

Patrick Murray

Hilltop Song

for treble chorus

SS(S)AA

Text by Charles G. D. Roberts

Hilltop Song interleaves two poems by Canadian "Confederation" poet Sir Charles G.D. Roberts: the titular "Hilltop Song," and "Monition," the latter written during Roberts' time living in New York City. The themes of the two poems are complimentary and inform much of Roberts' work. "Hilltop Song" celebrates the sacred in nature and the simple life, while "Monition" explores the impersonal and transitory experience of the modern metropolis.

This piece concludes a phase in my composition where I have been drawn to folk-like tunes, simple harmony, and materials that seem to be "discovered" rather than composed. I hope, as in many of my choral pieces over the past two years, that this simple hymn sounds as though it has always existed - a part of the folklore we tell of this great country, given new life through singing together.

The original version of *Hilltop Song* for mixed chorus was commissioned by the Univox Choir, Toronto. I completed this version for treble chorus during my time as Conductor's Intern with the Toronto Children's Chorus. It is dedicated to Elise Bradley, Artistic Director of the TCC, with heartfelt thanks for challenging and supporting me over the past year. - P.M. (2014)

Hilltop Song II

When the lights come out in the cottages
 Along the shores at eve,
 And across the darkening water
 The last pale shadows leave;
 And up from the rock-ridged pasture slopes
 The sheep-bell tinklings steal,
 And the folds are shut, and the shepherds
 Turn to their quiet meal;
 And even here, on the unfenced height,
 No journeying wind goes by,
 But the earth-sweet smells, and the home-sweet sounds,
 Mount, like prayer, to the sky;
 Then from the door of my opened heart
 Old blindness and pride are driven,
 Till I know how high is the humble,
 The dear earth how close to heaven.

Monition

A faint wind, blowing from World's End,
 Made strange the city street.
 A strange sound mingled in the fall
 Of the familiar feet.
 Something unseen whirled with the leaves
 To tap on door and sill.
 Something unknown went whispering by
 Even when the wind was still.
 And men looked up with startled eyes
 And hurried on their way,
 As if they had been called, and told
 How brief their day.

-Charles G. D. Roberts

***Note that the text in the piece differs slightly in a few places, mostly to facilitate text setting.*

Commissioned by the Univox Choir, Toronto

Hilltop Song

Charles G. D. Roberts

Patrick Murray

Andante Moderato ♩=80

Soprano *p dolce*

When the lights go out_ in the cot-ta-ges_ All a-long the_ shores at eve,_

6 *poco rit.*

S. And a-cross the dark-ening wa-ter_ The_ last pale_ sha-dows leave;_

11 *mp*

S. And up from the rock ridged_ pas-ture slopes_ The sheep-bell tink-ling steal,

A. *mp*

And up from the rock ridged pas-ture slopes_ The sheep-bell tink-ling steal,

16 *poco rit.*

S.1 And the folds are shut, and the shep-herds_ Turn to their qui-et meal;

S.2 And the folds are shut, and the shep-herds Turn to their qui-et meal;

A.1 *mp*

And the folds are shut, and the shep-herds Turn to their qui-et meal;

A.2 *mp*

And the folds are shut, and the shep-herds Turn to their qui-et meal;

Pno. (rehearsal)

poco rit.

21 **a tempo**

S.1 *f* *meno f*
 — And e-ven here, on the un-fenced height, No jour - ney-ing wind goes by, —

S.2 *f* *meno f*
 — And e-ven here, on the un-fenced height, No jour - ney-ing wind goes by, —

A.1 *f* *meno f*
 — And e-ven here, on the un-fenced height, No jour - ney-ing wind goes by, —

A.2 *f* *meno f*
 — And e-ven here, on the un-fenced height, No jour - ney-ing wind goes by, —

Pno. *a tempo* *f* *meno f*

26 *f* *poco a poco dim.*

S.1 *f* *poco a poco dim.*
 — But the earth-sweet smells, — and the home-sweet sounds, — Mount, like prayer, —

S.2 *f* *poco a poco dim.*
 — But the earth sweet smells, and the home-sweet sounds, — Mount, like prayer, —

A.1 *f* *poco a poco dim.*
 — But` smells, and the home-sweet sounds, — Mount, like prayer, —

A.2 *f* *poco a poco dim.*
 — But smells, and the home-sweet sounds, — Mount, like prayer, —

Pno. *f* *poco a poco dim.*

31 **poco rit. .** **meno mosso**

S.1 to the sky; *p* *mm*

S.2 to the sky; *p* *mm*

A.1 to the sky; *p* *mm*

A.2 to the sky; *p* *mm*

Pno. *poco rit.* *p* *meno mosso*

36 **Piu animato**

S.1 *mf* A faint wind, blow - ing from Worlds' End,

S.2 *mf* A faint wind, blow - ing from Worlds' End,

A.1 *mf* faint wind from Worlds' End,

A.2 *mf* faint wind from Worlds' End,

Pno. *mf* *piu animato*

40

S.1
Made strange the ci - ty street. A strange sound min - gled

S.2
Made strange the ci - ty street. A strange sound min -

A.1
Made strange the ci - ty street, A strange sound in

A.2
Made strange the ci - ty street, A strange sound in

Pno.

44

S.1
in the fall Of fa - mi - - - liar feet. For

S.2
- gled in the fall Of fa - mi - - - - - liar feet.

A.1
the fall Of fa - mi - - - liar feet.

A.2
the fall Of fa - mi - - - liar feet.

Pno.

48 *poco piu agitato* *mp*

S.1
some - thing un - seen whirled with the leaves

S.2
p *poco piu agitato* *mp*
For some - thing un - seen whirled with the leaves

A.1
p *poco piu agitato* *mp*
For some - thing un - seen whirled with the leaves

A.2
p *poco piu agitato* *mp*
For some - thing un - seen whirled with the leaves

Pno.
poco piu agitato *mp*

51 *p* *mf*

S.1
To tap on door and sill. And some - thing un - known went whis - pering

S.2
p
To tap on door and sill. And some - thing un - known went

A.1
p *mf*
To tap on door and sill. And some - thing un - known

A.2
p *mf*
To tap on door and sill. And some - thing un - known

Pno.
mf

56

S.1 *p* by — E ven when the wind was still. *mp* And men looked up with star -

S.2 *p* whis pering by — E-ven when — the wind was still. *mp* And men looked up with

A.1 *p* — E ven when the wind was still. *mp* And men looked up with

A.2 *p* — E ven when the wind was still. *mp* men with

Pno. *p* *mp*

60

S.1 *mf* tled eyes — *mp* And hur - ried on their way, As —

S.2 *mf* star - - tled eyes — *mp* And hur - ried on their way,

A.1 *mf* star - tled eyes *mp* and hur - - ried on their way, —

A.2 *mf* star - tled eyes *mp* and hur - ried on their way,

Pno. *mf* *mp*

64

S.1 *f* *sempre f*
 if they had _____ been called, and told _____ How_ brief _____ their

S.2 *f* *sempre f*
 As_ if they had been called, and told _____ How_ brief _____
 they had been called and told _____ How_ brief _____

A.1 *f* *sempre f*
 they had been told _____ How brief their

A.2 *f* *sempre f*
 had been told _____ How brief their

Pno. *f* *sempre f*

68

S.1 *piu f* *molto rit.* *mf*
 day, How brief _____ their day. _____

S.2 *piu f* *mf*
 _____ their day, _____ How brief _____ their day. _____

A.1 *piu f* *mf*
 _____ their day, _____ How brief _____ their day. _____

A.2 *piu f* *mf*
 day, _____ How brief _____ their day. _____

Pno. *piu f* *molto rit.* *mf*

74 **Meno mosso** *mp*

S.1 Then e - ven from the door of my o - pened heart

S.2 *p* *mm*

A.1 *p* *mm*

A.2 *p* *mm*

Pno. *p* *meno mosso*

78 *mf*

S.1 Old blind-ness and pride are driven, Till we know how high is the hum - ble,

S.2 *mf* Till we know how high is the hum - ble,

A.1 *mp* *mf* Old blind-ness and pride are driven, Till we know how high the hum -

A.2 *mp* *mf* Old blind-ness and pride are driven, Till we know how high is the hum - ble,

Pno. *mp* *mf*

83 *f* **Lento**

S.1 The dear earth

S.2 The dear earth

A.1 The dear earth how close to

A.2 ble, dear earth

Pno. The dear earth

88 *p*

S.1 *mm*

S.2 *mm*

A.1 heaven.

A.2 *mm*

Pno. *mm*

92 *piu p* *rit.*

S.1

S.2

A.1

A.2

Pno.

This musical score page contains five staves. The top four staves are for voices: Soprano 1 (S.1), Soprano 2 (S.2), Alto 1 (A.1), and Alto 2 (A.2). The bottom staff is for Piano (Pno.). The music is in the key of D major (indicated by two sharps) and 3/4 time. The tempo is marked *mm* (moderato). The dynamic is *piu p* (pianissimo). The score begins at measure 92. The vocal parts feature long, sweeping lines with fermatas. The piano accompaniment consists of chords and moving lines in both hands. The tempo marking *rit.* (ritardando) is placed above the first vocal staff and below the piano staff. The piece concludes with a double bar line at the end of the fourth measure.