

Colin Riley

Roads Shining Like River
Up Hill After Rain

for unaccompanied choir and cello

Five Ghosts Shards

based on fragments of poetry by Edward Thomas
adapted by Robert Macfarlane

Created with funds provided by the Hinrichsen Foundation

duration - c25 mins

'... and I rose up and knew that I was tired and continued on my journey'

(Quote inscribed on the Edward Thomas Memorial Stone on the Shoulder of Mutton Hill)

I. Open your eyes to the air

Recit: in freetime (brooding) ♩ = 84

Violoncello

mp *mp* *p*



Vc.

p *mf* *p*



Vc.

mp *mf* *p*



Vc.

p *pp*

with a sense of awakening (♩ = 84)

The musical score consists of five staves. The top staff is for Violin (Vc.) in bass clef, starting at measure 5. It features a dynamic range from *mp* to *mf* and includes a triplet of eighth notes. The four vocal staves (Soprano, Alto, Tenor, Bass) are in treble clef and share the same lyrics: "O - pen your eyes to the air, that has washed the eyes of the". Each vocal staff has a dynamic range from *mp* to *mf* and includes triplet markings. The lyrics are aligned with the vocal lines.

Vc. *mp* *mf* *mp* 3

S. *mp* *mf* *mp* 3
O - pen your eyes to the air, that has washed the eyes of the

A. *mp* *mf* *mp* 3
O - pen your eyes to the air, that has washed the eyes of the

T. *mp* *mf* *mp* 3
O - pen your eyes to the air, that has washed the eyes of the

B. *mp* *mf* *mp* 3
O - pen your eyes to the air, that has washed the eyes of the

8

Vc. *mf* *p* *mp*

S. *mf* *p*
stars through all the de - wy night.

A. *mf* *p*
stars through all the de - wy night.

T. *mf* *p*
stars through all the de - wy night.

B. *mf* *p*
stars through all the de - wy night.

Detailed description: This page contains a musical score for five parts: Violoncello (Vc.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Vc. part is in bass clef and begins with a measure marked '8'. It features a melodic line with dynamics *mf*, *p*, and *mp*, and includes vibrato markings (V) and a hairpin crescendo. The vocal parts (S., A., T., B.) are in treble clef and sing the lyrics 'stars through all the de - wy night.' Each vocal part starts with a *mf* dynamic and ends with a *p* dynamic, connected by a hairpin crescendo. The lyrics are aligned with the vocal notes.

11

Vc.

A. *mf*
Will you come? _____ O ver this land frec -kled with snow.



15

Vc.
mp *p* *mp*

S.
Will you come? _____

S.
Will

A.
I would a rise and go far to where the li-lies are.

20

Vc. *p* *mp*

S. *p*
To a new coun -

S. *p*
you come? To a new coun -

A. *mf*
When the joy of walk-ing thus



25

Vc. *mp* *mp*

S. *p*
try. The path I

S. *p*
try. The path

A.
has ta - ken us by sur - prise.

accel - - - - -

29

Vc. *mp*

S. had to find.

S. I had to find.



rit - - - - -

33

Vc. *f* *mf*



38

Vc. *mp* *p*

gliss. gliss.

a tempo (♩ = 84)

The musical score consists of five staves. The top staff is for Violin (Vc.) in bass clef, starting at measure 43. It features a melodic line with dynamics *mp* and *mf*, and includes a triplet of eighth notes. The four staves below are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all in treble clef. Each vocal part has the lyrics: "O - pen your eyes to the air, that has washed the eyes of the stars through". The vocal parts feature dynamics *mp* and *mf*, and include triplet markings over the first two measures of the vocal line.

Vc. 43 *mp* *mf* *mp* *mf*

S. *mp* *mf* *mp* *mf*
O - pen your eyes to the air, that has washed the eyes of the stars through

A. *mp* *mf* *mp* *mf*
O - pen your eyes to the air, that has washed the eyes of the stars through

T. *mp* *mf* *mp* *mf*
O - pen your eyes to the air, that has washed the eyes of the stars through

B. *mp* *mf* *mp* *mf*
O - pen your eyes to the air, that has washed the eyes of the stars through

47

Vc. *p* *p* *p* *mp* rit

S. *p* *p* *p*
all the de - wy night. night. night.

A. *p* *p* *p*
all the de - wy night. night. night.

T. *p* *p* *p*
all the de - wy night. night. night.

B. *p* *p* *p*
all the de - wy night. night. night.



52

Vc. *p* *pp*

Recit: in freetime (dark and muted) ♩ = c84

55

Vc.

T. *mf* solo
Of ten foot-sore, ne-ver

B. *mf* solo
yet of the road I wea-ry,

56

Vc. *p*

T. *mf*, *mp*
as it winds on for - e -

B. *p*, *mp*
though long and steep and drea-ry for - e -

rit - - - - -

57

Vc. *mf*, *mp*

T. *p*, *pp*
ver. umm

B. *p*, *pp*
ver. umm

II. Half a kiss, half a tear

uncertain and restless ♩ = 72

58

Vc. *mp*

S. *solo mf*
The sun set, the wind fell, the sea was like a mir-ror sha_____

T. *tutti pp* (staggered breathing) *pp*
The sun, The wind,

B. *tutti pp* (staggered breathing) *pp*
The sun, The wind,

63

Vc. *mf*

S. *mf*
king. A voice says:

A. *solo mf*
I read the sign. Which way should I go?

T. *pp*
The sea,

B. *pp*
The sea,

67

Vc. *mf* *mp*

S. *mf*
You would not have doubt-ed so We look and un-der-stand

A. *mf*
at twen ty.

T. *pp*
We look,

B. *pp*
We look,



72

Vc. *mf*

S. *mf*
we can not, can not speak.

T.

B.

76

Vc. *mp* *p*

S. *tutti mp*
Hark at the rain Wind - less and light, Half a kiss,

A. *tutti mp*
Hark at the rain Wind - less and light, Half a kiss,

T. *tutti mp*
Hark at the rain Wind - less and light, Half a kiss,

B. *tutti mp*
Hark at the rain Wind - less and light, Half a kiss,



81

Vc. *gliss.*

S. *mf mp p*
half a tear Say - ing good - night.

A. *mf mp p*
half a tear Say - ing good - night.

T. *mf mp p*
half a tear Say - ing good - night.

B. *mf mp p*
half a tear Say - ing good - night.

85

Vc. *pp* *mf*

S. solo *mf*
The green roads that end in

A. *pp*
Good night

T. *pp*
Good night

B. *pp* *pp* *pp*
Good night Night, Night, Night, Night, Night, Night,
Good, good, good, Good, good, good,

91

Vc. *mf*

S. *mf*
 the for_____ est, the for_____ est

A. solo *mf*
 Are strewn with white goose

B. *pp*
 Night, Night, Night, Night, Night, Night, Night,

B. *pp*
 Good, good, good, Good, good, good, Good,



96

Vc. *pp* *mf*

S. *mf*
 Like marks left be-hind by some one_____

A. *mp*
 fea_____ thers this June

B. *pp*
 Night, Night, Night, Night, Night,

B. *pp*
 Good, good, good, Good, good,

102

Vc. *mf*

S. *mf*
gone to the for est

A. *mf*
To show his track. But

B. Night, Night, Night, Night, Night,

B. *pp* good, Good, good, good, Good,



106

Vc. *mp* sul pont (molto vib) - - - - - *mp*

A. *mp*
he has ne - ver come back.

B.

B.

111

Vc.

p

S.

pp tutti

(whispering quietly, repeatedly and independently)
'You would not have doubted so at twenty but he has never come back'

A.

pp tutti

(whispering quietly, repeatedly and independently)
'You would not have doubted so at twenty but he has never come back'



115

Vc.

p *pp* *pp*

S.

A.

Recit: in freetime (dark and muted) ♩ = c84

119

both hands 'pattering' on the belly
of the cello (like rain)

Vc.

T. solo *mp* *p*

B. solo *mp* *p*

The hill road wet with rain

In the sun would not gleam



120

Vc.

T. *mp* *p*

B. *p* *p*

Like a wind ing stream

If we trod it not a - gain.

III. I have come to the borders of sleep

poised and lyrical ♩ = c72

Vc. 121 *norm.*

mp *mf* *mp* *mp* *p*

==

Vc. 123

mp *mf* *mp* *mp* *p* *mp*

with a calm, hypnotic sleepiness ♩. = 72

126

Vc. *p* lightly - at the point *gliss* *V*

S. *tutti p*
I have come to the bor ders of sleep the un - fa - tho - ma - ble deep

A. *tutti p*
I have come to the bor ders of sleep the un - fa - tho - ma - ble deep

T. *tutti p*
I have come to the bor ders of sleep the un - fa - tho - ma - ble deep



131

Vc. *V* *pp*

S. *pp*
fo - rest where all must lose their way, ho - we - ver

A. *pp*
fo - rest where all must lose their way, ho - we - ver

T. *pp*
fo - rest where all must lose their way, ho - we - ver

136

Vc. *p* *mp* *mf* *f*

S. *p* *mp* *mf* *f*
 straight or win-ding. The tall for -rest to - wers

A. *p* *mp* *mf* *f*
 straight or win-ding. The tall for -rest to - wers

T. *p* *mp* *mf* *f*
 straight or win-ding. The tall for -rest to - wers



143

Vc. *p* *pp*

A. *p* *pp*
 Its si-lence si-lence si-lence I hear and o - bey that

T. *p* *pp*
 Its si-lence si-lence si-lence I hear and o - bey that

B. *p* *pp*
 Its si-lence si-lence si-lence I hear and o - bey that

149

Vc. *v* *p*

S. *p*
I have come to the bor ders of sleep the un

A. *p*
I may lose my way and my- self. I have come to the bor ders of sleep the un

T. *p*
I may lose my way and my- self. I have come to the bor ders of sleep the un

B. *p*
I may lose my way and my- self. I have come to the bor ders of sleep the un

157

Vc.

S.

fa - tho - ma - ble deep fo - rest where all must lose their

A.

fa - tho - ma - ble deep fo - rest where all must lose their

T.

fa - tho - ma - ble deep fo - rest where all must lose their

B.

fa - tho - ma - ble deep fo - rest where all must lose their

gently rocking (still ♩. = 72)

166

Vc. *p* *mp* *p* *sim.*

S. *mp* *mf*

A. *mp* *mf*

T. *p* sempre

B. *p* sempre

wind - ing wind - ing

A light di - vi - ded the swo - llen clouds

A light di - vi - ded the swo - llen clouds

wind - ing wind - ing

wind - ing wind - ing

Detailed description: This page of a musical score is for measures 166-170. It features five staves: Violin/Contra (Vc.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Vc. staff includes fingering numbers (III, IV, II, III, II, III, II) and dynamic markings (p, mp, p). The vocal staves (S., A., T., B.) have lyrics: 'A light di - vi - ded the swo - llen clouds' for S. and A., and 'wind - ing' for T. and B. The T. and B. parts are marked 'p sempre'. The S. and A. parts have dynamics of mp and mf. The Vc. part has a 'sim.' marking above the first measure.

172 *sim.*

Vc.

(III) V (III) (III) (IV) V (III) (II) (II)

pp *p* *p*

S. *mp* *mp*

And lay most per-fect-ly like a

A. *mp* *mp*

And lay most per-fect-ly like a

T. wind - ing wind - ing

B. wind ing wind ing

178 *sim.*

Vc. *p* *mp* *p*

S. straight na - row foot - bridge bright

A. straight na - row foot - bridge bright

T. wind - ing wind - ing

B. wind - ing wind - ing

Vc. *pp* *p* *p*

S. *mp*
that crossed o-ver the sea

A. *mp*
that crossed o-ver the sea

T. wind - ing

B. wind ing

Vc. *p* *mp* *p* *mp* *p* *p*

S. *p* rit
to me.

A. *p*
to me.

T. *pp*
wind - ing

B. *pp*
wind ing

Recit: in fretted dark and muted $\text{♩} = c84$

194

(III) (II) (II)

*LH fingers on belly
+ RH thumb hitting below bridge

(put bow down)

pp *p* *p* *mf* *p*

A. solo *mp* *p*

T. solo *p* *mp* *p*

B. solo *mp*

And hea-vy is the tread

Now all roads lead to France

Hea-vy is the tread



195

(II)

sim.

mf *mf* *mf*

A.

T. *p* *mp* *p* *pp*

B. *mp* *p* *pp*

but the dead re - turn - ing

of the li - ving

(II)

196

Vc. *p* *mf* *mf* *p* pizz

A. *p* , *pp* , *ppp* ,

light ly dance light ly dance light - ly dance

T.

B. *p* *pp*

light - ly dance



197

Vc. *mf* *mf* *p* *mf* *p* *mf*

A. *pp* *pp*

dance dance

T. *pp* *pp*

dance dance

just RH thumb hitting below bridge

198

Vc. *pizz* + *sim.*

p *mf* *p* *mf* *p*

A. *ppp*

dance

Detailed description: This block contains musical notation for measures 198 and 199. The Violin Concerto (Vc.) part is in bass clef. Measure 198 starts with a pizzicato (pizz) instruction and a dynamic of *p*. It features a quarter note with a sharp sign, followed by a half note with a dynamic of *mf* and a plus sign (+) above it. The second half of the measure contains a quarter note with a dynamic of *p* and an accent (>), followed by a quarter note with a dynamic of *mf* and an accent (>). Measure 199 begins with a simile (sim.) instruction and a dynamic of *p*, followed by a quarter note with a dynamic of *p* and an accent (>). The Arco (A.) part is in treble clef and features a *ppp* dynamic with a long hairpin across the measure. Below the staff, there is a rhythmic notation consisting of a quarter note with a sharp sign and a vertical line, labeled "dance".



rit

199

Vc.

mp *pp* *mp* *pp*

Detailed description: This block contains musical notation for measure 199 of the Violin Concerto (Vc.) part in bass clef. The measure begins with a dynamic of *mp* and a quarter note with an accent (>). This is followed by a quarter rest, then a quarter note with a dynamic of *pp* and an accent (>). The second half of the measure contains a quarter note with a dynamic of *mp* and an accent (>), followed by a quarter note with a dynamic of *pp* and an accent (>). The piece concludes with a double bar line and a 3/4 time signature.

IV. Figures suspended still and ghostly white

melancholic and wistful ♩ = 60

200

Vc.

mp *mf* *mp* *mp* *mf*

207

Vc.

p *pp* *p*

214

Vc.

pp *p* *mp*

tutti *p*

S. Fi-gures sus-pend-ded

tutti *p*

A. Fi-gures sus-pend-ded

220

Vc. *p* *mp* *mf* *mp*

S. *p*
still and

A. *p*
still and



225

Vc. *p* *p*

S. *p* *pp* *p*
ghost ly white the past ho - ver - ing

A. *p* *pp* *p*
ghost ly white the past ho - ver - ing

Vc. 230

S.
as it re - vi - sits the light

A.
as it re - vi - sits the light



slightly faster ♩ = 72

235 *mf*

S.
The last light has gone out of the world, ex-cept this

A.
The last light has gone out of the world, ex-cept this

T.
The last light has gone out of the world, ex-cept this

240

S. *pp*
 moon - light ly - ing on the grass like frost

A. *pp*
 moon - light ly - ing on the grass like frost

T. *pp*
 moon - light ly - ing on the grass like frost



245

A. *mf*
 be - yond the brink of the tall elm's sha - dow

T. *mf* *mp*
 be - yond the brink of the tall elm's sha - dow It is as if

B. *mf* *mp*
 be - yond the brink of the tall elm's sha - dow It is as if

250

5:6

p

pp

T. ev' - ry- thing else has slept has slept.

B. ev' - ry- thing else has slept has slept.



melancholic and wistful again ♩ = 60

(I)

256

Vc.

pp

p

mp

S. *p*
Fi-gures sus - pend- ded

A. *p*
Fi-gures sus - pend- ded

262

Vc. *p* *mp* *mf* *mp* (II) *p*

S. *p*
still and

A. *p*
still and



267

Vc. *p* *p* (II) (I)

S. *p* *pp* *p*
ghost ly white the past ho - ver - ing

A. *p* *pp* *p*
ghost ly white the past ho - ver - ing

Vc. 272 *V*

S. as it re - vi - sits the light

A. as it re - vi - sits the light



Vc. 277 *V*

mp *V* *mf* (I) (II) (III) *V*

(I)
281

Vc. *pp*

S. *mf*
The past is a strange land, most strange

A. *mf* *mf*
The past is a strange land, most strange the sound -

T. *mp*
There are so ma-ny



288

Vc.

S. *mf*
the sound-less fields and streets of it.

A. *mf*
less fields and streets of it

T. *mp*
things I have for-got That once were much to me, or that were not. There are so ma ny

rit - - - - -

294

Vc.

T.
things I have for- got _____

B.
That once were much to me, or that were not. *p* were not were not were



Slowly (and as if from a distance)

301

Vc.
ppp

T.

B.
not. _____ *solo pp* 'Coo - ee!' 'Coo ee!' 'Coo ee!' 'Coo ee!'

Recit: in freetime (dark and muted) ♩ = c84

309

Vc. *pp*

S. solo *mp* For the lack of the tra-vell-er

A. solo *mp* Lone-li - er

T. (solo) *mp* The roads are lone-ly

B. solo *mp* While we sleep

pp



310

Vc. *pp*

S. *p* , *pp* , *ppp*
A dream, a dream, on - ly

A. *p* , *pp* , *ppp*
A dream, a dream, on - ly

T. *p* , *pp* , *ppp*
Who is now a dream on - ly A dream, a dream, on - ly

B. *p* , *pp* , *ppp*
Who is now a dream on - ly A dream, a dream, on - ly

V. The end fell like a bell

ghostly and resigned ♩ = 60

The musical score is written for five parts: Violin (Vc.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The time signature is 3/4. The tempo is marked as ♩ = 60. The mood is "ghostly and resigned".

- Vc. (Violin):** The part begins with a half note G2, followed by a half note G2. There are two measures of rest, then a quarter note G2 with a fermata, followed by a half note G2 with a fermata. This is followed by a quarter note G2 with a fermata, then a half note G2 with a fermata. There are two more measures of rest, then a quarter note G2 with a fermata, followed by a half note G2 with a fermata. The dynamic is *mf*.
- S. (Soprano):** The part begins with a whole note G4, followed by a whole note G4, then a whole note G4. The dynamic is *tutti pppp*. The syllable "umm" is written below the notes.
- A. (Alto):** The part begins with a whole note G4, followed by a whole note G4, then a whole note G4. The dynamic is *tutti pppp*. The syllable "umm" is written below the notes.
- T. (Tenor):** The part begins with a whole rest for six measures, then a quarter note G4 with a fermata, followed by a half note G4 with a fermata. The dynamic is *tutti mf*. The words "The end" are written below the notes.
- B. (Bass):** The part begins with a whole rest for six measures, then a quarter note G2 with a fermata, followed by a half note G2 with a fermata. The dynamic is *tutti mf*. The words "The end" are written below the notes.

Vc. *mf*

S.

A.

T. *mf* the end _____ fell *mf* the end _____ fell

B. *mf* the end _____ fell *mf* the end _____ fell

Detailed description: This page of a musical score features five staves. The top staff is for Violoncello (Vc.) in bass clef, with two measures of music marked *mf*. The second staff is for Soprano (S.) in treble clef, with a melodic line and a long slur. The third staff is for Alto (A.) in treble clef, with a melodic line and a long slur. The fourth staff is for Tenor (T.) in treble clef, with lyrics 'the end _____ fell' and a melodic line marked *mf*. The fifth staff is for Bass (B.) in bass clef, with lyrics 'the end _____ fell' and a melodic line marked *mf*. The music is in a 3/8 time signature and features a key signature of one sharp (F#).

325

Vc. *pp* *p*

T. *mp*
like a bell.

B. *mp*
like a bell.



331

Vc. *pp* *pp* *p* *pp*

A. solo *p*
Soar in lone flight so far, so



338

Vc. *p* *mp* *p*

A. *mp* *p* *mp*
far, so far Like a black star.

345

Vc. *p* *mp* *mf* *f*

A. *mp* *mf* *f*

A mote of sin ging dust A - float, a - float, a - bove_____



352

Vc. *pp* *mp* *p*

A. *pp* *pp*

That dreams_____ Dreams



359

Vc. *p*

A.

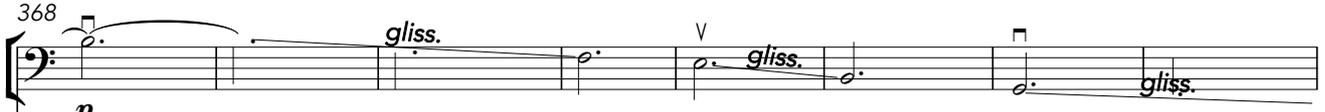
T. *mf* *mp*

B. *mf* *mp*

The end_____ fell like a bell._____

The end_____ fell like a bell._____

slightly faster ♩ = 84

Vc.  *p* *gliss.* *gliss.* *gliss.*

S.  *p* *mp*
And no more sing- ing

A. *tutti* *p* *mp* *p* *p* *mp*
The light of the new moon and ev' - ry star And no more sing- ing

T. *p* *mp* *p* *p* *mp*
The light of the new moon and ev' - ry star And no more sing- ing

B. *p* *mp* *p* *p* *mp*
The light of the new moon and ev' - ry star And no more sing- ing

376 accel
slacken the C string gradually to an indeterminate pitch

Vc. *gliss.* *p* *gliss.* *mp*

S. *p* *p* *mp*
 for _____ the bird. I ne-ver un-der-stood quite _____

A. *p* *p* *mp*
 for _____ the bird. I ne-ver un-der-stood quite _____

T. *p* *p* *mp*
 for _____ the bird. I ne-ver un-der-stood quite _____

B. *p* *p* *mp*
 for _____ the bird. I ne-ver un-der-stood quite _____

rit

384 rasping (like a machine gun)

Vc. *gliss.* *f* *ff* *mf*

S. *mf* *f* *p*
what was meant by God. Ooo

A. *mf* *f* *mf*
what was meant by God. The end_____ fell like a

T. *mf* *f*
what was meant by God.

B. *mf* *f*
what was meant by God.

ghostly and resigned again

392

Vc. *p*
ppp

(I) *v* (III) (I)
(II) *v* 1/2 flat C
sim.

S.

S.

A. *mp* *pp* *pp*
bell. Where a-ny turn may lead to hea - ven or an-ny

T. *pp* *pp*
Where a-ny turn may lead to hea - ven or an-ny

B. *pp* *pp*
Where a-ny turn may lead to hea - ven or an-ny

397

Vc.

The musical score for the Violin and Cello (Vc.) part, numbered 397. It consists of two staves: a treble clef staff for the Violin (V) and a bass clef staff for the Cello (C). The music is in a key with one sharp (F#) and a 4/4 time signature. The piece features a melodic line with various rhythmic values and rests, and a bass line with chords and moving lines. There are several measures of rests in both parts.

S.

pp

A - float

The first staff of the vocal part, labeled 'S.' for Soprano. It contains a single note on a whole rest, followed by a measure of rest, and then a melodic phrase starting with a half note on G4, followed by a half note on A4, and a final half note on G4. The phrase is marked with a piano (*pp*) dynamic and a slur. The lyrics 'A - float' are written below the notes.

S.

pp

A_ bove

The second staff of the vocal part, also labeled 'S.' for Soprano. It contains a measure of rest, followed by a melodic phrase starting with a half note on G4, followed by a half note on A4, and a final half note on G4. The phrase is marked with a piano (*pp*) dynamic and a slur. The lyrics 'A_ bove' are written below the notes.

A.

pp

cor-ner may hide hell Where a-ny turn may lead to hea - ven

The third staff of the vocal part, labeled 'A.' for Alto. It contains a melodic line with eighth and quarter notes. The lyrics 'cor-ner may hide hell' are written below the first part, and 'Where a-ny turn may lead to hea - ven' are written below the second part. The second part is marked with a piano (*pp*) dynamic.

T.

pp

cor-ner may hide hell Where a-ny turn may lead to hea - ven

The fourth staff of the vocal part, labeled 'T.' for Tenor. It contains a melodic line with eighth and quarter notes. The lyrics 'cor-ner may hide hell' are written below the first part, and 'Where a-ny turn may lead to hea - ven' are written below the second part. The second part is marked with a piano (*pp*) dynamic.

B.

pp

cor-ner may hide hell Where a-ny turn may lead to hea - ven

The fifth staff of the vocal part, labeled 'B.' for Bass. It contains a melodic line with eighth and quarter notes. The lyrics 'cor-ner may hide hell' are written below the first part, and 'Where a-ny turn may lead to hea - ven' are written below the second part. The second part is marked with a piano (*pp*) dynamic.

403

Vc.

S.

pp

A - float

S.

pp

A__ bove

A.

pp

or an-ny cor-ner may hide hell

T.

pp

or an-ny cor-ner may hide hell

B.

pp

or an-ny cor-ner may hide hell

410

S. *pp*
A - float

S. *pp*
A__ bove

A. *pp*
may lead to hea-ven to hea-ven to hea-ven

T. *pp*
may lead to hea-ven to hea-ven to hea-ven

B. *p* *mp*
Roads shi__ ning like ri-ver up hill__

B. *p* *mp*
Roads shi__ ning like ri-ver up

con sord (practice mute)

417

Vc. *pp*

A. *p* to hea-ven *p* af-ter *pp* rain

T. *p* to hea-ven *p* af-ter *pp* rain

B. *p* af-ter *p* af-ter *pp* rain

B. *p* hill *p* af-ter *p* af-ter *pp* rain



422

Vc. *pp* *pp* *pp* *ppp*

A.

T.

B.

B.

Recit: in freetime (dark and muted) ♩ = c84

428

Vc. *ppp*

S. solo *mp* *mf* *p*
like a star

A. solo *mp* *mf* *p*
and are for-got ten

T. solo *mp*
Roads go

B. solo *mp* *p*
On while we for-get



429

Vc. *ppp*

S. *pp* *ppp*
and is gone.

A. *pp*
That shoots