

III. "like some huge moth out of the darkness"

Lento recitativo ♩ = 60

190 *f* *mf* *rit.* *mp*

III. The Empty Church

199 *p* *ppp*⁵

202

204

206

208

210

212 *rit.*

Tempo I ♩ = 60

215 *f*

219 *mf* *mp*

All harmonics are natural.

224 *lento* *p* *pp*

The musical score consists of three systems. The first system (measures 215-218) is in bass clef, 4/4 time, with a forte (*f*) dynamic. It features a melodic line with triplets and a bass line with sustained notes. The second system (measures 219-223) is in treble clef, 2/4 time, with dynamics of mezzo-forte (*mf*) and mezzo-piano (*mp*). The third system (measures 224-227) is in bass clef, 5/4 time, with a *lento* tempo and dynamics of piano (*p*) and pianissimo (*pp*). It features a complex harmonic texture with many natural harmonics.

III. The Empty Church

They laid this stone trap
 for him, enticing him with candles,
 as though he would come like some huge moth
 out of the darkness to beat there.
 Ah, he had burned himself
 before in the human flame
 and escaped, leaving the reason
 torn. He will not come any more
 to our lure. Why, then, do I kneel still
 striking my prayers on a stone
 heart? Is it in hope one
 of them will ignite yet and throw
 on its illumined walls the shadow
 of someone greater than I can understand?

Begin poem in m.199. Continue over ppp. Poem is complete by m.214.

IV. The Moorland

It is beautiful and still;
 the air rarefied
 as the interior of a cathedral

expecting a presence. It is where, also,
 the harrier occurs,
 materialising from nothing, snow-

soft, but with claws of fire,
 quartering the bare earth
 for the prey that escapes it;

hovering over the incipient
 scream, here a moment, then
 not here, like my belief in God.

IV. "as the interior of a cathedral"

228 **Lento recitativo** ♩ = 60

* All harmonics are natural.

234 nat.

IV. The Moorland

*Begin poem in m. 238.
 Hold G harmonic through "presence".
 Complete poem before attacca entrance m. 240.*

Seven Poems of Stillness

Lento recitativo ♩ = 60

Più mosso ♩ = 76

240

246

Tempo I ♩ = 60

Tempo II ♩ = 76

249

254

Tempo II ♩ = 76

Tempo I ♩ = 60

259

264

Lento recitativo ♩ = 60

269

* All harmonics are natural.

277

V. The Bright Field

287

Begin poem in m. 293.

V. The Bright Field

I have seen the sun break through
to illuminate a small field
for a while, and gone my way
and forgotten it. But that was the pearl
of great price, the one field that had
the treasure in it. I realize now
that I must give all that I have
to possess it. Life is not hurrying

on to a receding future, nor hankering after
an imagined past. It is the turning
aside like Moses to the miracle
of the lit bush, to a brightness
that seemed as transitory as your youth
once, but is the eternity that awaits you.

V. "Bright Field / lit bush"

Commodo ♩. = 84

294

p

299

p

305

mp

311

mf

318

cresc.

324

f

327

rit. molto *a tempo*

329

a tempo

331

a tempo

333 *rit.*

Musical notation for measures 333-334 in bass clef, 6/16 time signature. The music consists of eighth notes with slurs and ties. A *rit.* (ritardando) marking is placed above the final measure.

335 *allarg. molto* *accel.* *a tempo*

Musical notation for measures 335-336 in bass clef, 6/16 time signature. The music features eighth notes with slurs. The tempo markings *allarg. molto*, *accel.*, and *a tempo* are placed above the measures.

337

Musical notation for measures 337-338 in bass clef, 9/16 time signature. The music consists of eighth notes with slurs and ties.

339

Musical notation for measures 339-340. Measure 339 is in bass clef, 9/16 time signature. Measure 340 is in treble clef, 9/16 time signature. The music consists of eighth notes with slurs and ties.

341

Musical notation for measures 341-342 in treble clef, 6/16 time signature. The music consists of eighth notes with slurs and ties.

343 *rit.*

Musical notation for measures 343-344 in treble clef, 9/16 time signature. The music consists of eighth notes with slurs and ties. A *rit.* marking is placed above the first measure.

345 *a tempo* *f*

Musical notation for measures 345-349 in bass clef, 5/16 time signature. The music consists of eighth notes with slurs and ties. The tempo marking *a tempo* and dynamic marking *f* are placed above and below the first measure respectively.

350

Musical notation for measures 350-354 in bass clef, 5/16 time signature. The music consists of eighth notes with slurs and ties. A *dim.* (diminuendo) marking is placed below the final measure.

355

Musical notation for measures 355-359 in bass clef, 5/16 time signature. The music consists of eighth notes with slurs and ties.