

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

Lento recitativo ♩ = 60

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

III. The Empty Church

199 *p* *ppp*<sup>5</sup>

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 notes per measure.

### 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

*f* *rit.* *p*

246

*pp*

Tempo I ♩ = 60

Tempo II ♩ = 76

249

*f* *rit.* *p*

254

*pp*

Tempo I ♩ = 60

259

*p* *rit.* *f*

Tempo II ♩ = 76

264

*pp*

Tempo I ♩ = 60

269

*p* *rit.*

Lento recitativo ♩ = 60

\* All harmonics are natural.

277

*nat.*

287

*p*

V. The Bright Field

*lento*

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. The music consists of eighth notes with slurs and ties. Measure 334 ends with a double bar line and the time signature 6/16.

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

Musical notation for measures 335-336 in bass clef, 6/16 time. Measure 335 is marked *allarg. molto*, measure 336 is marked *accel.*, and the following measure is marked *a tempo*. The music features eighth notes with slurs and ties. Measure 336 ends with a double bar line and the time signature 9/16.

337

Musical notation for measures 337-338 in bass clef, 9/16 time. The music consists of eighth notes with slurs and ties. Measure 338 ends with a double bar line.

339

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

341

Musical notation for measures 341-342 in treble clef, 6/16 time. The music consists of eighth notes with slurs and ties. Measure 342 ends with a double bar line and the time signature 9/16.

343 *rit.*

Musical notation for measures 343-344 in treble clef, 9/16 time. Measure 343 is marked *rit.* and ends with a double bar line and the time signature 6/16. Measure 344 is in 3/16 time and ends with a double bar line and the time signature 5/16.

345 *a tempo* *f*

Musical notation for measures 345-349. Measure 345 is marked *a tempo* and *f*. The music consists of eighth notes with slurs and ties. Measure 349 ends with a double bar line.

350 *dim.*

Musical notation for measures 350-354. Measure 350 is marked *dim.*. The music consists of eighth notes with slurs and ties. Measure 354 ends with a double bar line.

355

Musical notation for measures 355-359. The music consists of eighth notes with slurs and ties. Measure 359 ends with a double bar line.