

The Hollow Men

*For medium to low voice
with piano accompaniment*



by
Vanessa McClintock

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The Hollow Men

A song cycle by
Vanessa McClintock

Mistah Kurtz-he dead

A penny for the Old Guy

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DEDICATED
TO THE MEMORY OF
DR. ROBERT KUZMINSKI

THE HOLLOW MEN is a
song cycle for medium to
low voice with piano
accompaniment based on
the set of poems of the
same title by
T.S. Eliot

Vanessa McClintock
October 2023

The Hollow Men

Evolution of the work.

This set of five poems is one of the works that propelled and cemented author T.S. Eliot into a position of great notoriety in the 20th century.

It has been the focus of great scrutiny and academic examination regarding its meaning and place in literature of the world.

In 1985 I selected this set of five poems for one of my compositions for my undergraduate music recital. I cannot now remember why.

Not aware of the copyright laws at the time, I set the entire set of poems to music before I and my music advisor thought to question possible copyright infringement. So (in the pre-World Wide Web era), I somehow managed to track down the estate of Mr. Eliot to inform them of my graduate project and ask for permission to have my work performed.

After a few weeks I received a reply. I was told first that I should have contacted the estate as it is very particular and guarded about the use of any of Mr. Eliot's works used in any medium or setting that might impinge upon the integrity of his art. However, because my project was set in an academic atmosphere, I was granted permission for the one-time performance.

The late Dr. Robert Kuzminsky (baritone), to whom the work is dedicated, sang the only performance of my music setting.

Noted music critic Alfred Kay reviewed my entire graduate recital for the Sacramento Bee—not a common event for a student concert. Of this work he wrote, "It is a mysterious, brooding, introspective piece of literature, and the composer captured some of these ingredients... with the talented piano accompaniment of Marian Philip, [it] emerged as an interesting if not astonishing interlude and one reasonably evocative if not deeply touching."

As with many of my earlier handwritten works that I recently have painstakingly entered into the digital realm of computer software, I have revised, tweaked, expanded, and enhanced each of the songs.

Because of the marvels of computer software and sample sounds, I can now hear all of my works, especially those that did not garner performances. Before this era, partly because of my limited ability at the piano, I could only hear my works in my head. I am very pleased to discover that what I had imagined and heard in my head decades ago was accurate. Now, however, after audibly hearing my music in real time, and with real sounds of real instruments and voices, I can edit and improve as did composers in the past when contemporary music was commonly and regularly performed.

So, although this version is very similar to the original, I have made several slight changes, alterations, enhancements, expansions, and trimming.

The Hollow Men was copyrighted in 1925 but is now (2023) in the public domain. Therefore, I can legally share my endeavors with the world. I have remained faithful to the original poems by Mr. Eliot but have embraced some minor repetitions of text for compositional purposes.

Approximate Performance Timings:

Part I: 2'15"

Part II: 2'59"

Part III: 2'22"

Part IV: 3'04"

Part V: 4'11"

TOTAL: 14'51"

Vanessa McClintock

October 2023

The Hollow Men

Text: T.S. Eliot

Part I

Vanessa McClintock

*Mistah Kurtz—he dead
A penney for the Old Guy*

for medium to low voice and piano accompaniment

The musical score consists of three staves. The top staff is for the Vocal part, starting with a tempo of $\text{♩} = 120$ and dynamics *mp*. The lyrics "We are the hol - low men We are the stu - fed men" are written below the notes. The middle staff is for the Piano, with a dynamic of *mp*. The bottom staff is also for the Piano, showing harmonic changes. Measure 4 begins with a dynamic of *mf*, followed by a dynamic of *f*. The lyrics "Lean - ing to - ge - ther Head - piece filled with straw. A - las!" are written below the notes. Measure 7 begins with a dynamic of *p*. The lyrics "Our dried voi-ces, when We whis-per to - ge-ther Are qui - et and mean-ing-less" are written below the notes.

12

13

14

15

16

17

18

19

20

shade

21 with - out col - - - our,

22

cresc.

Pa - ra - lysed - force,

Pa - ra - lysed force,

23

ges - - - ture with - out

f

24

mo - - - tion;

25

mp

Those who have, those who have crossed With di -

27

rect eyes, to death's o - other King - dom

30

33

36

39

42

us— if at all— not as lost

45

Vio - lent souls, _____ but on - ly

48

As the hol - low men The _____ stuf - fed men.

52

The Hollow Men

Text: T.S. Eliot

Part II

Vanessa McClintock

for medium to low voice and piano accompaniment

A musical score for 'The Hollow Men' Part II, featuring a vocal part and a piano accompaniment. The vocal part is in treble clef, and the piano part is in bass clef. The score consists of three systems of music.

System 1: Key signature changes from G major to F# minor. The vocal line starts with a rest followed by a dotted quarter note. The piano accompaniment features a continuous eighth-note pattern in F# minor.

System 2: Key signature changes from F# minor to D major. The vocal line begins with "Eyes I ____ dare not ____ meet in dreams". The piano accompaniment continues its eighth-note pattern.

System 3: Key signature changes from D major to C major. The vocal line begins with "In death's dream King - dom". The piano accompaniment continues its eighth-note pattern.

Measure numbers 5 and 9 are indicated on the left side of the score.

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13

mp

These do not ap - pear:

There, _____ the eyes _____ are

17

mp

8va-----

Sun - light on a bro - ken co - lumn _____

21

There, _____ is a tree swing - ing And voi - ces are In, _____ in the

25

29

wind's sing - sing - ing in the wind

— sing - - - ing More dis - tant and more

so - lemn than a fad - ing star.

41

45

Let me be no near - er

49

In death's dream

53

king - dom

56

58

Let me also wear Such de -

li - ber - ate dis - gui - ses

Rat's coat, crow - skin, crossed staves In a field

68

mp

Be - hav - ing as _____ the wind

72

mp

be - - haves _____ No near - - er - -

76

The musical score consists of three systems of music, each with multiple staves (treble, bass, and possibly piano) and lyrics underneath. The first system starts at measure 80 and includes lyrics: "Not that final". The second system starts at measure 83 and includes lyrics: "meet - ing In the twi - light king - - -". The third system starts at measure 86 and includes lyrics: "dom". Measure numbers 80, 83, and 86 are indicated on the left side of the staves.

80 Not that final

83 meet - ing In the twi - light king - - -

86 dom

The Hollow Men

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Part III

Vanessa McClintock

for medium to low voice and piano accompaniment

Vocal: $\text{♩} = 66$

Piano: mf

Music for measures 1-4. The vocal part starts with a rest. The piano part consists of sustained chords in both treble and bass staves. The vocal entry begins at measure 4 with the lyrics "This is the dead land".

This is the dead land

5

Music for measures 5-8. The vocal part continues with the lyrics "This is cac-tus land" and "Here the stone i-ma-ges Are". The piano part provides harmonic support with sustained chords.

This is cac-tus land Here the stone i-ma-ges Are

9

Music for measures 9-12. The vocal part continues with the lyrics "raised, here they re - ceive" and "The sup - pli - ca - tion". The piano part features more complex harmonic progression with changing time signatures (5/4, 2/4, 8/8) and sustained chords.

raised, here they re - ceive The sup - pli - ca - tion

of a dead man's hand

12

Under the twin - kle of a fad - ing star. Is it like this In

16

death's oth - er king - dom Wak - ing a -

19

alone.

22

At _____ the hour _____ when we _____ are trem - ling with ten - - -
der - ness Lips _____ that would _____ kiss _____ At _____ the hour _____ when
we _____ are trem - bling with ten - - der - ness Lips that would kiss
bassoon part

Musical score for "The Hollow Men" Part III, page 17, featuring two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics "Form prayers to bro____ken stone." are written below the notes. Measure 33 consists of six measures of music, with measure 34 ending on a fermata over the bass line. Measure 35 begins with a repeat sign and continues the melodic line. Measure 36 begins with a treble clef, a key signature of one sharp, and a common time signature. The music concludes with a final cadence.

The Hollow Men

Text: T.S. Eliot

Part IV

Vanessa McClintock

for medium to low voice and piano accompaniment

Musical score for "The Hollow Men" Part IV, featuring vocal and piano parts.

Vocal Part: The vocal part uses a treble clef and 4/4 time signature. The tempo is 72-76. Dynamics include *mp* and *mf*. The lyrics are:

- The eyes are not here
- There are no eyes here
- In this val - ley of dy - ing stars
- In this hol - low
- val - ley — This bro - ken jaw of our lost king-doms

Piano Part: The piano part provides harmonic support. It includes a dynamic instruction *mp* (hold notes into chord) and various chords across the three systems. Measure numbers 1, 3, and 5 are indicated on the left side of the piano staves.

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9

mp

In this last of

14

meet - ing pla - ces — In this last of meet - ing pla - ces —

We grope to - ge - ther —

19

mf

And a - void speech —

23

27

mp

Gath - ered on this beach of the tu - mid

31

ri - - - ver Gath - ered

36

on this beach _____ of the tu - mid

41

ri - - - ver.

46

Sight - less,

f

f 6 *mf* (hold notes into chord) 5

p

un - less

49

mp 5

p 6

The eyes re - ap - pear

51

5

p *

53

5

*

p *

55

58

62

on - ly Of emp - ty men, The

66

hope on - ly Of

70

emp - ty men.

73

The Hollow Men

Text: T.S. Eliot

Part V

Vanessa McClintock

for medium to low voice and piano accompaniment

Musical score for "The Hollow Men" Part V, featuring vocal and piano parts.

Vocal Part: The vocal part is written in treble clef. The tempo is marked as $\text{♩} = 100-104$. The dynamic is *mf* with innocence. The lyrics include "Here we — go round the prick - ly pear - ly prick - - - ly pear —".

Piano Part: The piano part is written in both treble and bass clefs. It features eighth-note patterns and includes dynamics such as *mf*.

Performance Notes: The vocal part uses slurs and grace notes. The piano part includes measure numbers 1, 4, and 6.

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$\text{♩} = 100-104$ ($\text{♩} = \text{♩}$)

8

10

13

16

19

ty Be - tween the mo - - - - tion. And the

22

act Falls the

25

Sha - - - dow For Thine is the

28

king - dom Be - tween the con -

$\text{♩} = 84$
($\text{♩} = \text{♪}$)

31

cep - - - tion And the cre - a - tion

34

Be - tween the e - mo - - tion And the re -

37

sponse Falls

40

Sha - - - dow Life is

Piu mosso ($\text{♩} = 112$)

43

46

49

52

55

Be - - - - -

58

tween the po - ten - cy And - - - - -

61

the ex - ist - - - - - ence

64

Be-tween the es - - - - - sence And the - - - - -

$\text{d} = 56$

mf

♩ = 84

67 des - cent Fals the

69 Sha - dow For

71 Thine is the King

73 Thine is the King

75 dom For Thine is Life

♩ = 88
mp

— is For Thine is the _____ This is the

79

way — the wor - - - ld

82

— ends This is the

84

Musical score for *The Hollow Men*, Part V, page 32, featuring three staves of music with lyrics.

Measure 86: Treble clef, key signature of one sharp (F#). The lyrics are: "way _____ the wor - ld _____ ends _____. The music consists of eighth and sixteenth note patterns.

Measure 89: Treble clef, key signature of one sharp (F#). The lyrics are: "This is the way _____ the wor - ld". The music features eighth and sixteenth notes with some grace notes and slurs.

Measure 92: Treble clef, key signature of one sharp (F#). The lyrics are: "ends _____. The music shows a transition with a series of eighth-note chords followed by eighth-note patterns.

♩.=72

mf ————— *p* *mp* —————

Not with a bang but a

95

{ ♩. = 72 ♩. = 8: ♩. = 8:

mf ————— *p* *mp*

whim per.

98

{ ♩. = 8: ♩. = 8: ♩. = 8: ♩. = 8:

mp

rit.

♩.=56

101

{ ♩. = 6 ♩. = 12: ♩. = 12: ♩. = 12:

p

♩. = 6 ♩. = 12: ♩. = 12: ♩. = 12: