

ALASTAIR WHITE

WOAD

COMMISSIONED AND INTERPRETED BY KELLY POUKENS AND SUZY VANDERHEIDEN

EVERYTHING IS ALWAYS POSSIBLE

NO. 1

You may — and are encouraged to — change *anything*.

Note: score at concert pitch.

♩ = 90

Soprano

Alto Saxophone

7

S.

Alto Sax.

11

S.

Alto Sax.

17

accel.

S.

Alto Sax.

♩ = 120

Doom me - tal's not the same as Thrash, yet

on - ly in their same - ness can they be.

Our minds know no neg - ga - ti - vi - ty.

There was so li - ttle in the change, you see, that kept times sep - rate as roll and flash.

p *mp* *p* *ppp* *f* *p* *ppp* *mf*

pp *p* *ppp* *f* *p* *ppp*

p *ppp* *p* *mf*

f *p* *mf* *mp* *ppp*

mf *pp* *mp* *p* *mf* *p* *f* *p* *f*

29

S. *mf* How bird - - song and mor - ning co - - ffee

Alto Sax. *mf* *ff* *p*

33

S. *f* cast - ing rings of steam up - on pe - bble - da - sh's grey,

Alto Sax. *f* *pp* *mp* *fff* *ppp*

if you wish, you may approximate the grace notes

39

S. gun - pow - - der grey of sky, gate, scree

Alto Sax. *f* *p* *mp* *p* *ppp*

rit.

46

S. be - came se - - prate as birch and ash.

Alto Sax. *p* *mp* *mf* *ppp*

$\text{♩} = 90$

55 *mp* *f* *p* *f* *p* *f* *p*

S. Steam blots the win - - - - - dow, a care - less brush with glass and

Alto Sax. *mp* *f* *p* *mf*

61 *f* *p* *ff* *pp* *f* *mp* *p*

S. death like a mill - ion screens a - gainst which gra - nule sti-cky fin - gers push

Alto Sax. *p* *ff* *pp* *f* *mp* *p*

72 *rit.* *mf* *mp* *f* *p* *ff*

S. paw the con-jured oth - er dark - ness of red, blue, green,

Alto Sax. *mf* *mp* *f* *p* *ff*

80 *accel.* *mf* *f* *pp*

S. sep - - - prate from dark - ness as flame and bu - - - sh.

Alto Sax. *mf* *f* *pp*

86 *very expressively, using p dynamics*

S. *5* *3* *5* *5*
 Yet so li - ttle in the change you see that

Alto Sax. *5* *3* *5* *5*
very expressively, using p dynamics

89 *f* *3* *5* *3* *5* *p* *5*

S. keeps all as po - ssi - ble as dry wood, as a li - - ving sky.

Alto Sax. *f* *3* *5* *3* *5* *p* *3* *5* *5*

96 *f* *3* *5* *mp* *p* *mf*

S. Corn - silk, Pe - ri - win - kle greys, changed to aw - ful ligh ai

Alto Sax. *f* *5* *3* *5* *mp*

♩ = 120

102

S. *ai ai ight pet-tal's pink u-pon the win-dow blots a stain on glass*

Alto Sax. *mf* *p* *ff* *mf* *f* *p* *mf* *p*

115

S. *yet on - ly in the sun - - light can they be*

Alto Sax. *mf* *ff* *mf* *ff*

119

S. *p* Em - pty struc-tures, filled with watch-ing *f* po - llen on panes _____ *p* in Troon, *fff* Eigg, Dun - dee _____ *p*

Alto Sax. *p* *f* *mf* *fff* *p*

131

S. *f* *p* dis - crete, se - prate *mf* as glow _____ *ppp* and glass. The

Alto Sax. *f* *p* *f* *p* *mf* *ppp*

136

S. *f* *p* bloom's bri - ttle _____ *f* clo - tted veins _____ *p* a rash _____ *f*

Alto Sax. *f* *p* *f* *p* *f*

SUPERPOSITION

NO. 2

Arrows denote a gradual move from breath to pitch, or vice versa.
Bracketed notes represent suggested alternative options.

♩ = 60
Repeat twice. First time, emphasise absolute rhythmic precision.
For the repeats, treat the rhythmic notation as aleatoric rather than specific,
creating greater independence and entropy between the voices.

unpitched air growl ————— *gradually moving the voice forward in the throat towards the mask* ————— *pitched, but fragile, breaking, with breath*

p ————— *ppp* *p* ————— *ppp* *p* ————— *ppp*

Soprano

breathing through instrument *in* *ppp* *out* ————— *p* *ppp* ————— *p* *ppp*

Alto Saxophone

7 *p* ————— *n.*

S.

f *growl* ————— *p* *pitched* ————— *f* *growl* *p* *pitched* ————— *f* *growl*

Alto Sax.

mf *breath* —————

Both now attempt an absolutely unified *Cresc poco a poco* that reaches across the three repetitions, despite the increasing independence and entropy of the lines.
breathe in or out as you wish, lips pursed as though blowing out smoke —————

14 *fff* *like a dirt bike* *pitched*

S.

Alto Sax.

pitched ————— *breath* ————— *pitched* ————— *breath* ————— *pitched*

21 ————— *almost whistling*

S.

Alto Sax.

pitched ————— *breath* ————— *pitched* ————— *breath* ————— *pitched*

♩ = 90

29 *mf* *f* *p* *f*

S. O, the one. dream - ing be brave. You'll change, you will warp and change. Ah

Alto Sax. *mf* *p* *f* *n. p* *f*

46 *p* *ppp* *<mf>* *mf*

S. You are made of chance, on - ly, time. Shut your eyes. The ma - gic is on - ly time.

Alto Sax. *p* *f* *p* *ppp* *<mf>*

62 *very expressively* *f* *p* *ff* *f*

S. Ah

Alto Sax. *very expressively* *mf* *f* *p* *ff* *f*

81 *fff* *f* *mf*

S. Ah

Alto Sax. *fff* *f* *mf* *ppp*

93

S. Tam-lane's in hell, Tam-lane's eyes scooped out, po-ta-to grey pinked

Alto Sax. *mf* *key click*

98

S. as beet - - - root stains ru-sset skin red, in skin and brains:

Alto Sax. 10:9

102

S. birch-wood clo-tting in the blood meal. Tam - - - lane's

Alto Sax. 3

106

S. chest is burst, stuffed with dry, li-chen grey gra-vel. The sound

Alto Sax. 3

110

S. of gra - vel be- neath the tires. Coo-ling shade of bran - ches. An au - di pulls in the

Alto Sax.

115

S. ga - rage. Out steps the tired dri - ver should-er's coi - ling as a spell arms

Alto Sax.

120

S. lengthen - ed by keys and po - ly-thene's shi - ning ye - llow. Tam-lane's in hell, Tam-lane's eyes scooped out. Birch

Alto Sax.

p f mf ff p < f mf ff mp f

127

S. - plucked peel, po-ta - to grey pinked as beet-root stains ru - sset skin red, in skin and brains:

Alto Sax.

f p sfz p mf p fff pp sffz p sffz p sffz mf

very expressively

134 *ff* *p f* *p* *f p* *f* *p* *ff* *mf*
 S. birch - - wood clo-tting in blood - - meal. Tam - lane's chest is burst,
 424

Alto Sax. *ff* *p f* *pp* *mp* *ppp* *f* *p* *ff* *mf*

138 *fff* *>mf* *n.* *pp* *<mf* *p* *f* *p* *ff* *p* *f*
 S. stuffed with dry, lich-en grey gra-vel. Tam-lane's in hell, Tam-lane's eyes scooped
 424

Alto Sax. *p* *<fff* *>f* *ff* *>mf* *pp* *<mf* *p* *ppp* *f* *p* *ff* *p* *f*

144 *mf* *p* *mf* *f* *mf* *<f* *p* *sfz* *ff* *ppp* *f* *mf*
 S. out. Tam-lane's in love and a se-mide-tached. On Sun - day he pulls weeds from the rose - bed, known for sil-ver, rid-i-cu - lous
 424

Alto Sax. *mf* *p* *n.* *mf* *p* *ppp* *sfz* *ff* *n.* *sfz* *n.* *mf* *fff* *n.*

152 *f*
 S. glass - es. Last year we heard he sur - vived a by - pass. Ah
 424

Alto Sax. *f* *7:6* *7* *7:6* *7:6* *7:6* *5:3* *7:4* *fff* *ppp*

157 *mf* *f* *mp* *ff* *n.* *ppp* *p* *f* *p* *mp* *p*

S. ne - ver know a-noth-er's heart beats blood ah Just a word to Ja-net as

Alto Sax. *mf* *f* *p* *f* *n.* *ppp* *n.* *mf* *p* *sfz* *p*

164 *fff* *p* *fff* *rall.* *ppp* *mf* *very expressively*

S. she went out the back, "Glo-ri-ous just to live." E-ven sun u-pon the win-dow died pink by pe-tal gauze. A-gainst his

Alto Sax. *fff* *ppp* *ppp poss.* *mf* *ppp* *mf*

171 *ppp* *mf* *ppp*

S. skin: pre-ssure, and the coo-ling stone of rose quartz. She dusts him like a brok-en pot, an an-ti-di-lu-vi-an comb po-king through years' ru-ble.

Alto Sax. *ppp* *mf* *ppp*

176 *ppp* *p* *p* *mf* *f*

S. Dumb, he writes u-pon his phone: I dreamed I was an a - dder slack a - gainst your palm. A

Alto Sax. *mf* *ppp* *p* *mf* *f*

S. *183*

mo-ment be-tween the black ape and the na - ked, gree-tin' knight; the plump man, both, and the poi - son's an - cient witch - craft

Alto Sax.

ppp poss. *mf* *ff*

SCENE

NO. 3

about ♩ = 65

Soprano *mf* very expressively *f* *p* *mf*
 The thing that cha - - - nges. The thing clu-tching hold.

Alto Saxophone *mf* very expressively *f* *p* *mf* *p* < *f* *p* > *n*.

8
 S. *p* *mf*
 The ta - ble frames the dice roll. I - lle - gal lives en - cir - cle su - ffrage.

Alto Sax. *p* *mf*

18
 S. *p* *mf* *ppp*
 The coin that a - - - - ges. Its sym - bo - lic gold.

Alto Sax. *p* *mf* *ppp*

25
 S. *mf* *mf* *p* *f* *mp*
 I - num - - e ra - ble ex - chan - ges be - tween the bank and the ker - mode.

Alto Sax. *mf* *p* *mf* *p* *f* *mp*

30
Alto Sax. *mf*

35
S. *ppp* *f* *p*
Reams of rotting pa - ges. Their ci - - pher and code.
Alto Sax. *ppp* *f*

40
S. *f*
Un - en - ding trans - for - ma - tions in the same i - am - bic odes.
Alto Sax. *ppp* *f* *p*

45
S. *p* *mf*
ah ah ah ah The
Alto Sax. *mf* *p*

51
S. *ppp* *p* *ppp* *mf* *ppp* *mp* *mf* *ppp*
al - go ri - thms' flesh - y, hu - man nodes pre - served by ha - bit and chlo - ri - na - tion.
Alto Sax. *ppp* *p* *ppp* *mf* *ppp* *mp* *mf*

59 *fff* *poss.* *p* *mp* *mf*

S. A-ranged co-lumns, i - den - ti - cal a - bodes pro - ject di - fference, in - ter - mi - na - ble pha - sing. The orphaned Bruce Wayne. Op-eds raging against the dole.

Alto Sax. *fff* *poss.* *p* *mp* *mf*

70 *mf*

S. Time main - tains its own un - chang - ing. His - to - ry keeps it - self from age - ing. Like ge - rund rhymes and per - fect ca - den - ces:

Alto Sax. *mf*

73 *ppp* *mf*

S. con - tent, struc - ture. Goad, then con - ti - nence. Con - tents tucked in form and comm-on sense. The

Alto Sax. *ppp* *mf*

77 *fff* *mf*

S. *shu* *tttered*

Alto Sax. *fff* *ppp*

80 *p* *ppp* *smfz* *f* *fff*

S. *dance* *of* *quan* *-* *-* *ta* *ta* *ah* *ah* *ah* *ta* *a* *a* *a* *a* *ah* *ah* *ah* *ah* *ah*

Alto Sax. *ppp* *3* *3* *3* *3* *fff*

86 *f* *ppp* *mp*

S. *Foam-ing in - fin - i - ty.* *Be - hind the can-yon range, black - lit bowl by light un - i - verse-es old*

Alto Sax. *p*

TAM'S SPEECH

NO. 4

$\text{♩} = 130$

Soprano *p* *mp* *p* *mf* *p* *f*
of course I read the po - em who do - esn't goo - gle them - selves from time to time

Alto Saxophone *p* *mp* *p* *mf* *p* *f*

4 *p* *mf* *mp* *mf* *p* *f* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *f* *p* *mp* *pp* *mf* *ppp*
S. I don't re - mem - ber ex - ac - tly how it happ - ened but sure it won't sup - rise you it's not the way it went at all look if it was - n't my glass - es my

Alto Sax. *p* *mf* *mp* *mf* *p* *f* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *f* *p* *mp* *pp* *mf* *ppp*

12 *mp* *f* *ppp* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *pp*
S. nose my hair this shirt of course my ears I know you would - n't be lieve me I used to be black - be - rry

Alto Sax. *mp* *f* *ppp* *p* *mf* *p* *mf* *p* *mf* *p* *pp*

18 *f* *p* *fff* *ppp*
S. eyed a dan - cer e - ven and free Je - nny - could - n't keep her hands off me the cin - e - ma's damp the di - ner's leath - er and

Alto Sax. *f* *p* *fff* *ppp*

21 *mp* *f* *p* *mf* *p* *f* *p* *ff* *p* *f*

S. heath - er she should - n't have picked have pulled have clasped have lain have laughed have held on have changed I shan't

Alto Sax. *mp* *f* *p* *mf* *p* *ff* *p* *ff* *p* *f*

29 *mf* *fff* *f* *mp* *p* *mp* *ppp*

S. ev - er feel that way a - gain I ex - pect but can't com - plain you get your lot beer and Rox - bur - gh and not dead yet

Alto Sax. *mf* *fff* *f* *mp* *p* *mp* *ppp*

32 *f*

S. what did you say the tree - spell the spell of change I daren't speak of it just that I was beau - ti - ful

Alto Sax. *f*

35

S. speak of it just that I was beau - ti - ful to say I am I am I am not the stone - spell and spell of bark and hell yet

Alto Sax.

38 *p* *ff* *p* *mf* *pp* *mf*

S. what we dare not stone-spell and spell of bark and and hell yet what we daren't speak of is beau-ti-ful still to say I

Alto Sax. *p* *ff* *p* *mf* *pp* *mf*

41 *ppp* *mf* *ff*

S. speak of is beau-ti-ful still to say I am I am not I am I am I am not I am I care not

Alto Sax. *ppp* *mf* *ff*

44 *f* *fff* *p* *f*

S. dead yet or not what you did say did you say dead yet or not not what you did say what did you say what what do we dare not speak of it

Alto Sax. *f* *fff* *p* *f*

47 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

S. not speak of it just that I was not speak of it just that I was speak of it just that I was beau-ti-ful to say I I am not I am I am not I I am not I am

Alto Sax. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

54 ♩ = 80

S. *mp* ge-ting a li - ttle ca - rried a - way with my - self. *mf* The spell was ne-ver meant to be a-bout change,

Alto Sax. *mp* *mf*

S. *mf* whe-ther the knight, the ad - der or the hoot-ing ape. From the wand of that bon - ny, cal-lous elf came a curse far stran-ger than hell or shape. See,

Alto Sax.

S. *f* Tam-lane is Tam-lane when Tam-lane's made strange. He's stone, ad - der, knight, fae-ry ape, a gain, him. But where the fuck was he in the in - te-rim?

Alto Sax. *f*

INTERIM:
THE PAINTED ONES

NO. 5

$\text{♩} = 110$

Soprano
f *ppp half whisper* *p*
 Wall - ace paints him - self with woad. Wall - ace paints him - self with woad.

Alto Saxophone
fff *ppp* *f* *p* *ppp* *pp* *mp* *ppp* *pp*

7 *mp* *f* *pp* *n.* *ppp* *p*
S. Gib - son paints him - self with Wall - a - ce. Gib - son paints him self with Wall - a - ce.
Alto Sax. *mp* *f* *pp* *n.* *ppp* *p*

13 *f* *pp* *ppp poss. ff* *mp*
S. Wall - ace ce ce ce paints him - self with woad. Gib - son paints him - self with Will - iam Wall - ace...
Alto Sax. *f* *ppp* *pp* *p* *ppp* *pp* *ff* *mp*

18 *fff* *ppp* *mp* *f* *pp* *mf* *fff* *p* *mf* *p* *p* *mf* *p* *fff* *mp*
S. Wall - ace paints him self with woad. Gib - son paints him self with woad. Tom church paints the stone with woad.
Alto Sax. *fff* *ppp* *mp* *f* *pp* *mf* *fff* *mf* *pp* *ff* *fff* *p* *mp*

26

S.

Alto Sax.

33

S.

Alto Sax.

41

S. *mf* *rall.* $\text{♩} = 100$

Alto Sax.

51

Alto Sax.

58

S. *f* That same blue is pain-ted on the skin of some

Alto Sax. *f*

66

S. so - rry child, hudd - ling in the heath - er; his spleen pierced and boy - hood friend ly - ing in bits;

Alto Sax.

74

S. near - by, a snail crawls a - cross a piece of tongue na - ive to the lays and pic - to - grams.

Alto Sax.

83

S. *fff* That same blue shows the snake, bear and ape's *f* flux of an end - less - ly mu - ta - ble world

Alto Sax. *fff* *f*

89

S. *fff* the boy finds as he be - comes the hea - ther, *f* be - comes dumb - ness of the craw - ling snail slime that paints the earth with *fff* *poss.*

Alto Sax. *fff* *f* *fff* *poss.*

96 *mf* < *f* *p* — *f* *mf* — *ppp* *p* — 5 — 3 — 3 — 3 — 3 — *fff* — *p*

S. Wall - ace paints him - self with woad. Wall-ace paints him - self with. Stones split and smoothed to bowls.

Alto Sax. *mf* < *f* *p* — *f* — *p* < *ff* > *ppp* *f* — *pp* — *fff* — *ppp*

106 *mf* — 3 — 5 — *p* — *f* — 7 — 3 — *p*

S. Wall-ace paints him. Bowls crush Gla-stum pulp to col - our. Him-self with Wall-ace. Go - rm ceil - teach pas-ted on the skin.

Alto Sax. *mf* — *ppp* — *p* — *f* — *p* — *mf* — *n.*

122 *ff* — 9 — *p* — *fff* — *p*

S. Tom Church paints the stone with Gib-son. Wall-ace dressed in love and lea - ther. Smoothed to bowls. Lea-ther rents and splits the bo - dy.

Alto Sax. *ff*

138 *fff* — *p*

S. Pink. Bowls crush. Bo - dy sun-dered pie - ces. Piec - es sent to myth and le - gend.

157 *f* — *p* — *ff* *mf* — 3 — 5 — *f* *mf* — 3 — 3 — *fff* *f*

S. Le - gend paints its self with woad. Woad paints it self with Wall - ace. Wall-ace paints him - self with woad.

Alto Sax. *f* — *p* — *fff* — *f*

THE LIGHT THAT

NO. 6

♩ = 50

Alto Saxophone

mf *ppp* *p* *mp* *f* *p* *mf* *f* *p*

Alto Sax.

ff *mp* *ppp* *f* *fff* *mf* *p* *mp*

S.

f *mp* *pp*

The light that lights the can-yon comes from stars pre-dates the in-ter-net and di-no-saurs. Nei-ther light nor stars are fixed and stea-dy. The

Alto Sax.

p *f* *mp* *pp*

S.

ff *mf* *p* *f*

un - i - verse ex-pands be cause its stre-tchy. So the stars are wheeched back in-to space as the u - ni-verse blows up at a pace

Alto Sax.

ff *mf* *pp* *f*

S.

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

— that would scare the be - jee - bies out of your da - ddy be-cause a - dults think such things are si - - lly. —

Alto Sax.

p *f* *p*

63 $\text{♩} = 60$

Alto Sax. *pp* *mp* *ppp* *p* *ppp* *mp*

76

Alto Sax. *ppp* *mp* *ppp* *mp* *mf*

94 $\text{♩} = 50$

S. *f*

They'd ra - ther talk a - bout the news. Or which bo - ttle of red wine they'll choose, ree - ling off a list of names e - ven though they taste the same.

Alto Sax. *f*

103 *fff*

S. *fff*

What this means is the bu - sh's flame holds lode - star to the spinn - ing vane of ev - ery thing that

Alto Sax. *fff*

113

S.

is and was: Glas - gow, gods, Gil - more Girls, eff - ect, both, and cause.

Alto Sax.

123 *p* *lightly, like Ariel*

S. *p*

All in thrall to some - thing strange: that ev - ery thing can al - ways change. Weir - der still, like the stars' black shelf: this rule app - lies ev - en to its - self!

THE
TRANSFORMATION
OF
TAM LIN

NO. 7

♩ = 50

Alto Saxophone



mp
hauntingly

Alto Sax.




Alto Sax.



Alto Sax.



Alto Sax.



Alto Sax.



Alto Sax.



Alto Sax.



p < mf *p* *f* *p* *f > p* *f*

Alto Sax.



mf < f *p* *f* *p* *pp* *f* *mf*

69 *mp*

S. *mp*
Ye - llow pe - tals' bells. Blue paint.

Alto Sax. *ppp* *mp* *p* *mf*

75

S. Bread baked in red met - tal. Whi - ten-ing al - bu-men.---

Alto Sax. *pp* *ff* *ppp poss.* *f* *mp* *p* *mf*

85 *f* *mp*

S. Light-ning flares bark, a red glare:---

Alto Sax. *pp* *ff* *ppp poss.* *f*

94 *p* *mf* *mp* *pp*

S. sparks like ha - lo - gen. One made a wish e-ven now_ could shu - tter:---

Alto Sax. *p* *ppp* *ff* *pp*

101 *f*

S. cow be - come bu - tter; bone be - come dish.---

Alto Sax. *ppp poss.* *f* *ppp* *fff* *n*

♩ = 90

110 *f with purpose*

S. *f* *with purpose* *mf*
 In the space be - tween be - fore and af - - - ter

Alto Sax. *f with purpose* *mf*

118

S. *p* *mf* *p*
 Tam and Lin lip and pap - er

Alto Sax. *p* *mf* *ppp* *mf* *pp* *mf*

123

S. *ff* *mp* *f* *p*
 myth - os and me - mo - ry, po - e - try half re - co - vered joy cries out to the space be - fore the stage

Alto Sax. *ff* *mp* *f* *p*

130

S. *mf* *f* *p* *ff* *pp*
 the space be - tween the arms of the chairs cries out

Alto Sax. *mf* *f* *mf* *ff* *pp*

135

S. *f*
 to the space be - tween the aisles.

Alto Sax. *f* *fff*

140 *mf*
 S. Be-co-ming not our-selves, most our selves. when be - ing not our - selves.

Alto Sax. *mf* *ppp* *mf* *pp* *mf* *p*

143 *p*
 S. Be-ing not there, filled with oth-ers by our own ab-sence, be-come noth-ing

Alto Sax. *p*

151 *mf* *f*
 S. less than the world. Ne - ver

Alto Sax.

155 *p* *mf*
 S. a - gain a - ny - thing but the world. Nei - ther the bush

Alto Sax.

159 *f* *mf* *f* *p*
 S. nor the light-ning no sun or con-ste - lla-tion just the space bet-ween ape and ad-der

Alto Sax. *f* *mf* *p* *ff* *p* *fff* *p*

169 *f* *p* *mf* *pp*
 S. turn to an - o - ther a - cross the au - di -

Alto Sax. *ff* *p* *mf* *pp*

175 *f* *ppp* *mf*
 S. to - ri - um not mo - ving, and stretch - ing

Alto Sax. *f* *ppp* *mf*

181

S. *p*
twist - - ing wri - - thing chang - ing.

Alto Sax. *ppp mp f p ppp mf fff f pp ff*

187

S. *mf p*
I see you, Tam. I see you,

Alto Sax. *f p f p mf ff f*

194

S. *f n. p*
Tam - lane. I see you, Tam, be-neath the words, the spell's e - vil.

Alto Sax. *fff n. p*

$\text{♩} = 70$

208

S. *Stamp foot*

Alto Sax. *fff poss.*

215

S.

Alto Sax.

221

S. *p*
I see you, Tam, be-neath the wi - cker ring of will - ow.

Alto Sax. *pp*

227

S.

Alto Sax. *p mf p f mp ppp*

235

S.

Alto Sax.

239

S.

Alto Sax.

246

S.

Alto Sax.

253

S.

Alto Sax.

261

S.

Alto Sax.

268

S.

Alto Sax.

270

S.

Alto Sax.

275

S.

Alto Sax.

281

S.

Alto Sax.

287

S.

Alto Sax.

294

S.
I see you, Tam, churn - - - ing.

Alto Sax.

303

S.
I see you, Tam, see a thing wi - thin a - no - ther.

Alto Sax.

309

S.

Alto Sax.

315

S.
I see you, Tam, be neath the white pap - er, the stone,

Alto Sax.

323

S. *p*
 be - fore the nine sil - ver bells. Silk. Green leaves.

Alto Sax. *p*

332

S. A nee - dle. A green kilt. Ye - llowhair. A rose. A tree. Ca - ter - haugh. A milk - white hand. A

Alto Sax.

338

S. grass green sleeve. Fae - ry earth. A green, green kilt.

Alto Sax.

345

S. Sick - ness. A ball. A gar - den wall. Fa - ther...

Alto Sax.

353

S. A green kilt. Ye - llow hair. Ca - ter - haugh. A well.

Alto Sax.

362

S. A horse. A rose. A beau - ti - ful child be - tween. A cold day. A

Alto Sax.

367

S. hun - ting par - ty. A horse. The Queen of Fae - ries.

Alto Sax.

373 $\text{♩} = 90$

S.

A green hill. The fae-rie land. Hell's tiend. Ha-llow-

Alto Sax.

384

S.

een. Ha-llow day. A plea. Mid-night. Miles Cross. A black

Alto Sax.

395

S.

horse. A brown horse. A milk-white horse. A ri-der. A glove. A

Alto Sax.

405

S.

bare hand. A bo-nnet. Your arms. An esk. An add-er.

Alto Sax.

415

S.

Your bair-nie's fai-ther. A bear. A li-on. Love. Red hot i-ron.

Alto Sax.

425

S.

Bur-ning coal. Well - - wa-ter. The na-ked knight.

Alto Sax.


434

S.

The green man-tle. Night. A green man-tle.

Alto Sax.

444

S. 
 Miles Cross. Mid-night. Bri- dles.

Detailed description: This musical line is for a soprano (S.) and is numbered 444. It consists of nine measures. The first measure has a whole rest. The second measure contains a quarter note G4, followed by an eighth rest, and another quarter note G4. The third measure has a whole rest. The fourth measure contains a quarter note F4, followed by an eighth rest, and another quarter note F4. The fifth measure has a whole rest. The sixth measure contains a quarter note E4, followed by an eighth rest, and another quarter note E4. The seventh measure has a whole rest. The eighth measure has a whole rest. The ninth measure has a whole rest.

454

S. 
 A green man- tle. A bird in spring. The Queen of Fae- ries.

Detailed description: This musical line is for a soprano (S.) and is numbered 454. It consists of seven measures. The first measure contains a quarter note G4 with a sharp sign, followed by an eighth rest, and another quarter note G4. The second measure contains a quarter note F4, followed by an eighth rest, and another quarter note F4. The third measure contains a quarter note E4, followed by an eighth rest, and another quarter note E4. The fourth measure has a whole rest. The fifth measure contains a quarter note D4 with a sharp sign, followed by an eighth rest, and another quarter note D4. The sixth measure contains a quarter note C4 with a sharp sign, followed by an eighth rest, and another quarter note C4. The seventh measure contains a quarter note B3 with a sharp sign, followed by an eighth rest, and another quarter note B3.