



Malcolm Hill

(1944 -)

Exile

A Cantata Suite

for

Mezzo-Soprano soloist

Contralto soloist and

Bass soloist

with

Mixed Chorus and

optional Flute and Cello

composed 2018-2020 mj375

www.malcolm-hill.co.uk

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NOTES

Malcolm Hill's creative life has been based on composition and concert improvisation (organ). He was born in 1944; and studied from 1961 to 1968 at the Royal Academy of Music in London; with extended periods in Holland and Sweden (performing and research).

He was a Professor at the Royal Academy of Music from 1969 to 1994; the next five years were spent composing and completing works by Gesualdo and Szymanowski. In this century he was appointed Musical Director of Chandos Singers in Bath (since 2000) and Bath Chamber Opera (since 2011) while being a regular High-Church organist.

In 1975, Hill married Katharine Tylko, whose aunt, Anna Tylko-Makomaska, was born in Wadowice and attended school in Lwow. In 1940 as a young medical student she was deported by the Soviets to Kazakhstan. In 1942 with General Anders' army she arrived in Persia, from where she was able to reach the Lebanon and resume her medical studies at the American University of Beirut (hence the reference in the eighth choral movement of *Exile*). In 1950 she joined surviving family in England. She worked as a doctor in various hospitals in England and became a specialist in respiratory disease and allergies. Throughout her life she wrote poetry in Polish, published in England and Poland.

Anna Makomaska asked Malcolm Hill to set her poems to music and to publish the resulting pieces. The poem in Choral Movement 8 appeared in the poetry compilation *Kolor*. The handwritten poem which forms the text of Choral Movement 9 is in the composer's possession. The rough translation of part of this poem which starts cantata was made by Katharine Tylko, whose poetic translations of other poems were included in *Kolor*.

Exile was composed while Hill was attempting to recover from sepsis which followed an operation in 2018 and was never fully treated. He decided to compose individual movements rather than a running narrative, in case he did not live to see the end of the work, but which could be connected if completed. The decision to incorporate a number of languages was primarily to remind the listener that exile has happened to many races. All of the first six Interludes were composed after the 8th Choral Movement. It was when his infection became worse, in January 2020, that Hill decided to add a 9th Choral Movement, to finalize the F# and to wallow in the sound of a dramatic contralto's low notes. He then decided to add a textless female chorus to sing with both the flute and cello in a final Interlude, and composed this last with references to two earlier movements.

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PREFACE

The Cantata *Exile* was conceived as a choral suite of movements, each of which could, as in so many choral concerts, be taken out of context and performed separately. As exile has happened to members of so many different races, a number of languages were set.

Interludes were then inserted between choral movements to give the singers a brief rest. The interludes are all optional. They should start c.3-4 seconds after the previous choral movement and be followed by the next choral movement after c.4-5 seconds.

The whole work is based around the octatonic scale, moving from the first movement's F# through tone/semitone/tone/semitone to F# for the final movement.

PERFORMANCE

The whole work (apart from Choral movements 5 and 7) may be rubato. Metronome markings are just for guidance. Dynamics in the score are minimal in order to permit a variety of interpretations.

If the whole work is performed, with or without interludes, movements should not be transposed. The two instrumentalists should sit at the side and perform as though part of an orchestra rather than appearing as soloists.

The Contralto soloist should not be replaced by a counter tenor. The Mezzo-soprano soloist may sing some of the Soprano soloist's parts. The Second soprano and Mezzo soprano parts in the choruses are interchangeable. The Bass soloist should be happy down to D#. Other solo roles might be given to members of the chorus.

Choral movements from no.2 onwards may be performed separately, as may the 3rd Interlude.

In the opening movement if possible the large chorus version should be used. On Petrucci, Malcolm Hill's setting of Virgil's *Nos patriam* also appears, set out for double chorus; but in the cantata it was felt better to integrate the parts in order not to spend performance time moving singers. The text for this movement comes from a rough translation of part of the final movement, together with excerpts from Edward Thomas (*Home: Not the end*), Robert Herrick (*The Bad Season*) and Virgil.

Texts used in Exile are taken from works by

Anon : Anglo-Saxon (Ch2) and Psalm 137 (Ch6)

Andon Zako Cajupi (1866-1930) : (Ch5)

Robert Herrick (c.1591-1674) : (Ch1)

St John of the Cross (1542-1591) : (Ch4)

Anna Makomaska (1921-2017) : (Ch1, Ch8 and Ch9)

Ovid (43BC-c.18) : (Ch7)

Edward Thomas (c.1878-1917) : (Ch1)

Virgil (70BC-19BC) : (Ch1 and Ch3)

Total duration c.93 minutes

EXILE

A Cantata with nine choral movements
and optional interludes for flute and cello

Each movement may be sung as a separate work,
but within the cantata must not be transposed.

1. From a Distance

for dramatic contralto soloist and SMATB chorus
An alternative setting of the Virgil for very large chorus
appears on page 10.

Anna Makomaska, Edward Thomas,
Robert Herrick, Virgil

Malcolm Hill
2018-20 mj375

$\text{♩} = 64$

Sops
Mezzo
and Alt

mp

From a dis - tance I strug - gle to bring to

8

S.
M-S
A.

life A far - off i - mage of vague, ghost - - ly

16

S.
M-S
A.

mf *dim.*

fi - gures But they ap - pear in dim and dark at - tire

25

S.

mp *cresc.* *p*

This is my grief. That land, my home, No tra - vel - ler

M-S.

mp *cresc.*

This is my grief. That land, my home, No tra - vel - ler

A.

mp *cresc.*

This is my grief. That land, my home, No tra - vel - ler

34

S.
M-S
A.

cresc. *5*

tells of it, how - ev - er far he's been. And could I dis -

40

S. *dim.* 5 *mp*

M-S

A. co - ver it, I fear _____ my hap-pi- ness_ there, Or my

46

S. *mp*

M-S

A. pain, _____ might be dreams of re -

53

S. *p* 5

M-S

A. turn here, to these things _____ that were. _____

60

S. *mf* 3 5

M-S. *mf* 3

A. *mf* 3

e - ve - ry thing _____ puts on the sem-blance here of sor -

67

Contr Solo *mf*

S. *senza dim.*

M-S. *senza dim.*

A. *senza dim.*

And I fear that one

row - ing.

row - ing.

row - ing.

75
Contr Solo
day_____ the time will come When my past life will seem to

82
Contr Solo
me an il - lu - sion,____ To - tal - ly dis - in - te -

87
Contr Solo
gra - ting in fleet - - - ing dreams.____

92
Contr Solo
[Musical notation with rests]

S.
pp 3
To-tal-ly dis-in-te - gra- ting____ in fleet - ing dreams.____

M-S.
pp 3
To-tal-ly dis-in-te - gra- ting____ in fleet - ing dreams.____

A.
pp 3
To-tal-ly dis-in-te - gra- ting____ in fleet - ing dreams.____

Continue without a break:
either to page 4 (for small chorus)
or preferably to page 10 (for large chorus).

♩ = 68

100 *pp* *p* *ff* senza dim

S. Nos Nos pa - tri - am fu - gi - mus

A. *p* *mf* *ff* senza dim

Nos Nos pa - tri - am fu - gi - mus

T. *f* *mf* *f*

Nos Nos Nos

B. *ff* *p* *ff*

Nos Nos Nos

107 *mf* *mp*

S. Nos pa - tri - ae fi - nes et dul - ci - a

A. *mf*

Nos pa - tri - ae fi - nes

T.

B. *mf*

Nos pa - tri - ae fi - nes

113 *mp* *mp* *pp* *pp*

S. lin - qui - mus ar - va, pa - tri - am fu - gi -

A. *mp* *mp*

lin - qui - mus ar - va, pa - tri - am fu - gi -

T. *pp*

Nos

B. *pp*

Nos Nos

119

S. *f* *ff*
mus pa - tri-am fu - gi - mus

A. *f* *ff* *f*
mus pa - tri-am fu - gi - mus Nos pa - tri - am

T. *f* *ff* *f*
pa - tri-am fu - gi - mus Nos pa - tri - am

B. *f* *f*
Nos Nos pa - tri - am

125

S. *mp* *mf* *p*
Nos Nos pa - tri-ae fi - nes

A. *mp*
fu - gi - mus Nos

T. *mp* *mf* *p*
fu - gi - mus Nos Nos pa - tri-ae fi - nes

B. *mp*
fu - gi - mus Nos

131

S. *pp sempre*
lin - qui -

A.

T. *mp*
et dul - ci - a lin - qui -

B.

135

S. *- mus ar - va,*

A.

T. *- mus ar - - - - va,*

B.

138

S.

A. *mp* *Tu pa -*

T.

B. *mp* *Tu pa - tu - lae*

142

S.

A. *mp* *- tu - lae Tu*

T. *mf* *Tu pa - tu - lae re - cu - bans sub teg -*

B. *re - - - - - cu-bans sub*

145 *mp*

S. Tu pa - tu -

A. pa - tu - lae re -

T. 8 - mi - ne fa - gi

B. teg - mi - ne fa - gi

148 *mf*

S. -lae Tu pa - tu - lae re - cu - bans sub

A. - - - - - cu-bans sub teg -

T. 8

B.

151 *mp*

S. teg - mi - ne fa - gi sil-ves - trem te - nu - i

A. - - mi - ne fa - gi sil-ves - trem te - nu - i

T. 8 sil-ves - trem te - nu - i

B. *mp* sil-ves - trem te - nu - i

155

S. *mf*
Mu - sam me-di - ta - ris a - ve - na:_____

A. *mf*
Mu - sam me-di - ta - ris a - ve - na:_____

T. *mf*
Mu - sam me-di - ta - ris a - ve - na:_____

B. *mf*
Mu - sam me-di - ta - ris a - ve - na:_____

160

S. *mf*
nos pa - tri - am_____

A. *mf* *mp*
nos pa - tri - am fu - gi-mus tu len - tus in

T. *mf* *mp*
nos pa - tri - am tu len - tus in

B. *mf* *mp*
nos pa - tri - am fu - gi-mus tu len - tus in

165

S. *p*
re-so - na - re

A. *mp* *p*
um - bra for - mo - sam re-so - na - re

T. *mp* *p*
um - bra for - mo - sam re-so - na - re

B. *mp* *p*
um - bra for - mo - sam re-so - na - re

170 (*sempre p*)

S. do - ces___ A - ma - ryl - li-da sil - vas.
(*sempre p*)

A. do - ces___ A - ma - ryl - li-da sil - vas.

T. (*sempre p*)
do - ces___ A - ma - ryl - li-da sil - vas.

B. do - ces___ A - ma - ryl - li-da sil - vas.____

176

S. _____

A. _____

T. _____

B. *f* Nos___ *mf* senza dim. Nos___ Nos___

Continue to page 25

♩ = 68

100 *pp* *p* *ff*

S.1
Nos Nos pa - tri - am fu - gi -

pp *mf* *pp*

S.2
Nos Nos Nos

p *p* *f*

A.1
Nos Nos pa - tri - am fu - gi -

p *mf* *mp*

A.2
Nos Nos Nos

f *p* *mp*

T.1
Nos Nos pa - tri - am fu - gi -

f *mf* *f*

T.2
Nos Nos Nos

ff *p*

B.1
Nos Nos

ff *mf* *ff*

B.2
Nos Nos Nos

106 *senza dim* *p sempre*

S.1 mus___ pa - - - tri-ae fi - nes___

S.2 *senza dim* *mf* *mp*
 ___ Nos___ pa - tri - ae___ et___

A.1 *p sempre*
 mus___ pa - - - tri-ae fi - nes___

A.2 *mf*
 ___ Nos___ pa - tri - ae fi - nes

T.1 *p sempre*
 mus___ pa - - - tri-ae fi - nes___

T.2 *mf*
 ___ Nos___ pa - tri - ae___

B.1 *p sempre*
 pa - - - tri-ae fi - nes___

B.2 *mf*
 ___ Nos___ pa - tri - ae fi - nes

112

S.1 *mp* pa - tri-am

S.2 *pp* dul-ci - a lin - qui - mus ar - - va,___ Nos_____

A.1

A.2 *mp* lin - qui - mus ar - - va,___ *pp* Nos_____

T.1

T.2 *pp* Nos_____

B.1

B.2 *pp* Nos_____

118

ff *mf*

S.1 fu - gi - mus pa - tri-am fu - gi - mus

S.2 *mf* Nos

A.1 *f* *ff* pa - tri-am fu - gi - mus

A.2 *mf* Nos Nos

T.1 *mf* *ff* *f* < pa - tri-am fu - gi - mus Nos

T.2 *f* Nos

B.1 *ff* *f* < Nos Nos

B.2 *ff* Nos Nos

124

S.1 *mf*
Nos_ pa - tri-ae fi- nes_

S.2 *mp*
Nos_

A.1

A.2 *mp*
Nos_

T.1 *mf*
8 pa-tri - am fu - gi - mus Nos_ pa - tri-ae fi- nes_

T.2 *mp*
8 Nos_

B.1
8 pa-tri - am fu - gi - mus

B.2 *mp*
Nos_

130

p

pp sempre

S.1

lin - qui -

mp

et - dul - ci - a - lin - qui -

A.1

A.2

T.1

p

T.2

B.1

B.2

135

S.1
- mus____ ar - va,____

S.2
- mus____ ar - - - va,____

A.1

A.2
pp sempre
Nos____

T.1

T.2
pp sempre
Nos____

B.1
mp
Tu____

B.2
mp
Tu____

The musical score is written for a vocal ensemble of eight voices, divided into four parts: Soprano (S.1, S.2), Alto (A.1, A.2), Tenor (T.1, T.2), and Bass (B.1, B.2). The music is in 4/4 time and features a key signature of one sharp (F#). The Soprano parts (S.1 and S.2) have lyrics 'mus ar va' and 'mus ar va'. The Alto and Tenor parts (A.1, A.2, T.1, T.2) have lyrics 'Nos'. The Bass parts (B.1 and B.2) have lyrics 'Tu'. The score includes dynamic markings such as 'pp sempre' and 'mp'. The Alto and Tenor parts have a 'pp sempre' marking, while the Bass parts have an 'mp' marking. The Soprano parts have a 'pp' marking. The Alto and Tenor parts have a 'pp' marking. The Bass parts have an 'mp' marking. The score is numbered 135 at the beginning of the first staff.

140

S.1

S.2

A.1 *mp*
 Tu — pa — — tu — lae

A.2

T.1 *mf*
 Tu pa tu- lae — re-cu- bans.

T.2 *mf*
 Tu pa tu- lae — re-cu- bans.

B.1
 pa — tu — lae — re — — —

B.2
 pa — tu — lae — re — — —

144

mp

S.1 Tu pa - - tu -

mp

S.2 Tu pa - - tu -

mp

A.1 Tu pa - tu - lae re

mp

A.2 Tu pa - tu - lae re

T.1 8 sub teg - mi - ne fa - gi

T.2 8 sub teg - mi - ne fa - gi

B.1 - cu-bans sub teg - mi - ne fa - gi

B.2 - cu-bans sub teg - mi - ne fa - gi

148 *mf*

S.1 -lae Tu pa-tu - lae re-cu- bans sub teg - mi -

S.2 -lae Tu pa-tu - lae re-cu- bans sub teg - mi -

A.1 - - - cu-bans sub teg - - mi -

A.2 - - - cu-bans sub teg - - mi -

T.1

T.2

B.1

B.2

152

S.1 *mp* *mf*
-ne fa - gi sil-ves-trem te - nu - i Mu - sam me-di - ta - ris a-

S.2
-ne fa - gi

A.1 *mp* *mf*
-ne fa - gi te - nu - i Mu - sam me - di - ta - ris a-

A.2
-ne fa - gi

T.1 *mp* *mf*
8 sil-ves-trem te - nu - i Mu - sam me-di - ta - ris a-

T.2
8

B.1

B.2

158

mf

S.1 ve - na:___ nos_ pa-tri- am___

mf

S.2 nos_ pa-tri- am___

mf

A.1 ve - na:___ nos_ pa-tri-am fu-gi-mus

mf

A.2 nos_ pa-tri-am fu-gi-mus

mf *mp*

T.1 ve - na:___ nos_ pa-tri- am___ tu___ len-tus in

mf *mp*

T.2 nos_ pa-tri- am___ tu___ len-tus in

mf *mp*

B.1 nos_ pa-tri- am fu-gi-mus tu___ len-tus in

mf *mp*

B.2 nos_ pa-tri- am fu-gi-mus tu___ len-tus in

165

S.1 *p* re-so-

S.2

A.1 *mp* re-so - na - -

A.2

T.1 *p* re-so-

T.2

B.1 *mp* um - bra for - mo - sam re-so - na - -

B.2 um - bra

169 *(sempre p)*

S.1 na - re do - ces A - ma - ryl - li-da sil -

S.2

A.1 *p* *(sempre p)*
- re do - ces A - ma - ryl - li-da sil -

A.2

T.1 *(sempre p)*
8 na - re do - ces A - ma - ryl - li-da sil -

T.2

B.1 *p*
- re do - ces A - ma - ryl - li-da sil -

B.2

174

S.1
- vas.

S.2

A.1
- vas.

A.2

T.1
8 - vas.

T.2
8

B.1
mf *senza dim.*
- vas.____ Nos____ Nos____ Nos____

B.2
f *mf* *senza dim.*
Nos____ Nos____ Nos____

Interlude 1

25

mj373.1

 $\text{♩} = 64$ Unhurried

Flute

193 *mf* 5 3 3

196 *mp* *p* 3 *cresc.* 3

200 *mf* 3 3 *f* 5 *p* *f*

204 5 5 5 3

208 *mf* 5 *dim.* *mp* 3 3

212 *p* *mp* *cresc. poco a poco*

216 5 *f* 5

219 *pp* 3 *p* *mp* 5

222 *dim.* *p*

2. Oft him anhaga

for Mezzo-soprano soloist
and SATB chorus

The Wanderer
(Exeter Book c.950)

Malcolm Hill
mj372 2019

Mezzo-Sop Solo

226 *mp* $\text{♩} = 54$

Oft him an -

MS. Sol

230 *mf*

ha - ga a - re ge - bi - - - deð,

MS. Sol

234

me - tu - des mil - tse, þe - ah þe he

MS. Sol

237

mod - ce - a - rig ge-ond la - - gu -

MS. Sol

239

-la - de lon - ge sce - ol - de hre - ran mid hon - dum Hrim

MS. Sol

243

- ce - al - de sæ wa-dan wræ - clas -

MS. Sol

247

tas. Wyrð bið ful ar - æd!

250 *mf*

S. *mf* Swa _____ cwæð e-ard - sta - pa, ear-fe-þa ge

A. *mf* Swa _____ cwæð e-ard - sta - pa, ear-fe-þa ge

T. *mf* Swa _____ cwæð e-ard - sta - - - pa, ear-fe-þa ge

B. *mf* Swa _____ cwæð e-ard - sta - - - pa, ear-fe-þa ge

254 *mp*

S. *mp* myn-dig, Wraþ - ra wæl - sle - ah-ta, wi-ne - mæ - ga

A. *mp* myn-dig, Wraþ - ra wæl - sle - ah-ta, wi-ne - mæ - ga

T. *mp* myn-dig, Wraþ - ra wæl - sle - ah-ta, wi-ne - mæ - ga

B. *mp* myn-dig, Wraþ - ra wæl - sle - ah-ta, wi-ne - mæ - ga

258

S. hry - re: ear - fe - þa ge - myn - - - dig,

A. hry - re: ear - fe - þa ge - myn - - - dig,

T. hry - re: ear - fe - þa ge - myn - - - dig,

B. hry - re: ear - fe - þa ge - myn - - - dig,

262 *p* *dim.*
 S. wi - ne - mæ - ga__ hry - re: wi - ne - mæ - ga hry - re.

p *dim.*
 A. wi - ne - mæ - ga__ hry - re, hry - re, hry - re.

p *dim.*
 T. wi - ne - mæ - ga__ hry - re, hry - re, hry - re.

p *dim.*
 B. wi - ne - mæ - ga__ hry - re, hry - re, hry - re.

268 *mf*
 M-S. Solo Oft ic sce-ol-de a - na uht - na ge

272
 M-S. Solo hwyl-ce mi-ne ce-a-re cwi - þan. Nis nu cwi - cra nan þe

277 *cresc.*
 M-S. Solo ic him mod - se - fan min - ne dur - re swe-o - tu - le

282 *f*
 M-S. Solo a - sec-gan. Ic, to so - þe wat þæt biþ in e-or - le

286 *dim.*
 M-S. Solo in-dryh-ten þe - aw, þæt he his fer - ðlo-can fæ - ste bin - de,

291

M-S. Solo

f

dim.

mp

heal - de his hord - co-fan, hyc -

T.

mf

p

a(n) (l)e

B.

mf

p

a(n) (l)e

295

M-S. Solo

- ge swa he wil - le. Ne mæg we - - - rig -

T.

B.

299

M-S. Solo

mod wyr - - - de wið-ston - - - dan,

302

M-S. Solo

cresc.

ne - - - se - hre - o - hy - - - -

304

M-S. Solo

dim.

- ge - hel - - - pe ge-frem - - - man. -

307

M-S.
Solo

S.

A.

T.

B.

mf

For - ðon_ dom-ge-or - ne

mf

For - ðon_ dom-ge-or - ne

mf

For - ðon_ dom - ge - or - - - ne

mf

For - ðon_ dom - ge - or - - - ne

310

S.

A.

T.

B.

f

cresc.

dre-o - rig - ne oft in hy - ra bre-ost - co - fan__

f

cresc.

dre-o - rig - ne oft in hy - ra bre-ost - co - fan__

f

cresc.

dre-o - rig - ne oft in hy - ra bre-ost - co - fan

f

cresc.

dre-o - rig - ne oft in hy - ra bre-ost - co - fan

313

MS. Sol *ff*

S. *ff* *mf sub.* *sfp* swa

A. *ff* *mf sub.* *sfp* swa

T. *ff* *mf sub.* *sfp* swa

B. *ff* *mf sub.* *sfp* swa

bin - dað fæs - te; swa

bin - dað fæs - te; swa

bin - dað fæs - te; swa

bin - dað fæs - te; swa

317

MS. Sol

319

MS. Sol *ff*

S. *(unstressed) mp* *mp* ic swa

A. *mp* *mp* (s)wa (sw)a

T. *mp* *mp* (s)wa (sw)a

B. *mp* *mp* (s)wa (sw)a

(s)wa (sw)a

(s)wa (sw)a

(s)wa (sw)a

(s)wa (sw)a

324 *sub. mp*

MS. Sol

ic mod - se -

327 *mf* *p*

MS. Sol

- fan min - ne mod-se-fan min - ne, mod

330 *f* *mp*

MS. Sol

se - fan min - ne sce - ol - de, oft

S. *p sempre*

o(ft) —

A. *p sempre*

o(ft) —

T. *p sempre*

o(ft) —

B. *p sempre*

o(ft) —

333

MS. Sol

e-arm - ce-a-rig, eð - le bi - dæ - led,

S.

A.

T.

B.

336 *p* *senza rit.*

M-S. Solo

fre-o - mæ - gum fe - or fe - - te-rum

S.

A.

T.

B.

340 **Slower** *mp*

M-S. Solo

sæ - lan, sip - þan ge-a - ra__ i - u gold - wi-ne

345 **Slower still** *p*

M-S. Solo

min - ne hru-san he - ol-stre bi - wrah,

T.

B.

o(nd)

o(nd)

**Back to speed
of bar 341**

350 *mp*

M-S. Solo

ond ic he-an þo - nan_ wod win - - ter - cea-rig

T.

B.

354 *p*

M-S. Solo

o - fer wa - þe - ma ge - bind, — Soh - te se - le - dre - o - rig

T.

B.

358

M-S. Solo

sin - ces_ bryt - tan, hwær ic fe - or oþ-þe ne - ah fin-dan

T.

B.

o(nd)

o(nd)

362

M-S. Solo

me-ah-te Þo - ne þe in me-o-du-he - al - le mi - ne_ wis -

T.

B.

♩ = 54 (Tempo of bar 226)

365 *mf*

MS. Sol

op - þe mec____ fre-ond-le - as - ne

M-S. Solo

se,

368

MS. Sol

fre - fran wol - de, we - ni - an mid____ wyn - num.

♩ = 68

sempre legatiss.

370 *mf*

S. Wat____ se____ þe

A. *mf* Wat____ se____

T. *mf* Wat____ se____ þe cun - -

B. *mf* Wat____ se____ þe cun -

373

S. cun - - - - - nað____

A. ____ þe cun - - - - - nað

T. ____ nað

B. - nað, - wat se____ þe cun - nað

376 *f*

S. hu sli - pen bið sorg, hu

A. *mf* hu sli - pen bið

T. *mf* hu sli - pen bið sorg, hu

B. *mf* hu sli - pen bið

378

S. sli - - - - - pen

A. sorg Wat se pe cun -

T. sli - - - - - pen

B. sorg Wat se pe cun -

380 *mf*

S. bið sorg Wat se

A. nað hu sli - pen bið sorg

T. *mf* bið sorg Wat se pe

B. *mf* nað hu sli - pen bið sorg Wat se

383

S. *mf* be cun - - - -

A. *mf* Wat se be cun - - - -

T. 8 cun - - - -

B. be cun - - nað, wat se be-cun

386

S. *mf* - nað hu sli-pen bið sorg ,

A. *p* nað sorg, sorg

T. 8 *p* nað sorg,

B. *p* nað sorg,

389

S. sorg to ge-fe ran

A. to ge - fe ran

T. 8 sorg to ge - fe ran

B. sorg to ge - fe ran

392

f *cresc.*

S. *f* *cresc.*
 bam þe him, bam þe him lyt ha -

A. *f* *cresc.*
 bam þe him lyt ha -

T. *f* *cresc.*
 bam, bam þe him, bam þe him lyt ha -

B. *f* *cresc.*
 bam, bam þe him, bam þe him lyt ha -

396

p *pp*

S. *p* *pp*
 fað bam þe him lyt ha - fað le - o - fra ge -

A. *p* *pp*
 fað bam þe him lyt ha - fað le - o - fra ge -

T. *p*
 fað bam þe him lyt ha - fað

B. *p*
 fað bam þe him lyt ha - fað

401

mp sempre

S. *mp sempre*
 ho - le - na: sorg to ge-fe-ran

A. *mp sempre*
 ho - le - na:

T. *mp sempre*
 sorg to ge-fe-ran bam þe him lyt ha - fað

B. *mp sempre*
 ha - - - - - fað

405

MS. Sol *f*

wa - - - -

S. *mp*

þam þe him lyt ha - fað

T. *mp*

sorg to ge - fe - ran þam þe him lyt ha -

B.

le - - - -

408

MS. Sol

- - - - rað hi -

S. *mp sempre*

sorg to ge - fe - ran þam þe him lyt ha - fað

T. *mp*

fað sorg to ge - fe - ran

B.

- o - - - - fra

411

MS. Sol

- - ne wræ - - - -

S. *mp sempre*

sorg to ge - fe - ran þam þe him lyt ha -

T.

þam þe him lyt ha - fað

B.

ge - - - -

414

MS. Sol *mf* clast, na - les wun -

S. *mp* fað sorg to ge - fe - ran

A. *mp sempre* sorg to ge - fe - ran þam þe him lyt ha - fað le - o - fra ge - ho -

T. *mp* sorg to ge - fe - ran þam þe him lyt ha - fað le -

B. - ho - - - - - le - -

417

MS. Sol - - - den gold, - - -

S. þam þe him lyt ha - fað fer -

A. - le - na: sorg to ge - fe - ran þam þe him -

T. - - - o - fra ge - ho - - - le -

B. - - - na: - - -

420

MS. Sol

wun - den gold, na - les

S.

- - - - - ðlo-ca fre - -

A.

lyt ha - fað, lyt ha - fað

T.

- na le - - - o - fra ge -

B.

wa - - - - - rað

423

MS. Sol

wun - - - - - den

S.

- - o - rig, na-les wun - -

A.

le - o - fra ge - ho - le - na:

T.

ho - - - le-na, sorg to ge -

B.

hi - - - - -

426

MS. Sol *mp*

gold, _____ fer - ðlo - ca

S. *p*

- - - den gold, _____ wræ - -

A. *p*

wa - - - rað hi - ne wræ - -

T. *p*

fe - ran þam þe him lyt ha-fað wræ - -

B. *p*

- - - ne _____ wræ - -

429

MS. Sol

fre - o-rig, fer - ðlo-ca fre - o-rig, na - les_

S.

-clast, _ fer - ðlo-ca fre - o-rig, na - les_

A.

-clast, _

T.

-clast, _

B.

-clast, _ na - - - læs_

433

MS. Sol

wun-den gold, fer - ðlo - ca fre - - o - rig, na -

S.

wun-den gold, fer - ðlo - ca fre - - o - rig, —

B.

fol - - - dan

437

MS. Sol

læs — fol - - dan blæd, — na - læs — fol -

B.

blæd. —

442

MS. Sol

- dan blæd. —

S.

p Mm —

A.

p Mm — Mm —

T.

p Mm — Mm —

B.

p Mm —

Interlude 2

mj373.2

445 $\text{♩} = 60$

Violoncello *mp*

451

457

461

468

473

479

486 *mf*

489

The musical score for Violoncello, Interlude 2, measures 445-489. The score is written in bass clef with various time signatures (2/4, 3/8, 3/4, 4/4, 13/4, 7/8, 2/4). It includes dynamic markings (*mp*, *mf*) and articulation (accents, slurs). Measure numbers 445, 451, 457, 461, 468, 473, 479, 486, and 489 are indicated at the start of their respective lines. The key signature has one sharp (F#).

3. Vиви pervenimus

for T Bar Bar B Chorus

45

Virgil Eclogue on Exile IX (37 B.C.)

Malcolm Hill
2019 mj369

492 ♩ = 60

T. *p* Vi - vi per - ve - ni -

Bar.1 *p* Vi - vi per - ve - ni mus, vi - vi, vi - vi

Bar.2 *p* Vi - vi per - ve - ni mus, vi - vi, vi - vi

B. *p* Vi - vi per - ve - ni -

497 *mp* mus, ad - ve - na no - stri (quod

mp ad - ve - na no - stri (*p* quod num - quam ve - ri - ti

mp ad - ve - na no - stri (*p* quod

mp mus, ad - ve - na no - stri

502

ut pos-

su - mus) ut pos-

num - quam ve - ri - ti su - mus) ut

506

ses - sor a - gel - li ut pos-ses-sor a - gel - li di - ce - ret:

ses - sor a - gel - li ut pos-ses-sor a - gel - li di - ce - ret:

ut ut pos-ses-sor a - gel - li di - ce - ret:

509

ff "Haec me - a sunt; ve - te-res mi-gra-te co - lo - ni!"

ff "Haec me - a sunt; ve - te-res mi-gra-te co - lo - ni!"

ff "Haec me - a sunt; ve - te-res mi-gra-te co - lo - ni!"

ff "Haec me - a sunt; ve - te-res mi-gra-te co - lo - ni!"

513

mf Fors__

mp tris - tes *mf* Fors__

mp tris - tes *mf* Fors__

mf legato nunc vic - ti, quo - ni - am Fors

517

p om - ni - a ver - sat, quod nec ver - tat be - ne,

p om - ni - a ver - sat, hos il - li, quod nec ver - tat be - ne,

p om - ni - a ver - sat hos il - li, quod nec ver - tat be - ne,

p om - ni - a ver - sat, quod nec ver - tat be - ne,

521

ff mit - ti - mus hae - dos, mit - ti - mus hae - dos.

ff mit - ti - mus hae - dos, mit - ti - mus hae - dos.

ff mit - ti - mus hae - dos, mit - ti - mus hae - dos.

ff mit - ti - mus hae - dos, mit - ti - mus hae - dos.

Interlude 3

Malcolm Hill
2020 mj373.3

♩=84 Angrily

Flute

525 *f* 3

526 *mf* 3

527 *f* 3 *mf* *mp*

529

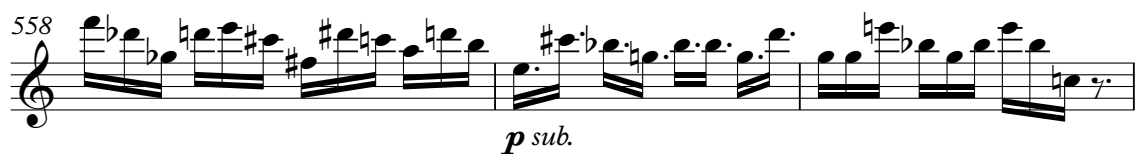
532 *mf*

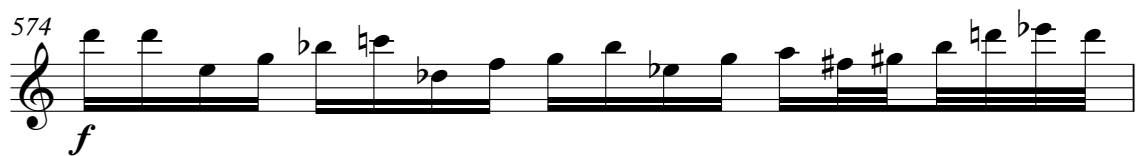
534 *cresc.* *f* *p*

537 *cresc.*

541

543 *f*





4. Encima de las corrientes

for SSAB soloists and Mixed Chorus

By the Waters of Babylon

Ṣahyūn [صهيون] = the Palestinian name for Jerusalem

Initial lines from a
Paraphrase of Psalm 137
by St John of the Cross

Malcolm Hill
2018 mj362

♩=80

585 *p* solo

S.1 Solo

En - - ci - - - ma

S.2 Solo

En -

p solo

588

S.1 Solo

de las cor - ri - en -

S.2 Solo

- ci - ma de las cor - ri -

591

S.1 Solo

- tes que en Ba - bi -

S.2 Solo

en - tes que en Ba - bi -

A. Solo

que en Ba - bi -

p solo

594

S.1 Solo
lo - ni - a ha - lla - ba, _____

S.2 Solo
lo - ni - a ha - lla - ba, _____

A. Solo
lo - ni - a ha - lla - ba,

597 *tutti mp*

S.1 Tutti
Aa _____ Aa _____

S.2 Tutti *mp tutti*
Aa _____ Aa _____

A. Tutti *mp tutti*
Aa _____ Aa _____

601 *solo mf*

S.1 Solo
a - - lí _____ me sen - té _____

S.2 Solo
a - - lí _____

605

S.1 Solo
_____ llo - ran - do, _____ a - lí _____ la ti -

S.2 Solo
_____ me _____ sen - té _____ llo - ran - do, a -

A. Solo *solo mf*
a -

609

S.1 Solo

er - - ra re - ga - ba, _____

S.2 Solo

llí la ti - er - ra re - ga - - ba,

A. Solo

- llí la ti - er - ra re - ga - - ba,



613

S.1 Quiet Solo

f Aa _____

S.2 Tutti

f Aa _____

A. Solo

f Aa _____

A. Tutti

f Aa _____

T.

f Aa _____

B.1

f Aa _____

B.2

f Aa _____

615

S.1
Quiet
Solo

S.2
Tutti

A.
Solo

A.
Tutti

T.

B.1

B.2

Aa

Aa

Aa

Aa

Aa

Aa

Aa



617

mp

S.1
Tutti

mp

S.2
Tutti

mp

T.

mp

B.1

mp

B.2

Aa

Aa

Aa

Aa

¿có - mo en ti - er - ra a - je - -

¿có - mo en ti - er - - ra a -

620

S.1
Tutti

- na, Don - de por Si - ón llo - ra -

S.2
Tutti

- je - na, Aa

A.
Tutti

mp
Aa

T.

B.1

B.2

623

S.1
Tutti

- ba, ¿có - mo en tier - ra a -

S.2
Tutti

¿có - mo en tier - ra a - je - - na,

A.
Tutti

¿có - mo en tier -

626

S.1
Tutti

je - na, Don - - - de

S.2
Tutti

Don - de por Si - ón llo - ra -

A.
Tutti

- - ra a - je - - na,

B.1

Can - - ta -



628

S.1
Tutti

por Si - ón llo - ra - ba, Can - ta -

S.2
Tutti

- ba, Can - ta - ré

A.
Tutti

Don - de por Si - ón llo - ra -

T.
8

Can - ta - ré yo la

B.1

ré yo la a -

B.2

Can - ta - ré yo

630

S.1 Tutti
-ré yo la a - le - grí - a que en Si-

S.2 Tutti
yo la a - - le -

A. Tutti
- ba, Can - ta - ré yo

T.
a - - le - grí - a que

B.1
- le - grí - - a que en

B.2
la a - le - grí - a que en Si - ón



632

S.1 Tutti
ón se me que -

S.2 Tutti
- grí - a que en Si - ón se me que -

A. Tutti
la a - le - grí - a que en Si - ón se

T.
en Si - ón se me que -

B.1
Si - ón se me que - da -

B.2
se me que - da - -

634

S.1
Tutti

- da - - - - - ba?

S.2
Tutti

- da - - - - - ba?

A.
Tutti

me que - da - - - - - ba?

T.

- da - - - - - ba?

B.1

- - - - - ba?

B.2

- ba?



636

S.1
Tutti

Aa

S.2
Tutti

Aa

Şah -

A.
Tutti

Aa

Şah -

T.

Aa

Şah -

B.1

Aa

Şah -

B.2

Aa

Şah -

♩=94

59

639 Solo *mp* Solo

S.1 Solo
a - cor-dán - do-me de ti, ioh

S.2 Tutti
yūn

A. Tutti
yūn

T.
yūn

B.1
yūn

B.2
yūn



643

S.1 Solo
Si - ón!, a qui-en a - ma - ba.

S.2 Tutti *mp*
E - ra

A. Tutti



647 Solo

S.1 Solo
ioh

S.2 Tutti *(mp)*
dul - ce tu me - mo - ria, Y con e - lla

A. Tutti *p cresc. mp*
dul - ce tu me - mo - ria, Y con e - lla

649

S.1 Solo

S.2 Tutti

A. Tutti

Si ón!, a

más llo - ra - ba De - jé los tra-jes de fi-es - ta,

más llo - ra - ba De - jé los tra-jes de fi-es - ta,



651

S.1 Solo

S.2 Tutti

A. Tutti

qui - en a - ma - ba. Y col - gu-

los de tra - ba - jo to - ma - ba,

los de tra - ba - jo to - ma - ba,



654

S.1 Solo

é en los ver - des sau - ces

658

S.1 Solo *mp*

la mú - si - ca la mú - - - si-

solo, as descant

S.1 Quiet Solo *p*

la mú - - - - - si-ca



663

S.1 Solo

ca que lle - va - - - ba,

S.1 Quiet Solo

que lle - va - - - ba,



668

S.1 Solo *mp*

Tutti *mf* *mp* Aa

S.1 Quiet Solo *mp* Aa

S.1 Tutti *mf* *mp* Altri Aa

S.2 Tutti *mf* *mp* Aa

A. Tutti *mf* *mp* Aa

672 *p* $\text{♩} = 48$

S.1
Quiet
Solo
Aa_____

S.1
Tutti
mp p
Şah - yün_____

S.2
Tutti
p
Aa_____

A.
Tutti
mp
Şah - yün_____

T.
p
Aa_____

B.1
mp
Şah - yün_____

B.2
p Aa _____ *Solo mp*
Şah - yün _____ iSi - - - - ón,

676

B.2
por_ los_____ ver - des_____ ra - mos

680

B.2
que_____ Ba - - bi - lo - - ni - a

682

B.2
me da - - ba,_____

685 *tutti p*

S.2 Tutti

Aa

A. Solo

tutti p

Aa

T.

tutti p

Aa

B.2

de mí se ol - vi - de

688

S.2 Tutti

A. Solo

T.

B.2

mi di - es - tra, que es lo que en ti más a -

691 *tutti* *mf*

S.1 Tutti

de mí

S.2 Tutti

A. Solo

T.

B.2

ma - - ba,

693

S.1
Tutti

se ol - vi - de mi

mf

S.2
Tutti

de mí se ol - vi - de mi di -

A.
Tutti

mf

de

695

S.1
Tutti

di - es - - - tra, que

S.2
Tutti

- es - - - tra, que es

A.
Tutti

mí se ol - vi - de mi di -

697

S.1
Tutti

es lo que en ti

S.2
Tutti

lo que en ti más a - ma -

A.
Tutti

es - - - tra, *mf* que es

T.
8

mf

de mí

B.1

mf

de mí se ol - vi - de mi

Tutti

B.2

mf

de

699

S.1 Tutti
más a - ma - ba, si de ti no

S.2 Tutti
- ba, si de ti no

A. Tutti
lo que en ti más a - ma - ba,

T.
se ol - vi - de mi di -

B.1
di - es - tra, si de

B.2
mí se ol - vi - de mi di -



701

S.1 Tutti
me a-cor-da - re, en lo que más me go -

S.2 Tutti
me a-cor - da - re, en lo que

A. Tutti
si de ti no me a - cor - da - re, en

T.
es - tra, si de ti no me a -

B.1
ti no me ac - cor -

B.2
es - tra, si de ti

703

S.1
Tutti

- za - - - - - ba,

S.2
Tutti

más me go - za - -

A.
Tutti

lo que más me go - -

T.
8

cor - - - - - da - -

B.1

- - - - - da - -

B.2

no me a -



704

S.1
Tutti

port.

S.2
Tutti

ba,

A.
Tutti

za - ba,

T.
8

re,

B.1

re,

B.2

cor da - - - - - re,

Flute

Violoncello

716

p

719

722

mp

725

728

mp

731

This musical score is for measures 716 through 731 of a piece. It features two staves: a Flute staff in the upper system and a Violoncello staff in the lower system. The tempo is marked as quarter note = 60. The key signature has one sharp (F#). The score includes various musical notations such as rests, eighth notes, sixteenth notes, and triplets. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). Measure numbers 716, 719, 722, 725, 728, and 731 are indicated at the start of their respective systems.

734

734

mf

735

mf

736

This system contains measures 734, 735, and 736. Measure 734 features a treble clef with a triplet of eighth notes (F4, G4, A4) and a bass clef with a half note (F3). Measure 735 has a treble clef with a triplet of eighth notes (B4, C5, D5) and a bass clef with a half note (G3). Measure 736 has a treble clef with a half note (E4) and a bass clef with a half note (F3). Dynamics include *mf* in measures 734 and 735.

737

737

mp

738

This system contains measures 737 and 738. Measure 737 has a treble clef with a half note (F#4) and a bass clef with a half note (F3). Measure 738 has a treble clef with a half note (G4) and a bass clef with a half note (F3). Dynamics include *mp* in measure 738.

739

739

mp

740

This system contains measures 739 and 740. Measure 739 has a treble clef with a half note (F#4) and a bass clef with a half note (F3). Measure 740 has a treble clef with a half note (G4) and a bass clef with a half note (F3). Dynamics include *mp* in measure 739.

741

741

742

This system contains measures 741 and 742. Measure 741 has a treble clef with a half note (F#4) and a bass clef with a half note (F3). Measure 742 has a treble clef with a half note (G4) and a bass clef with a half note (F3).

743

743

744

This system contains measures 743 and 744. Measure 743 has a treble clef with a half note (F#4) and a bass clef with a half note (F3). Measure 744 has a treble clef with a half note (G4) and a bass clef with a half note (F3).

746

746

p

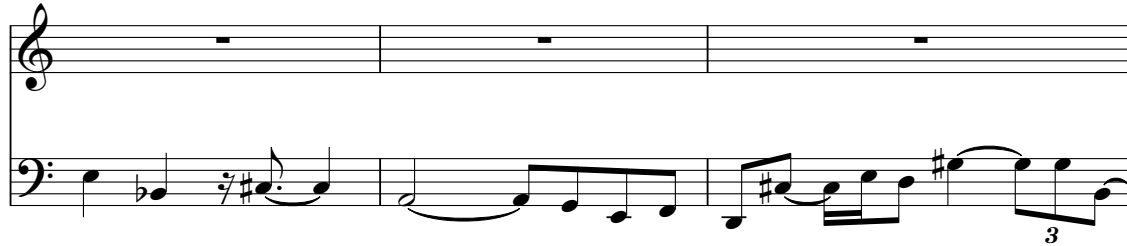
747

This system contains measures 746 and 747. Measure 746 has a treble clef with a half note (F#4) and a bass clef with a half note (F3). Measure 747 has a treble clef with a half note (G4) and a bass clef with a half note (F3). Dynamics include *p* in measure 746.

749



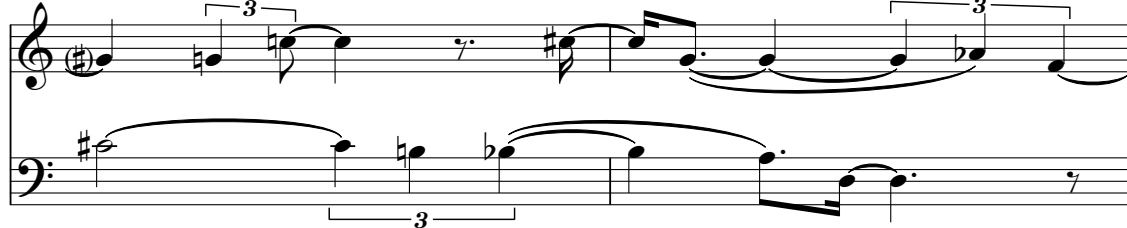
752



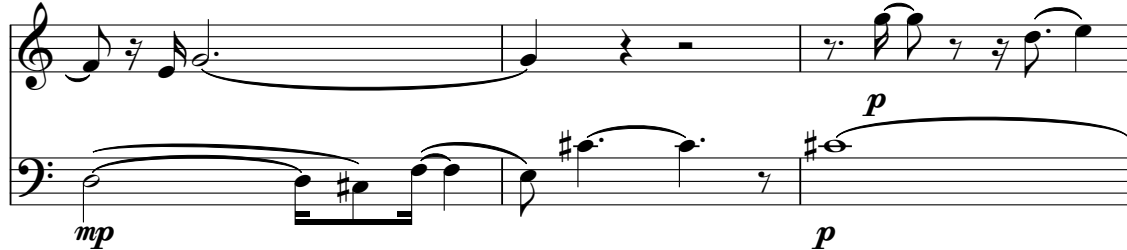
755



758



760



763



766

[illegible]

772

772

773

774

775

775

Musical score for measures 775-778. The score is written for two staves, Treble and Bass. The key signature has one sharp (F#). Measure 775: Treble staff has a half note F#4 tied to the next measure. Bass staff has a quarter note F#3, a quarter note E3, and a quarter note D3. Measure 776: Treble staff has a half note F#4. Bass staff has a triplet of eighth notes: F#3, E3, and D3. Measure 777: Treble staff has a half note F#4. Bass staff has a half note F#3 and a half note E3. Measure 778: Treble staff has a half note F#4. Bass staff has a half note F#3 and a half note E3.

[illegible]

779

Musical score for measures 779-780. The score is written for two staves, Treble and Bass. Measure 779 contains a melodic line in the Treble staff and a bass line in the Bass staff. Measure 780 continues the melodic line in the Treble staff and the bass line in the Bass staff. The piece concludes with a double bar line and a fermata over the final note in the Treble staff. The dynamic marking *mf* is present at the end of the score.

781

mf 3

This system contains measures 781 to 783. The treble clef staff begins with a whole rest in measure 781, followed by a melodic line starting in measure 782 with a *mf* dynamic. A slur covers measures 782 and 783, with a triplet of eighth notes in measure 783. The bass clef staff provides a continuous accompaniment with eighth and sixteenth notes.

784

3

This system contains measures 784 to 786. The treble clef staff features a melodic line with a triplet of eighth notes in measure 784 and a long slur extending through measure 786. The bass clef staff continues the accompaniment with eighth and sixteenth notes.

787

mp mp

This system contains measures 787 to 789. The treble clef staff has a melodic line with a slur from measure 787 to 789, marked with a *mp* dynamic. The bass clef staff has a more complex accompaniment with some rests and accidentals, also marked with a *mp* dynamic.

790

This system contains measures 790 and 791. The treble clef staff has a melodic line with a slur from measure 790 to 791. The bass clef staff provides a steady accompaniment with eighth and sixteenth notes.

792

3 3 dim.

This system contains measures 792 to 795. The treble clef staff has a melodic line that ends with a double bar line in measure 792, followed by three measures of whole rests. The bass clef staff has a melodic line with two triplet markings over measures 792 and 793, and a *dim.* (diminuendo) marking starting in measure 794.

5. Roberia

for SSB soloists and Mixed Chorus

Andon Zako Cajupi (1866-1930)
Written in 1902

Malcolm Hill
2019 mj365

796 $\text{♩} = 104$ *sempre legato*

S.1 *f* 3/4 10/8 13/8 7/8
E da-shu - ra më-më-dhe, të du - a dhe keshtu si je! Po kur të të

S.2 *f* 3/4 10/8 13/8 7/8
E da-shu - ra më-më-dhe, të du - a dhe keshtu si je! Po kur të të

A. *f* 3/4 10/8 13/8 7/8
E da-shu - ra më-më-dhe, të du - a dhe keshtu si je! Po kur të të

T. *f* 3/4 10/8 13/8 7/8
E da-shu - ra më-më-dhe, të du - a dhe keshtu si je! Po kur të të

B.1 *f* 3/4 10/8 13/8 7/8
E da-shu - ra më-më-dhe, të du - a dhe keshtu si je! Po kur të të

B.2 *f* 3/4 10/8 13/8 7/8
E da-shu - ra më-më-dhe, të du - a dhe keshtu si je! Po kur të të

S.1 shoh të li - rë do të të du - a më mi - re. Qa -

S.2 shoh të li-rë do të të du - a më mi - re. Qa -

A. shoh të li - rë do të të du - a më mi - re.

T. shoh të li-rë do të të du - a më mi - re.

B.1 shoh të li - rë do të të du - a më mi - re.

B.2 shoh të li - rë do të të du - a më mi - re.

802

S.1 -ni py - je, fu-sha, gu - rë, Ah *mp*

S.2 -ni py - je, fu-sha, gu - rë, Ah *mp*

A. *mf* Ah *mp* Ah

T. *mf* Ah *mp* Ah

B.1 *mf* Ah qa - ni ma-le-me

B.2 *mf* AH qa - ni ma-le-me

805

S.1 *f* Shqi - pë - ria m - bet e

S.2 *f* Shqi - pë - ria m - bet e

A. *f* Shqi - pë - ria m - bet e

T. *f* Shqi - pë - ria m - bet e

B.1 *f* de - bo - rë! Shqi - pë - ria m - bet e

B.2 *f* de - bo - rë! Shqi - pë - ria m - bet e

807

S.1 gjo - rë

S.2 gjo - rë

A. gjo - rë

T. gjo - rë dhe nu - kë sheh dri - të kur - rë

B.1 gjo - rë dhe nu - kë sheh dri - të kur - rë

B.2 gjo - rë dhe nu - kë sheh dri - të kur - rë

810

*maintain rate of change of each oscillation
rather than altering when another voice enters*

Solo *mf*

S.1

oscillation slower than Altos

Nj - ë ga zep,-

S.2

p

Ah

A.

p

Ah

T.

8

B.1

oscillation slower than 2nd Sops

B.2

p

Ah

816

S.1

nj - ë er-rë - si - rë, ve - të tit ed - he__ gjë-mon!

S.2

A.

T.

mp

Ah

B.1

mp

Ah

B.2

821

2 Soli *mp*

S.1 Rroj-më me ze - mër të ngri - rë,

S.2 *mp div.* n - gri - rë,

A. *mp* Ah

T. Ah

B.1 Ah

B.2

824

tutti mp *mf*

S.1 n - ga fri - ka kër - kush s'gë - zon! Nj - ër - zit

S.2 *tutti* *mf* n - ga fri - ka kër - kush s'gë - zon! Nj - ër - zit

A. Ah

T. Ah

B.1 Ah

B.2 *mp* Ah

827

S.1 *f* kur - rë s'kën-doj - në dhe bil - bi - le - të vaj - toj - në!

S.2 *f* kur - rë s'kën-doj - në dhe bil - bi - le - të vaj - toj - në!

A. *f* dhe bil - bi - le - të vaj - toj - në!

830 *solo f*

B.2 *f* Qi - a - me - ti, shkre-të - ti - ra! Zo -

832

B.2 - gu - ve - të - zë - fo - le - - - në, -

834

S.1

S.2 *mp* Ah

A. *mp* Ah

T.

B.1

B.2 nj - e - ri - u

836

mp

S.1 Ah

S.2 Ah

A. Ah

T.

B.1

B.2 le me- më - dhe - në, se mbre -

839

mf

S.1 Për Shqi -

S.2 Për Shqi -

A. Për Shqi -

T. Për Shqi -

B.1 Për Shqi -

B.2 - të - ron e - gër - si - ra! *tutti mf* Për Shqi -

841

S.1 *f*
- pë - ri dë - shë - roj - më se në

S.2 *f*
- pë - ri dë - shë - roj - më se në

A. *f*
- pë - ri dë - shë - roj - më se në

T. *f*
- pë - ri dë - shë - roj - më se në

B.1 *f*
- pë - ri dë - shë - roj - më se në

B.2 *f*
- pë - ri dë - shë - roj - më se në

843

S.1
vend të hu - aj rroj - -

S.2
vend të hu - aj rroj - -

A.
vend të hu - aj rroj - -

T. *8*
vend të hu - aj rroj - -

B.1
vend të hu - aj rroj - -

B.2
vend të hu - aj rroj - -

846

ff *fff*

S.1 *më* E da-shu - ra *më - më-dhe,* të du - a dhe kesh-tu si je!

S.2 *më* E da-shu - ra *më - më-dhe,* të du - a dhe kesh-tu si je!

A. *më* E da-shu - ra *më - më-dhe,* të du - a dhe kesh-tu si je!

T. *më* E da-shu - ra *më - më-dhe,* të du - a dhe kesh-tu si je!

B.1 *më* E da-shu - ra *më - më-dhe,* të du - a dhe kesh-tu si je!

B.2 *më* E da-shu - ra *më - më-dhe,* të du - a dhe kesh-tu si je!

849

ff *ff* *ff* *ff* *ff* *ff*

S.1 Po kur të të shoh të li - rë do të të du - a më mi - re.

S.2 Po kur të të shoh të li - rë do të të du - a më mi - re.

A. Po kur të të shoh të li - rë do të të du - a më mi - re.

T. Po kur të të shoh të li - rë do të të du - a më mi - re.

B.1 Po kur të të shoh të li - rë do të të du - a më mi - re.

B.2 Po kur të të shoh të li - rë do të të du - a më mi - re.

852 $\text{♩} = 52$
Sonore

Violoncello

f

856

860 *mf*

864 *ff* *f*

868 4

872 *mf*

876 *mp*

880 *pp* *p*

885 *pp*

889

Detailed description of the musical score: The score is for a cello part. It begins at measure 852 with a bass clef and a 9/8 time signature. The tempo is marked as 52 beats per minute. The key signature has one flat (B-flat). The piece is titled 'Interlude 5' and 'Sonore'. The dynamics range from fortissimo (ff) to pianissimo (pp). There are several articulation marks, including accents and slurs. The score ends at measure 889.

83

Malcolm Hill
2019 mj367

896

S. sim - - - me Her - - ran

M-S. - me Her - ran vei - sun, kuin - ka

A. vei - sai- sim - me Her - - -

Bar. me vei - sai - *mf*

899

S. *ve* - - - - *sun*, *kuin* - *ka* -

M-S. *me* - *ve* - *sai-sim* - - - *me* *Her* - *ran*

A. *ran* *ve* - *sun* - *vie* - - - *raal* - *la*

T. *mf* *vie* - - - *raal* - - - - *la* - *maal* -

Bar. *sim* - - - - *me* *Her* - - - *ran* -

B. *mf* *me* *ve* - *sai* - *sim* - *me*



901

S. *me* *ve* - *sai* - *sim* - *me* *Her* - *ran* *ve* - *sun*, -

M-S. *ve* - *sun*, *kuin* - *ka* *me* -

A. *maal* - *la?* *Kuin* - *ka* - *me* - *ve* -

T. *la?* *Her* - *ran* *ve* -

Bar. *ve* - - - - *sun* *vie* - - - *raal* -

B. *Her* - *ran* *ve* - - - *sun* - *vie* -

903

S. *vei - sun vie - raal - la maal -*

M-S. *vei-sai sim - me_ vei - sun_ vie - raal -*

A. *- sai - sim - me vei - sun vie - raal -*

T. *- sun_ vie - - raal - - la maal -*

Bar. *- la maal - - - - -*

B. *raal - la_ maal - la?_ vie - raal - la*



905

S. *- - - - - la?*

M-S. *- la maal - - - la?*

A. *- la maal - - - la?*

T. *- - - - - la?*

Bar. *- - - - - la?*

B. *maal - - - - - la?*

907 Solo

S. Solo

Jos _____ mi-nă un - ho - tan si - nut, Jos _____

M. Solo

Jos _____ mi-nă un - ho - tan si - nut, Jos _____

B. Solo

Jos _____ mi-nă un - ho - tan si - - nut, Jos

T.

8



911

S. Solo

mi - nă un - ho-tan si - nut, Je - ru - sa -

M. Solo

si - nut, Je - ru - sa -

B. Solo

mi - nă un - ho-tan



915

S. Solo

lem, Jos _____ mi - - nă un - ho-tan

M. Solo

lem, jos _____ mi - nă un - ho-tan

918

S. Solo
si - nut, niin un - ho - ta

M. Solo
si - nut, niin un - -

B. Solo
niin un - -

T.
8 Her - - ran

922

S. Solo
si - nä mi - nun oi - ke - a kä -

M. Solo
- ho - ta si - nä mi - nun

B. Solo
- ho - ta si - nä mi - nun,

925

S. Solo
- te - ni, oi - ke - a kä - te - ni.

M. Solo
oi - ke - a

B. Solo
mi - nun oi - ke - a kä - te - ni.

T.
8 Her - - - -

928

mf

S. Kuin - - - ka, kuin

M-S. *mf* Kuin - - ka,

T. - ran



931

S. - - - - -

M-S. kuin - - - - -

A. *mf* Kuin - - - ka, kuin -



933

S. - ka me vei - - -

M-S. - ka me vei - sai - sim - me

A. - ka me

Bar. *mf* Kuin - ka me

935

S. - sai - sim - me Her - - -

M-S. Her - ran vei - - sun, vei -

A. *mf* vei - - sai - sim - - me Her -

T. 8 Kuin - - ka? Kuin -

Bar. vei - - - sai - sim - - me

B. *mf* Kuin - ka me, kuin -



937

S. - - - - - ran vei - sun

M-S. - sun Her - ran, Her -

A. - ran vei - - sun,

T. 8 ka? Kuin - ka me vei - -

Bar. - - - - - sun Her -

B. ka me vei - sai - sim - me Her -

939

S. *vie - raal-la maal - la?_ Kuin - - -*

M-S. *- - - - - ran, kuin -*

A. *kuin - - ka me vei - sai - sim - me Her -*

T. *8 - sai - sim - me Her - - ran*

Bar. *- ran Her - - - -*

B. *- - - ran - - - - - vei - - - sun,*



941

S. *- - - - - ka?*

M-S. *- - - - - ka?*

A. *- ran vei - - - - - sun.*

T. *8 - - - - - vei - - - - - sun.*

Bar. *- - - - - ran.*

B. *- - - - - vei - - - - - sun.*

943

S. Jos mi - nä u-noh-dan si - nu - a, u - noh - dan

A. Jos mi - - nä u - noh - dan

T. Jos mi - nä u - noh-dan si - nu -

B. Jos mi-nä u-noh-dan, u - noh-dan si - nu -



947

S. Solo Je - ru - sa - lem,

M. Solo Je - ru - sa - lem,

S. si - nu - a, Je - ru - sa - lem, niin

A. si - nu - a, niin

T. a, Je - ru - sa - lem,

B. a,

950

B. Solo

niin un - ho - ta si - nä mi-nun oi - - ke -

S.

ol - koon oi - -

A.

ol - koon oi - -



953

S. Solo

Je - ru - sa - lem, -

M. Solo

Je - ru - sa - lem,

B. Solo

- a kä - te - ni.

S.

- ki - a kä - te - ni u - noh

A.

- ki - a kä - te - ni u - noh

B.

Je -

956

S. Solo

M. Solo

S.

A.

T.

B.

- det - tu, Je - ru - sa - lem

- det - tu, Je - ru - sa - lem

Je - ru - sa - lem

- ru - sa - lem



959

S. Solo

M. Solo

S.

A.

T.

B.

- ru - sa - - - lem

- ru - sa - lem

Tart-tu-koon kie - le -

Tart-tu-koon kie - le -

962

S. Tart-tu-koon kie-le - ni suu-ni la - keen, el-len mi-nä si-nu-a

A. Tart-tu-koon kie-le - ni suu-ni la - keen, el-len mi-nä si-nu-a

T. ni suu - ni la - keen, el-len mi-nä si-nu-a

B. ni suu - ni la - keen, el-len mi-nä si-nu-a



965

S. Solo Tart-tu-koon kie - le - ni suu - ni la - keen, el - len

M. Solo Tart-tu-koon kie - le - ni suu - ni la - keen, el - len

B. Solo Tart-tu-koon kie - le - ni suu - ni la - keen, el - len

S. muis - ta,

A. muis - ta,

T. muis - ta,

B. muis - ta,

967

S. Solo
mi - nä si - nu - a muis - ta, _____

M. Solo
mi - nä si - nu - a muis - ta, _____

B. Solo
mi - nä si - nu - a muis - ta, _____

S.
el - len mi - nä tee _____

A.
el - len mi - nä tee _____

T.
el - len mi - nä tee _____

970

S. Solo
el - len pi - - - - - dä Je - ru -

M. Solo
el - len pi - - - - - dä Je - ru -

B. Solo
el - len pi - - - - - dä Je - ru -

S.
Je - ru - - - - sa -

A.
Je - ru - - - - sa -

T.
Je - ru - - - - sa -

B.
Je - ru - - - - sa -

972

S. Solo
- sa - le - - - - mi - a y -

M. Solo
- sa - le - - - - mi - a y -

B. Solo
- sa - le - - - - mi - a y -

S.
-le - - - mi - a y - lim - mă - - i -

A.
-le - - - mi - a y - lim - mă - - i -

T.
-le - - - mi - a y - lim - mă - - i -

B.
-le - - - mi - a y - lim - mă - - i -



974

S. Solo
- lim - pă - nă i - - - - - lo -

M. Solo
- lim - pă - nă i - - - - - lo -

B. Solo
- lim - pă - nă i - - - - - lo -

S.
sek - - - si i - - lok - se -

A.
sek - - - si i - - lok - se -

T.
sek - - - si i - - lok - se -

B.
sek - - - si i - - lok - se -

976

S. Solo
na - ni.

M. Solo
na - ni.

B. Solo
na - ni.

S.
ni. *mf* vie - raal - la maal - la, —

M-S.
ni. *mf* vie - raal - la maal - la,

A.
ni.

T.
ni.

B.
ni.



979

S.
— vie - - raal - - - la, vie -

M-S.
vie - raal - la maal - - - la, kuin-ka me

A. *mf*
vie - raal - la maal - - - la,

982

S. - - - - - raal - la maal -

M-S. vei - sai - sim - me Her - ran vei -

A. vei - - - - - sai - sim - me -

T. *mf* vie - - raal -

Bar. *mf* vie - raal - la - maal - - - la?

B. *mf* vie -



984

S. - - la, el - len - mi - - nä tee -

M-S. - sun, vei - - - sun, Her -

A. Her - ran vei - - - sun, vei -

T. - - la? - - - - - raal - - la,

Bar. vei - - - - - sun, vei - -

B. raal - la maal - la? - - - - - vei - sai -

986

S. Je - ru-sa-le - mi-a, el - len mi - nä tee Je -

M-S. - ran, el-len mi - nä tee Je -

A. - sai - sim - me Her - ran vei -

T. 8 vei - - sun vie - raal - - la

Bar. - sun vie - raal - - la maal-

B. sim - me Her - - - ran vei -



988

S. - - - ru - - -

M-S. - - - ru - - -

A. - sun, Je - - ru - -

T. 8 maal - - la? vie - raal -

Bar. - - la? Je - - ru - -

B. - - - sun, Je - ru - -

poco meno mosso

990

S. *port.* - - sa - le - mi - a i - lok - se - ni

M-S. *port.* - - sa - le - mi - a i - lok - se - ni

A. *port.* - - sa - le - mi - a i - lok - se - ni

T. *port.* - - la i - lok - se - ni

Bar. - sa - le - mi - a i - lok - se - ni

B. - - sa - le - mi - a i - lok - se - ni



992

S. *3* y - lim - mă - i - sek - si i - lok - se - ni.

M-S. *3* y - lim - mă - i - sek - si i - lok - se - ni.

A. *3* y - lim - mă - i - sek - si i - lok - se - ni.

T. *3* y - lim - mă - i - sek - si i - lok - se - ni.

Bar. *3* y - lim - mă - i - sek - si i - lok - se - ni.

B. *3* y - lim - mă - i - sek - si i - lok - se - ni.

mj373.6

994 $\text{♩}=54$
Flute *p*

995

997 *ppp* *p* 3

999 *mp*

1001 3

1003 *p* 5 5 *mp* 5

1005 3 *mf* 3

1008 3 3 *f* *mp* *p*

1011 3 *pp* *ppp* *p senza dim.*

7. Ergo submotum

Ovid: *Ex Ponto* book 4

for SMATBarB Chorus

Malcolm Hill

2019 mj368

ff Fast
1014 ♩ = 106

S. Er - go sub - mo - tum pa - tri - a pro - scin - de - re,

M-S. Er - go sub - mo - tum pa - tri - a pro - scin - de - re,

A. Er - go sub - mo - tum pa - tri - a pro - scin - de - re,

T. Er - go sub - mo - tum pa - tri - a pro - scin - de - re,

Bar. Er - go sub - mo - tum pa - tri - a pro - scin - de - re,

B. Er - go sub - mo - tum pa - tri - a pro - scin - de - re,

1018

S. Li - vor,

M-S. Li - vor,

A. Li - vor,

T. *mf* Li - vor, Er - go sub - mo - tum pa - tri - a pro - scin - de - re, Li - vor,

Bar. *mf* Li - vor, Er - go sub - mo - tum pa - tri - a pro - scin - de - re, Li - vor,

B. *mf* Li - vor, Er - go sub - mo - tum pa - tri - a pro - scin - de - re, Li - vor,

1023 103

S. *p*
pa - tri - a pa - tri -

M-S. *p*
pa - tri - a pa - tri -

A. *mp*
er-go sub-mo-tum

T. *8*
er-go sub-mo-tum pa-tri-a pro-scin-de-re, Li - vor,

Bar. *8*
er-go sub-mo-tum pa-tri-a pro-scin-de-re, Li - vor,

B. *8*
er-go sub-mo-tum pa-tri-a pro-scin-de-re, Li - vor,

1028

S.
a

M-S.
a

A. *mf*
pa - tri - a er - go pa - tri - a,

T. *mf*
Li - vor er - go sub - mo-tum pa - tri - a

Bar. *mf*
er - go pro-scin - de - re pa - tri - a Li - vor, pa - tri - a er - go

B. *mf*
er - go pro-scin - de - re pa - tri - a Li - vor, pa - tri - a er - go

1031

f

S. Li - vor, er - go sub - mo - tum, er - go sub - mo - tum

M-S. *f* Li - vor pa - tri - a er - go, Li - vor, er - go sub - mo - tum

A. *f* er - go pa - tri - a pa - tri - a Li - vor

T. *f* er - go pa - tri - a pa - tri - a Li - vor

Bar. *f* Li - vor pa - tri - a

B. *f* Li - vor pa - tri - a

1033

ff

S. pa - tri - a Li - vor er - go sub - mo - tum pa - tri - a

M-S. *ff* pa - tri - a Li - vor er - go sub - mo - tum pa - tri - a

A. *cresc.* *ff* er - go pa - tri - a er - go pa - tri - a er - go pa - tri - a pro -

T. *cresc.* *ff* er - go sub - mo - tum er - go sub - mo - tum pa - tri - a

Bar. *ff* Li - vor er - go sub - mo - tum pa - tri - a

B. *ff* Li - vor er -

1036

S. *f*
pa - tri - a Er-go sub-mo - tum pa - tri - a

M-S. *f*
pa - tri - a Er-go sub-mo - tum pa - tri - a

A. *f*
scin-de - re pa - tri - a Er-go sub-mo - tum pa - tri - a

T. *f*
Er-go sub-mo - tum pa - tri - a

Bar. *f*
sub-mo - tum pa - tri - a

B. *f*
go sub-mo-tum pa - tri-a sub-mo - tum pa - tri - a

1040

S.
pro-scin - de - re, Li - vor,

M-S.
pro-scin - de - re, Li - vor,

A.
pro-scin - de - re, Li - vor,

T. *ff*
pro-scin - de - re, Li - vor, de - si - ne neu ci - ne - res__

Bar. *ff*
pro-scin - de - re, Li - vor, de - si - ne neu ci - ne - res__

B. *ff*
pro-scin - de - re, Li - vor, de - si - ne neu ci - ne - res__

1044 *ff* *< >*

S. *ff* *< >*
cru-en - te

M-S. *ff* *< >*
cru-en - te

A. *ff* *< >*
cru-en - te

T. *senza cresc./dim.*
spar - ge, cru-en - te, de - si - ne neu ci - ne- res

Bar. *senza cresc./dim.*
spar - ge, cru-en - te, de - si - ne neu ci - ne- res

B. *senza cresc./dim.*
spar - ge, cru-en - te, de - si - ne neu ci - ne- res

1048

S. *6/4*

M-S. *6/4*

A. *p*
Om - ni - a per - di-di-mus, *6/4*

T. *6/4*
spar - ge, me - os!

Bar. *6/4*
spar - ge, me - os!

B. *p*
spar - ge, me - os! Mm *6/4*

1053

S. *mp* Om - ni - a

M-S. *p* tan-tum-mo-do vi - ta re-lic-ta *p sempre* est,

A. *p sempre* tan-tum-mo-do vi - ta re-lic-ta *p sempre* est,

T. 8

Bar.

B.

1057

S. per - di - di- mus,

M-S.

A. *mp* tan - tum-mo-do vi - ta re -

T. 8

Bar.

B.

1060 *mp*

S. *mp* Om - ni - a per-di-di-mus, prae - be-at

M-S. *mp* Om - ni - a, _____ om - ni - a per-di-di-mus, prae - be-at

A. lic - ta _____ est, _____

T. _____

Bar. _____

B. _____

1064

S. ut _____ sen - sum ma - te - - -

M-S. ut _____ sen - sum ma - te - ri - am -

A. ut _____ sen - sum ma - te - ri - am -

T. _____

Bar. _____

B. _____

1067

S. *- ri - am - que ma - li.*

M-S. *- que ma - li.*

A. *- que ma - li.*

T. *-*

Bar. *er-go pro-scin-de-re*

B. *er-go pro-scin-de-re*

1071

S. *Li - vor, er - go sub -*

M-S. *Li - vor pa - tri - a er - go,*

A. *er - go pa - tri - a, er - go pa - tri - a*

T. *Li - vor er - go sub - mo-tum pa - tri - a er - go pa - tri - a*

Bar. *pa - tri - a Li - vor, pa - tri - a er - go Li - vor pa - tri - a*

B. *pa - tri - a Li - vor, pa - tri - a er - go Li - vor pa - tri - a*

1074

S. mo-tum, er - go sub-mo-tum pa - tri - a Li-vor er - go sub-mo-tum

M-S. Li - vor, er - go sub-mo-tum pa - tri - a Li-vor er - go sub-mo-tum

A. pa - tri - a Li - vor er - go pa - tri - a er - go pa - tri - a er -

T. pa - tri - a Li - vor er - go sub-mo-tum er - go sub-mo-tum

Bar. Li-vor er - go sub-

B.

1077

S. pa - tri - a pa - tri - a Quid iu - vat ex -

M-S. pa - tri - a pa - tri - a Quid iu - vat ex -

A. go pa - tri - a pro - scin-de - re pa - tri - a Quid iu - vat ex -

T. pa - tri - a Quid iu - vat ex -

Bar. mo-tum pa-tri - a Quid iu - vat ex -

B. Li-vor er - go sub-mo-tum pa - tri - a Quid iu - vat ex -

1080

S. tin - ctos fer-rum de - mit - te - re in ar - tus?

M-S. tin - ctos fer-rum de - mit - te - re in ar - tus?

A. tin - ctos fer-rum de - mit - te - re in ar - tus?

T. tin - ctos fer-rum de - mit - te - re in ar - tus?

Bar. tin - ctos fer-rum de - mit - te - re in ar - tus?

B. tin - ctos fer-rum de - mit - te - re in ar - tus?

1085

S.

M-S. *mf* Non ha - bet in no - bis

A. *mf* Non ha - bet in no - bis

T. *mp* iam no - va pla - ga lo - cum.

Bar. *mp* iam no - va pla - ga lo - cum.

B.

1093 $\text{♩} = 60$

Violoncello

f

1096

mf

1100

ff *mp*

1104

mf *p* *mf*

1107

p *pp* *mf*

1111

mp *cresc.* *f*

1115

3 *5*

1119

dim. *sonore* *f*

1123

1125

3 *p*

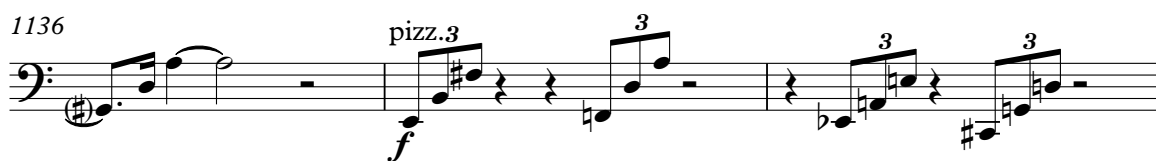
1128



1132



1136



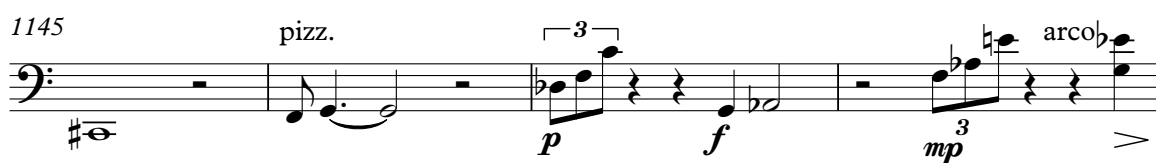
1139



1142



1145



1149



1152



8. Jakzebym

for Mezzo Soprano soloist, SMATB Chorus

Anna Makomaska (1921-2017)

Malcolm Hill
2019 mj370

1156 ♩ = 68

S. *mf*
Jak - że-bym Cię mia-ła za pom - nieć

B. *mf*
Mm

1158

S. *mp*
u - ro - czy, da-le-ki Li ba - nie, ra-do - sny Bej-ru - cie ar-ko po

M-S. *mf* *mp*
u - ro - czy, da-le-ki Li ba - nie, ra-do - sny Bej-ru - cie ar-ko po

A. *mp*
ra-do - sny Bej-ru - cie ar-ko po

B.

1160

S. *mf*
ko - ju po bu - - rzach węd-rów - ki.

M-S. *mf*
ko - ju po bu - - rzach węd-rów - ki.

A. *mf*
ko - ju po bu - - rzach węd-rów - ki.

1181 *mp*

MS Sol

Śnią mi się jesz - cze twe u -

S. *p*

Mm

A. *p*

Mm

1184

MS Sol

pal - ne po - łud - nia, roz - pa - lo - ne bie -

1187

MS Sol

- lą mu - rów_ i la - zu - rem mo -

1189

MS Sol

- rza, któ-re - go_ fa - la de - li-kat - nie_ do_ stop_

1192

MS Sol

_____ mi przy - bie - ga i od - da - la_ się zno - wu,

1195 *mp*

MS Sol

wy - zło-co - na_ słoń - cem. Śni mi

S. *pp*

Aa

A. *pp*

Aa

1199

MS
Sol

się ciem - na - zie - leń wy - nos - ły cy - pry -

S.

A.

dim.

dim.

1202

MS
Sol

- sów, - srebr - ny se -

S.

A.

cresc.

dim.

cresc.

dim.

1205

MS
Sol

le - dyn wie - ko - wych drzew o - liw - nych i pal -

S.

A.

1208

MS
Sol

cza - ste wach - la - - rze - palm nad-brzeż - nych,

1211

MS
Sol

brze - mien - ne w rdza - we o -

S.

Mm

M-S.

Mm

A.

Mm

1213

MS
Sol

wo - ce - dak - ty - li.

S.

M-S.

A.

1215 ♩ = 68

S.

mp *mf*

A__ wie - czo - rem A__ wie czo - -

A.

mp *mf*

A__ wie - czo - rem A__ wie czo - -

T.

mp *mf*

A__ wie - czo - rem A__ wie czo - -

B.

mp *mf*

A__ wie - czo - rem A__ wie czo - -

1219

S. - - - rem woń - - - bia -

A. - - - rem woń - - - bia -

T. - - - rem woń - - - bia -

B. - - - rem woń - - - bia -

1223

S. - le - - - go jaś - mi - nu wple - cio - *mp*

A. - le - - - go jaś - mi - nu wple - cio - *mp*

T. - le - - - go jaś - mi - nu wple - cio - *mp*

B. - le - - - go jaś - mi - nu wple - cio - *mp*

1227

S. ne - go - - - w wień-ce i kwia-tu dzi - kiej *f*

A. ne - go - - - w wień-ce i kwia-tu dzi - kiej *f*

T. ne - go - - - w wień-ce i kwia-tu dzi - kiej *f*

B. ne - go - - - w wień-ce i kwia-tu dzi - kiej *f*

1230 *mp*

S. *mp*
 mię - ty o - pa - da - - - - - ły o -

A. *mp*
 mię - ty o - pa - da - - - - - ły o -

T. *mp*
 mię - ty o - pa - da - - - - - ły o -

B. *mp*
 mię - ty o - pa - da - - - - - ły o -

1235

S.
 pa - rem_ na u - śpio - ne mias-to;

A.
 pa - rem_ na u - śpio - ne mias-to;

T. *p*
 pa - rem_ na u - śpio - ne mias-to; wy - dłu - ża - ły się

B. *p*
 pa - rem_ na u - śpio - ne mias-to; wy - dłu - ża - ły się

1239

MS
 Sol
 milk - - - - - ły

T.
 cie - - - - - nie,

B.
 cie - - - - - nie,

1243

MS Sol

gwa - ry, wszę - dzie ci - sza:

1247 $\text{♩} = 58$

S. *mp*

M-S. *mp*

A. *mp*

T. *mp*

B. *mp*

tyl - ko z wy - so - ka: jak w baj -

tyl - ko z wy - so - ka: jak w baj -

tyl - ko z wy - so - ka: jak w baj -

Mm

Mm

1251

S.

M-S.

A.

- ce: za - wiś srebr - - -

- ce: za - wiś srebr - - -

- ce: za - wiś srebr - - -

1255

S.

M-S.

A.

- ny księ - życ i błysz -

- ny księ - życ i błysz -

- ny księ - życ i błysz -

1259 $\text{♩} = 64$

S. *czął.:__*

M-S. *czął.:__* *mf* Jak - -

A. *czął.:__*

1262 *mf*

S. Jak - że-bym nie mia-ła dzi-siaj Jak - że-bym nie__ mia-ła

M-S. - że-bym nie mia-ła dzi-siaj Jak - że-bym nie__ mia-ła

B. *mp* Mm__

1264

S. dzi - siaj za- pła - kać nad to- bą, Li- ba- nie u - ro- czy,

M-S. dzi - siaj za- pła - kać nad to- bą, Li- ba- nie u - ro- czy,

A. *mf* Li- ba- nie u - ro- czy,

B.

1267

MS Sol *f* gdy u - -

S. *cresc.* *f* nie - po - wrot-ny Bej - ru - cie:

M-S. *cresc.* *f* nie - po - wrot-ny Bej - ru - cie:

T. *cresc.* *f* nie - po - wrot-ny Bej - ru - cie:

1269

MS Sol *p* - śmiech_____ twój za - mie - nił się

1272

MS Sol w krzyk_____ roz - pa - czy, *p molto cresc.* *ff*

S. za - mie - nił się_____ w krzyk roz - *p molto cresc.* *ff*

A. za - mie - nił się_____ w krzyk roz - *p molto cresc.* *ff*

1276

MS Sol *f 4. ff* a ra - do - - - sna_____ bez

S. -pa - czy,

A. -pa - czy,

1278

MS Sol

tros - - - - - ka

1280

MS Sol

p

w r zę śmier - ci: gdy jak wciąż od-na-wia ją - ca się

M-S.

p

śmier - ci: gdy jak wciąż od-na-wia ją - ca się

1282

$\text{♩} = 72$

MS Sol

ra - na

S.

nie prze-sta-jesz

M-S.

ra - na nie prze-sta-jesz bro -

A.

nie prze-sta-jesz bro - - czyć

T.

nie prze-sta-jesz bro - czyć krwią,

B.

nie prze-sta-jesz

1285

S. *bro - - - czyć krwią swych oj-ców,*

M-S. *- - - czyć krwią swych oj-ców,*

A. *krwią swych oj-ców,*

T. *bro - - - czyć krwią swych oj-ców,*

B. *bro - - - - - czyć krwią swych oj-ców,*

1289 $\text{♩} = 76$

S. *ma-tek, swych dzie-ci,*

M-S. *ma-tek, swych dzie-ci,*

A. *ma-tek, swych dzie-ci,*

T. *ma-tek, **ff** gdy huk dział, świst bomb,*

B. *ma-tek, **ff** gdy huk dział, świst bomb,*

1294

mp

S. i jęk ko-na - ją - cych, za -

M-S. i jęk ko-na - ją - cych,

A. i jęk ko-na - ją - cych, za -

T. szczęk____ bro-ni

B. szczęk____ bro-ni

1298

S. głu - - - szyl____ śpiew muez -

A. głu - - - szyl____ śpiew muez -

1300

mf

S. -zi - nów: a nie-bo twe: nie błę - ki - tem

M-S. a nie-bo twe: nie błę - ki - tem

A. -zi - nów: a nie-bo twe: nie błę - ki - tem

1317 $\text{♩} = 33$

MS
Sol

się stro - isz.

B.

pp

kro - pla - mi krwi____ się stro - isz

1319 *mp*

A.

kro - pla - mi krwi____ się stro - isz kro - pla - mi krwi____ się stro - isz

T.

f

W r - ku masz ka - ra -

B.

mp

kro - pla - mi krwi____ się stro - isz W r - ku masz ka - ra -

1321 *cresc.*

A.

kro - pla - mi krwi____ się stro - isz

T.

ff

bin, na u - stach

B.

ff

bin,____ na u - stach

1322

A.

kro - pla - mi krwi____ się stro - isz

T.

f

o - krzyk bo - jo - wy____ a____

B.

f

o - krzyk bo - jo - wy____ a

1323 *f*

M-S. kro - pla - mi krwi____ się stro - isz

A. kro - pla - mi krwi____ się stro - isz

T. *8* w *sr* - cu nie - na - wiść,____ gdy brat____

B. w *sr* - cu nie - na - wiść,____ gdy brat____

1324 *ff*

S. kro - pla - mi krwi____ się stro - isz____ Po-wa-

M-S. kro - pla - mi krwi____ się stro - isz____ Po-wa-

A. kro - pla - mi krwi____ się stro - isz____ Po-wa-

T. *8* za - bi - ja____ bra - - ta. Po-wa-

B. za - bi - ja____ bra - - ta. Po-wa-

1326

mf

S. li - ły się w gru - - - - zy tve do

M-S. li - ły się w gru - - - - zy

A. li - ły się w gru - - - - zy

T. li - ły się w gru - - - - zy

B. li - ły się w gru - - - - zy

1329

mp

S. mo - we og - nis - - ka pra - sta - - re świa

mp

M-S. tve do-mo - we og - nis - ka pra - sta - - re świa

mp

A. tve do-mo - we og - nis - ka

mp

T. tve do-mo - we og - nis - ka

mp

B. tve do-mo - we og - nis - ka

1333

MS Sol *mp* a dzie - ci, dzie - ci tve, dzie

S. *p* ty - nie Mm

M-S. *p* ty - nie Mm

A. *p* Mm

T. *p* Mm

B. *p* Mm

1337

MS Sol *3* - ci bez bron - - - ne wśród zbrod - ni -

S. Mm

M-S. Mm

A. Mm

T. Mm

B. Mm

1340

MS Sol

cze - go - piek - ła u-mie-ra - - ją - sa - mot

S.

M-S.

A.

T.

B.

1344

MS Sol

- ne na o - czach _____ świa - ta.

S.

na o - czach _____ świa - ta.

M-S.

na o - czach _____ świa - ta.

A.

na o - czach _____ świa - ta.

T.

na o - czach _____ świa - ta.

B.

na o - czach _____ świa - ta.

Interlude 8

133

mj373.8

1349 $\text{♩} = 54$

S.1

S.2

A.

Fl.

Vc.

mp 5 *mf* 5 *pizz. f* *arco f*

1352

S.1

S.2

A.

Fl.

Vc.

mp *p* *mp* *p* *p* *mf* 5 3 3

Ah Ah Ah

1354

mp

S.1

Ah

S.2

Ah

A.

Ah

Fl.

p

Vc.

mp

1357

rit.

S.1

S.2

A.

Fl.

cresc. *mp* *rit.*

Vc.

pizz. *mf*

1363 $\text{♩} = 96$

S.1 *mp* Ah *cresc.* *mf*

S.2 *mp* Ah *cresc.* *mf*

A. *mp* Ah *cresc.* *mf*

Fl. $\text{♩} = 96$

Vc.

1369

S.1 *dim.*

S.2 *dim.*

A. *dim.*

Fl.

Vc. *arco* *sf* *fp*

1375

S.1

S.2

A.

Fl.

Vc.

mp sempre

3

3

1381

S.1

S.2

A.

Fl.

Vc.

pizz.

sub.p

cresc.

f

3

3

3

1385

S.1 *mp*
Ah Ah Ah

S.2 *mp*
Ah Ah

A. *mp*
Ah

Fl. *mf* *mp*

Vc.

1390

S.1

S.2

A.

Fl. 3 5

Vc. pizz. 3 *mp*

1393

S.1

S.2

A.

Fl.

Vc.

3

3

arco

p

p

1395

Fl.

Vc.

3

pizz.

arco
senza vib.

pp

pp

1397

Fl.

Vc.

5

3

5

nat.

pp

1399

Vc.

3

3

9. Dawne lata

for Mezzo-Soprano soloist and SSATB chorus

Anna Makomaska (1921-2017)

Malcolm Hill
2020 mj374

♩ = 36
Lento
mf

Dramatic Contralto Solo

1402

W mi- nio - - ne mo - je la - ta spo

1405

C. Solo

gła - - - dam zża - lem I

mp

1409

C. Solo

co - - raz to więk - sze dzie - - lę mnie

S.1

S.2

A.

T.

B.

p

p

Textless portions of the choral parts, starting with _____ to be sung to o as in "on",
staggered breathing, with re-entry only at the beginning of the next bar

1413

C. Solo

prze- strze - nie Od lat dzie - cin -

S.1 *p*

S.2

A.

1416

C. Solo

nych, któ - re by - ły raj- em.

S.1 *mf* > *p*

S.2 *mf* > *p*

A. *mf* > *p*

1421

C. Solo

I jest mi smut - - no, smut -

S.1

S.2

A.

1424

C. Solo

no nie-skoń - cze - nie. Próż -

S.1

S.2

A.

T.

B. *mp*

$\text{♩} = 54$

1428

C. Solo

- no chcę dzi - siaj, by mi peł - nię wra-żeń

S.1

S.2

A.

T.

B.

p

p

p

p

1433

C. Solo

Da - ło bled-ną - ce zdnia na dzieńwspom-nie - nie_

S.1

S.2

A.

T.

B.

3

3

3

1436

C. Solo

Próż - no chcę wskrześć ro - je cud - nych

S.1

S.2

A.

T.

B.

1440

C. Solo

ma - rzeń I jest mi smut - - no,

S.1

S.2

A.

T.

B.

1443

C. Solo

smut - no nie - skoń - cze - -

S.1

S.2

A.

T.

B.

1446

C. Solo

- - - - - nie.

S.1

S.2

A.

T.

B.

1450 $\text{♩} = 72$

C. Solo

S.1

S.2 *legato pp*
Zod - da - - - la - ja - kieś

A.

T. *legato pp*

B. *legato pp*

1455

S.1

S.2
— za- mar - ła po - sta - cie

A. *legato pp*
Zod - da -

T.

B.

1460

S.1

S.2

A.

T.

B.

la ja - kieś

1463

S.1

S.2

A.

T.

B.

za- mar - - le po - sta - - cie

cresc.

cresc.

p

cresc.

cresc.

p

1467 *legato p*

S.1 O - ży - wiam ztru - dem wod - leg -

S.2 *p*

A.

T. *p*

B.

1472 *mp*

S.1 - ła_____ ma- rze - nie,_____ *mp* O - ży - wiam

S.2 *mp* O - ży - wiam

A.

T. *p*

B.

1477

S.1 ztru - dem wod - leg - - ła ma- rze -

S.2 ztru - dem wod - leg - - ła ma- rze -

A. *mp*

T. *mp*

B. *mp*

1482

S.1 - nie, _____

S.2 - nie, _____

A.

T.

B.

1486

S.1

S.2

A.

T.

B.

1490

Accel.

cresc.

S.1

S.2

A.

T.

B.

1495

f *mf*

S.1 A - le

S.2

A. A - le

T.

B. A -

1500 *dim.* *mp* *sub.f*

S.1 — się — ja - - - wia — A - le — się

S.2 *mp* *sub.f*
A - le się — ja - wia A - le — się

A. *dim.* *mp* *sub.f*
— się — ja - - - wia — A - le — się

T. *mp* *sub.f*
A - le — się — ja - wia A - le — się

B. *dim.* *mp* *sub.f*
- le — się ja - wia A - le — się

1506

S.1
ja - - wia wja - kiejś mrocz - nej sza - -

S.2
ja - - wia wja - kiejś mrocz - nej sza - -

A.
ja - - wia wja - kiejś mrocz - nej sza - -

T.
ja - - wia wja - kiejś mrocz - nej sza - -

B.
ja - - wia wja - kiejś mrocz - nej sza - -

1513

S.1
- cie _____ A - le się ja - wia _____

S.2
- cie _____ A - le się ja -

A.
- cie _____ A - le się _____

T.
- cie _____ A - le się ja - - - wia

B.
- cie _____ A - le się ja - wia

152 1517

cresc.
Accel. 3

S.1 wja - - - - - kiejś

S.2 wia wja - - - kiejś

A. ja - - - wia wja - - - kiejś

T. wja - - - - - kiejś

B. wja - - - - - kiejś

1519

al *ff*

S.1 mrocz - - - nej - - - - - sza - - - - -

S.2 mrocz - - - nej - - - - - sza - - - - -

A. mrocz - - - nej - - - - - sza - - - - -

T. mrocz - - - - - nej - - - - - sza -

B. mrocz - - - - - nej - - - - -

1521

$\text{♩} = 104$ *marcato*

fff

S.1 - - cie - I jest mi smut - - no,

marcato

fff

S.2 - - cie - I jest mi smut - - no,

marcato

fff

A. - - cie - I jest mi smut - - no,

marcato

fff

T. 8 - - cie - I jest mi smut - - no,

fff

marcato

B. - - cie - I jest mi smut - - no,

1525

S.1
smut - no nie - skoń - cze - nie._____

S.2
smut - no nie - skoń - cze - nie._____

A.
smut - no nie - skoń - cze - nie._____

T.
8
smut - no nie - skoń - cze - nie._____

B.
smut - no nie - skoń - cze - nie._____

1529 $\text{♩} = 54$ *p legato*

C. Solo

I bo - - - je - - - się, - - - że kie - - - dyś.

S.1 *sempre pp*

I bo - - - je

S.2 *sempre pp*

I bo - - - je

A. *sempre pp*

I bo - - - je

T. *sempre pp*

I bo - - - je

B. *sempre pp*

I bo - - - je

1534

C. Solo

chwi - la - - - przyj - - - dzie,

S.1

się, - - - że - - - kie - - - dyś chwi - la przyj -

S.2

się, - - - że - - - kie - - - dyś chwi - la przyj -

A.

się, - - - że kie - - - dyś chwi - la przyj -

T.

się, - - -

B.

się, - - -

1538

C. Solo

Kie - dy ma prze - szłość zda mi _____ się złu -

S.1

- dzie, Kie - dy ma _____

S.2

- dzie, Kie - dy ma _____

A.

- dzie, Kie - dy ma _____

T.

8

B.

1542

C. Solo

dze - niem

S.1

prze - szłość zda mi _____ się złu - dzie - -

S.2

prze - szłość zda mi _____ się złu - dzie - -

A.

prze - szłość zda mi _____ się złu - dzie - -

T.

8

B.

1545

C. Solo

Ca - - ła się wsny nie- trwa - ła roz -

S.1

- niem

S.2

- niem

A.

- niem

T.

B.

1548

C. Solo

przęd - - - - - nie

S.1

S.2

A.

T.

B.

1551

C. Solo

S.1 *mp*
I jest mi smut - - no, smut - no

S.2 *mp*
I jest mi smut - - no, smut - no

A. *mp*
I jest mi smut - - no, smut - no

T. *mp*
I jest mi smut - - no, smut - no

B. *mp*
I jest mi smut - - no, smut - no

1555

C. Solo

S.1
nie - skoń - - cze - nie.

S.2
nie - skoń - - cze - nie.

A. *3*
nie - skoń - - cze - nie.

T. *3*
nie - skoń - - cze - nie.

B. *3*
nie - skoń - - cze - nie.

1557 ♩=36

C. Solo

I jest mi smut - - no, smut - no nie - skoń -

5

S.1 *pp*

S.2 *pp*

A. *pp*

T. *pp*

B. *pp*

1560

C. Solo

- cze - - - - -

S.1

S.2

A.

T.

B.

1563

C. Solo

- - - - - nie.