

MARGARET HALEY

The Poppy Field

for SATB voices (*with divisi*)

words by Elizabeth Jane Noble

2008



HALEY EDITION
www.margarethaley.info

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The Poppy Field for SATB voices (*with divisi*) (2008)

The first performance was given by the Aire Valley Singers/Doreen Anderson – conductor at St. Paul's Church, Kirkgate, Shipley (UK), on the 28th June 2008.

This work was developed for the Aire Valley Singers as part of the Adopt-a-Composer scheme, funded by the PRSF and run by spnm in association with Making Music.

Special acknowledgement goes to poet Elizabeth Jane Noble.

Duration: c. 15 minutes

Performance Note

The music should flow. Tempo, dynamics and articulation should be considered as a guide, no more.

Programme Note

The Poppy Field for SATB voices (*with divisi*) is a collaborative project between the composer and the Aire Valley Singers. As their resident composer (2007-8) I worked closely with this particular chamber choir and their musical director Doreen Anderson.

Inspired by Elizabeth Jane Noble's descriptive words (below), the music aims to reflect unfolding events amidst the atmospheric conditions of 'dawn', 'noon' and 'dusk'.

MH

The Poppy Field

By Elizabeth Jane Noble

Will you meet me in the poppy-field at dawn
Where flower heads like crimson drops of rain,
Bow heavy heads, as if in silent prayer
And all the world is fresh and new again
A new days' birth our eyes can see unfold
Pale shafts of sunlight glint upon the dew
And, standing silent drinking in the sight
Together, me and you.

Lay with me in the poppy-field at noon
A dark satanic god there in the sun
The warm rays beating down upon your back
Two bodies locked, entwined as if as one
Full-headed poppies reaching to the sky
The heady scent of opium in the air
Sweet smelling grasses, tall and friendly stems
Will hide us lying there.

Stay with me in the poppy-field at dusk
And watch the sunset blush the golden hay
And hold me close to your strong, naked breast,
Let me forget the passing of the day.
The drowsy poppies close their heads in sleep
Tight-closed petals our secret hide within,
Come meet me in the poppy-field at dawn
And love me once again.

for the Aire Valley Singers

The Poppy Field

for SATB voices (with divisi)

Elizabeth Jane Noble

MARGARET HALEY

Apassionato (♩ = 100)

(SOP. 1-2)

pp

SOPRANO

Will you meet me, _____
(SOP. 3) *unpitched chant sotto voce*
Will you meet me in the

(ALT. 1-2)

pp

ALTO

Will you meet me, _____
(ALT. 3) *unpitched chant sotto voce*
Will you meet me in the

TENOR

Will you meet _____
(TEN. 1-2)
pp

BASS

Will you meet me, _____
(BASS 1-2)
pp

5

(SOP. 1-2)

(SOP. 3)

pop-py-fieldat dawn,

(ALT. 1-2)

(ALT. 3)

pop-py-fieldat dawn,

(TEN. 1-2)

me, _____

(TEN. 3) *unpitched chant sotto voce*

will you meet me in the pop-py-field,

(BASS 1-2)

(BASS. 3) *unpitched chant sotto voce*

will you meet me in the pop-py-field,

10 (SOP. 1-3) *p*
will you meet me,

(ALT. 1-3) *p*
will you meet me,

(TEN. 1-2)
me,

(TEN 3) *simile*
will you meet me,

(BASS 1-2)
you meet me,

(BASS 3) *simile*
will you meet me,

15 *mp*
will you meet me,

mp
will you meet me,

(TEN. 1-2) *mp*
will you meet me,

(TEN 3)
will you,

(BASS 1-2) *mp*
will you meet me,

(BASS 3)
will you,

A

21

p *mp* *p* *pp* *p*

in the pop - py - field at dawn, where flo - wer

p *mp* *p* *pp*

in the pop - py - field at dawn,

(TEN 1-3) *p* *mp* *p* *pp*

in the pop - py - field at dawn,

(BASS 1-3) *p* *mp* *p* *pp*

in the pop - py - field at dawn,

27

pp *mp*

heads, where flo - wer heads, where flo - wer

p *pp* *mp*

where flo - wer heads, where flo - wer

p *pp* *mp*

where flo - wer heads, where flo - wer

mp

where flo - wer

33

p *pp*

heads, where flo - wer heads like crim - son

heads, where flo - wer heads like crim - son

heads, where flo - wer heads like crim - son

heads, where flo - wer heads like crim - son

38

p *mp*

drops, like crim - son drops, like

drops, like crim - son drops, like

drops, like crim - son drops, like

drops, like crim - son drops, like

B

43

crim - son drops of rain, hea - vy hea - vy

mf *p* *mf* *p* *mf* *p* *mf* bow

49

heads, as if in si - lent pray -

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

C

55 *mf* and all the world is

mf and all the world is

pp er,

pp er,

rit.

60 *p* fresh and new, is fresh and new, *mp* is fresh and new a -

p fresh and new, is fresh and new, *mp* is fresh and new a -

p is fresh and new, *mp* is fresh and new a -

mp is fresh and new a -

D**A Tempo 2** (♩ = 80)

66 *mf* *mp* *p* *mp*

gain, gain, a new days' birth our eyes,

gain, a new days' birth our eyes

gain, a new days' birth our eyes

gain, a new days' birth our eyes

72 *p* *mp* *mf*

our eyes can see, our eyes can see, our eyes can

our eyes can see, our eyes can see, our eyes can

can see, our eyes can see, our eyes can

can see, can

can

78 see, *mp* eyes can see, un - fold, *p* **E** *pp*

see, our eyes can see un - fold, pale

mp *p* *pp*

see, our eyes can see, un - fold, pale

mp *mf* *pp*

see, can see, can see un - fold, pale

mp *p* *pp*

see, can see un - fold, pale

83 shafts of sun - light, *p* pale shafts of sun - light,

shafts of sun - light, *p* pale shafts of sun - light,

shafts of sun - light, *p* pale shafts of sun - light,

shafts of sun - light, *p* pale shafts of sun - light,

F

(SOP. 1-2)

ppp < *pp*88 *mp*

sun - light,

(SOP. 3) *pitched chant sotto voce*

meet me in the pop-py-field

mp *ppp* < *pp*

sun - light,

ppp < *pp*

sun - light,

mp *ppp* < *pp*

sun - light,

ppp < *pp*

sun - light,

mp *ppp* < *pp*

sun - light,

ppp < *pp*

sun - light,

(SOP. 1-2)

ppp < *pp*

sun - light,

ppp < *pp*

sun - light,

(SOP. 3)

simile

meet me in the pop-py-field,

ppp < *pp*

sun - light,

ppp < *pp*

sun - light,

ppp < *pp*

sun - light,

ppp < *pp*

sun - light,

ppp < *pp*

sun - light,

ppp < *pp*

sun - light,

(SOP. 1-2) *p*

sun - - - light glint u - pon the dew and,

(SOP. 3)

meet me in the pop-py-field, meet me in the pop-py-field

ppp *pp* *ppp* *pp*

sun - light, sun - light,

ppp *pp* *ppp* *pp*

sun - - - light, sun - - - light,

ppp *pp* *ppp* *pp*

sun - - - light, sun - - - light,

101 (SOP. 1-2)

stan - ding si - lent, drink - ing

(SOP. 3)

meet me in the pop-py-field meet me in the pop-py-field

ppp *pp* *ppp* *pp* *ppp*

sun - light, sun - light,

ppp *pp* *ppp* *pp* *ppp*

sun - - - light, sun - - - light,

ppp *pp* *ppp* *pp* *ppp*

sun - - - light, sun - - - light,

G (SOP. 1-2) **rit.** (SOP. 1-2-3) **pp**

105 in the sight, me and you.

p **pp**

to - ge - ther, me and you.

p **pp**

to - ge - ther, me and you.

p **pp**

to - ge - ther, me and you.

H **A Tempo 1** (♩ = 100) (SOP. 1-2) **pp**

112 Lay with me,

(SOP. 3) *pitched chant sotto voce* *simile*

Lay with me in the pop-py-field at noon, with me in the pop-py-field at noon,

(ALT. 1-2) **pp**

Lay with me,

(ALT. 3) *pitched chant sotto voce*

with me in the pop-py-field at noon,

pp

Lay with me,

pp

Lay with me,

116 (SOP. 1-2) *p* lay with me, *mp* lay with

(ALT. 1-2) *p* lay with me, *mp* lay

(ALT. 3) *simile* in the pop-py-field at noon,

(TEN. 1-2) *p* lay with me, *simile*

(TEN. 3) *pitched chant sotto voce* in the pop-py-field at noon, in the pop-py-field at noon,

(BASS 1-2) *p* lay with me,

(BASS 3) *pitched chant sotto voce* in the pop-py-field at noon,

121 (SOP. 1-2) **I** *poco accel.* me,

(SOP. 3) at noon,

(ALT. 1-2) with me,

(ALT. 3) pop-py-field at noon, at noon,

(TEN. 1-2) *mp* Lay with me, *mf* a

(TEN. 3) pop-py-field at noon, at noon,

(BASS. 1-2) *mp* lay with me, *mf* a dark

(BASS. 3) *simile* pop-py-field at noon, at noon,

.. // **A Tempo 1** (♩ = 100)

[illegible]

poco accel.

130 **poes accen.**

The musical score consists of four staves. The first two staves are vocal lines, both starting with a treble clef and a key signature of one flat (B-flat). The first staff has a soprano line with a melisma 'dark' and the lyrics 'sa - tan - ic god there in'. The second staff has an alto line with a melisma 'dark' and the lyrics 'sa - tan - ic god there in'. The third staff is a vocal line starting with a treble clef and a key signature of one flat, with a melisma 'a dark' and the lyrics 'god there in'. The fourth staff is a vocal line starting with a bass clef and a key signature of one flat, with a melisma 'a dark' and the lyrics 'sa - tan - ic god there in'. The score includes dynamic markings 'mf' and 'f'.

dark sa - tan - ic god there in

dark sa - tan - ic god there in

mf
a dark god there in

mf
a dark sa - tan - ic god there in

J**A Tempo 1** (♩ = 100)**poco accel.**

136

f *mf* *f*

a dark sa - tan - ic god there in the

a dark god there in the

a dark sa - tan - ic god there in the

a dark sa - tan - ic god there in the

=

A Tempo 1 (♩ = 100)**K**

142

mf *p* *mf*

sun, there in the sun, the warm rays bea - ting

sun, there in the sun, the warm rays, the

sun, there in the sun, the warm rays

sun, there in the sun,

148

mp

down, warm rays bea - ting

mp

warm rays bea - ting down, warm rays bea - ting

mp

8 bea - ting down, warm rays bea - ting

mf

the warm rays bea - ting down,

mp

warm rays bea - ting

153

p

down, bea - ting down, warm

mp

p

mp

down, warm rays bea - ting down, warm

p

mp

down, bea - ting down,

p

down,

158

pp

rays bea - ting down

pp

rays bea - ting down

L

rit. // **A Tempo 2** (♩ = 80)

163

p *pp*

u - pon your back, two bo - dies lock'd en -

p *pp*

u - pon your back, two bo - dies lock'd en -

pp

two bo - dies lock'd en -

pp

two bo - dies lock'd en -

poco rall. //

169

twined as if as one.

twined as if as one.

twined as if as one.

twined as if as one.

M**A Tempo 2** (♩ = 80)

174

Full - hea - ded pop-pies reach-ing to the sky,

Full - hea - ded pop-pies, full - hea - ded pop -

Full - hea - ded pop-pies, full - hea - ded pop - pies,

Full - hea - ded pop-pies, full - hea - ded pop - pies,

180 *p* full hea - ded

pp o - pi - um, *pp* o -

pies, the hea - dy scent of o - pi - um, o -

pp the hea - dy scent of o -

pp the hea - dy scent of o -

185 *mp* pop - pies, full - hea - ded pop - pies, *mf* full - hea - ded pop - pies,

p pi - um, *pp* o - pi - um, *mp* o - pi - um, *pp* o - pi - um, *mf* o - pi - um, *pp* o - pi - um,

p pi - um in the air, *pp* pi - um in the air,

190

p *pp* *mp*

sweet smell-ing gras - ses, tall and

p *pp* *mp*

sweet smell-ing gras - ses, tall and

p *pp* *mp*

sweet smell-ing gras - ses, tall and

p *pp* *mp*

sweet smell-ing gras - ses, tall and

196

p *pp* *p* *mp*

friend - ly stems, will hide, will hide us, will

p *pp* *p* *mp*

friend - ly stems, will hide, will hide us, will

p *pp* *p* *mp*

friend - ly stems, will hide, will hide us, will

p *pp* *p* *mp*

friend - ly stems, will hide, will hide us, will

N A Tempo 1 (♩ = 100)(SOP. 1-3) **pp**

201

hide us ly - ing there. *p*

(SOP. 3) *unpitched chant sotto voce* Stay

(ALT. 1-2) *pp* Stay, with me

(ALT. 3) *unpitched chant sotto voce* Stay,

(TEN. 1-2) *pp* Stay with me

(TEN. 3) *unpitched chant sotto voce* Stay,

(BASS. 1-2) *pp* Stay with

(BASS 3) *unpitched chant sotto voce* Stay,

207 (SOP. 1-3) *p* with me, stay with me

(ALT. 1-2) (ALT. 1-3) *p* stay with me

(ALT. 3) *simile* stay with me,

(TEN. 1-2) *p* stay with me

(TEN. 3) *simile* stay with me, stay with me in the pop-py -field,

(BASS. 1-2) *p* me stay with me

(BASS. 3) *simile* stay with me, stay with me in the pop-py -field, stay with me in the

212

sun - set,

and watch the sun - set,

(TEN. 1-2) and watch the sun - set,

(BASS. 1-2) sun - set,

(BASS. 3) pop-py-field at dusk,

==

SOPR. SOLO *mp* *mf* *ppp*

217 blush the gol - den hay,

(SOP. 1) *p* and hold

TEN. SOLO *mp* *p* and hold me close

ppp

ppp

(SOP. 1)

223 *mp* *p*

me close,

(SOP. 2-3)

pp *ppp*

sun - - - set,

pp *ppp*

sun - - - set,

(TEN. 1-3)

mp *p*

hold me close,

p hold me close,

pp *ppp*

sun - set,

228 (SOP. 1)

mp *p*

to your strong, na - ked breast,

(SOP. 2-3)

pp *ppp*

sun - set,

pp *ppp*

sun - set,

pp *ppp*

sun - set,

p hold me close,

and hold me close,

pp *ppp*

sun - set,

pp *ppp*

sun - set,

234 (SOP. 1) *mp* *p* *p*

let me for - get, the

(SOP. 2-3) *pp* *ppp* *pp*

sun - set, sun -

pp *ppp* *pp*

sun - set, sun -

p hold me close, *p* hold me close,

and hold me close, and hold me close,

pp *ppp* *pp*

sun - set, sun -

240 (SOP. 1) *mp* *p* **O**

pass - ing of the day.

ppp (SOP. 3) *pitched chant sotto voce* *simile*

set, meet me in the pop py-field, meet me in the

ppp (ALT. 1-2) *p*

set, draw -

(ALT. 3) *pitched chant sotto voce*

meet me in the

(TEN. 1-2) *pp* *p*

the draw - sy pop - pies,

ppp

set,

244 (SOP. 1-2) *p*
 drow - sy pop - pies,
 (SOP. 3)
 pop-py-field, meet me in the pop-py-field, meet me in the pop-py-field,
 sy pop - pies
 (ALT. 3) *simile*
 pop-py-field, meet me in the pop-py-field, meet me in the pop-py-field,
 (TEN. 1-2) *p*
 drow - sy pop - pies,
 (TEN. 3) *pitched chant sotto voce simile*
 meet me in the pop-py-field, meet me in the pop-py-field,
 (BASS. 1-2) *p*
 drow - sy pop - pies
 (BASS. 3) *pitched chant sotto voce*
 meet me in the pop-py-field,

249 (SOP. 1-2) *p*
 close their heads in
 (ALT. 1-2) *p*
 close their heads in
 (ALT. 3)
 meet me in the pop-py-field,
 (TEN. 1-2) *p*
 close their heads in
 (TEN. 3)
 meet me in the pop-py-field,
pp pop pies *p* close their heads in
 (BASS. 3)
 meet me in the pop-py-field,
simile

254

(SOP. 1-2) *pp* sleep, tight - closed pe - tals

(SOP. 3) meet me in the pop-py - field

(ALT. 1-2) *pp* sleep, tight - closed pe - tals,

(ALT. 3) meet me in the pop-py - field, meet me in the pop-py - field

(TEN. 1-2) *pp* sleep, tight - closed pe - tals,

(TEN. 3) meet me in the pop-py - field, meet me in the pop-py - field

(BASS. 1-2) *pp* sleep, tight - closed pe - tals,

(BASS. 3) meet me in the pop-py - field,

260

(SOP. 1-2) *p* tight - closed pe - tals our se - cret hide with -

(SOP. 3) meet me in the pop-py - field, //

(ALT. 1-2) *p* tight - closed pe - tals, *pp* //

(ALT. 3) meet me in the pop-py - field, //

(TEN. 1-3) *p* tight - closed pe - tals, *pp* //

(BASS. 1-3) *p* tight - closed pe - tals, *pp* //

(SOP. 1-2) (SOP. 1-3)

266 *mp* *pp* *p* *pp* *mp* *p*

in, come meet me, in the pop - py - field at

(ALT. 1-3)

pp *p* *pp* *mp* *p*

come meet me, in the pop - py - field at

pp *p* *pp* *mp* *p*

come meet me, in the pop - py - field at

pp *p* *pp* *mp* *p*

come meet me, in the pop - py - field at

272 (SOP. 1) *ppp* **molto rall.** //

dawn.

(SOP. 2-3)

ppp *pp* *p* *ppp*

dawn and love me once a gain.

ppp *pp* *p* *ppp*

dawn and love me once a gain.

ppp *pp* *p* *ppp*

dawn and love me once a gain.

ppp *pp* *p* *ppp* * ossia

dawn and love me once a gain.

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