

ANDREW VORES

In Childhood's Thicket

soprano, baritone, SATB chorus

commissioned by Chorus Pro Musica

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Chorus

The original version of this piece was for soprano, baritone, chorus and three looping pedals. The premier was given, however, using a computer interface to create the repeating loops.

In this revised version the looping is achieved through splitting the chorus into sub-choruses and/or soloists who repeat small cells of material while the full chorus continues with its own notated music.

Sub-choruses may consist of one, two, three, or four voices to a part; and this configuration can be changed or maintained for the duration of each separate song.

Playback

Samples – available as 92 AIFF tracks loaded into QLab for Mac – are cued by events in the score, not the other way round, although in a number of cases the sample will include pitch cues for the chorus or soloists.

Samples are triggered from a laptop, always on downbeats

▼ **2.13 (hiss)** indicates the triggering of a sample, the movement number, the number of the sample, and the kind of sound that will initially be heard,

In Childhood's Thicket

ANDREW VORES
(2017, revised 2026)

Events

Little Jumping Joan

c.20" ♩ = 78c.

Soprano *p* Here am I,

Alto *p* Here am I,

Playback **1.1 (pop)**

c.10" (♩ = 78c.)

S *pp* Lit - tle Jump - ing Joan. Here am I,

A *pp* Lit - tle Jump - ing Joan. Here am I,

Pb. **1.2 (boing)**

5 *mp* Lit - tle Jump - ing Joan. Here am I, Lit - tle Jump - ing

A *mp* Lit - tle Jump - ing Joan. Here am I, Lit - tle Jump - ing

10

S
Joan. When no - bo - dy's with me I'm al - ways a - lone.

A
Joan. When no - bo - dy's with me I'm al - ways a - lone, I'm al - ways a -

14

Sop. I'm al - ways a - lone, I'm

S
I'm al - ways a - lone, a -

A
lone. I'm al - ways a - lone,

18

Sop. al - ways a - lone, I'm al - ways a - lone. I'm al - ways a - lone,

S
lone, al - ways a - lone,

A
al - ways a - lone,

22

Sop. a - lone.

S
al - ways a - lone, al - ways a - lone, al - ways a - lone,

A
al - ways a - lone. al - ways a - lone.

25

S al - ways a - lone, al - ways a - lone, al - ways a - lone,

A al - - - ways a - lone. al -

28

S al - ways a - lone, al - ways a - lone, al - ways a

A - - ways a - lone. all - - - ways

T *pp* al - ways a - lone,

B *pp* al - ways a - lone,

I do not like thee, Doctor Fell

c.8" $\text{♩} = 68c.$

S *p* *mf* *p*
I do not like thee,

A *p* *mf* *p*
I do not like thee,

Pb. \blacktriangledown 1.3 (buzz)

4 *p*
S Doc - tor Fell. The rea - son why.

A *mf* *p*
Doc - tor Fell. The rea - son why I can - not tell.

9
S But this I know.

A But this I know, and know full well;

15 *f*
S I do not like thee, Doc - tor Fell.

A *f*
I do not, I do not like thee, Doc - tor Fell.

21

mp *f*

S
soli

I do not like — thee.

mp *f*

I do not like — thee.

mp *f*

I do not like — thee.

p *mf* *ppp*

A

I do not like thee. I do not like thee.

I do not like thee. I do not like

27

sing once; beginning at any point before the end of m.36

S
soli

sing once; beginning at any point before the end of m.36

sing once; beginning at any point before the end of m.36

pp *p* *mf*

A

I do not like thee. I do not like thee.

thee. I do not like thee. I do not like thee.

33 *mf* *p*

Sop. I do not like thee. I do not

S
soli

A *p* *mf* *p*

I do not like thee. I do not

I do not like thee. I do not like thee. I do not

38

Sop. like thee.

A *mf*

like thee.

like thee. I do not like thee. I do not like thee. I do not

Pb. 1.4 (buzz)

attacca

Hark, hark! the dogs do bark

♩ = 118c. / ♩. = 78c.

The musical score is for three voices: Soprano (S), Alto (A), and Tenor (T). The time signature is 3/4. The tempo is indicated as ♩ = 118c. and ♩. = 78c. The lyrics are 'Hark!' for each voice part.

Soprano (S): *mf* Hark! Hark! *p* Hark! *mf* Hark!

Alto (A): *mf* Hark! Hark! Hark!

Tenor (T): *p* Hark!

The score consists of 12 staves. The Soprano part has 4 staves, the Alto part has 4 staves, and the Tenor part has 4 staves. The lyrics are placed below the notes in the Soprano and Alto parts, and below the note in the Tenor part.

6

p *mf* *mp* *mp*

S
Hark! Hark! Hark! Hark! Hark!

mp
3
Hark!

mf
Hark!

p *mf* *mp*

A
Hark! Hark! Hark! Hark! Hark!

mf *mp*

3 3 3
Hark! Hark! Hark!

mp *mf* *mp* *mp*

T
Hark! Hark! Hark! Hark! Hark!

mp
3
Hark!

c.8" _____

11

S

A

T

Pb

Hark!

mp

Hark! Hark!

mp

Hark!

mp

Hark!

mp

Hark!

mp

Hark!

1.5 (thunk)

15

S

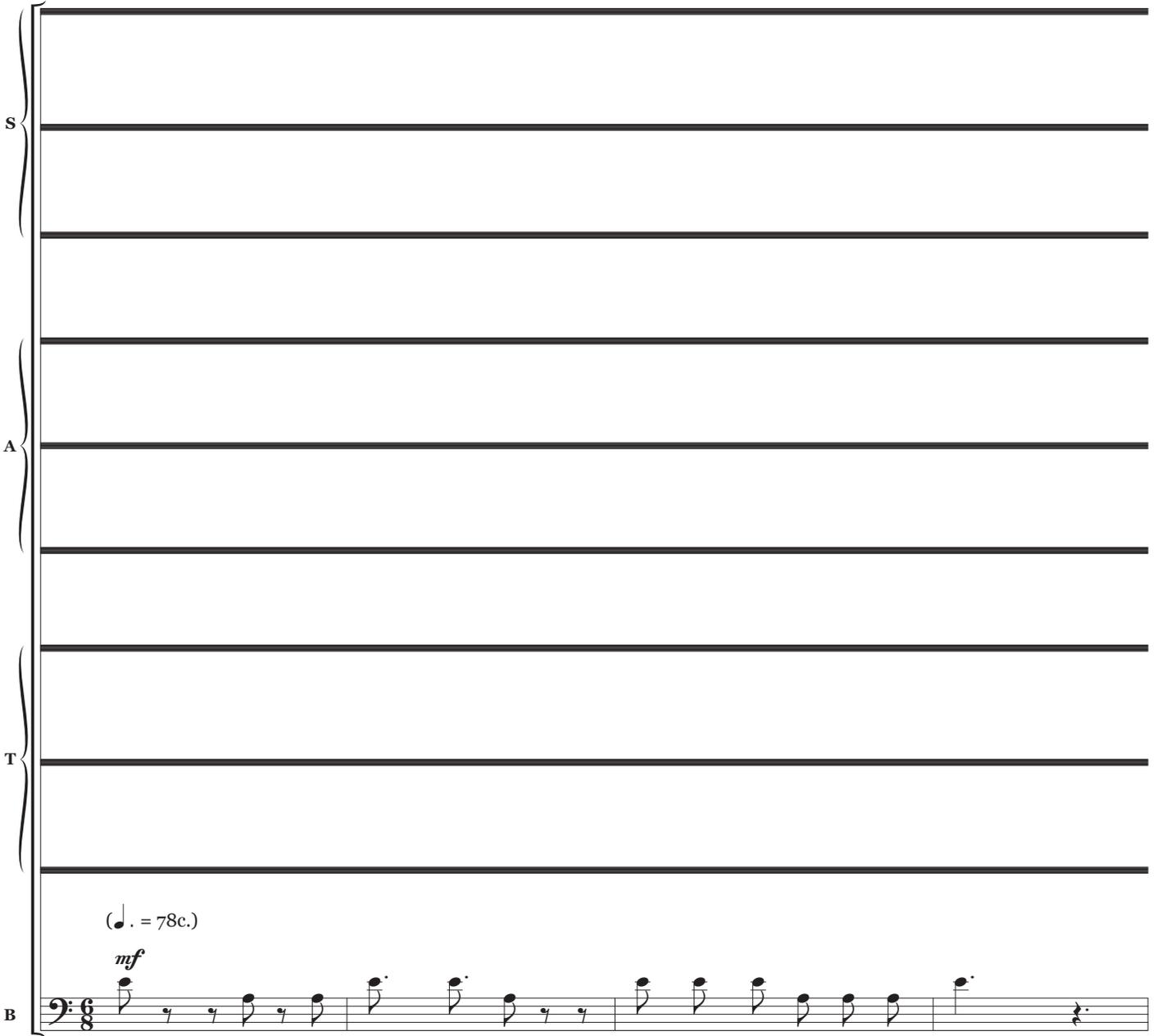
A

T

B

(♩. = 78c.)

mf



Hark, hark! the dogs do bark! Beg - gars are com - ing to town.

19

S

A

T

B

mf
Hark, hark! the dogs do bark!

23 (♩ = ♪)

S

A

T
 Beg - gars are com - ing to town. Hark, hark! the dogs do bark!

B
 Beg - gars are com - ing to town. Hark, hark! the dogs do bark!

26 (♩ = ♪)

S

A

T
 Beg - gars are com - ing to town: Some in rags and some in tags and some_ in

B
 Beg - gars are com - ing to town: Some in rags and some in tags and some_ in

31 *pp* *cresc.* *mf*

Soli S Hark! *pp* *cresc.* *mf*

S Hark! *pp* *cresc.* *mf*

S *p* Vel - vet, vel - vet, gown, vel - - - vet

S *p* Vel - vet, gown, Vel - vet, vel - - - vet

Soli A Hark! Hark! Hark! Hark! *pp* *cresc.* *mf*

A Hark! *pp* *cresc.* *mf*

A *p* Vel - vet, gown, Vel - vet, gown, vel - vet

A *p* Vel - vet, vel - vet, gown, vel - vet gown, vel - vet

Soli T Hark! Hark! Hark! Hark! Hark! *pp* *cresc.* *mf*

T *p* vel - vet gown, vel - vet gown, vel - vet gown, vel - vet

T *p* vel - vet, vel - vet gown, vel - vet gown, gown, vel - vet

Soli B Hark! Hark! *pp* *cresc.* *mf*

B Hark! *pp* *cresc.* *mf*

B *p* vel - vet gown, vel - vet gown, vel - vet gown, vel - vet

B *p* vel - vet, vel - vet gown, vel - - - - vet gown, vel - vet

baritone solo: *slower, freely*
chorus: *maintain tempo*

mf

37

Bar. *mf*
Some in rags and some in tags and *dim.*

S soli *mf*
gown. *dim.*

A soli *mf*
dim.

A *f*
gown, vel - vet gown. *dim.*

T soli *mf*
Hark! Hark! Hark! Hark! *dim.*

T *f*
gown, vel - vet gown. *dim.*

B soli *mf*
dim.

B *f*
gown, vel - vet gown. *dim.*

42

Bar. 

some— in vel - vet gown.

pp

S
soli 

pp

pp

A
soli 

pp

pp

pp

T
soli 

dim. Hark! Hark! Hark!

pp



Hark! Hark! Hark! Hark! Hark!

B
soli 

pp

pp

attacca

Three little kittens

c.14"

♩ = 40c.

pp

Three.

Pb. **1.6 (glow)**

4

pp

Three, — three, — three, three, —

c.7"

7

mp

Three lit - tle kit - tens they lost their mit - tens, and

mp

Three lit - tle kit - tens they lost their mit - tens, and

mp

Three kit - tens they lost their mit - tens, and

mp

Three kit - tens they lost their mit - tens, and

♩ . = 58c.

S
sub
ch

S
they be-gan to cry, — "Oh, mam - my dear! we sad - ly fear our mit-tens we have

A
they be-gan to cry, — "Oh, mam - my dear! we sad - ly fear our mit-tens we have

T
they — cry, — "Oh, mam - my dear! — our mit-tens we have

B
they cry, — "Oh, mam - my! — our mit-tens we have

Sop. *mf*
"What! Lost your mit - tens, you naugh - ty kit - tens."

Bar.
"Then you shall have no

S
sub
ch

S *mf*
lost." —

A *mf*
lost." — "What! lost — you shall have no

T *mf*
lost." — "What! lost — you shall have no

B *mf*
lost." — "What! lost — you shall have no

17

Bar. pie." —

S
sub
ch

S *p* Mee - ow, mee - ow, mee — ow. —

A *p* pie." — Mee - ow, mee - ow, mee - ow. —

T *p* pie." — Mee - ow, mee - ow, mee — ow. —

B *p* pie." — Mee - ow, mee - ow, mee — ow. —

22

S
sub
ch

A
sub
ch

T

B

pp Three.

pp Three, three, — three.

♩ = 40c.

C.7"

S
sub
ch

S

mf $\text{♩} = 58c.$

Three lit - tle kit - tens they found their mit - tens, and

A
sub
ch

A

mf

Three lit - tle kit - tens they found their mit - tens, and

T

mf

Three lit - tle kit - tens they found their mit - tens, and

B

mf

Three lit - tle kit - tens they found their mit - tens, and

S
sub
ch

S

they be - gan to cry, — "Oh, mam - my dear! see here, see here, our mit - tens we have

A
sub
ch

A

they be - gan to cry, — "Oh, mam - my dear! see here, — our mit - tens we have

T

they be - gan to cry, — "Oh, mam - my dear! see here, — our mit - tens we have

B

they be - gan to cry, — "Oh, mam - my dear! see here, see here, our mit - tens we have

33

mf

Sop. *mf*
 "What! Found your mit - tens, you clev - er kit - tens, then you shall have some
 found!" —

S
 found!" —

A
 found, — have found!" —

T
 found, — have found!" — then have

B
 found, — have found!" — then you shall have some

36

Sop.
 pie." —

S *f*
 Mee - ow, mee - ow, mee — ow. —

A *f*
 Mee - ow, mee - ow, mee - ow. —

T *f*
 pie!" — Mee - ow, mee - ow, mee — ow. —

B *f*
 pie." — Mee - ow, mee - ow, mee - ow. —

S
sub
ch

A
sub
ch

T
sub
ch

B
sub
ch

$\text{♩} = 40c.$
pp
Three.

pp
Three, three, — three.

p
Three.

p
Three, three, — three. —

C.7"

47

S
sub
ch

S

A
sub
ch

A

T
sub
ch

B
sub
ch

$\text{♩} = 58c.$
mf
Three lit - tle kit - tens put on their mit - tens, and

mf
Lit - - - tle kit - tens

49

S
sub
ch

S
ate up all the pie; — "Oh, mam - my dear! we great - ly fear our mit - tens we have



The musical notation for the Soprano part is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes. A dynamic marking of *p* (piano) is placed above the second measure. The lyrics are: "ate up all the pie; — 'Oh, mam - my dear! we great - ly fear our mit - tens we have".

A
sub
ch

A
ate up all the pie; "Mam - my, — our mit - tens we have



The musical notation for the Alto part is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of quarter and eighth notes. A dynamic marking of *p* (piano) is placed above the second measure. The lyrics are: "ate up all the pie; 'Mam - my, — our mit - tens we have".

T
sub
ch

B
sub
ch

53

p *mf*

Sop. "What! Soiled your mit - tens, you naugh - ty kit - tens."

Bar. *mf*
"You naugh - ty kit - tens."

S *mf* *p*
soiled." — "What! Soiled your mit - tens, you naugh - ty kit - tens." Then they be - gan to

A *mf*
soiled." — Mit - tens, kit - tens.

T *mf* *p*
Mit - tens, kit - tens. Then they be - gan to

S
sub
ch

A
sub
ch

T
sub
ch

B
sub
ch

57

S
sub
ch

S

sigh. — Mee - ow, mee - ow, mee — ow. —

A
sub
ch

T
sub
ch

T

sigh. — Mee - ow, mee - ow, mee — ow. —

B
sub
ch

62

S
sub
ch

pp slightly nasal

Mee - ow.

pp slightly nasal

Mee - ow,

a little slower

pp slightly nasal

mee - ow.

a little slower

pp slightly nasal

mee - ow.

A
sub
ch

T

B

S
sub
ch

mf
♩. = 58c.

S
Three lit - tle kit - tens they washed their mit - tens, and hung them out to dry; — "Oh,

A
sub
ch

mf

A
Three lit - tle kit - tens they washed their mit - tens, and hung them out to dry; — "Oh,

mf

T
Three lit - tle kit - tens they washed their mit - tens, and hung them out to dry; — "Oh,

mf

B
Three lit - tle kit - tens they washed their mit - tens, and hung them out to dry; — "Oh,

Sop.

f

"What!

S
sub
ch

S
mam - my dear! look here, look here, our mit - tens we have washed." —

A
sub
ch

f

A
mam - my dear! look here, look here, our mit - tens we have washed." — "What!

f

T
mam - my dear! look here, look here, our mit - tens we have washed." — "What!

B
mam - my dear! look here, look here, mit - tens, kit - tens,

rit.

74 *ppp*

Sop. Washed your mit - tens, you good lit - tle kit - tens, but I smell a mouse close

Bar. *p* "But I smell a mouse close

S sub ch *ppp*

A sub ch *ppp*

A Washed your mit - tens."

T Washed your mit - tens."

B *f* mit - - - tens.

76 *much slower*

Sop. by!"

Bar. by!"

S sub ch *pppp* Mee - ow.

A sub ch *pppp* Mee - ow, *pppp* mee - ow. *pppp* mee - ow.

T

B

c.6"

82 *pp*

Sop. *pp*
Mee - ow, mee - ow, mee _____ ow.

Bar. *pp*
Mee - ow, mee - ow, mee _____ ow.

S *pp*
Mee - ow, mee - ow, mee _____ ow.

A *pp*
Mee - ow, mee - ow, mee _____ ow.

T *pp*
Mee - ow, mee - ow, mee _____ ow.

B *pp*
Mee - ow, mee - ow, mee _____ ow.

attacca

Three mice went into a hole to spin

$\text{♩} = 86\text{c.}$ *mp* *accel.* _____

S
soli

Three, three, three.

$\text{♩} = 86\text{c.}$ *mp* *accel.* _____

Three, three, three.

($\text{♩} = 86\text{c.}$) *mp*

S
Three

A
mp
Three

4

S
soli

S
mice went in - to a hole to spin. Puss passed by, and Puss looked in.

A
mice went in - to a hole to spin. Puss passed by, and Puss looked in.

T
mp Three mice, three. _____ *mp* Puss passed by. _____

B
mp Three mice, three. _____ *mp* Puss passed by. _____

8

S
soli

S

mf

"What are you do - ing, my lit - tle men?" "Wea - ving coats for

mf

"Wea - ving coats — for

rall. ——— *accel.* ———
mp

Three, three, three.

rall. ——— *accel.* ———
mp

Three, three, three.

T

mp

"What are you do - ing, my lit - tle men?" "Wea - ving coats —

mf

B

mp

"What are you do - ing, my lit - tle men?" "Wea - ving coats —

mf

11

S soli

gen - tle-men." "Please let me help you to wind off your threads." "Ah,

p

gen - tle-men." "Please let me help you to wind off your threads." "Ah,

A soli

p

"Please let me help you to wind off your threads." "Ah,

T

gen - tle-men." "Let me wind your threads."

p

B

gen - tle-men." "Let me wind your threads."

Pb.

1.7 (pop)

14

f

S no, mis - tress Pus - sy, you'd bite off our heads! Ah, no Mis - tress Pus - sy, you'd

f

A no, mis - tress Pus - sy, you'd bite off our heads! Ah, no Mis - tress Pus - sy, you'd

f

T "No, you'd bite off our heads! Ah, No,

f

B "No, you'd bite off our heads! Ah, No,

Pb. ▽

1.8 (pop)

17

mp

S bite off our heads!' Says Puss, "You look— so won - drous wise; I

mp

A bite off our heads!' Says Puss, "You look— so won - drous wise; I

mp

T bite off our heads!' "You look won - drous wise;

mp

B bite off our heads!' "You look won - drous wise;

rall.

21

S like your whiskers and bright black eyes; your house is the nicest house I see, I

A like your whiskers and bright black eyes; your house is the nicest house I see, I

T like your bright black eyes; your house is the nicest house I see.

B like your bright black eyes; your house is the nicest house I see.

*slower, seductive**accel.*

25 *pp*

S think there's room— for you and me." The mice were so pleased that they

A *pp* think there's room— for you and me." The mice were so pleased that they

T *pp* Think, — room, — you, — me." — The three mice

B *pp* Think, — room, — you, — me." — The three mice

28 $\text{♩} = 86c.$ *mp* *accel.* _____

S
soli
Three, three, three.

$\text{♩} = 86c.$ *mp* *accel.* _____

Three, three, three.

cresc.

S
o - pened the door. And Pus - sy soon laid them all dead on the floor, and

$\text{♩} = 86c.$ *rall.* _____ *accel.* _____

mp

A
soli
Three, three, three.

$\text{♩} = 86c.$ *rall.* _____ *accel.* _____

mp

Three, three, three.

cresc.

A
o - pened the door. And Pus - sy soon laid them all dead on the floor, and

cresc.

T
o - pened the door. And Puss laid them dead on the floor, and

cresc.

B
o - pened the door. And Puss laid them dead on the floor, and

31

S soli

tempo (♩. = 86c.)

f *p sub.*

S Pus - sy soon laid them all dead on the _____

A soli

A Pus - sy soon laid them all dead on the _____

T Pus - sy soon laid them all dead on the _____

B Pus - sy soon laid them all dead on the _____

c.10"

35

S soli

S floor.

A soli

A floor.

T floor.

B floor.

attacca

There was an old woman who had three sons

$\text{♩} = 60c.$
pp

T
sub
ch

Three.

ppp *breathy*

Three.

Three, three, three, three, three, three,

B
sub
ch

pp

Three,

6

T
sub
ch

three, three.

$\text{♩} = 40c.$

T

pp

There

B
sub
ch

three, ——— three.

B

pp

There

10

S *p* *mf*
Jer - ry and James and John.

A *p* *mf*
Jer - ry and James and John.

T *p* *mf*
was an old wo - man who had three sons; Jer - ry and James and John.

B *p* *mf*
was an old wo - man who had three sons; Jer - ry and James and John.

14

S

A

T *pp*
Jer - ry was hanged, James was drowned, John was lost and nev - er was found;

B *pp*
Jer - ry was hanged, James was drowned, John was lost and nev - er was found;

Pb.  1.11 (wind)

18 *breath sound*

S
sub
ch

breath sound

S

And that was the end of her three sons;

mf

A
sub
ch

breath sound

A

And that was the end of her three sons;

mf

T
sub
ch

T

oh. _____ her three sons;

mf

B
sub
ch

B

oh. _____ her three sons;

mf

23

S
sub
ch

pp
S
Jer - ry and James and John.——

A
sub
ch

pp
A
Jer - ry and James and John.——

T
sub
ch

pp
T
Jer - ry and James and John.——

B
sub
ch

pp
B
Jer - ry and James and John.——

attacca

Three wise men of Gotham

c.10"

♩ = 108c.

pp

Three.—

pp

Three.—

pp

Three.—

pp

Three.—

Pb.  1.12 (water)



Detailed description: This block contains the musical score for the first system, labeled 'c.10"'. It features four staves: two for Tenor (T) and two for Bass (B), each with a sub-staff. The music is in 3/4 time and begins with a key signature of one sharp (F#). The first two staves (T and B) have a first ending with a repeat sign and a fermata. The second two staves have a second ending with a repeat sign and a fermata. The lyrics 'Three.—' are written below the first and third staves. Dynamics include *pp* (pianissimo) and *pp* (pianissimo). A piston symbol is located below the first staff, with the text '1.12 (water)' next to it.

5 c.6"

(♩ = 108c.)

p

Three wise men of Goth - am went to sea in a

p

Three wise men of Goth - am went to sea in a

p

Three wise men of Goth - am went to sea in a

p

Three wise men of Goth - am went to sea in a



Detailed description: This block contains the musical score for the second system, labeled '5 c.6"'. It features four staves: two for Tenor (T) and two for Bass (B), each with a sub-staff. The music is in 4/4 time and begins with a key signature of one sharp (F#). The lyrics 'Three wise men of Goth - am went to sea in a' are written below the first and third staves. Dynamics include *p* (piano) and *p* (piano). A tempo marking '(♩ = 108c.)' is placed above the first staff.

8

T sub ch

pp
Three, _____

T

f *mp*
tub. Had the tub been strong - er my tale would be

f *mp*
tub. Had the tub been strong - er my tale would be

B sub ch

pp
Three, _____

pp
Three, _____

B

f *mp*
tub. Had the tub been strong - er my tale would be

f *mp*
tub. Had the tub been strong - er my tale would be

Pb.

1.13 (pop)

♩ . = 58c.

12

pppp

S

Mee - ow

Mee - ow

♩ . = 58c.

pppp

A

Mee - ow

Mee - ow

(♩ = 108c.)

T
sub
ch

three, — three. —

Three. — three, — three.

(♩ = 108c.)

T

long - er.

long - er.

(♩ = 108c.)

B
sub
ch

three, — three, — three. —

three, — three, — three. —

(♩ = 108c.)

B

long - er.

long - er.

c.6" _____ **c.6"** _____
_____ *pp* _____ *pppp*

S { _____ *pp* _____ *pppp*
_____ *pp* _____ *pppp*

A { _____ *pp* _____ *pppp*
_____ *pp* _____ *pppp*

T { _____ *pppp*
sub { _____ *pppp*
ch { _____ *pppp*

B { _____ *pppp*
sub { _____ *pppp*
ch { _____ *pppp*

Mrs. White had a fright

♩ = 108c.

spoken – 'heighten' the contour a little

mf

S
A
T
B

Beg - ging your par - don, Mrs. — Ar - den, is that a kit - ting in your

Beg - ging your par - don, Mrs. — Ar - den, is that a kit - ting in your

Beg - ging your par - don, Mrs. — Ar - den, is that a kit - ting in your

Beg - ging your par - don, Mrs. — Ar - den, is that a kit - ting in your

5

S
A
T
B

sol

gar - ding, an eat - ing of a mut - ting bone?

Beg - ging your par - don,

gar - ding, an eat - ing of a mut - ting bone?

gar - ding, an eat - ing of a mut - ting bone?

gar - ding, an eat - ing of a mut - ting bone?

9

Mrs. Ar - den, is that a kit-ting in your gar-ding, an eat-ing of a

Beg - ging your par - don,

14

mut-ting bone? Beg-ging your par - don, Beg-ging your par - don, Beg-ging your

a mut - ting bone? a mut - ting bone? a mut - ting bone? a

18

par - don, Beg-ging your par - don, Beg-ging your par - don, Beg-ging your par - don,

mut - ting bone? a mut - ting bone? a mut - ting bone? a mut - ting

attacca

Mrs. White had a fright

♩ = 120c.

mf spoken - 'heightened' as before

S Mrs. ___ White had a fright in the mid - dle of the night; she saw a ghost

A Mrs. ___ White had a fright in the mid - dle of the night; she saw a ghost

T Mrs. ___ White had a fright in the mid - dle of the night; she saw a ghost

B Mrs. ___ White had a fright in the mid - dle of the night; she saw a ghost

Pb. **1.15 (pop) C.8"**

6

S eat - ing toast, half - way up a lamp - post.

A eat - ing toast, half - way up a lamp - post.

T soli Mrs. ___ White had a fright

T Mrs. ___ White had a fright

T eat - ing toast, half - way up a lamp - post.

B eat - ing toast, half - way up a lamp - post.

10

S

A

T
soli

in the mid - dle of the night; she saw a ghost
very slightly faster than T solo 1
 Mrs. _____ White had a fright

S

A

T
soli

Mee - ow.
pp
 Mee - ow.
pp
 eat - ing toast, half - way up a lamp - post.

$\text{♩} = 58c.$

19

S

A

T
soli

Mee - ow.
pp
 Mee - ow.
pp

$\text{♩} = 58c.$

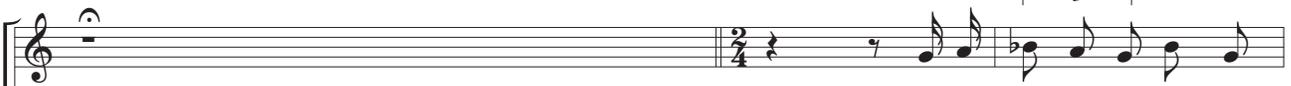
$\text{♩} = 58c.$

c.4" c.8"

I am easily entertained

c.10"

$\text{♩} = 92c.$

Sop. 

Pb. 

I am ea - si - ly en - ter -

5 Sop. 

tained: Rush hour Mon - day and my car bro - ken down— on the high - way. Who!

until indicated Tenors (20 maximum) and Basses (20 maximum) should, in turn, each make a single short sound every two beats or so. This can be anything: a sung note, a whistle, a cough, a tongue-click, breath, sibilant, consonant . . . anything, so long as the sound is short. Each singer should then repeat their sound at 2 to 4 beat intervals stopping at the end of m.42

9 Sop. 

I am ea - sy to please: A bright shi - ny pen - ny in my hand

13 Sop. 

or roll - ing in a glass jar will do.—— Or if not that, a nick - el all for me.——

18

Sop. 

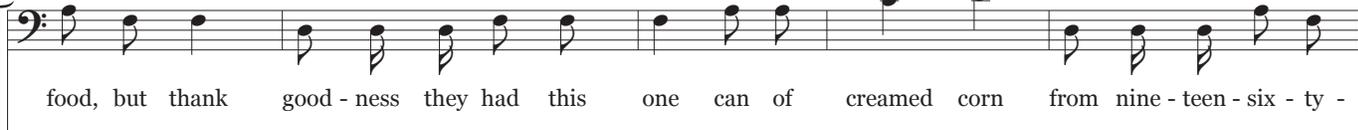
Bar. 

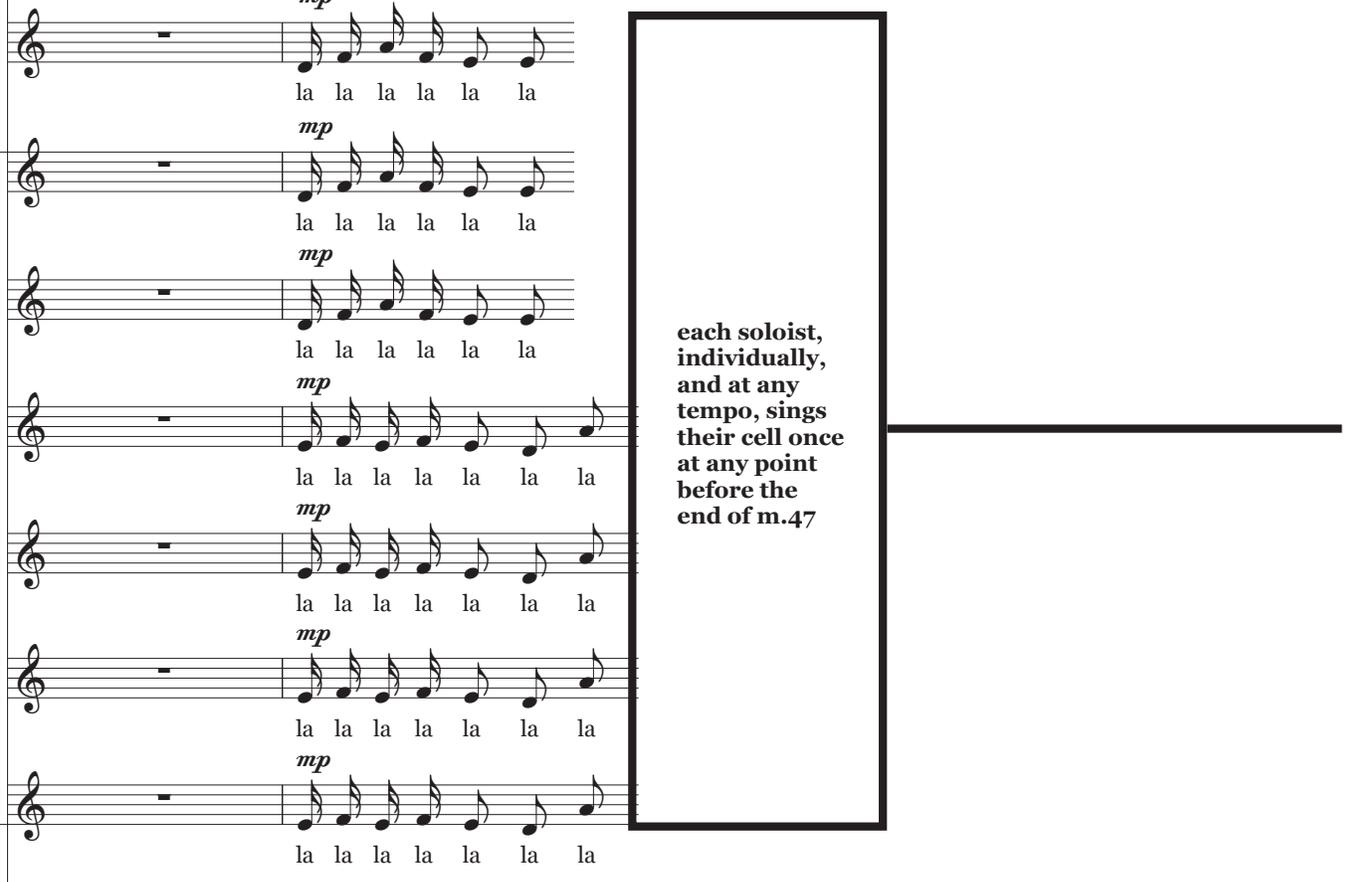
A solo 

T 

B 

23

Bar. 

A soli 

T 

B

each soloist,
individually,
and at any
tempo, *mp*
sings
their cell once
at any point
before the
end of m.47

28

Sop. The first time I saw you, you had a bro - ken arm, a limp, and a

Bar. four!

S solo *mp* la la la la la la

A soli

T

B

33

Sop. cane. I was cough - ing so hard I could bare - ly breathe: What a

S solo *mp* la la la la la la

mp la la la la la la

mp la la la la la la la la la

mp la la la la la la la la la

mp la la la la la la la la la

A soli

T

B

each soloist,
individually,
and at any
tempo, sings
their cell once
at any point
before the
end of m.43

37

Sop. nice time that was. And look at us now: Still a - live. Still

Bar. And look at us now: Still a - live. Still

S
soli

A
soli

T

B

41

Sop. a - ble to crawl home to Bos - ton

Bar. a - ble to crawl home to Bos - ton (mea-sur - ing dis - tance in parts of an inch),

S
soli

A
soli

T

B

45 ┌─── 3 ──┐

Sop.  in - to each oth - er's arms and back a - gain.

Bar.  Still ly - ing on dew - y

until indicated, soloists (20 maximum) should, in turn, each make a single short sound every two beats or so. This can be anything: a sung note, a whistle, a cough, a tongue-click, breath, sibilant, consonant . . . anything, so long as the sound is short. Each singer should then repeat their sound at 2 to 4 beat intervals stopping at the end of m.63

A soli

T  as before: until indicated, Tenors (20 maximum) and Basses (20 maximum) should again, in turn, each make a single short sound every two beats or so. Each singer should then repeat their sound at 2 to 4 beat intervals stopping at the end of m.63

B 

48

Sop.  as tooth - less and hair - less as two hu - man -

Bar.  grass, born of the earth,

until indicated, soloists (15 maximum) should, in turn, each make a single short sound every two beats or so. This can be anything: a sung note, a whistle, a cough, a tongue-click, breath, sibilant, consonant . . . anything, so long as the sound is short. Each singer should then repeat their sound at 2 to 4 beat intervals stopping at the end of m.63

A

T

B

52

Sop.  sized— worms. What larks! What mer - ri - ment! What in - fin - ite joy!

Bar.  What larks! What mer - ri - ment! What in - fin - ite joy!

S

A

T

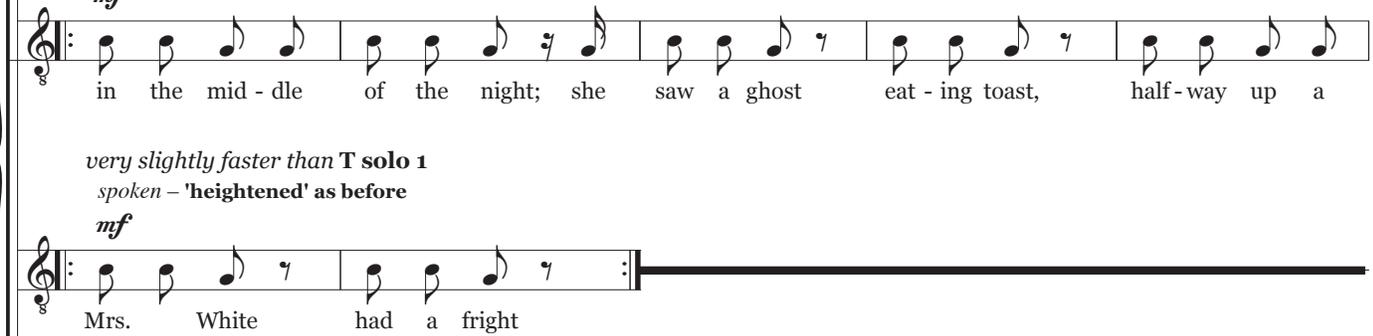
B

57

S

A

♩ = 120c.
spoken - 'heightened' as before
mf

 in the mid - dle of the night; she saw a ghost eat - ing toast, half - way up a
Mrs. White had a fright

very slightly faster than T solo 1
spoken - 'heightened' as before
mf

T
soli

T

B

62

c.8" **c.8"**

S

A

T
soli

lamp - post.

T

B

Pb.

1.17 (bang)