

Obscure as the Theology of Mountains

For Jago aged 5, who loved opera -
taken from his mother's arms at an east coast beach
by a freak wave, 27 January 2008
North Island, New Zealand

Words by Louis Johnson
Music by Jenny McLeod

$\text{♩} = 100$

pp *poco* *poco*

Soprano I
(a - ah a - a - ah)

Soprano II
(ah a - a - a - ah)

Alto I

Alto II

$\text{♩} = 100$

Tenor I *pp*
(What

Tenor II

Bass I

Bass II

B

A

almost tremulous
quasi-portamento
poco

S. I. *pp* *p*
 What is it, re - tur - ning, we hope to

S. II. *pp* *p*
 What is it, re - tur - ning, we hope to

A. I. *pp* *sempre pp* *p*
 (What is it,) What is it, re - tur - ning, we hope to

A. II. *pp* *sempre pp* *p*
 (What is it,) What is it, re - tur - ning, we hope to

A

B

T. I. *sempre pp* *p*
 is it,) What is it, re - tur - ning, hope to

T. II. *pp* *sempre pp* *p*
 (What is it,) What is it, re - tur - ning, hope to

B. I. *pp*
 What is it, re - tur - ning,

B. II. *pp*
 What is it, re - tur - ning,

7

S I. *pp* *sempre pp* **C** *mp*
find... (some - thing) that lay like pro - mise un -

S II. *pp* *sempre pp* *mp*
find... (some - thing) that lay like pro - mise un -

A I. *pp* *sempre pp* *mp*
find... some - thing, (some - thing) that lay

A II. *pp* *sempre pp* *mp*
find... some - thing, (some - thing) that lay

T I. *pp* *sempre pp* **C** *mp*
find... some - thing, (some - thing) that lay un -

T II. *pp* *sempre pp* *mp*
find... some - thing, (some - thing) that lay un -

B I. *pp* *sempre pp* *mp*
some - thing, (some - thing) lay

B II. *pp* *sempre pp* *mp*
some - thing, (some - thing) lay

D **E**

S I. der a - no - ther sky _____ that seemed as large as life _____

S II. der a - no - ther sky _____ that seemed as large as life _____

A I. *mp* un - der a - no - ther, a - no - ther sky _____ *mf* large as life _____

A II. *mp* un - der a - no - ther, a - no - ther sky _____ *mf* large as life _____

D **E**

T I. *sempre mp* - der a - no - ther, sky _____ *mf* large as life _____

T II. *sempre mp* - der a - no - ther, sky _____ *mf* large as life _____

B I. _____ *mf* large as life _____

B II. _____ *mf* large as life _____

(loud enough to be heard above the lower voices but not to override them)

F **G**

haunting

mp

3

5

S I. (ah, a - ah a - a - a -

S II.

p

A I. (Will the child be born in - tact and safe? Take up its place in this best of worlds;

p

A II. (Will the child be born in - tact and safe? Take up its place in this best of worlds;

F **G**

T I.

p

T II. (Will the child be born in - tact and safe? Take up its place in this best of worlds;

p

B I. (Will the child be born in - tact and safe? Take up its place in this best of worlds;

B II.

Detailed description: This is a page of a musical score for six voices. The score is divided into two systems. The first system includes Soprano I (S I), Soprano II (S II), Alto I (A I), Alto II (A II), Tenor I (T I), Tenor II (T II), Bass I (B I), and Bass II (B II). The Soprano I part has a melodic line with lyrics: "(ah, a - ah a - a - a -". It includes dynamic markings like *mp* and *p*, and performance instructions like "haunting" and "(loud enough to be heard above the lower voices but not to override them)". There are also numerical markings "3" and "5" above the notes. The other voice parts (S II, A I, A II, T I, T II, B I, B II) have lyrics: "(Will the child be born in - tact and safe? Take up its place in this best of worlds;". The score uses various time signatures: 2/2, 3/4, and 2/4. Chord boxes labeled "F" and "G" are placed above the Soprano I staff. The second system repeats the same parts with the same lyrics and markings.

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H **I**

S I. *pp*
- ah, _____ a - ah) _____

S II. *mp*
sleep in the same _____ bed, _____

A I. *mp*
_____ in - he-rit the earth, _____ sleep in the same _____ bed, _____

A II. *p*
_____ in - he-rit the earth, _____ sleep, _____ sleep, _____

H **I**

T I. *8*
_____ in - he-rit the earth, _____

T II. *8*
_____ in - he-rit the earth, _____

B I. _____ in - he-rit the earth, _____

B II. _____ in - he-rit the earth, _____

27 **J** **K**

S I. *f* The wide ho - ri -

S II. *p* sleep, — *pp* sleep?) — *f* The wide ho-ri-zon, calm sea, —

A I. *p* sleep, — *pp* sleep?) — *f* The wide ho- zon, calm sea, —

A II. *pp* sleep?) —

T I. *f* **J** **K** The wide ho-ri-zon, calm sea, —

T II.

B I.

B II.

32 L

S I. - zon _____ po - hu - tu - ka wa ca - no - py - ing _____

S II. _____ the green and red of po - hu - tu - ka - wa_ ca - no - py - ing the whole of

A I. _____ the green and red of po - hu - tu - ka - wa_ ca - no - py - ing the whole of

A II. _____ po - hu - tu - ka wa ca - no - py - ing _____

L

T I. _____ the green and red of po - hu - tu - ka - wa_ ca - no - py - ing the whole of

T II. _____ the green and red of po - hu - tu - ka - wa_ ca - no - py - ing the whole of

B I. _____ po - hu - tu - ka wa ca - no - py - ing _____ the whole of

B II. _____ po - hu - tu - ka wa ca - no - py - ing _____ the whole of

Detailed description: This is a page of a musical score for eight voices, labeled S I, S II, A I, A II, T I, T II, B I, and B II. The score is written in a multi-measure rest system with various time signatures (3/8, 2/8, 3/4, 2/4, 3/8, 2/8, 3/4, 2/4, 3/8, 2/8, 3/4, 2/4, 3/8, 2/8, 3/4, 2/4). The lyrics are: '- zon _____ po - hu - tu - ka wa ca - no - py - ing _____' for S I; '_____ the green and red of po - hu - tu - ka - wa_ ca - no - py - ing the whole of' for S II, T I, and T II; '_____ po - hu - tu - ka wa ca - no - py - ing _____' for A II, B I, and B II. There are two 'L' markings in boxes above the first and fifth systems. The score includes various musical notations such as slurs, accents, and triplets.