

# **The Hollow Men**

**Michael Winikoff  
Text: T.S. Eliot**

**For A Capella Choir and Semichorus**

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## The Hollow Men

T. S. Eliot

*Mistah Kurtz - he dead.*

*A penny for the Old Guy.*

### 1

We are the hollow men  
We are the stuffed men  
Leaning together  
Headpiece filled with straw Alas!  
Our dried voices, when  
We whisper together  
Are quiet and meaningless  
As wind in dry grass  
Or rats' feet over broken glass  
In our dry cellar

Shape without form, shade without colour,  
Paralyzed force, gesture without motion;

Those who have crossed  
With direct eyes, to death's other Kingdom  
Remember us - if at all - not as lost  
Violent souls, but only  
As the hollow men  
The stuffed men.

### 2

Eyes I dare not meet in dreams  
In death's dream kingdom  
These do not appear:  
There, the eyes are  
Sunlight on a broken column  
There is a tree swinging  
And voices are  
In the wind's singing  
More distant and more solemn  
Than a fading star.

Let me be no nearer  
In death's dream kingdom  
Let me also wear  
Such deliberate disguises  
Rat's coat, crowskin, crossed staves  
In a field  
Behaving as the wind behaves  
No nearer -  
Not that final meeting  
In the twilight kingdom

### 3

This is the dead land  
This is cactus land  
Here the stone images  
Are raised, here they receive  
The supplication of a dead man's hand  
Under the twinkle of a fading star.

Is it like this  
In death's other kingdom  
Waking alone  
At the hour when we are  
Trembling with tenderness  
Lips that would kiss  
Form prayers to broken stone.

### 4

The eyes are not here  
There are no eyes here  
In this valley of dying stars  
In this hollow valley  
This broken jaw of our lost kingdoms

In this last of meeting places  
We grope together  
And avoid speech  
Gathered on this beach of the tumid river  
Sightless, unless  
The eyes reappear  
As the perpetual star  
Multifoliate rose  
Of death's twilight kingdom  
The hope only  
Of empty men.

*Here we go round the prickly pear  
 Prickly pear, prickly pear  
 Here we go round the prickly pear  
 At five o'clock in the morning.*

Between the idea  
 And the reality  
 Between the motion  
 And the act  
 Falls the shadow  
*For Thine is the Kingdom.*

Between the conception  
 And the creation  
 Between the emotion  
 And the response  
 Falls the Shadow  
*Life is very long.*

Between the desire  
 And the spasm  
 Between the potency  
 And the existence  
 Between the essence  
 And the descent  
 Falls the Shadow.  
*For Thine is the Kingdom.*

For Thine is  
 Life is  
 For Thine is the

*This is the way the world ends  
 This is the way the world ends  
 This is the way the world ends  
 Not with a bang but a whimper.*

# The Hollow Men

Michael Winikoff

*legato*  
Andante ( $\text{♩} = 66$ )

Soprano

Alto

Tenor

Baritone

Bass

We are the  
hol - low men

*Whispered*

*poco a poco cresc.*

*Spoken*

*Spoken*

*Whispered*

*We are the hol - low men*

*Sung*

*mp*

Hol - low

hol - low

9

We are the  
hol - low men

We are the  
hol - low men

*Sung*

We are the  
hol - low men

hol - low

17

hol - low men We are the stuffed men Lea-ning to - ge - ther  
 hol - low men We are the stuffed men Lea-ning to - ge - ther  
 8 hol - low men We are the stuffed men Lea -  
 hol - low men We are the stuffed men low

- low hol - low hol - low low

24

Lea - ning to - ge - ther Head-piece filled with straw  
 Head-piece filled with straw p  
 8 - ning to - ge - ther Head-piece filled with straw A-  
 pp  
 Lea - ning to - ge - ther A-  
 pp  
 Lea - ning to - ge - ther A-  
 pp

A-

30

8 - las! A - las! Our dried voi - ces when We whis - per to - ge - ther Are qui - et and mea - ning - less As wind As pp  
 - las! A - las! Our dried voi - ces when We whis - per to - ge - ther Are qui - et and mea - ning - less As wind As pp  
 - las! A - las! Our dried voi - ces when We whis - per to - ge - ther Are qui - et and mea - ning - less As wind As

pp

36

*Spoken*      *p*

*Whispered*      As *p*

wind in dry grass as wind in dry grass  
 As wind in dry grass as wind in dry grass as wind in dry grass Or  
 wi-  
 wi-

wi-

40

Or rats' feet o - ver bro - ken glass bro - ken glass as wind in dry grass or rats feet o - ver bro - ken  
 rats' feet o - ver bro - ken glass bro - ken glass as wind in dry grass or rats feet o - ver bro - ken

44

*Sung*

glass In our dry cel - lar      Shape with - out form Shape with - out  
 Sung

glass In our dry cel - lar      Shape with - out form Shape with - out

- nd      Shape with - out form Shape with - out

- nd      Shape with - out form Shape with - out

- nd      Shape with - out form Shape with - out

nd      Shape with - out form Shape with - out

50

form shade with-out col - our shade with-out col - our shade with-out col - our

form shade with-out col - our shade with-out col - our shade with-out col - our

8 form shade with-out col - our shade with-out col - our shade with-out col - our

form shade with-out col - our shade with-out col - our shade with-out col - our

form shade with-out col - our shade with-out col - our shade with-out col - our

form shade with-out col - our shade with-out col - our shade with-out col - our

form shade with-out col - our shade with-out col - our shade with-out col - our

57

*f*

*pp*

*dim.*

*rit.*

*Morendo*

Pa - ra - lyzed force pa - ra - lyzed force, ges - ture with-out motion ges - ture with-out motion

Pa - ra - lyzed force pa - ra - lyzed force ges - ture with-out motion ges - ture with-out motion

8 Pa - ra - lyzed force pa - ra - lyzed force ges - ture with-out motion ges - ture with-out motion

Pa - ra - lyzed force pa - ra - lyzed force ges - ture with-out motion ges - ture with-out motion

Pa - ra - lyzed force pa - ra - lyzed force ges - ture with-out motion ges - ture with-out motion

Pa - ra - lyzed force pa - ra - lyzed force ges - ture with-out motion ges - ture with-out motion

Pa - ra - lyzed force pa - ra - lyzed force ges - ture with-out motion ges - ture with-out motion

Pa - ra - lyzed force pa - ra - lyzed force ges - ture with-out motion ges - ture with-out motion

64

*a tempo*

*mp*

Those who have crossed those who have crossed with di - rect eyes, to death's o - ther king - dom Re-

*mp*

8 Ah

*mp*

Ah

*mp*

Ah

Ah

71

- mem-ber us if at all not as lost Vio - lent souls, but on - ly As the hollow men The stuffed men.

8

Hol - low hol - low

78

The

hol - low hol - low me - n

## 2

**Allegro ( $\text{♩} = 120$ )**

Soprano      Alto      Tenor      Baritone      Bass

7/4 time signature throughout.

Lyrics:

- Soprano: Eyes, Eyes eyes eyes, Eyes eyes eyes eyes I dare not meet in dreams
- Alto: Eyes, Eyes eyes eyes, Eyes eyes eyes eyes I dare not meet in dreams
- Tenor: Eyes, Eyes eyes eyes, Eyes eyes eyes eyes I dare not meet in dreams
- Baritone: Eyes, Eyes eyes eyes, Eyes eyes eyes eyes I dare not meet in dreams
- Bass: Eyes, Eyes eyes eyes, Eyes eyes eyes eyes I dare not meet in dreams

**84**

84

Eyes eyes eyes I dare not meet in dreams      Eyes eyes eyes eyes eyes  
 Eyes eyes eyes I dare not meet in dreams      Eyes eyes eyes eyes eyes  
 Eyes eyes eyes I dare not meet in dreams      Eyes eyes eyes I dare not meet in dreams  
 Eyes eyes eyes I dare not meet in dreams      Eyes eyes eyes eyes eyes  
 Eyes eyes eyes I dare not meet in dreams      Eyes eyes eyes I dare not meet in dreams  
 Eyes eyes eyes I dare not meet in dreams      Eyes eyes eyes eyes eyes

87

Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams

Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams

Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams

90

eyes eyes eyes I dare not meet in dreams Eyes dreams  
8 Eyes eyes eyes I dare not meet in dreams Eyes dreams  
Eyes eyes eyes I dare not meet in dreams Eyes

17

*legato*

*mf*

In death's dream king - dom

Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams

Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams

Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams

Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams

Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams Eyes eyes eyes I dare not meet in dreams

100

These do not appear:  
There, dreams Eyes eyes eyes I dare not meet in dreams.  
There, the eyes are Sun-

8  
Eyes eyes eyes I dare not meet in dreams  
Eyes eyes eyes I dare not meet in dreams  
dreams Eyes eyes eyes I dare not meet in dreams  
Eyes eyes eyes I dare not meet in dreams  
Eyes eyes eyes I dare not meet in dreams

104

swing - ing  
dreams Eyes eyes eyes I dare not meet in dreams  
Eyes eyes eyes I dare not meet in dreams  
8  
dreams Eyes eyes eyes I dare not meet in dreams  
Eyes eyes eyes I dare not meet in dreams  
Eyes eyes eyes I dare not meet in dreams

106

dreams Eyes eyes eyes I dare not meet in dreams  
Eyes eyes eyes I dare not meet in dreams  
Eyes eyes eyes I dare not meet in dreams  
8  
dreams Eyes eyes eyes I dare not meet in dreams  
Eyes eyes eyes I dare not meet in dreams  
Eyes eyes eyes I dare not meet in dreams  
Eyes eyes eyes I dare not meet in dreams  
Eyes eyes eyes I dare not meet in dreams

109

*Freely*

*mp*

*ritard.*

$\text{♩} = 72$

And voi - ces are In the wind's sing - ing More dis-tant more dis-tant and more so - lemn Than a sing - ing star.  
More dis-tant more dis-tant and more so - lemn Than a sing - ing star  
8

**Pleading**

113 =63

(Hum)

Let me be no nea - rer In death's dream king - dom Let me al - so wear Such de-

8 (Hum)

Let me be no nea - rer In death's dream king - dom Let me al - so wear Such de - li - be - rate dis-

(Hum)

120

- li - be - rate dis - gu - ses Rat's coat, crow - skin, crossed staves In a field Be-

8

- gu - ses Rat's coat, crow - skin, crossed staves In a field Be - ha - ving as the

127

*cresc.*

decresc.

- ha - ving as the wind be - haves Wind be - haves No nea - rer

8

wind be - haves wind wind wind be - haves No nea - rer No

**134**

*Declamatory*

Not that fin - al      meet-ing      In the      twi - light      king - dom

No nea - rer      No nea - rer

Not that fin - al      meet-ing      In the      twi - light      king - dom

Not that fin - al      meet-ing      In the      twi - light      king - dom

Not that fin - al      meet-ing      In the      twi - light      king - dom

Not that fin - al      meet-ing      In the      twi - light      king - dom

Not that fin - al      meet-ing      In the      twi - light      king - dom

Not that fin - al      meet-ing      In the      twi - light      king - dom

Not that fin - al      meet-ing      In the      twi - light      king - dom

**141**

Not that fin - al      meet-ing      In the      twi - light      king - dom

Not that fin - al      meet-ing      In the      twi - light      king - dom

Not that fin - al      meet-ing      In the      twi - light      king - dom

Not that fin - al      meet-ing      In the      twi - light      king - dom

## 3

**Andante (♩ = 76)**  
**legatopp**      **poco a poco cresc.**

Semichorus Soprano      Semichorus Alto      Semichorus Baritone      Semichorus Bass

This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus land

This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus land

This is the dead land      —      —      —

—      —      —      —

**149**      **mp**      **poco a poco cresc.**

This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus land      This is the dead land

This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus land      This is the dead land

This is the dead land      —      Ah      —      Ah

—      —      —      —      —

This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus land      This is the dead land

This is the dead land      This is cac - tus land      —      —      —

This is the dead land      This is cac - tus land      —      —      —

Ah      —      —      —      —

**154**      **f**

This is cac - tus land      This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus land

—      —      —      —      —

Ah      —      —      —      —

—      —      —      —      —

This is the dead land      This is cac - tus land      —      —      —

—      —      —      —      —

This is cac - tus land      This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus land

—      —      —      —      —

Ah      —      —      —      —

159

*ff*

This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus land  
 This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus land  
 8      This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus land  
 This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus land

163

This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus land  
 This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus land  
 8      This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus land  
 This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus Ah

This is the dead land      This is cac - tus land      This is the dead land      This is cac - tus Ah

168

*mf*

*dim.*

*dim.*

Here the stone images are raised      Here the stone images are raised  
 Here the stone images are raised      Here the stone images are raised  
 8      Here the stone images are raised      Here the stone images are raised

174

stone i - ma - ges are raised Here the stone  
stone i - ma - ges are raised Here the stone i - ma - ges are

3

4

4

4

179

i - ma - ges are raised Here the stone i - ma - ges Ah

raised Here the stone i - ma - ges Ah

8

185

3 3 3 3 3 3 3 3  
3 3 3 3 3 3 3 3  
8 Here the stone images are raised Here they receive the sup - pli-

193

8 - ca - tion of a dead man's hand Here they re - ceive the sup - pli - ca - tion  
- ca - tion of a dead man's hand Here they re - ceive the sup - pli - ca - tion of a

202

*dim.* *mp*

of 3 a dead man's hand Ah Un - der the twin - kle  
dead man's hand Ah Un - der the twin - kle  
dead man's hand Ah Un - der the twin - kle

209

*decrec.**Add Humming Choir (SATB)*

of a fa - ding star. Is it like  
of a fa - ding star. Ah  
of a fa - ding star.

215

Music score for page 215. The score consists of four staves (treble, alto, tenor, bass) in common time, 3 flats. The vocal parts sing a line of text, followed by a sustained note with a melodic line above it, then another sustained note with a melodic line below it. The piano part provides harmonic support.

Text: this In death's o - ther king - dom Wa - king a - lone At the

Piano dynamics:  $\text{p} \quad \text{f}$

Piano markings: 8

Vocal dynamics: Ah

Piano dynamics:  $\text{p}$

Piano markings: 8

Vocal dynamics: Ah

Piano dynamics:  $\text{p}$

Piano markings: 8

Vocal dynamics: Ah

Piano dynamics:  $\text{p}$

Piano markings: 8

Vocal dynamics: Ah

220

Music score for page 220. The score consists of four staves (treble, alto, tenor, bass) in common time, 3 flats. The vocal parts sing a line of text, followed by a sustained note with a melodic line above it, then another sustained note with a melodic line below it. The piano part provides harmonic support.

Text: hour when we are Trem - bling trem - bling with ten - der - ness

Piano dynamics:  $\text{p} \quad \text{f}$

Piano markings: 8

Vocal dynamics: Ah

Piano dynamics:  $\text{p}$

Piano markings: 8

Vocal dynamics: Ah

Piano dynamics:  $\text{p}$

Piano markings: 8

Vocal dynamics: Ah

Piano dynamics:  $\text{p}$

Piano markings: 8

Vocal dynamics: Ah

Piano dynamics:  $\text{p}$

Piano markings: 8

Vocal dynamics: Ah

224

Music score for page 224. The score consists of four staves (treble, alto, tenor, bass) in common time, 3 flats. The vocal parts sing a line of text, followed by a sustained note with a melodic line above it, then another sustained note with a melodic line below it. The piano part provides harmonic support.

Text: Lips that would kiss Form prayers to bro - ken stone.

Piano dynamics:  $\text{p} \quad \text{f}$

Piano markings: 8

Vocal dynamics: Lips that would kiss Form prayers to bro - ken stone.

Piano dynamics:  $\text{p}$

Piano markings: 8

Vocal dynamics: Lips that would kiss Form prayers to bro - ken stone.

Piano dynamics:  $\text{p}$

Piano markings: 8

Vocal dynamics: Lips that would kiss Form prayers to bro - ken stone.

## 4

**Andante ( $\text{♩}=60$ )**

Soprano      Alto      Tenor      Baritone      Bass

*p* The eyes are not here There are no eyes here In this val-ley this val-ley this  
*p* The eyes are not here There are no eyes here In this val-ley this val-ley this  
*p* The eyes are not here There are no eyes here In this val-ley this val-ley this  
*p* The eyes are not here There are no eyes here In this val-ley this val-ley this  
*p* The eyes are not here There are no eyes here In this val-ley this val-ley this

The eyes are not here There are no eyes here In this val-ley this val-ley this

**236** *rit.*      *a tempo*      *rit.*

val-ley of dy - ing stars In this val-ley this val-ley this hol - low val-ley This bro - ken jaw of our lost  
 val-ley of dy - ing stars In this val-ley this val-ley this hol - low val-ley This bro - ken jaw of our lost  
*8* val-ley of dy - ing stars In this val-ley this val-ley this hol - low val-ley This bro - ken jaw of our lost  
 val-ley of dy - ing stars In this val-ley this val-ley this hol - low val-ley This bro - ken jaw of our lost  
 val-ley of dy - ing stars In this val-ley this val-ley this hol - low val-ley This bro - ken jaw of our lost

val-ley of dy - ing stars In this val-ley this val-ley this hol - low val-ley This bro - ken jaw of our lost

244 Largo ( $\text{♩} = 50$ )

king - doms      King - do - m

king - doms      King - do - m

8      king - doms      King - do - m

king - doms      In this last of mee-ting pla - ces We grope to - ge - ther And a-

king - doms      In this last of mee-ting pla - ces We grope to - ge - ther And a-

251

cresc.

void speech Ga - thered on this beach of the tu - mid ri - ver Sight-less, un - less The eyes re-ap-

cresc.

cresc.

cresc.

cresc.

- void speech Ga - thered on this beach of the tu - mid ri - ver Sight-less, un - less The eyes re-ap-

258 *f*  $\text{♩} = 54$

As the per - pe - tu - al star Mul - ti - fo - liate rose Of death's twi - light king - dom The

As the per - pe - tu - al star Mul - ti - fo - liate rose Of death's twi - light king - dom The

8 Ah

- pear Ah

265

*legato*      *dim.*      *ppp*

hope on - ly Of em - pty men. Em - pty men em - pty men em - pty men em - pty *ppp*

hope on - ly Of emp - ty men. Em - pty men em - pty men em - pty men em - pty

8

The hollow men

Hol - low hol - low

273

Hollow men Hollow

hol - low hol - low men

## 5

Semichorus Men      *legato*

*J=100*

280

Here we go round the pri - cky pri - cky pear

281

Pri - cky pear pri - cky pear Here we go round the pri - cky

286

pear At five O - clock in the mor - ning

*attacca*

**Semichorus Male**  
*8* Be - tween the i - de - a  
**Females**  
**Males**  
*pp*  
*We* are the hollow men  
*We*

**296**  
*8* Be - tween the mo - tion And the act Falls the sha - dow  
*are the stuffed men*

**303**  
*p*  
*For Thine is the King - dom For Thine is the King - do - m*  
*Be-*  
*Falls the sha - dow*

**310**  
*- tween the con ce - ption* And the cre - a - tion  
*p*  
*Shape with - out form,* shade with - out

**318**  
*8* Be - tween the e - motion And the res - pone Falls the sha - dow  
*pp*  
*col - our,* Falls the sha - dow

325

*f*

8  
Life is very long  
Be - tween the de si - re  
And the  
No nea - rer  
This is cac - tus land

333

8  
spa - s - m  
Be - tween the po-ten-cy  
And the e xi - stence  
No nea - rer  
Here  
This is cac - tus land

341

8  
the stone i - ma - ges are raised  
Be - tween the e - ssence  
And the de - sce - ent  
This is cac - tus land  
Falls the  
The sup - pli - ca - tion

348

*pp*

8  
Falls the sha - dow  
sha - dow  
Falls the sha - dow  
For Thine is the  
Falls the sha - dow

356

8  
King - dom For Thine is the  
King - dom For Thine is  
Life is  
For  
Thine is the

363

*Slow and Deliberate*

*poco a poco cresc.*

8

This is the way the world ends

8

This is the way the world ends

8

This is the way the world ends

367

8

This is the way the world ends

fff

This is the way the world ends

2

4

ppp

Not with a  
ppp

bang

but a

This is the way the world ends

Not with a bang but a

373

8

whim

per

whim

per