



Aleksander Kościów

Hílathi (2016) *Choral Version (SATB)*

*Composed for **Kronos Fifty for the Future***

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HÍLATHI

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The musical score is written for a full orchestra and vocal ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Polish. The instrumental parts include Violin I, Violin II, Viola, and Violoncello. The score is divided into measures by vertical dashed lines. The tempo/mood marking is "poco liberamente, ♩ = ca. 1". The key signature has one flat (B-flat). The time signature is common time (C).

Soprano
Alto
Tenor
Bass
Bass Drum
Violin I
Violin II
Viola
Violoncello

A poco liberamente, ♩ = ca. 1"
4" 3" 4"

p 4" mistico 3" 4"
3 3 3 3

4" mistico 3" 4"
3 3 3 3

4" p 3" 4"
3 3 3 3

B-1
♩ = 54

S. Pheu! Pos e-ka-thi-sen mo-ne he po-lis he pe-ple thym-me-ne la-on!

A. Pheu! Pos e-ka-thi-sen mo-ne he po-lis he pe-ple thym-me-ne la-on!

T. Pheu! Pos e-ka-thi-sen mo-ne he po-lis he pe-ple thym-me-ne la-on!

B. Pheu! Pos e-ka-thi-sen mo-ne he po-lis he pe-ple thym-me-ne la-on!

B-1 *con rigore, ma sempre comodo*
♩ = 54

Vln. I

Vln. II

Vla.

Vc.

21

S. *E - pi stre-psa-te kai i - de-te ei es-tin al-gos ka-ta to al-gos mou ho e-ge-ne - the phthen-xa-me-nos en*

A. *E - pi stre-psa-te kai i - de-te ei es-tin al-gos ka-ta to al-gos mou ho e-ge-ne - the phthen-xa-me-nos en*

T. *E - pi stre-psa-te kai i - de-te ei es-tin al-gos ka-ta to al-gos mou ho e-ge-ne - the phthen-xa-me-nos en*

B. *E - pi stre-psa-te kai i - de-te ei es-tin al-gos ka-ta to al-gos mou ho e-ge-ne - the phthen-xa-me-nos en*

Vln. I

Vln. II

Vla.

Vc.



28

S. *e - moi e - ta - pei - no-sen me Ky - ri - os en he-me-ra or -*

A. *e - moi e - ta - pei - no-sen me Ky - ri - os en he-me-ra or -*

T. *e - moi e - ta - pei - no-sen me Ky - ri - os en he-me-ra or -*

B. *e - moi e - ta - pei - no-sen me Ky - ri - os en he-me-ra or -*

Vln. I

Vln. II

Vla.

Vc.

34

S. ges thy-mou au-tou.

A. ges thy-mou au-tou.

T. ges thy-mou au-tou. div. a 2.

B. gés thy-mou au-tou.

Vln. I poco a poco al ponticello

Vln. II ord. *p*

Vla. poco a poco sul ponticello

Vc. poco a poco sul ponticello



C-1 *calmato e mistico*
♩ = 80

43

S. E - ne - pa - ge - san eis gen py - lai os en he - me - ra e - or - tes

A. E - ne - pa - ge - san eis gen py - lai os en he - me - ra e - or - tes

T. 1 E - ne - pa - ge - san eis gen py - lai os en he - me - ra e - or - tes

T. 2 E - ne - pa - ge - san eis gen py - lai os en he - me - ra e - or - tes

B. E - ne - pa - ge - san eis gen py - lai os en he - me - ra e - or - tes

Vln. I *sim.*

Vln. II *sim.*

Vla. *sim.*

Vc. *sim.*

4

45

S. a - po - sa - to Ky - ri - os thy - si - a - ste - ri - on au - tou

A. a - po - sa - to Ky - ri - os thy - si - a - ste - ri - on au - tou

T. 1 a - po - sa - to Ky - ri - os thy - si - a - ste - ri - on au - tou

T. 2 a - po - sa - to Ky - ri - os thy - si - a - ste - ri - on au - tou

B. a - po - sa - to Ky - ri - os thy - si - a - ste - ri - on au - tou

Vln. I *one finger*

Vln. II

Vla. *one finger*

Vc. *one finger*



47

S. a - pe - ti - na - xen a - gi - a - sma au - tou

A. a - pe - ti - na - xen a - gi - a - sma au - tou

T. 1 a - pe - ti - na - xen a - gi - a - sma au - tou unis.

T. 2 a - pe - ti - na - xen a - gi - a - sma au - tou unis.

B. a - pe - ti - na - xen a - gi - a - sma au - tou

Vln. I

Vln. II

Vla.

Vc.

B-2

51 ♩ = 54 tempo primo

S. *ex hy-psous au - tou e - pes - thei - len pyr en tois os - te - ois mou*

A. *ex hy-psous au - tou e - pes - thei - len pyr en tois os - te - ois mou*

T. *ex hy-psous au - tou e - pes - thei - len pyr en tois os - te - ois mou*

B. *ex hy-psous au - tou e - pes - thei - len pyr en tois os - te - ois mou*

B-2

♩ = 54

Vln. I *3*

Vln. II *3*

Vla. *3*

Vc. *3*

=

57

S. *ka - te - ga - gen au - tou e - do - ken me*

A. *ka - te - ga - gen au - tou e - do - ken me*

T. *ka - te - ga - gen au - tou e - do - ken me*

B. *ka - te - ga - gen au - tou e - do - ken me*

Vln. I *sub. f sub. p*

Vln. II *sub. f sub. p*

Vla. *sub. f sub. p*

Vc. *sub. f sub. p*

64

S. e - pha - ni - sme - nen ho - len to he - me - ran o - dy - no - me - nen.

A. e - pha - ni - sme - nen ho - len to he - me - ran o - dy - no - me - nen.

T. e - pha - ni - sme - nen ho - len to he - me - ran o - dy - no - me - nen.

B. e - pha - ni - sme - nen ho - len to he - me - ran o - dy - no - me - nen.

Vln. I *mf p* senza decr.

Vln. II *mf p*

Vla. *mf p*

Vc. *mf p*



C-2 ♩ = 84

calmato e mistico

72

S. E - ne - pa - ge - san eis gen py - lai a - po - le - sen kai sy - ne - tri - psen mo - chlous

A. E - ne - pa - ge - san eis gen py - lai a - po - le - sen kai sy - ne - tri - psen mo - chlous

T. 1 E - ne - pa - ge - san eis gen py - lai a - po - le - sen kai sy - ne - tri - psen mo - chlous

T. 2 E - ne - pa - ge - san eis gen py - lai a - po - le - sen kai sy - ne - tri - psen mo - chlous

B. E - ne - pa - ge - san eis gen py - lai a - po - le - sen kai sy - ne - tri - psen mo - chlous

C-2 ♩ = 84

calmato e mistico

Vln. I

Vln. II

Vla.

Vc.

74

S. ba-si-le - a kai ar - chon - tas tois e the sin. ouk es - tin no-mos ouk es-tin no - - - mos.

A. ba-si-le - a kai ar - chon - tas tois e the sin. ouk es - tin no-mos ouk es-tin no - - - mos.

T. 1 ba-si-le - a kai ar - chon - tas tois e the sin. ouk es - tin no-mos ouk es-tin no - - - mos.

T. 2 ba-si-le - a kai ar - chon - tas tois e the sin. ouk es - tin no-mos ouk es-tin no - - - mos.

B. ba-si-le - a kai ar - chon - tas tois e the sin. ouk es - tin no-mos ouk es-tin no - - - mos.

Vln. I

Vln. II

Vla.

Vc.

tutti archi moltissimo legato possibile

B-3 $\text{♩} = 54$ poco liberamente

76

Vln. I senza decrescendo *gliss.* *(senza crescendo)* *p*

Vln. II senza decrescendo *gliss.* *f* *p*

Vla. *gliss.* *f* *p*

Vc. *f* *p*

87

S. Pos a - mau - ro - the se - tai chry - sion al - lo - i - o -

A. Pos a - mau - ro - the se - tai chry-sion al - lo - i - o -

T. 1 Pos a - mau - ro - the se - tai chry sion al - lo - i - o -

T. 2 Pos a - mau - ro - the se - tai chry sion al - lo - i - o -

B. Pos a - mau - ro - the se - tai chry sion al - lo - i - o -

Vln. I

Vln. II

Vla.

Vc.

94

S. *- the - se - tai to ar - gy - ri - on to a - ga - thon.*

A. *- the - se - tai to ar - gy - ri - on to a - ga - thon.*

T. 1 *- the - se - tai to ar - gy - ri - on to a - ga - thon.*

T. 2 *- the - se - tai to ar - gy - ri - on to a - ga - thon.*

B. *- the - se - tai to ar - gy - ri - on to a - ga - thon.*

Vln. I *sub. p*

Vln. II *sub. p*

Vla. *sub. p*

Vc. *sub. p*

101

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

D ♩ = 64

111

S. *ff* *sim.*

A. *ff* *sim.*

T. *ff* *sim.*

B. *ff* *sim.*

B. D. *ff* *ff sempre*

(bass drum - optional, but recommended - played by a choir-member, e.g. bass)

D ♩ = 64

Vln. I *ff* *senza decresc.* *(ff) sempre* *sim.*

Vln. II *ff* *senza decresc.* *(ff) sempre* *sim.*

Vla. *ff* *senza decresc.* *(ff) sempre* *sim.*

Vc. *ff* *senza decresc.* *(ff) sempre* *sim.*

117

S. *Ou-ai! sper-ma po - ne-ron! Hyi - oi a - no-moi! Ou-ai! Ouai! hoi le-gon-tes*

A. *Ou-ai! sper-ma po - ne-ron! Hyi - oi a - no-moi! Ou-ai! Ouai! hoi le-gon-tes*

T. *Ou-ai! sper-ma po - ne-ron! Hyi - oi a - no-moi! Ou-ai! Ouai! hoi le-gon-tes*

B. *Ou-ai! sper-ma po - ne-ron! Hyi - oi a - no-moi! Ou-ai! Ouai! hoi le-gon-tes*

B. D.

Vln. I

Vln. II

Vla.

Vc.

121

S. *to po-ne-ron ka-lon, kai to ka-lon po-ne-ron! hoi ti - thén - tes to sko-tos phos kai to phos sko-tos!*

A. *to po-ne-ron ka-lon, kai to ka-lon po-ne-ron! hoi ti - thén - tes to sko-tos phos kai to phos sko-tos!*

T. *to po-ne-ron ka-lon, kai to ka-lon po-ne-ron! hoi ti - thén - tes to sko-tos phos kai to phos sko-tos!*

B. *to po-ne-ron ka-lon, kai to ka-lon po-ne-ron! hoi ti - thén - tes to sko-tos phos kai to phos sko-tos!*

B. D.

Vln. I *[c]*

Vln. II

Vla.

Vc.

125

S. *Ou-ai!* hoi di-ka-ioun - tes ton a-se be e-ne-ken do - ron kai to di - kai-on ai-ron-tes! *Ou-ai!*

A. *Ou-ai!* hoi di-ka-ioun - tes ton a-se be e-ne-ken do - ron kai to di - ka-ion ai-ron-tes! *Ou-ai!*

T. *Ou-ai!* hoi di-ka-ioun - tes ton a-se be e-ne-ken do - ron kai to di - ka-ion ai-ron-tes! *Ou-ai!*

B. *Ou-ai!* hoi di-ka-ioun - tes ton a-se be e-ne-ken do - ron kai to di - ka-ion ai-ron-tes! *Ou-ai!*

B. D.

Vln. I

Vln. II

Vla.

Vc.

Altos and Tenors should divide in two and take either **b** or **d** to repeat the word *Hilathi* ['hee-luh-thee] in whatever rhythm similar to normal speaking prosody. This is to be realized on *decreasing* to *silence* until the end of the thick horizontal line.

poco rit. ♩ = 50 accel.

♩ = 100 ♩ = 60

128

S. *mf* *p*
[3] Hi - la

A. *mf* *p*
[3] hilathi...

T. *mf* *p*
[3] Hi - la - thi
[3] hilathi...

B.

When performing with choir - the **viola** part (bars 133-134) is optional (viola can enter as late as in [E]). If chosen to play as written below - the b-d third is to be linked (legato) to the first viola motive in [E]

poco rit. ♩ = 50 accel.

♩ = 100 ♩ = 60

Vln. I

Vln. II

Vla. *sub. p*

Vc.

E

♩ = 54

E-1

(ca. 30")

1. Vn. 1, Vn.2, Vla. start together; each can choose boxes (including the initial one) in any order and number.
2. It is not recommended to play the same box more than once in a row (max. twice), but any box can be returned to after the other.
3. The boxes are recommended to be linked in each instrument's part to create a continuous melody, but it according to musicians' will, some eighthnote rests can be done within the melody of chosen boxes.
4. Unlike E-2, pitches in E-1 boxes cannot be transposed by octaves, i.e. played as written
5. Preferably no box can be omitted.

Vn. I
Vn. II
Vla.
Vla.
Vc.

E-2
(String Quartet)

1. Play boxes in any order (the numbers in squares do not refer to the order), linking boxes one after another or separating them with a few eighthnote rests.
2. Music in boxes can and should be transposed by octaves (provided the whole box is transposed, so that each instrumentalist is free to shape his/her melody according to perceived texture situation and/or the register (octave) s/he currently has used in the completed box to let the melody snake within the natural string quartet range.
3. In E-2, the boxes from E-1 can and should still be in use. They (the longer ones) can be used as elements of an overall melody, while (the shorter ones) can be used as transitory particles to link the E-2 boxes (this is why the E-1 boxes should not be taken too frequently during the E-2 subsection). Due to this linking role, the E-1 melodies can (and would often) be transposed to fit the current octave the E-2 box has been finished in.

Violin I
Violin II
Viola
Cello

E-2

♩ = 54

mp

S.1
A.1
S.2
T.1
A.2
T.2
B.

Vn. I
Vn. II
Vla.
Vc.**E-2**

S.1
A.1 Ky - ri - e tis hy - po - stê - sé - tai

S.2
T.1 - e Ky - ri - e tis hy - po - stê - sé -

A.2
T.2 - ri - e Ky - ri - e tis hy - po - stê - sé -

B.

Vn. I
Vn. II
Vla.
Vc.

S.1
A.1 ho - ti pa - ra soi ho i - las mós e³ - - stin

S.2
T.1 - tai ho - ti pa - ra soi ho i - las - mós e³ - - stin

A.2
T.2 - tai ho - ti pa - ra soi ho i - las - mós e³ - - stin

B.

Vn. I
Vn. II
Vla.
Vc.

The piece can either be , or can be continued by repeating from the beginning (1.: Vn. 1 plays the ca. 8" harmonics without *decresc.* and this is how the ending and the beginning are linked together to make a loop), or can be finished here (2.: Vn. 1 plays the harmonics *decresc. al niente* for ca 8").

S.1
A.1 ca 10" 1. ca 8" 2. ca 8"

S.2
T.1 ca 10" ca 8" ca 8"

A.2
T.2 ca 10" ca 8" ca 8"

B. ca 10" ca 8" ca 8"

Vn. 1 ca 10" 1. ca 8" 2. ca 8"

Vn. II
Vla.
Vc. *p* *p sempre*