

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)

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

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

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

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

B.  *mp* *mf* *mp* 3 3 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.

11

Vc.

A.

mf

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



15

Vc.

S.

S.

A.

mp *p* *mp*

p

Will you come? _____

Will

p

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.

29 accel - - - - -

Vc. *mp*

S. had to find.

S. I had to find.



33 rit - - - - -

Vc. *f* *mf*



38

Vc. *mp* *p*

gliss. gliss.

a tempo (♩ = 84)

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.

rit

p *p* *p* *mp*

S.

all the de - wy night. night. night.

A.

all the de - wy night. night. night.

T.

all the de - wy night. night. night.

B.

all the de - wy night. night. night.



52

Vc.

p *pp*

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

55

Vc.

T.

B.

mf solo

Of ten foot-sore, ne-ver

mf solo

yet of the road I wea-ry,



56

Vc.

T.

B.

p

mf

mp

p

mp

as it winds on for - e -

though long and steep and drea-ry for - e -



57

Vc.

T.

B.

mf

mp

p

pp

pp

ver. umm

ver. umm

rit - - - - -

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

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

tutti

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

Good night

pp

Night, Night, Night,

pp

Night, Night, Night,

pp

Good night

pp

Good, good, good,

pp

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,
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,
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,
good, Good, good, good, Good,

B. *pp* *pp*



106

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

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

B.

B.

111

Vc.

p

V

S.

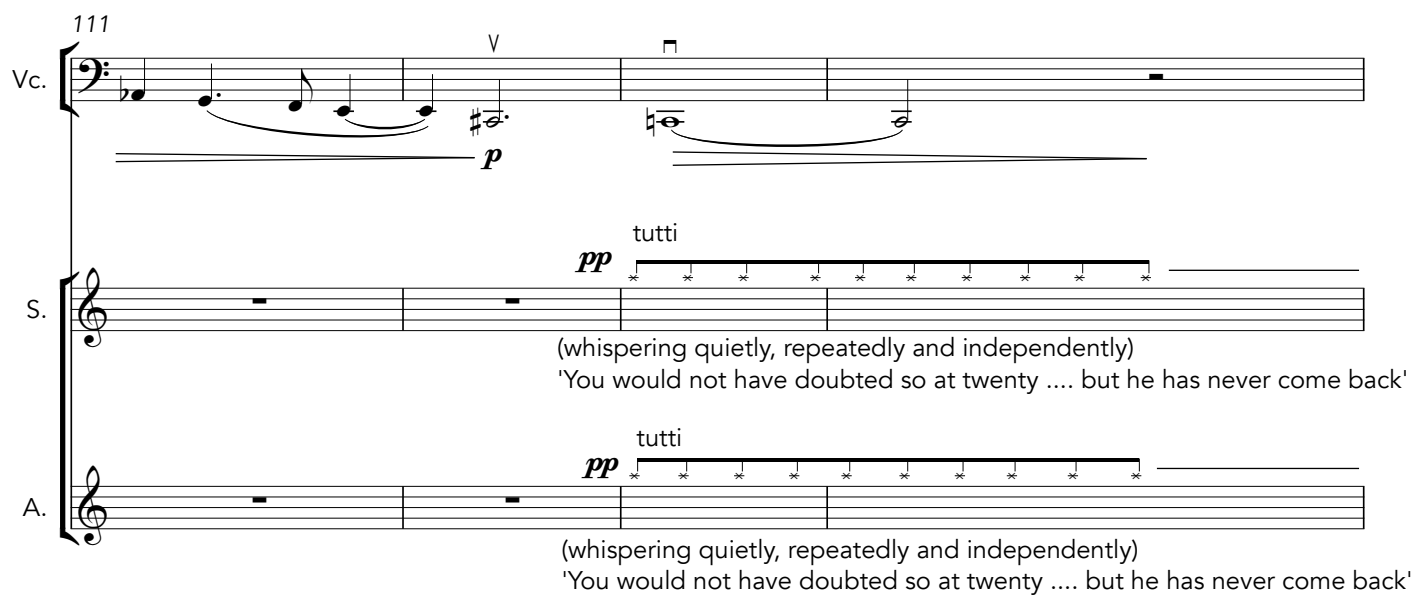
pp tutti

(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.

p

T. solo *mp* *p*

The hill road wet with rain

B. solo *mp* *p*

In the sun would not gleam



120

Vc.

p

T. *mp* *p*

Like a wind ing stream

B. *p* *p*

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*

tutti *p*

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

tutti *p*

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

tutti *p*

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



131

Vc. *pp*

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

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

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

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.

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

Vc.

pp *p*

S.

pp *p*

way, ho - we - ver straight or win - ding.

A.

pp *p*

way, ho - we - ver straight or win - ding.

T.

pp *p*

way, ho - we - ver straight or win - ding.

B.

pp *p*

way, ho - we - ver straight or win - ding.

gently rocking (still ♩. = 72)

166

Vc.

sim.

p *mp* *p*

S.

mp *mf*

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

A.

mp *mf*

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

T.

p sempre

wind - ing wind - ing

B.

p sempre

wind - ing wind - ing

172 *sim.*

Vc.

(III) *pp* *p* *p* (III) (IV) (III) (II) (II)

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.* *p* *mp* *p*

Vc.

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. *8*
wind - ing

B. *8*
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 freetimedark and muted ♩ = c84

194

(III) (II)

(put bow down)

*LH fingers on belly
+ RH thumb hitting below bridge

(II)

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

A. solo *mp* *p*

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

Now all roads lead to France

And hea-vy is the tread

B. solo *mp*

Hea-vy is the tread



195

(II)

sim.

Vc. *mf* *mf* *mf*

A.

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

but the dead re - turn - ing

B. *mp* *p* *pp*

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.

p *pp*

B.

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 pizz + sim. p *mf* p *mf* p

A. *ppp*

dance



199

Vc.

mp

pp

mp

pp

rit

IV. Figures suspended still and ghostly white

melancholic and wistful ♩ = 60

200

Vc.

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

207

Vc.

p *pp* *p*

(II)

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

(II) (II)



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

(II) (I)

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 *mf* 5:6

A. *mf* 5:6 be - yond the brink of the tall elm's sha - dow

T. *mf* 5:6 *mp* be - yond the brink of the tall elm's sha - dow It is as if

B. *mf* 5:6 *mp* be - yond the brink of the tall elm's sha - dow It is as if

262

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

S. *p*
still and

A. *p*
still and

Detailed description: This block contains the musical notation for measures 262 through 265. The Vc. (Violoncello) part is written in bass clef. It begins with a half note G2 (marked with a fermata and a second ending bracket), followed by a half note F2, a quarter note E2, a quarter rest, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a half note G1 (marked with a fermata and a second ending bracket). Dynamics are indicated as *p* for the first measure, *mp* for the second, *mf* for the third, and *mp* for the fourth. The S. (Soprano) and A. (Alto) parts are written in treble clef. They both begin with a half note G4 (marked with a fermata and a second ending bracket), followed by a half note F4, a quarter note E4, a quarter rest, a quarter note D4, a quarter note C4, a quarter note B3, and a half note A3 (marked with a fermata and a second ending bracket). The lyrics 'still' and 'and' are written below the notes. Dynamics are indicated as *p* for the first measure.



267

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

Detailed description: This block contains the musical notation for measures 267 through 270. The Vc. (Violoncello) part is written in bass clef. It begins with a half note G2 (marked with a fermata and a second ending bracket), followed by a half note F2, a quarter note E2, a quarter rest, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a half note G1 (marked with a fermata and a second ending bracket). Dynamics are indicated as *p* for the first measure and *p* for the second. The S. (Soprano) and A. (Alto) parts are written in treble clef. They both begin with a half note G4 (marked with a fermata and a second ending bracket), followed by a half note F4, a quarter note E4, a quarter rest, a quarter note D4, a quarter note C4, a quarter note B3, and a half note A3 (marked with a fermata and a second ending bracket). The lyrics 'ghost ly', 'white', 'the past', and 'ho - ver - ing' are written below the notes. Dynamics are indicated as *p* for the first measure and *pp* for the second.

272

Vc.

S.

A.

as it re - vi - sits the light

as it re - vi - sits the light



277

Vc.

mp

mf

(III)

(I)

(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.

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 many

rit - - - - -

294

Vc.

T.

things I have for- got

B.

That once were much to me, or that were not. were not were not were

p



Slowly (and as if from a distance)

301

Vc.

ppp

T.

B.

not. 'Coo - ee!' 'Cooo ee!' 'Coo ee!' 'Coo ee!'

pp

solo

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.

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 for a vocal and instrumental piece. It consists of five staves: Violoncello (Vc.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked as ♩ = 60.

Vc. (Violoncello): The part begins with a half note G2, followed by a half note F2. There is a rest for two measures, then a half note G2, followed by a half note F2. This is followed by a half note G2, then a half note F2. There is a rest for two measures, then a half note G2, followed by a half note F2. The dynamics are marked *mf* (mezzo-forte) under the first and second phrases.

S. (Soprano): The part begins with a rest for two measures, then a half note G4, followed by a half note F4. There is a rest for two measures, then a half note G4, followed by a half note F4. The dynamics are marked *tutti pppp* (pianissimo) under the first phrase.

A. (Alto): The part begins with a rest for two measures, then a half note G4, followed by a half note F4. There is a rest for two measures, then a half note G4, followed by a half note F4. The dynamics are marked *tutti pppp* (pianissimo) under the first phrase.

T. (Tenor): The part begins with a rest for two measures, then a half note G4, followed by a half note F4. There is a rest for two measures, then a half note G4, followed by a half note F4. The dynamics are marked *tutti mf* (mezzo-forte) under the first phrase.

B. (Bass): The part begins with a rest for two measures, then a half note G4, followed by a half note F4. There is a rest for two measures, then a half note G4, followed by a half note F4. The dynamics are marked *tutti mf* (mezzo-forte) under the first phrase.

The lyrics "The end" are written under the Tenor and Bass staves at the end of the piece.

Vc. *mf* *mf*

S.

A.

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

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

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. *mf* *mp*

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.

(I) \vee (III) (I)

p
 ppp

(II) \vee 1/2 flat C

sim.

S.

S.

A.

$>mp$
bell.

pp

pp

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.

S.

pp

A - float

S.

pp

A_____ bove

A.

pp

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

T.

pp

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

B.

pp

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

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

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

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

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