

# *Golden Harvest*

## Золоті жнива

## La moisson dorée

for Soprano, Baritone, Mixed Chorus and Orchestra

Composer

**Larysa Kuzmenko**

Librettist

**Talia Zajac**

Vocal Score



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for Soprano, Baritone, Mixed Chorus and Orchestra

*Dedicated to the memory of Walter Klymkiw and Lesia Kaptyn*

*Commissioned by Laurence Ewashko*

*to commemorate the 125th anniversary of Ukrainian settlement in Canada*

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## **Program Notes by the Composer:**

Part I: Journey; Part II: Struggle; Part III: Settlement

The orchestral overture opens with a famous Ukrainian folk tune, the title of which translates as "The mighty Dnieper river roars and bellows." I grew up loving this folk tune and felt that since the tune is almost a kind of Ukrainian national anthem that it would be perfect for this piece. The tune becomes an important element that runs through the course of all of the movements in some shape or form. The overture represents the immigrant's ocean journey to Canada. The music reflects the sound of the waves and the wind, exciting and fearful at the same time. The choir gently enters on the words "The wind whispers Canada." The movement ends with an ominous oboe solo, while the choir becomes the sound of the dark wind, foreshadowing the many struggles to come.

The second movement begins with a very exciting and energetic train ride across Canada. The music becomes darker as the immigrants angrily realize that there is no homestead here, and that they will have to work the land. In order to survive, the Father character, and all the men, must leave their families to find work. While the father is away, his son dies from starvation. The mother is grief stricken. She sings a heartfelt melody, that she alone must bury her son. The male choir accompanies her with a Ukrainian funeral dirge which translates as "Forever memory".

The final movement opens with a very stern and rhythmic motive. It represents the start of World War I. The men are taken to camps, treated as prisoners because they were considered to be part of the Austro-Hungarian Empire, while the women stay to work the land. Once the war is over, the men come home to the harvest of the red rye wheat. The music ends on a very optimistic note, with full orchestra and choir, celebrating the harvest that became one of the economic engines of Canada, and our most important international export.

## **Additional Notes by the Librettist:**

The oratorio *Golden Harvest* ("Zoloty Zhynva" / "La moisson dorée") chronicles the journey of one family, symbolic of all Ukrainian pioneers, who made the difficult decision to leave behind all that was familiar and dear to them in order to build a better life in Canada. Between 1891 and 1914, approximately 200,000 Ukrainians made the similar decision to flee poverty, military conscription, and cultural and religious discrimination in the Austro-Hungarian Empire, which then occupied western Ukraine.

Following the completion of the Canadian Pacific Railroad, Sir Clifford Sifton, the minister responsible for immigration under the government of Sir Wilfrid Laurier, looked to Ukraine for peasant farmers to open the Prairies. European shipping companies who brought over Ukrainian immigrants received payment from the Canadian government. As a result, these companies tried to get as many immigrants as possible onto Canadian-bound ships. They presented an idealized version of life in Canada through leaflets, newspaper advertisements, and a network of agents going from village to village, often disguised as peddlers. Since Ukrainian has no word for "homestead," advertisements for immigrants translated this word loosely as "farm," and many settlers came to Canada thinking that they would have a ready-built home on arrival.

Having spent all of their money on the voyage, they arrived in shock on the Prairies to find that they had to build a shelter in the wilderness. Efforts to inform Ukrainians about the true conditions of life in the Prairies were hampered by the fact that encouraging emigration was prohibited by law in the Austro-Hungarian Empire.

Once in Canada, Ukrainian pioneers faced hardships ranging from disease and starvation on their homesteads to xenophobia. This xenophobia culminated in the internment of over 8,000 Ukrainians from 1914 to 1920 in forced labour camps, and the registration of over 80,000 others (the majority of whom were Ukrainians) as "enemy aliens" who had to carry identity papers with them and report to the police on a regular basis. Despite the discrimination, thousands of Ukrainians still volunteered to serve in Canada's armed forces during the First World War, including Filip Konowal, who was awarded the Victoria Cross for his bravery.

The oratorio chronicles these hardships and achievements in three archetypal moments, which reflect the universal experience of all immigrants coming to Canada; their journey, their struggle, and finally their settlement in their new land. The piece culminates in a celebration of the "Golden Harvest" Ukrainians brought to Canada: a harvest of precious wheat and uncountable cultural wealth.

## **Biographies:**

**Larysa Kuzmenko** is a Toronto-based composer, pianist and Juno nominee. Her music has been commissioned, performed, broadcast and recorded by many outstanding musicians all over the world. She has appeared as a pianist in several countries, and has performed at Carnegie Hall, St. Lawrence Centre, England, USA, Roy Thomson Hall, Massey Hall and several other Canadian venues. She is currently on staff at the University of Toronto's Faculty of Music, where she teaches piano, harmony, and composition.

Her works demonstrate a strong affinity towards the mainstream of classical music. She imbues her music with a strong melodic sense, and a firm rooting in traditional, albeit extended tonal processes. She has been awarded commissions from the Ontario Arts Council, CBC, Laidlaw Foundation, and from private commissioners. She was a composer-in-residence at the Memorial University in Newfoundland in 2010. Her solo piano works *In Memoriam to the Victims of Chornobyl* and *Mysterious Summer's Night* have become standard repertoire for pianists. These pieces receive over a hundred performances a year. Her choral works *Winds and Stars* are performed regularly all over the world with sales of over a thousand copies a year.

In 2011, Larysa received a Juno nomination for her *Piano Concerto* which was recorded on CD by well-known Ukrainian Canadian pianist Christina Petrowska Quilico. Also, she was commissioned, through a grant from the Ontario Arts Council, to write the *Behold the Night* work for the Toronto Symphony's 90th anniversary. It was premiered by the Toronto Symphony Orchestra and the Toronto Children's Choir. It was extremely well received by the audience and was broadcast on CBC. Oscar winner Christopher Plummer was on the same show as the premiere of *Behold the Night*. During the after show dinner, he told the composer that "Shakespeare would have been very proud of Larysa Kuzmenko's musical setting of the text to 'A Midsummer's Night Dream'". Critic Colin Eatock from the Globe and Mail wrote, "The work is as charming and colourful as any film score by Danny Elfman or John Williams".

Prominent ensembles and soloists who have performed her works include, the Toronto Symphony Orchestra, directed by Peter Oundjian and Jukka-Pekka Saraste, Winnipeg Symphony Orchestra directed by Bramwell Tovey, Thunder Bay Orchestra directed by Jeoffrey Moule, Gryphon Trio, Composer's Orchestra directed by Gary Kulesha, cellists Shauna Rolston, Kristine Bogyo, and Kaori Yamagami, pianists Anton Kuerti and Andrew Burashko, the Elmer Esler Singers, and the Elora Festival Singers.

**Talia Zajac** is currently completing her PhD in medieval history at the University of Toronto. Her poetry has appeared in a number of Canadian magazines, including Audeamus, Contemporary Verse 2, The Toronto Quarterly, the Hart House Review, Misunderstandings Magazine, Carousel, and NoD Magazine. In 2010 her story *Dinner at the Sandstone Hotel* was featured in an anthology of works by young writers, *Writing Without Direction: Ten and a Half Short Stories by Canadian Authors Under Thirty* (Clark-Nova Books). Driven by constant curiosity and a sense of wonder, writing has been her life-long passion.

# Золоті жнива/Golden Harvest/*La moisson dorée*

Libretto by Talia Zajac

I

Music by Larysa Kuzmenko

*Soprano Solo*      *Baritone Solo*      *S*      *A*      *T*      *B*

*Piano*

$\text{♩} = 80$        $\text{♩} = 120$       *Meno mosso*       $\text{♩} = 80$

15      82      15      82      15      82      15      82      15      82

$\text{♩} = 100$

$\text{♩} = 104$

*Obs.*      *Bn.*      *Hns.*

108

Soprano (S): Le vent chuchote  
Alto (A): Le vent chuchote  
Tenor (T): Bi - ter she - po - че чу - чоте  
Bass (B): Bi - ter she - po - че чу - чоте чоте

Flute (Fl.): mf espr.  
Cello (Cb.):  
Bassoon (Hns.):

112

Soprano (S): whis -  
Alto (A): whis -  
Tenor (T): The wind whis -  
Bass (B): The wind whis -

Flute (Fl.): f  
Cello (Cb.): 6  
Bassoon (Hns.): 7  
Trombone (B): 7 5 mp

116

S: pers Ca - na - da. Bi  
A: pers Ca - na - da. Bi - ter we -  
T: pers Ca - na - da. Vi - ter she -  
B: pers Ca - na - da. she -  
 W.W.  
*f*  
*mf*  
*Va./Vc.*  
*mf*

121

S: ter Le vent\_ chu - chote. The  
A: po - che chu - chote  
T: po - che chu - chote  
B: Le vent\_ chu - chote  
*f*  
*Vns.*  
*mf*  
*f*  
*Hns.*  
*Hns.*  
*mf*

126

S      wind: Ca - na - da.

A      whis - pers: Ca - na - da.

T      Ка - на - да, Ка - на - да.

B      Ка - на - да.

Hrp.      Kb.

mp

f Cb.

132

S

A

T

B      да.

da.

Cl./Va. f

mp + Bn.

mp Vc./Cb.

+ Cl.

mp

138

Soprano (S) vocal line with lyrics: "cir - cle the vil - lage." Dynamics: *mp*, *mf*. Russian lyrics: "Там кра - ѫ - на" (Tam krai - na).

Alto (A) vocal line with lyrics: "Sto - ries and ru - mours" and "cir - cle the vil - lage." Dynamics: *mp*, *mf*. Russian lyrics: "Там кра - ѫ - на" (Tam krai - na).

Tenor (T) vocal line with lyrics: "Sto - ries and ru - mours" and "cir - cle the vil - lage." Dynamics: *mp*, *mf*. Russian lyrics: "Там кра - ѫ - на" (Tam krai - na).

Bass (B) vocal line with lyrics: "cir - cle the vil - lage." Dynamics: *mf*. Russian lyrics: "Там кра - ѫ - на" (Tam krai - na).

W.W. (Woodwind) and + Bn. (Bassoon) parts shown below the vocal staves.

143

Soprano (S) vocal line with lyrics: "з по - ля - ми без кін - ця." Dynamics: *cresc.*, *f*, *ff*. Russian lyrics: "z po - lia - my bez kin - tsia." Text continues: "Sto - ries" (in dynamic *ff*).

Alto (A) vocal line with lyrics: "з по - ля - ми без кін - ця." Dynamics: *cresc.*, *f*, *ff*. Russian lyrics: "z po - lia - my bez kin - tsia." Text continues: "Sto - ries of a" (in dynamic *ff*).

Tenor (T) vocal line with lyrics: "з по - ля - ми без кін - ця." Dynamics: *cresc.*, *f*, *ff*. Russian lyrics: "z po - lia - my bez kin - tsia." Text continues: "Sto - ries of a" (in dynamic *ff*).

Bass (B) vocal line with lyrics: "з по - ля - ми без кін - ця." Dynamics: *cresc.*, *f*, *ff*. Russian lyrics: "z po - lia - my bez kin - tsia." Text continues: "Sto - ries of a" (in dynamic *ff*). (Vns.) (Violas).

Timpani (Tps.), Woodwind (W.W.), Bassoon (Vns.), and Horn (Hns.) parts shown below the vocal staves.

148

Soprano (S) vocal line: "— of land so vast sto - ries of a land, it's  
Alto (A) vocal line: land so vast sto - ries of a land, it's  
Tenor (T) vocal line: ***ff*** Sto - ries of a land, of a land so vast sto - ries of land  
Bass (B) vocal line: land of a land so vast sto - ries of a land so vast,  
String section (Vns.) dynamic ***ff***:  
String section (Vns.) dynamic ***f***:  
String section (Vns.) dynamic ***mf***:

154

Soprano (S) vocal line: un - i - mag - i - na - ble, \_\_\_\_\_ it's un - i - mag - i - na -  
Alto (A) vocal line: un - i - mag - i - na - ble, \_\_\_\_\_ it's un - i - mag - i - na -  
Tenor (T) vocal line: ***fff*** un - i - mag - i - na -  
Bass (B) vocal line: a land so vast, it's un - i - mag - i - na -  
String section (Vns.) dynamic ***fff***:  
String section (Vns.) dynamic ***f***:  
Double bass (Vc./Cb.) dynamic ***W.W.***:

159

S ble.

A ble.

T ble.

B ble.

Hns. + Timp. 3 sfp 3 ff

Più mosso  $\text{♩} = 90$

165 Strgs. rit.

ff

Va.

Meno mosso  $\text{♩} = 80$

170 Sop. Solo *mf*

В ме - не п'я - те-ро ді - тей:  
V me - ne p'ia - te-ro di - tej:

як іх всіх  
iak ikh vsikh

на - го - ду - ва - - ти?  
na - ho - du - va - - ty?

He -  
Ne -

Fl.

Ob. *mp*

+ Cl.

177

Sop. Solo

Fl./Ob.

Vn. II

Vc.

+ Bn.

*mf*

183

Sop. Solo

Bar. Solo

Tps.

Bn./Vc.

Cb.

*mf*

+ Timp.

190

**Più mosso**  $\text{♩} = 90$

Bar. Solo

+ Tbn.

Hns.

Vc./Cb.

*mp*

197

Bar. Solo

кож - но - го! \_\_\_\_\_  
kohz - no-ho! \_\_\_\_\_

Тут не - ма - е ні па - нів,  
Tut ne - ma - ie ni pa - niv,

ні ца - рів, а ко - жен жи -  
ni tsa - riv, a ko - zhen zhy -

(pizz.)

204 rit.

Bar. Solo

ве, як князъ!"  
ve, iak kniaz!"

Strgs.  
Timp.

210 **Meno mosso**  $\text{♩} = 80$

S  
A  
T  
B

Leaf - lets se-cret-ly The priest in our  
Leaf - lets se-cret-ly The priest  
pass from house to house: The priest se - cret -

Vns. (trem.)  
Hns.  
Vc.

215

S      vil - lage      a - loud      for us. *f*

A      reads them a - loud,      a - loud      for us. *f*

T      ly      reads them a - loud,      a - loud      for us. *f*

B      reads them a - loud      for us. *f*

Tbs.      Timp.

220

S      for - bid - den *ff* *f*

A      for - bid - den *ff* *f*

T      It      is      for - bid - den      for us to leave our *ff*

B      It      is      for - bid - den      for - bid - den *ff*

Tbs.      Hns./Tps.      Cb.      8vb

226

Soprano (S) *ff* It is for - bid - den  
 Alto (A) *ff* It is for - bid - den  
 Tenor (T) *fff* land, It is, it is for - bid - den  
 Bass (B) *fff* for us to leave our land, It is, it is for - bid - den

Tpt. Hns. Tbs. *ff*

(8<sup>th</sup>)

233 **Meno mosso** ♩ = 65      **Più mosso** ♩ = 90

Soprano (S)  
 Alto (A)  
 Tenor (T) *mp* for us to want to leave.  
 Bass (B) *mp* for us to want to leave.

Vn. Fls. *p* Timp. *mp* *mf*

240 *mp*

Bar. Solo

Та - ем - но      по-ка - за-ли нам зним - ку\_\_\_\_\_      чу - дес - но-ї\_\_\_\_\_      фер - ми\_\_\_\_\_  
 Та -iem - no      po-ka - za-ly nam znym - ku\_\_\_\_\_      chu - des - no-ї\_\_\_\_\_      fer - my\_\_\_\_\_

Glock.      Ob.      Hn.      W.W.

*mp*      + Vib.

246

Bar. Solo

—      та - ко - ї, що в се - лі      ні - ко - ли      не бу - ло.  
 —      ta - ko - i, shcho v se - li      ni - ko - ly      ne bu - lo.

Hns.      Vc. (pizz.)

*mp*

252

Bar. Solo

—      Pa - дить нам      ta - ем - но      а - гент, \_\_\_\_\_      "Ba - чи - те, як  
 —      Ra - dyt' nam      ta -iem - no      a - gent, \_\_\_\_\_      "Ba - chy - te, iak

Cl.      Hns.

Vc. (arco)      Bn.      Bn.

*mf*      *f*

*mp*      *mp*      *mf*

258

Bar. Solo

до - бре жи - веть - ся в Ка - на - ді? \_\_\_\_\_ A\_\_\_\_\_ ви \_\_\_\_\_ тут жи - ве - те,  
do - bre zhy - vet' - sia v Ka - na - di? \_\_\_\_\_ A\_\_\_\_\_ vy \_\_\_\_\_ tut zhy - ve - te,

*f*

+ Cb.

265

Bar. Solo

як ра - бы!" \_\_\_\_\_

Strgs.

*ff*

*molto cresc.*

271

Bar. Solo

Візь - му до - лю у влас - ні ру - ки: \_\_\_\_\_ про -  
Viz' - mu do - liu u vlas - ni ru - ky: \_\_\_\_\_ pro -

*fff*

Vc./Cb.

278

Bar. Solo

дам мій ма - е - ток і все мо - е май - но. Шу - ка - ти - ме - мо кра - шшу до - лю на чу -  
dam mii ma - ie - tok i vse mo - ie mai - no. Shu - ka - ty - me - mo kra - shchu do - liu na chu -

Vas.

*mf*

285

Sop. Solo

Bar. Solo

Pro - щай, мо - я зем - ле,  
Pro-shchay, mo-ia zem - le,

жи - ні.  
zhy - ni.

Vns.

Cb.

Hns.

*mf*

291

Sop. Solo

— про - щай, мо - е се - ло!  
— pro-shchay, mo-ie se - lo!

Тут я  
Tut ia

Ob.

Bn.

*mf*

*f ff f ff mf*

297

Sop. Solo

ви - рос - ла,\_\_\_\_  
vy - ros - la,\_\_\_\_

тут я ста - ла на rush - ни - ку, rush - ни - ку.  
tut ia sta - la na rush - ny - ku, rush - ny - ku.

Vns.

cresc.

Vc./Cb.

**Meno mosso** ♩ = 80

303 **Sop. Solo**

Tut mo - ī bat' - ki po - xo - va - ni: tut v̄si mo - ī pred - ki spo - chy - va - iut'. O mīj kra -

Hns.

**Hns.**

308 **Sop. Solo**

ю. Hi - ko - li я te - be зно - ву не по - ба чу. Шо нас че -  
iu. Ni - ko - ly ia te - be zno - vu ne po - ba chu. Shcho nas che -

**Meno mosso**

314 **Sop. Solo**

rit. ♩ = 80

ка - е на чу - жи - ни?

**Strgs.**

322

Soprano (S) vocal line: The im - mi-grants carved a chest from pre - cious

Alto (A) vocal line: The im - mi-grants carved a chest from pre - cious

Tenor (T) vocal line: (empty)

Bass (B) vocal line: (empty)

Flute (Fl.) melodic line: (with dynamic *mp*)

String (Strgs.) pizzicato line: (with dynamic *pizz.*)

Brass (Br.) melodic line: (with dynamic *mf*)

327

Soprano (S) vocal line: wood To take with them on their jour - ney

Alto (A) vocal line: wood To take on their jour - ney

Tenor (T) vocal line: (with dynamic *mp*) pre - cious wood To take with them on their jour - ney

Bass (B) vocal line: (with dynamic *mp*) on their jour - ney

Flute (Fls.) melodic line: (with dynamic *mf cresc.*)

Brass (Br.) melodic line: (with dynamic *f*)

332

Soprano (S) *mf*  
and laid with-in: Seeds, po - ta - toes, the

Alto (A) *mf*  
and laid with-in: Seeds, po - ta - toes, the

Tenor (T) *mf*  
and laid with-in: Seeds, and sick - les

Bass (B) *mf*  
and laid with-in: Seeds, and sick - les

Ob. *mf*

337

Soprano (S) *mf*  
warm - est sheep - skin cloaks. The chest was placed

Alto (A) *mf*  
warm - est sheep - skin cloaks. The chest was placed

Tenor (T) *mf*  
sheep - skin cloaks. The chest was placed

Bass (B) *mf*  
sheep - skin cloaks. The chest

Fl. *f*  
(arco)

Vn. II

342

S — on the train trav-el - ling to Ham-burg, Then six - teen days

A — on the train trav-el - ling to Ham-burg, Then six - teen days

T on the train trav-el - ling to Ham-burg, Then six - teen days

B trav-el - ling on the train to Ham-burg, Then six - teen days

Vns. 3

Bn. Cls. Tps.

347

S rock - ing gent - ly in the hold ff of a ship.

A rock - ing gent - ly in the hold ff of a ship. It

T 8 rock - ing gent - ly rock - ing gen - tly ff of a ship. It

B rock - ing gent - ly in the hold ff of a ship. It

Hns. 3

+ Timp. mf

353

Soprano (S) vocal line starts with a rest followed by eighth notes. Dynamics: *f*.  
 Alto (A) vocal line: bore their hope of land, It bore their hope of food, better.  
 Tenor (T) vocal line: bore their hope of land, It bore their hope of food, better.  
 Bass (B) vocal line: bore their hope of land, It bore their hope of food, better.  
 Flute (Fls.) part: dynamic *ff*, measure 3.  
 Cello (Cb.) part: dynamic *mf*, measure 3.  
 Violin (Va.) part: dynamic *p*, measure 3.

358

Soprano (S) vocal line: ter days. It bore their hope of land, of.  
 Alto (A) vocal line: days. It bore their hope of land, of.  
 Tenor (T) vocal line: days, bet-ter days. It bore their hope of land, of.  
 Bass (B) vocal line: bet-ter days. It bore their hope of land, of.  
 Trombones (Vns.) part: dynamic *ff*, measure 3.  
 Trombone (Tpt.) part: dynamic *f*, measure 3.  
 Horns (Hns.) part: dynamic *f*, measure 3.

**Meno mosso** ♩ = 75

364 *fff* *mp*

S food, \_\_\_\_\_ and of bet - ter, bet - ter days.

A food, \_\_\_\_\_ and of bet - ter days.

T food, \_\_\_\_\_ and of bet - ter days.

B food, \_\_\_\_\_ and of bet - ter days.

Va./Vc.  
(pizz.) 3  
Cb. *mp*

370 Ob. *mf* *espr.*

376 Fls. *mf* (arco) *mf* Hns.

383 **Meno mosso** ♩ = 70

Soprano (S) Alto (A) Tenor (T) Bass (B)

Ob. *mf* Fl. *p* Va./Vc.

Strgs. *mp*

*Ah.* *p* *Ah.*

391 *molto rit.*

Soprano (S) Alto (A) Tenor (T) Bass (B)

Vib. *p*

*mf* *mp* *pp*

## II

**1**

**Vns.** **ff**

**Hns.**

**Tbs.**

**ff**

**5**

**s**

**Tpts.**

**Vns.** **f sub.**

**Hns.**

**10**

**S**

vent chu - chote, \_\_\_\_\_ The wind whis - pers:

**A**

**f**

Vi - ter she - po - che: Ka - na - - da, The wind whis - pers:

**T**

**f**

Vi - ter she - po - che: Ka - na - - da, The wind whis - pers:

**B**

**f**

Le vent chu - chote, \_\_\_\_\_ The wind whis - pers:

**Va.**

**f**

+ Vc./Cb.

15

Soprano (S) vocal line: "Ca - na - da." followed by a fermata and "Nous". Dynamic: **f**.

Alto (A) vocal line: "Ca - na - da." followed by a fermata and "Nous". Dynamic: **f**.

Tenor (T) vocal line: "Ca - na - da." followed by a fermata.

Bass (B) vocal line: "Ca - na - da." followed by a fermata.

Orchestra: Tpt. (Trumpet) dynamic **ff**, Vns. (Oboe) dynamic **f sub.**, + Timp. (Timpani).

20

Soprano (S) vocal line: "som - mes ar - ri - vés\_ en train." followed by a fermata and "à tra - vers u-ne ter - re in-con-". Measure ends with a change to 9/8 time.

Alto (A) vocal line: "som - mes ar - ri - vés\_ en train." followed by a fermata and "à tra - vers u-ne ter - re in-con-". Measure ends with a change to 9/8 time.

Tenor (T) vocal line: "Nous som - mes ar - ri - vés\_ en train." followed by a fermata and "à tra - vers u-ne ter - re in-con-". Measure ends with a change to 9/8 time.

Bass (B) vocal line: "à tra-vers" followed by a fermata and "u - ne ter - re in - con-". Measure ends with a change to 9/8 time.

Vcl. (Violin) dynamic **f**.

25

Soprano (S):  
nue, \_\_\_\_\_ U-ne ter - re vas - te qui sem - bla \_\_\_\_\_

Alto (A):  
nue, \_\_\_\_\_ U-ne ter - re vas - te qui sem - bla \_\_\_\_\_

Tenor (T):  
nue, \_\_\_\_\_ U-ne ter - re vas - te qui sem - bla \_\_\_\_\_

Bass (B):  
nue, \_\_\_\_\_ U-ne ter - re vas - te qui sem - bla \_\_\_\_\_

Orchestra:  
 Tpts. (Trumpets)  
 Strgs. (Strings)  
 Vc./Cb. (Double Bass/Violoncello)  
 Fls. (Flutes)  
 Hns. (Horns)

30

Soprano (S):  
— sé - ten - dre in - fi - ni - ment.

Alto (A):  
— sé - ten - dre in - fi - ni - ment.

Tenor (T):  
— sé - ten - dre in - fi - ni - ment.

Bass (B):  
— sé - ten - dre in - fi - ni - ment.

Orchestra:  
 Tpt.  
 Strgs.  
 Vc./Cb.  
 Fls.  
 Hns.

35

Soprano (S):

Alto (A):

Tenor (T): Au - cun

Bass (B): Au - cun

Vc./Bns.  
Cb. (pizz.)

40

Soprano (S): Au - cun si - gne de la fer - me pro - mi-se Seu-le - ment ro -

Alto (A): Au - cun si - gne de la fer - me pro - mi-se Seu-le - ment ro -

Tenor (T): si - gne, au-cun si - gne de la fer - me pro - mi-se

Bass (B): si - gne, au-cun si - gne de la fer - me pro - mi-se

Hns./Va.

46

S  
cher a-près ro - cher, buis - son\_\_\_\_\_ a - près\_\_\_\_\_ buis - son.\_\_\_\_\_

A  
cher a-près ro - cher, buis - son\_\_\_\_\_ a - près\_\_\_\_\_ buis - son.\_\_\_\_\_

T  
buis - son\_\_\_\_\_ a - près\_\_\_\_\_ buis - son.\_\_\_\_\_

B  
buis - son\_\_\_\_\_ a - près\_\_\_\_\_ buis - son.\_\_\_\_\_

Vns./Fls.  
Tpts.  
*f*  
*f*

52

*ff pesante*

S  
Too late to learn that a home - stead is no

A  
Too late to learn that a home - stead is no

T  
Too late to learn that a home - stead is no

B  
Too late to learn that a home - stead is no

Bsns.  
*ff pesante*

Bsns.

57

Soprano (S) vocal line with lyrics: farm. Too late to learn that a - gents earned five.

Alto (A) vocal line with lyrics: farm. Too late to learn that a - gents earned five.

Tenor (T) vocal line with lyrics: farm. Too late to learn that a - gents earned five.

Bass (B) vocal line with lyrics: farm. Too late to learn that a - gents earned five.

**fff**

W.W.  
Va.  
Timp.

**ff**

62

Soprano (S) vocal line with lyrics: dol - lars for ev' - ry set - tler brought by ship.

Alto (A) vocal line with lyrics: dol - lars for ev' - ry set - tler brought by ship.

Tenor (T) vocal line with lyrics: dol - lars for ev' - ry set - tler brought by ship.

Bass (B) vocal line with lyrics: dol - lars for ev' - ry set - tler brought by ship.

Tpts.  
**ff**  
Timp.

67

Soprano (S) Treble clef, B-flat key signature, common time. Dynamics: *mf*. Vocal line: "There \_\_\_\_\_ no help here,"

Alto (A) Treble clef, B-flat key signature, common time. Dynamics: *mf*. Vocal line: "There \_\_\_\_\_ no help here,"

Tenor (T) Treble clef, B-flat key signature, common time. Dynamics: *mf*. Vocal line: "There is \_\_\_\_\_ no help here,"

Bass (B) Bass clef, B-flat key signature, common time. Dynamics: *mf*. Vocal line: "There is \_\_\_\_\_ no help here,"

Clef change: Bass clef.

Vc./Hns. (Double bass and horns) Bass clef, B-flat key signature, common time. Dynamics: *mf*. Part: Vc./Hns.

Cb. (Cello) Bass clef, B-flat key signature, common time. Dynamics: *mf*. Part: Cb.

72

Soprano (S) Treble clef, B-flat key signature, common time. Dynamics: *f*. Vocal line: "Save what we can" (repeated from previous measure).

Alto (A) Treble clef, B-flat key signature, common time. Dynamics: *f*. Vocal line: "Save what we can" (repeated from previous measure).

Tenor (T) Treble clef, B-flat key signature, common time. Dynamics: *f*. Vocal line: "Save" (repeated from previous measure).

Bass (B) Bass clef, B-flat key signature, common time. Dynamics: *f*. Vocal line: "There is no help here for us, \_\_\_\_\_ for us,"

Fls./Obs. (Flutes/Oboes) Treble clef, B-flat key signature, common time. Dynamics: *f*.

77

Soprano (S) vocal line: do with our own hands. One hundred and six - ty a - cres to

Alto (A) vocal line: do with our own hands. One hundred and six - ty a - cres to

Tenor (T) vocal line: <sup>8</sup> our hands. One hundred and six - ty a - cres to

Bass (B) vocal line: One hundred and six - ty a - cres to

Horns (Hns.) play eighth-note chords.

82

Soprano (S) vocal line: clear \_\_\_\_\_ And on - ly then will the land, the

Alto (A) vocal line: clear \_\_\_\_\_ And on - ly then will the land, the

Tenor (T) vocal line: <sup>8</sup> clear \_\_\_\_\_ And on - ly then will the

Bass (B) vocal line: clear \_\_\_\_\_ And on - ly then

Flutes (Fls.) play sixteenth-note patterns.

88

Soprano (S) vocal line with lyrics: land \_\_\_\_\_ be ours. \_\_\_\_\_

Alto (A) vocal line with lyrics: land \_\_\_\_\_ be ours. \_\_\_\_\_

Tenor (T) vocal line with lyrics: land \_\_\_\_\_ be ours, this land be ours. \_\_\_\_\_

Bass (B) vocal line with lyrics: will the land be ours. \_\_\_\_\_

Vns.

95  $\text{♩} = 80$

Vc./Cb. (Cello/Bassoon) playing eighth-note patterns with dynamic *mp*.

Vn. (Violin) playing eighth-note patterns with dynamic *mp*.

101

Vn. (Violin) playing eighth-note patterns with dynamic *mp*.

Vns. (Violins) playing eighth-note patterns with dynamic *pp* and articulation *espr.*

107

Sop. Solo

*mp*

Не чу - ти ні люд - сько - го\_\_\_\_\_\_  
Ne chu - ty ni liud - s'ko - ho\_\_\_\_\_\_  
го - ло - су,\_\_\_\_\_  
ho - lo su,\_\_\_\_\_

Vib. *p*

Hr. *p*

Fl. *mp*

Hn. *3* *mp*

112

Sop. Solo

ні піс - ні,\_\_\_\_\_\_ тіль - ки ді - ка\_\_\_\_\_\_ тра - ва,\_\_\_\_\_  
ni pis - ni,\_\_\_\_\_\_ til' - ky dy - ka\_\_\_\_\_\_ tra - va,\_\_\_\_\_

*p*

Fl. *mp*

Hn. *3* *mp*

117

Sop. Solo

я - ка\_\_\_\_\_\_ ше - по - че віт - ром,\_\_\_\_\_  
ia - ka\_\_\_\_\_\_ she - po - che vit - rom,\_\_\_\_\_

*p*

Strgs. *mp*

*mf* *p*

122

Sop. Solo

шe - по - че віт - ром.\_\_\_\_\_  
she - po - che vit - rom.\_\_\_\_\_

*pp*

Tbs. *p*

129 (♩ = 80)

134 *mp*

Sop. Solo

De ia po - lo - zhu di - teй спа - ти?  
спа - ty?  
Чим Chym я ia

Cl.

139

Sop. Solo

бу - ду юх кор - ми - ти?  
bu - du ikh kor - mi - ty?  
По - мре - мо з го - ло - ду, —  
Po - mre - mo z ho - lo - du, —

Fls./Obs.

Ob.  
Vns.  
Cb.  
Hns.

144

Sop. Solo

Fls.

По - мре - мо з го - ло - ду в цій ди - чи - ні. \_\_\_\_\_  
 po - mre - mo z ho - lo - du v tsii dy - chy - ni. \_\_\_\_\_

*f*

Bar. Solo

Не плач, жін - ко, \_\_\_\_\_ не плач. \_\_\_\_\_  
 Ne plach, zhin - ko, \_\_\_\_\_ ne plach. \_\_\_\_\_  
 По-ди-  
 Ро-ду-

*f*

Fl.

Cls.

Strgs.

*mf*

150

Bar. Solo

ви - ся, скіль - ки тут зем - лі! \_\_\_\_\_  
 vy - sia, skil' - ky tut zem - li! \_\_\_\_\_  
 Зем - ля дась нам  
 Zem - lia das' nam

*mf*

Fl.

Bns.

+ Tbs.

*f*

*mp*

156

161

Bar. Solo

за - хист, при - ту - лок, зем - ля, дасть \_\_\_\_\_, нам nam

166

Sop. Solo

A чим я за - раз на - корм -  
A chim ia za - raz na - korm -

Bar. Solo

хліб. khlib.

Vns. (trem.)

Vib.

Vn. (pizz.)

mp

171

Sop. Solo

лю ді - тей? По - мре - мо з го - ло - ду в ди - чи -  
liu di - tey? Po - mre - mo z ho - lo - du v dy - chy

Bar. Solo

f

He  
Ne

176

Sop. Solo

hi, \_\_\_\_\_ в ди - чи - ні. \_\_\_\_\_  
ni, \_\_\_\_\_ v dy - chy - ni. \_\_\_\_\_

Bar. Solo

плач, \_\_\_\_\_ жін - ко, не плач. \_\_\_\_\_  
plach, \_\_\_\_\_ zhin - ko, ne plach. \_\_\_\_\_

Vc./Cb./Brass

182 *f*

Bar. Solo

Пи - ду пра - цю шу - ка - ти. Я по - вер - ну - ся  
Pi - du pra - tsiu shu - ka - ty. ja po - ver - nu - sia

Bn. (solo)

188

Bar. Solo

во - се - ни. До - гля - дай на - ших ді - тей, дру - жи - но по -  
vo - se - ny. Do - hlia - daip na - shykh di - tei, dru - zhy - no, po -

194

Bar. Solo

вер - ну - ся      во -      се -      ни.  
ver - nu - sia      vo -      se -      ni.

Vns. Hns. Hns.

200

Sop. Solo

Як би я вмі - ла пи - са - - ти,  
lak by ia vmi - la ry - sa - - ty,

ff ff

206

Sop. Solo

я бы лис - та сво - е - му чо - ло - ві - ко - ві вис - ла -  
ia by lys - ta svo - ie - mu cho - lo - vi - ko - vi vys - la -

ff ff

Hr.

212 mf

Fl. (solo)

я бы лис - та сво - е - му чо - ло - ві - ко - ві вис - ла -  
ia by lys - ta svo - ie - mu cho - lo - vi - ko - vi vys - la -

mf mp

218

Sop. Solo

ла, \_\_\_\_\_  
la, \_\_\_\_\_

Fls. Obs. Cl. Vc./Cb.

mp

224

Sop. Solo

щоб йо-му ска - за - ти, шо наш\_\_\_\_  
shchob yo-mu ska - za - ty, shcho nash\_\_\_\_

най-мо-лод - ший не ви - ду - жав.  
nai-mo-lod - shiy ne vi - du - zhav.

Hr. Ob.

rit.

mp

230 Tempo rubato ♩ = 66

Sop. Solo

Я са - ма \_\_\_\_\_  
la sa - ma \_\_\_\_\_

T

8 Biu Vich na - я пам' ять!  
Biu Vich na - ia pam' iat!

B

Bič Vich na - я пам' ять!  
Bič Vich na - ia pam' iat!

Bells

Hns.

mf

236

Sop. Solo

f ff fff

му - си - ла\_\_\_\_ по - хо - ва - ти сво - ю ди - ти - ну, сбо -  
ти - si - la\_\_\_\_ po - kho - va - ty svo - iu dy - ti - nu, sbo -

T

f mf f

на - я\_\_\_\_ пам' - ять, пам' - ять!  
на - ia\_\_\_\_ pam' - iat', pam' - iat'!

B

f mf f

на - я\_\_\_\_ пам' - ять, пам' - ять,  
на - ia\_\_\_\_ pam' - iat', pam' - iat'!

Bells

f ff

243 ♩ = 72

Sop. Solo

mf

ю ди - ти - ну.\_\_\_\_  
iu dy - ty - nu.\_\_\_\_

Tb. (solo)

Strgs.

mp espr. mf mp

Cb.

mp

251

Soprano (S) vocal line: Rests throughout.

Alto (A) vocal line: Rests throughout.

Tenor (T) vocal line: Rests throughout.

Bass (B) vocal line: Rests throughout.

Bassoon (Bassoon) line: Playing eighth-note patterns with slurs. Dynamics: *mf*, *mp*, *Cls.*

257

Soprano (S) vocal line: "priest for the fu - ner-al of her child,"

Alto (A) vocal line: "priest for the fu - ner-al of her child,"

Tenor (T) vocal line: Rests throughout.

Bass (B) vocal line: Rests throughout.

Bassoon (Bassoon) line: Playing eighth-note chords with slurs. Dynamics: *mp*, *no*, *bur - i - al ground, no*, *mp*, *no*.

Horn (Hns.) line: Playing eighth-note chords with slurs.

263 *mf*

S The moth - er calls her neigh - bours from all the  
A The moth - er calls her neigh - bours from all the  
T church. The moth - er calls her neigh - bours from all the  
B church. The moth - er calls her neigh - bours from all the

*rit.*

Obs. *mf* Cls. *mf*

269  $\text{♩} = 72$

S home - steads round: We raise a pine cross o - ver the  
A home - steads round: We raise a pine cross o - ver the  
T home - steads round: We raise a pine cross o - ver the  
B home - steads round: We raise a pine cross o - ver the

Vns./Fls. *f* Bn. *f*

275

Soprano (S) vocal line starts with a sustained note followed by eighth notes. Dynamics: ***ff***, ***ff***, ***ff***.

Alto (A) vocal line starts with a eighth note followed by eighth notes. Dynamics: ***ff***.

Tenor (T) vocal line starts with a eighth note followed by eighth notes. Dynamics: ***ff***.

Bass (B) vocal line starts with a sustained note followed by eighth notes. Dynamics: ***ff***.

Brass section (Brass) enters with eighth-note chords. Dynamics: ***f***.

280

Soprano (S) vocal line starts with eighth notes followed by quarter notes. Dynamics: ***mp***.

Alto (A) vocal line starts with eighth notes followed by quarter notes. Dynamics: ***mp***.

Tenor (T) vocal line starts with eighth notes followed by quarter notes.

Bass (B) vocal line starts with eighth notes followed by quarter notes.

Brass section (Brass) enters with eighth-note chords. Dynamics: ***ff***, ***ff***, ***ff***.

Closed Cymbals (Cls.) enter at the end of the section.

286 ♩ = 72

S side the sol - i - tar - y place where once a boy's grave lay

A side the sol - i - tar - y place where once a boy's grave lay

T

B

Fl.

Cls. *mp*

Strgs. *mp*

Hns. *mf espres.*

♩ = 72

291

S we build a chap - el of white-washed logs. In

A we build a chap - el of white - washed logs. In

T

B In

Tpts. *3*

Fl.

295 *allarg.*

Soprano (S) vocal line: time we raise the gold - en domes of a church.

Alto (A) vocal line: time we raise the gold - en domes of a church.

Tenor (T) vocal line: time we raise the gold - en domes of a church.

Bass (B) vocal line: time we raise the gold - en domes of a church.

Orchestra: The score shows a complex arrangement of strings, woodwinds, and brass. The strings play eighth-note patterns in measures 295-297. The woodwinds enter with eighth-note chords in measure 298. The brass section enters with sustained notes and rhythmic patterns in measure 299. Dynamics include *f*, *ff*, and *p*.

*d = 60*

300 *mf*

Soprano (S) vocal line: o - ver this sa - cred \_\_\_\_\_ earth. \_\_\_\_\_

Alto (A) vocal line: o - ver this sa - cred \_\_\_\_\_ earth. \_\_\_\_\_

Tenor (T) vocal line: o - ver this sa - cred \_\_\_\_\_ earth. \_\_\_\_\_

Bass (B) vocal line: o - ver sa - cred, sa - cred \_\_\_\_\_ earth. \_\_\_\_\_

Orchestra: The strings play eighth-note patterns. The woodwinds enter with eighth-note chords. The brass section enters with sustained notes and rhythmic patterns. Dynamics include *mf*, *mp*, and *p*. The bassoon (Bn.) has a solo line in the lower register. The strings play eighth-note patterns. The woodwinds enter with eighth-note chords. The brass section enters with sustained notes and rhythmic patterns. Dynamics include *mf*, *mp*, and *p*.

*rit.*

307

S

A

T

B

Fl.

*mf espr.*

Vns.

*mf*

314  $\text{♩} = 54$

S

A

T

B

*pp*

Hn.

*mp espr.*

*pp*

$\text{♩} = 116$

Stgs.

Vns.

$f$

$ff$

5

Brass

$ff$

$ff$

sim.

9

Soprano: Bi - ter див - ні но - ви - ни при - но - сить. Strange new  
Alto: Bi - ter див - ні но - ви - ни при - но - сить. Strange new  
Tenor: Bi - ter див - ні но - ви - ни при - но - сить. Strange new  
Bass: Bi - ter див - ні но - ви - ни при - но - сить. Strange new

Tpts.

$ff$

14

S ru-mours on the wind \_\_\_\_\_ that

A ru-mours on the wind \_\_\_\_\_ that

T ru-mours on the wind \_\_\_\_\_ that

B ru-mours on the wind \_\_\_\_\_ that

Vns.  
Hns. ***ff***  
***ff*** + Tbs.

19

S far from the prai-ries far a-way in Sa - ra - je - vo,

A far from the prai-ries far a-way in Sa - ra - je - vo,

T far from the prai-ries far a-way in Sa - ra - je - vo,

B far from the prai-ries far a-way in Sa - ra - je - vo,

***f***

24

S a car turns a cor - ner and a gun - shot

A a car turns a cor - ner and a gun - shot

T a car turns a cor - ner and a gun - shot

B a car turns a cor - ner and a gun - shot

29

S rings out.

A rings out.

T rings out.

B rings out.

Vns.

48

Musical score for measures 34-38. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 34-38 feature a variety of note heads, including solid black, hollow, and cross-hatched ones, with dynamics like crescendos and decrescendos. Measure 38 concludes with a repeat sign.

39

Soprano (S) and Alto (A) parts are shown:

Soprano (S): Our neigh - bours start to look at us

Alto (A): Our neigh - bours start to look at us

Bassoon (B) part (measures 39-43):

W.W. (Woodwind) dynamic, mf (mezzo-forte) dynamic, Stgs. (Strings) dynamic.

44

Soprano (S) and Alto (A) parts are shown:

Soprano (S): with sus - pi - cion in their eyes.

Alto (A): with sus - pi - cion in their eyes.

Tenor (T) and Bassoon (B) parts (measures 44-48):

Tenor (T): Our neigh - bours start to

Bassoon (B): Our neigh - bours start to

Bassoon (B) part (measures 49-53):

50

T look at us with sus - pi - cion in their eyes.

B look at us with sus - pi - cion in their eyes.

Vns.

56

S They ask them-selves:

A They ask them-selves:

T They ask them-selves:

B They ask them-selves:

*sfp*

62

Soprano (S) vocal line:

who are these stran-gers a - mong us? \_\_\_\_\_ They ask them-

Alto (A) vocal line:

who are these stran-gers a - mong us? \_\_\_\_\_ They ask them-selves, \_\_\_\_\_ them-

Tenor (T) vocal line:

8 who are these stran-gers a - mong us? \_\_\_\_\_ They ask them-

Bass (B) vocal line:

who are these stran-gers a - mong us? \_\_\_\_\_

Piano accompaniment (right hand):

mf (mezzo-forte) dynamic, eighth-note chords, sustained notes.

mp (mezzo-pianissimo) dynamic, eighth-note chords, sustained notes.

68

Soprano (S) vocal line:

selves: \_\_\_\_\_ who are these stran-gers, who are these en - e-my \_\_\_\_\_ ff (fortissimo) dynamic, eighth-note chords, sustained notes.

Alto (A) vocal line:

selves: \_\_\_\_\_ who are these stran-gers, who are these en - e-my ff (fortissimo) dynamic, eighth-note chords, sustained notes.

Tenor (T) vocal line:

8 selves: \_\_\_\_\_ who are these stran-gers, who are these en - e-my ff (fortissimo) dynamic, eighth-note chords, sustained notes.

Bass (B) vocal line:

who are these stran-gers, who are these en - e-my ff (fortissimo) dynamic, eighth-note chords, sustained notes.

Piano accompaniment (right hand):

mf (mezzo-forte) dynamic, eighth-note chords, sustained notes.

mp (mezzo-pianissimo) dynamic, eighth-note chords, sustained notes.

f (forte) dynamic, eighth-note chords, sustained notes.

cresc. (crescendo) dynamic, eighth-note chords, sustained notes.

74

S: a - li - ens?

A: a - li - ens?

T: a - li - ens?

B: a - li - ens?

80

85 Vns.

90

Sop. Solo

*J = 80*

Ky - ди te -  
Ku - dy te -

96

Sop. Solo

бе за - би - ра - ють, \_\_\_\_\_  
be za - by - ra - iut', \_\_\_\_\_  
мо - я лю - бов, \_\_\_\_\_  
mo - ia liu - bov, \_\_\_\_\_

Cl.  
*mf*

Hns.

101

Sop. Solo

мо - я лю - бов?  
mo - ia liu - bov?

Bar. Solo

*mf*

За - би - ра - ють\_\_\_\_\_\_ ме - не\_\_\_\_\_  
Za - by - ra - iut'\_\_\_\_\_\_ me - ne\_\_\_\_\_  
у  
u

Vns.

Bn.

106 Bar. Solo

та - бір, як в'я - зня, за-би - ра - ють ме - не у  
ta - bir, iak v'ia - znia, za-by - ra - iut' me - ne u

111 Bar. Solo

та - бір, як в'я - зня. зня.  
ta - bir, iak v'ia - znia. znia.

116 Bar. Solo

$\text{♩} = 72$

sfmp ff mf espr.  
Vc.  
Timp.

123

Va. Bsn. Cello

mp

130  $\text{♩} = 76$

Soprano (S): En - fer-més der-ri-è - re u-ne  
Alto (A): En - fer - més der-ri - è - re u-ne

Vn. (Violin):  $\text{♩}$   
W.W. (Woodwind):  $\text{♩}$   
Bns. (Bassoon):  $\text{♩}$

136

Soprano (S): bar - ri - è - re de fil bar - be - lé  
Alto (A): bar - ri - è - re de fil bar - be - lé  
Tenor (T): Dans l'air fri-gide et per - çant, et per -  
Bass (B): Dans l'air fri - gide

Fls. (Flutes):  $\text{♩}$   
Tpts. (Trumpets):  $\text{♩}$

Soprano (S): bar - ri - è - re de fil bar - be - lé  
Alto (A): bar - ri - è - re de fil bar - be - lé  
Tenor (T): Dans l'air fri-gide et per - çant, et per -  
Bass (B): Dans l'air fri - gide

Fls. (Flutes):  $\text{♩}$   
Tpts. (Trumpets):  $\text{♩}$

142

Soprano (S) vocal line with lyrics: "Nous travail-lons com-me des es - cla - ves, des es -".  
 Alto (A) vocal line with lyrics: "Nous travail-lons com-me des, des es - cla - ves, es -".  
 Tenor (T) vocal line with lyrics: "cant, com-me des es - cla - ves, es -".  
 Bass (B) vocal line with lyrics: "et per - cant, com-me des es - cla - ves, es -".  
 Trombones (Vns.) play eighth-note chords.  
 Woodwind section (W.W.) plays eighth-note chords.  
 Bassoon (Cb.) provides harmonic support with sustained notes.

147

Soprano (S) vocal line with lyrics: "cla - ves, dans ce nou-veau pa - ys".  
 Alto (A) vocal line with lyrics: "cla - ves, Pri - son - niers dans ce nou-veau pa - ys".  
 Tenor (T) vocal line with lyrics: "Pri - son - niers, dans ce nou-veau pa - ys".  
 Bass (B) vocal line with lyrics: "Pri - son - niers, pri - son - niers, dans ce nou-veau pa - ys".  
 Trombones (Tpts.) play eighth-note chords.  
 Tuba (Tbs.) provides harmonic support with sustained notes.

Trombones (Tpts.) play eighth-note chords.  
 Tuba (Tbs.) provides harmonic support with sustained notes.

153

Soprano (S): En - fer - més der-ri - è - re les murs  
Alto (A): En - fer - més der-ri - è - re les  
Tenor (T): En - fer - més der-ri -  
Bass (B): En - fer - més der-ri - è

Fl., Ob.: *p*  
Va., Vc.: *p*

158

Soprano (S): de pier - re  
Alto (A): murs de pier - re  
Tenor (T): è - re les murs de pier - re  
Bass (B): re les murs de pier - re  
Nous tra-vail-

Vns.: *3*

163

Soprano (S): lons, tra-vail-lons, com-me des es - cla - ves,

Alto (A): — tra-vail-lons, com-me des es - cla - ves,

Tenor (T): <sup>8</sup> Nous tra - vail - lons, com-me des es - cla - ves,

Bass (B): lons, com - me des es - claves, des es - cla - ves,

Mezzo-Soprano (M):

Violin (V):

Crescendo (cresc.)

167 *mf*

Soprano (S): Nous a-vons don - né à cet - te ter - re no - tre jeu - nes - se, no - tre

Alto (A): *mf* Nous a-vons don - né à cet - te ter - re no - tre jeu - nes - se, no - tre

Tenor (T): <sup>3</sup> *mf* Nous a-vons don - né à cet - te ter - re no - tre jeu - nes - se, no - tre

Bass (B): *mf* Nous a-vons don - né à cet - te ter - re no - tre jeu - nes - se, no - tre

Mezzo-Soprano (M):

Violin (V):

Tpt. *mf*

172

S: vie. Et dire que nous som - mes ve - nus.

A: vie. Et dire que nous som - mes ve - nus, ve -

T: 8 vie. Et dire que nous som-mes ve - nus

B: vie. Et dire que nous som-mes ve - nus

177

S: au Ca - na - da pour ça!

A: nus au Ca - na - da pour ça!

T: 8 au Ca - na - da pour ça!

B: au Ca - na - da pour ça!

(Tpts.)

Vns.

cresc.

Hns.

182

S

A

T Ca - na - da!

B Ca - na - da!

*rit.*

187  $\text{♩} = 72$

Bar. Solo

Я la при - віз  
cvo - iu ro -  
pru - viz

Fl. *f*  
*mf*  
Tbs.

193

Bar. Solo

ди - ну до Ка - на - ди, \_\_\_\_\_  
шу - ка - ти шу - ка - ту  
кра - ще kra - shche  
жит - zhyt -

199

Bar. Solo

ти!  
ти!

А те - пер я е \_\_\_\_\_  
А те - пер я ia ie \_\_\_\_\_

у в'яз - ни - ці,  
u v'iaz - ny - tsi,

f

Bns., Tbs.

pp

206

Bar. Solo

— i til' - ky mo - zhу mri - ia - ty \_\_\_\_\_  
про них. \_\_\_\_\_

W.W.

Vns.

Vc., Cb.

p dolce expr.

214

Fl.  
mp 3  
mf  
mp  
mf  
f  
Tpts.

220

cresc.  
W.W.  
cresc.  
f  
ff 3  
ff  
Fls.  
3  
3  
3  
3

227 ff

Sop. Solo

Я че - ка - ю, ко - ли по - вер - неть - ся мій чо - ло - вік,  
la che - ka - iu, ko - ly po - ver - net' - sia miy cho - lo - vik,

Fl.  
mf  
Tpts.  
sfmf  
Tbs.

234

Sop. Solo

а мо - і ді - ти со - ром - лять - ся, що во - ни у - кра - їн  
a mo - i di - ty so - rom - liat' - sia, shcho vo - ny u - kra - iin

Fl.  
mf  
Vc., Cb.  
mf  
cresc.  
cresc.

240  $\text{♩} = 76$

Sop. Solo  
 (Vns.)  
 Mo-ї dі - ti. Bi - рю, шо\_ зно - ву по - ба - чи - те  
 Mo-ї di - ty. Vi - riu, shcho\_ zno - vu po - ba - chy-te

246

Sop. Solo  
 ва - шо - - го бать - - ка, ві - рю, шо ще ми у Ка -  
 va - sho - - ho bat' - - ka, vi - riu, shcho shche my u Ka -

Fl. Tpts.

251

Sop. Solo  
 на - ді зной - де - мо на - ше ша стя. -  
 na - di znaï - de - mo na - she shcha stia. -

Bar. Solo  
 Ми від - да - ли Ка - на - ді на - шу  
 My vid - da - ly Ka - na - di na - shu

Bns.

256

Bar. Solo

мо - ло - дість, на - ше\_\_\_\_ жит - тя.  
mo - lo - dist', na - she\_\_\_\_ zhyt - tia.

Ще не раз я  
Shche ne raz ia

W.W.

Bns. Bn.

261

Bar. Solo

вий - ду о - ра - ти, ще не раз пше - ни - цю по -  
vii - du o - ra - ty, shche ne raz pshe - ni - tsiu po -

266

Bar. Solo

ci - ю,\_\_\_\_ ще від - дам Ка -  
si - iu,\_\_\_\_ Shche vid - dam Ka -

Vns. Fls. Tpts. Bns. Cb.

rit.

271

Bar. Solo

на - ди мо - ѫ ос - тан - ні ро -

на - di мо - ѫ os - tan - ni ro -

Bn.

$\text{♩} = 76$

277

Bar. Solo

- - - ки. - - -

Vns.

Tpts.

Tbs.

282

S

A

T

B

For five long years \_\_\_\_\_ the war ra - ges \_\_\_\_\_ and pris - on camps

For five long years \_\_\_\_\_ the war ra - ges \_\_\_\_\_ and pris - on camps

sfmf Obs. mf

287

S fill.

A fill.

T *f*  
For five long years the war rages and pris-on camps fill.

B For five long years the war rages and pris-on camps fill.

Hns. Vns.  
Vc., Cb. + Tbs.

292

S And yet we keep sow-ing the har - vest year

A And yet we keep sow-ing the har - vest year

T sow-ing the har - vest year

B sow-ing the har - vest year

Va.

297

Soprano (S): af - ter year. At last when the war is o -

Alto (A): af - ter year. At last when the war is o -

Tenor (T): af - ter year. At last when the war is o -

Bass (B): af - ter year. At last when the war is o -

Trombones (Tpts.): *mf* *f* *mf* *ff*

W.W. (Woodwind Ensemble):

**Meno mosso**

303 *ff* *mp*

Soprano (S): ver, the men come home home

Alto (A): *ff* *mp* ver, the men come home, come home

Tenor (T): *ff* ver,

Bass (B): *ff* ver,

Trombones (Tpts.): *ff* *ff* *ff* *ff*

Horn (H.p.): *mp* *ff* *ff* *ff*

*a tempo*

309

Soprano (S) vocal line: to the Red Fife wheat.

Alto (A) vocal line: to the Red Fife wheat.

Tenor (T) vocal line: *Vid za - kho - du do*  
Vid za - kho - du do

Bass (B) vocal line: *Vid za - kho - du*  
Vid za - kho - du

Orchestra: Va. (Violin), Tbs. (Double Bass), Fls. (Flute), Vc., Cb. (Cello/Bass). Dynamics: *mf*, *f*.

315

Tenor (T) vocal line: *схо - ду. Ha - shi zhin - ки сер - па - ми руч - но зби -*  
skho - du. Na - shi zhin - ky ser - pa - my ruch - no zby -

Bass (B) vocal line: *до схо - ду. Ha - shi zhin - ки сер - па - ми зби -*  
do skho - du. Na - shi zhin - ky ser - pa - my zby -

Orchestra: Bassoon, Double Bass, Cello, and Bass. Dynamics: *mf*, *f*.

320

T: pa - ли вро - жай, A: te - пер \_\_\_\_\_ ti - ся - чі  
ra - ly vro - zhai, A: te - per \_\_\_\_\_ ty - sia - chi

B: pa - ли вро - жай, A: te - пер \_\_\_\_\_ ti - ся - чі  
ra - ly vro - zhai, A: te - per \_\_\_\_\_ ty - sia - chi

Vns. cresc.

*mf* *f* = *mf*

*f* = *mf*

+ Tba.

325

T: ак - рів, ти - ся - чі ак - рів \_\_\_\_\_ жи - та,  
ak - riv, ty - sia - chi ak - riv \_\_\_\_\_ zhy - ta,

B: ак - рів, ти - ся - чі ак - рів \_\_\_\_\_ жи - та,  
ak - riv, ty - sia - chi ak - riv \_\_\_\_\_ zhy - ta,

+ W.W.

3

330 *fff* ♩ = 84

T  
як зо - ло - та тка - ни - на, по - кри - ва - ε \_\_\_\_\_ по - ля. iak zo - lo - ta tka - ny - na, ro - kry - va - ie \_\_\_\_\_ po - lia.

B  
як зо - ло - та тка - ни - на, по - кри - ва - ε \_\_\_\_\_ по - ля. iak zo - lo - ta tka - ny - na, ro - kry - va - ie \_\_\_\_\_ po - lia.

*f* + Bn.  
Stgs. *ff* *ff*

337

T  
—  
B  
—

Tpts. *ff* *ff*

343 ♩ = 116

Fls. *mp* *p*

Vc., Cb.  
+ Tbs. *mp*

349

Vns.

*mf*

3 3 3

355

+Fls.

3 3 3 3

Cls. 3 3

3 3 3 3

*f* 3 3

3 3 3 3

3

361

Vns.

*f*

Bns. 3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3

367

3 3 3

3 3 3

3 3 3

rit.

373

**Maestoso e marcato**  $\text{♩} = 100$

379 *fff*

Soprano (S) vocal line:

У - кра - їн - ці рід - ну мо - ву збе - pi - га -  
U - kra - īn - tsi rid - nu mo - vu zbe - ri - ha -

Alto (A) vocal line:

У - кра - їн - ці рід - ну мо - ву збе - pi - га -  
U - kra - īn - tsi rid - nu mo - vu zbe - ri - ha -

Tenor (T) vocal line:

8 У - кра - їн - ці рід - ну мо - ву збе - pi - га -  
U - kra - īn - tsi rid - nu mo - vu zbe - ri - ha -

Bass (B) vocal line:

У - кра - їн - ці рід - ну мо - ву збе - pi - га -  
U - kra - īn - tsi rid - nu mo - vu zbe - ri - ha -

385

Soprano (S) vocal line with lyrics: ли, на - у - ко - ви то - ба -  
ly, na - u - ko - vi to - ba -

Alto (A) vocal line with lyrics: ли, на - у - ко - ви то - ба -  
ly, na - u - ko - vi to - ba -

Tenor (T) vocal line with lyrics: ли, на - у - ко - ви то - ба -  
ly, na - u - ko - vi to - ba -

Bass (B) vocal line with lyrics: ли, на - у - ко - ви то - ба -  
ly, na - u - ko - vi to - ba -

Brass section (Tpts.) dynamic ff: Measures 1-3.  
Brass section (Tpts.) dynamic f: Measures 4-5.

391

Soprano (S) vocal line with lyrics: рис - тва та ін - сти - ту - ти за - сну - ва - ли.  
rys - tva ta in - sty - tu - ty za - snu - va - ly.

Alto (A) vocal line with lyrics: рис - тва та ін - сти - ту - ти за - сну - ва - ли.  
rys - tva ta in - sty - tu - ty za - snu - va - ly.

Tenor (T) vocal line with lyrics: рис - тва та ін - сти - ту - ти за - сну - ва - ли.  
rys - tva ta in - sty - tu - ty za - snu - va - ly.

Bass (B) vocal line with lyrics: рис - тва та ін - сти - ту - ти за - сну - ва - ли.  
rys - tva ta in - sty - tu - ty za - snu - va - ly.

Brass section (Tpts.) dynamic f: Measures 1-3.  
Brass section (Tpts.) dynamic W.W.: Measures 4-5.

397

Vns.  
*f*

403 *mf*

Soprano (S) vocal part:  
I по - ма - га - ли  
I по - ма - га - ly

Alto (A) vocal part:  
Ка - на - ду  
Ка - на - du

Tenor (T) vocal part:  
бу - ду - ва - ти.  
bu - du - va - ty.

Bass (B) vocal part:  
ти.  
ty.

*mf*

Flute (Fl.) vocal part:  
по - ма - га - ли  
ро - ма - га - ly

Alto (A) vocal part:  
Ка - на - ду  
Ка - на - du

Tenor (T) vocal part:  
бу - ду - ва - ти.  
bu - du - va - ty.

*mf*

Bass (B) vocal part:  
ти.  
ty.

*mf*

Flute (Fl.) vocal part:  
по - ма - га - ли  
ро - ма - га - ly

Alto (A) vocal part:  
Ка - на - ду  
Ка - на - du

Tenor (T) vocal part:  
бу - ду - ва - ти.  
bu - du - va - ty.

*mf*

Bass (B) vocal part:  
ти.  
ty.

410

Soprano (S) vocal line with lyrics: Се - пед у - сих ши - ро - ких\_\_ пре - - рій та по - над гли -  
Se - red u - sikh shy - ro - kykh pre - - rīj ta po - nad hly -

Alto (A) vocal line with lyrics: Се - пед у - сих ши - ро - ких\_\_ пре - - рій та по - над гли -  
Se - red u - sikh shy - ro - kykh pre - - rīj ta po - nad hly -

Tenor (T) vocal line with lyrics: Се - пед у - сих ши - ро - ких\_\_ пре - - рій та по - над гли -  
Se - red u - sikh shy - ro - kykh pre - - rīj ta po - nad hly -

Bass (B) vocal line with lyrics: Се - пед у - сих ши - ро - ких\_\_ пре - - рій та по - над гли -  
Se - red u - sikh shy - ro - kykh pre - - rīj ta po - nad hly -

Flute (Fls.) and Trombones (Tpts.) play eighth-note patterns.

Oboe (Obs.) and Horn (Hns.) play eighth-note patterns.

Cello (Vn.) plays eighth-note patterns.

416

Soprano (S) vocal line with lyrics: бо - ки - ми лі - са - - ми, \_\_\_\_\_  
bo - ky - my li - sa - - my, \_\_\_\_\_

Alto (A) vocal line with lyrics: бо - ки - ми лі - са - - ми, \_\_\_\_\_  
bo - ky - my li - sa - - my, \_\_\_\_\_

Tenor (T) vocal line with lyrics: бо - ки - ми лі - са - - ми, \_\_\_\_\_  
bo - ky - my li - sa - - my, \_\_\_\_\_

Bass (B) vocal line with lyrics: бо - ки - ми лі - са - - ми, \_\_\_\_\_  
bo - ky - my li - sa - - my, \_\_\_\_\_

416

$\text{♩} = 92$

Soprano (S) vocal line with lyrics: бо - ки - ми лі - са - - ми, \_\_\_\_\_  
bo - ky - my li - sa - - my, \_\_\_\_\_

Alto (A) vocal line with lyrics: бо - ки - ми лі - са - - ми, \_\_\_\_\_  
bo - ky - my li - sa - - my, \_\_\_\_\_

Tenor (T) vocal line with lyrics: бо - ки - ми лі - са - - ми, \_\_\_\_\_  
bo - ky - my li - sa - - my, \_\_\_\_\_

Bass (B) vocal line with lyrics: бо - ки - ми лі - са - - ми, \_\_\_\_\_  
bo - ky - my li - sa - - my, \_\_\_\_\_

String basses play eighth-note patterns.

Double basses play eighth-note patterns.

422

Tpts.

Vns.

Bns.

428

+Va.

Vc., Cb.

mf

Cls.

433

Tpts.

Hns.

Tbs.

Cb.

mf

mf

mf

mf

mf

438

Hns.

Vns.

ff

Fls.

443

Tpts. Cls. Bns. Vns.

ff f ff ff ff

449

ff

454  $\text{♩} = 92$

Soprano (S) vocal line with lyrics: як яс - ні ic - кри, по но - вім kra -  
iak ias - ni is - kry, pro no - vim kra -

Alto (A) vocal line with lyrics: як яс - ні ic - кри, яс - ні ic - кри, по но - вім kra -  
iak ias - ni is - kry, ias - ni is - kry, pro no - vim kra -

Tenor (T) vocal line with lyrics: як яс - ні ic - кри, ic - кри, по но - вім kra -  
iak ias - ni is - kry, is - kry, pro no - vim kra -

Bass (B) vocal line with lyrics: як яс - ні ic - кри, як яс - ні ic - кри, по но - вім kra -  
iak ias - ni is - kry, iak ias - ni is - kry, pro no - vim kra -

Vn. Va. Vc., Cb.

$f$   $ff$  3  $f$   $ff$  3

$mp$   $mp$   $mp$   $mp$   $mp$

$mfp$

459

S: ю ви - блис - ку - ють у - кра - їн - ські ка-  
iu vy - blys - ku - iut' u - kra - in - s'ki ka-

A: ю ви - блис - ку - юТЬ у - кра - їн - ські ка-  
iu vy - blys - ku - iut' u - kra - in - s'ki ka-

T: ю ви - блис - ку - юТЬ у - кра - їн - ські ка-  
iu vy - blys - ku - iut' u - kra - in - s'ki ka-

B: ю ви - блис - ку - юТЬ у - кра - їн - ські ка-  
iu vy - blys - ku - iut' u - kra - in - s'ki ka-

Piano: f, f, 3, 3, 3.

465

S: над ські піс - ні. Зо - ло - ті жни - ва, зо - ло - ті жни -  
nad s'ki pis - ni. Zo - lo - ti zhny - va, zo - lo - ti zhny -

A: над ські піс - ні. Зо - ло - ті жни - ва, зо - ло - ті жни -  
nad s'ki pis - ni. Zo - lo - ti zhny - va, zo - lo - ti zhny -

T: 8 ка - над - ські піс - ні, піс - ні. Зо - ло - ті жни -  
ka - nad - s'ki pis - ni, pis - ni. Zo - lo - ti zhny -

B: ка - над - ські піс - ні, піс - ні. Зо - ло - ті жни -  
ka - nad - s'ki pis - ni, pis - ni. Zo - lo - ti zhny -

Piano: 3, 3, 3, 3.

470

Soprano (S):  
va.  
I по - ма - га - ли  
I po - ma - ha - ly

Alto (A):  
va.  
I по - ма - га - ли  
I po - ma - ha - ly

Tenor (T):  
8 va.  
по - мо - га - ли  
po - mo - ha - ly

Bass (B):  
va.  
Ka - на - ду  
Ka - na - du

Flute (Fl.):  
mp (measures 1-6)

476

Soprano (S):  
ва - ти.  
Se - red u - sikh

Alto (A):  
ва - ти.  
Se - red u - sikh

Tenor (T):  
8 ва - ти.  
Se - red u - sikh

Bass (B):  
ва - ти.  
ши - ро - ких  
shy - ro - kykh

Oboe (Obs.):  
f (measures 1-6)  
mp (measures 7-12)

482

Soprano (S) vocal line: рій та по - над гли - бо - ки - ми лі - са - ми.  
 Alto (A) vocal line: рій та по - над гли - бо - ки - ми лі - са - ми.  
 Tenor (T) vocal line: рій та по - над гли - бо - ки - ми лі - са - ми.  
 Bass (B) vocal line: рій та по - над гли - бо - ки - ми лі - са - ми.

Violin (Vns.): mf, f  
 Trombone (Tpt.): > > > 3 ff

487

Soprano (S) vocal line: A gold - en har - vest

Alto (A) vocal line: A gold - en, a gold - en har - vest for

Tenor (T) vocal line: A gold - en har - vest, gold - en har - vest

Bass (B) vocal line: A gold - en har - vest, A gold - en har - vest, gold - en har -

Horn (Hns.):  
 Bassoon (Tbs.):

492

Soprano Solo  
Bar. Solo  
Soprano  
Alto  
Tenor  
Bass

for Ca - na - da,  
for Ca - na - da,  
for Ca - na - da,  
A gold - en  
Ca - na - da,  
A gold - en har - vest,  
A gold - en  
for Ca - na - da,  
for Ca - na - da,  
for Ca - na - da,

Fls.

497

Soprano Solo  
Bar. Solo  
Soprano  
Alto  
Tenor  
Bass

A  
A gold - en har - vest for Ca - na - da,  
har - vest for Ca - na - da,  
har - vest for Ca - na - da,  
A gold - en har - vest for Ca - na - da,  
A gold - en har - vest for Ca - na - da,

Vns.

502

Sop. Solo  
Bar. Solo  
S  
A  
T  
B

gold en har vest for Ca na  
A gold en har vest for Ca na  
har vest for Ca na

507 **Meno mosso**  $\text{♩} = 90$

Sop. Solo  
Bar. Solo  
S  
A  
T  
B

da, for Ca na da!  
da, for Ca na da!

Bells  
 $ff$

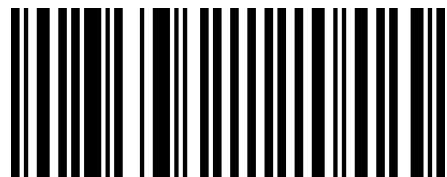


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Kuzmenko - Golden Harvest, Vocal Score

CP024



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