop3/DVD Wake from your slum ber mm

Soprano sing to me sing to me

Soprano sing to me sing to me

Soprano sing to me sing to me

143

Sop1/DVD
 Jour ney with me to a place from your slum ber_____

Sop2/DVD
 Jour ney with me to a place from your slum ber_____

Sop3/DVD
 Jour ney with me to a place from your slum ber_____

Soprano
 mm intake of breath Exhale

Soprano
 mm intake of breath Exhale

Soprano
 mm

150

Sop1/DVD
 mm Clap intake of breath Exhale finger to lips
 shhh_____

Sop2/DVD
 mm Clap intake of breath Exhale
 shhh_____

Sop3/DVD
 mm Clap intake of breath Exhale
 shhh_____

Soprano
 Sing to me sing to me____

Soprano
 Sing to me sing to me____

Soprano
 Sing to me sing to me____

158

Sop1/DVD
fo llow___ me___ fo llow___

Sop2/DVD
fo llow___ me___ fo llow___

Sop3/DVD
fo llow___ me___ fo llow___

Soprano
Jou ney with me to a place from your slum ber

Soprano
Jou ney with me to a place from your slum ber

Soprano
Jou ney with me to a place from your slum ber

166

Sop1/DVD
me___ me___ mm Clap

Sop2/DVD
me___ me___ mm Clap

Sop3/DVD
me___ me___ mm

Soprano
Where black is the co lour and none is the num ber___ mmm *gliss.*

Soprano
Where black is the co lour and none is the num ber___ mmm *gliss.*

Soprano
Where black is the co lour and none is the num ber___ mmm *gliss.*

172

Sop1/DVD
fo llow me

Sop2/DVD
fo llow me

Sop3/DVD
fo llow me

Soprano
finger to lips
shhh What will raise your ad mir a

Soprano
finger to lips
shhh What will raise your ad mir

Soprano
finger to lips
shhh ad mir a

181

Sop1/DVD
Jour ney with me

Sop2/DVD
Jour ney with me

Sop3/DVD
Jour ney with me

Soprano
tion mmm I'm not

Soprano
a tion mmm

Soprano
tion mmm

189

Sop1/DVD
 Journey with me to a place from your

Sop2/DVD
 Journey with me to a place from your

Sop3/DVD
 Journey with me to a place from your

Soprano
 one of God's cre a tion Black is the

Soprano
 I'm not one of God's cre a tion Black is the

Soprano
 Black is the

198

Sop1/DVD
 slum ber None is the num ber mm Fo llow me

Sop2/DVD
 slum ber None is the num ber mm

Sop3/DVD
 slum ber None is the num ber mm

Soprano
 co lour Butsprung and this I main tain

Soprano
 co lour Butsprung and this I main tain

Soprano
 co lour Butsprung and this I main tain

207

Sop1/DVD
— Journey with me to a place from your

Sop2/DVD
frr Journey with me to a place from your

Sop3/DVD
frr Journey with me to a place from your

Soprano
— Like Pal las_ from my fa ther's brain

Soprano
— Like Pal las_ from my fa ther's brain

Soprano
— Like Pal las_ from my fa ther's brain

216

Sop1/DVD
slum ber

Sop2/DVD
slum ber

Sop3/DVD
slum ber

Soprano
— Where time tra ces curves for our thoughts to en cum ber

Soprano
— Where time tra ces curves for our thoughts to en cum ber

Soprano
— Where time tra ces curves for our thoughts to en cum ber

221

Sop1/DVD

Sop2/DVD

Sop3/DVD

Soprano

And af ter all _____ I chief ly owe my beau ty _____ to the Earth be low

Soprano

And af ter all _____ I chief ly owe my beau ty _____ to the Earth be low

Soprano

And af ter all _____ I chief ly owe my beau ty _____ to the Earth be low

231

Sop1/DVD

fo llow _____ me _____

Sop2/DVD

fo llow _____ me _____

Sop3/DVD

fo llow _____ me _____

Soprano

Most won drous forms you see me wear _____

Soprano

Most won drous forms you see me wear _____

Soprano

Most won drous forms

239

Sop1/DVD
Where black is the col our and none is the number _____ fo llow____

Sop2/DVD
Where black is the col our and none is the number _____ fo llow____

Sop3/DVD
Where black is the col our and none is the number _____ fo llow____

Soprano

Soprano

Soprano

246

Sop1/DVD
me _____ Where

Sop2/DVD
me _____ Where

Sop3/DVD
me _____ Where

Soprano
a Man and a wo man a Lion a Bear _____

Soprano
a Man and a wo man a Bear _____

Soprano
A Li on a Bear _____

252

Sop1/DVD
time tra ces curves for our thoughts to en cum ber _____ fo llow____ me____

Sop2/DVD
time tra ces curves for our thoughts to en cum ber _____ fo llow____ me____

Sop3/DVD
time tra ces curves for our thoughts to en cum ber _____ fo llow____ me____

Soprano
A

Soprano

Soprano

259

Sop1/DVD
Sing to me

Sop2/DVD
Sing to me

Sop3/DVD
Sing to me

Soprano
fi sh a fowl a cloud a field _____ All fig ures

Soprano
A fi sh a fowl a cloud a field _____ All fig ures

Soprano
A fo wl a cloud a field _____ All fig ures

268

Sop1/DVD
Like Daph ne some times in a tree

Sop2/DVD
Like Daph ne some times in a tree

Sop3/DVD
Like Daph ne some times in a tree

Soprano
Heav en and Earth can yeild Yet am not one of

Soprano
Heav en and Earth can yeild Yet am not one of

Soprano
Heav en and Earth can yeild Yet am not one of

277

Slower

Sop1/DVD
I come in dark ness and fill the

Sop2/DVD
I come in dark ness and fill the

Sop3/DVD
I come in dark ness and fill the

Soprano
all you see I come in dark ness

Soprano
all you see I come in dark ness

Soprano
all you see I come in dark ness

287

Sop1/DVD
mind with light _____ Jour ney with me _____ Jour ney with me _____

Sop2/DVD
mind with light _____ Jour ney with me _____ Jour ney with me _____

Sop3/DVD
mind with light _____ Jour ney with me _____ Jour ney with me _____

Soprano
_____ and fill the mind with light _____ Jour ney with me _____ Jour ney with

Soprano
_____ and fill the mind with light _____ Jour ney with me _____ Jour ney with

Soprano
_____ and fill the mind with light _____ Jour ney with me _____ Jour ney with

296

Sop1/DVD
_____ and you will ne ver _____ ne ver know _____ when it will end _____

Sop2/DVD
_____ and you will ne ver _____ ne ver know _____ when it will end _____

Sop3/DVD
_____ and you will ne ver _____ ne ver know _____ when it will end _____

Soprano
me _____ and you will ne ver _____ nev er know

Soprano
me _____ and you will ne ver _____ nev er know

Soprano
me _____ and you will ne ver _____ nev er know

322

Sop1/DVD
end when it will end

Sop2/DVD
end when it will end

Sop3/DVD
end when it will end

Soprano

Soprano

Soprano

DVD ends

331

Sop1/DVD
when it will end

Sop2/DVD
when it will end

Sop3/DVD
when it will end

Soprano
Lights dim to black

Soprano

Soprano

Maraca