

Graham Hair

# Lament for Hagia Sophia

for 8 voices (SSAATTBB) and electro-acoustic sound-track

Text: Greek traditional

Translation: Costas Panyotakis

Transliteration for English-speakers and metrical analysis: Kim Bastin

## Vocal Score

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## Lament for Hagia Sophia: Greek text with transliteration and metrical analysis

Σημαίνει ο Θεός, σημαίνει η γης, σημαίνουν τα επουράνια, Sēmaínei o Thíos, sēmaínei ē gēs, sēmainoun ta epouránia,  
σημαίνει κι η Αγία Σοφία, το μέγα μοναστήρι, sēmaínei ki ē Agiá Sofiá, to méga monastéri,  
με τετρακόσια σήμαντρα κι εξηνταδύο καμπάνες, me tetrakósia sēmantra ki exēntadyó kampánes,  
κάθε καμπάνα και παπάς, κάθε παπάς και διάκος. káthe kampána kai papás, káthe papás kai diákos.

God is ringing the bells, the earth is ringing the bells, the sky is ringing the bells, Santa Sophia too, that great church, is ringing, with its four hundred sounding boards and its sixty-two bells; each bell has its own priest and each priest his own deacon.

Ψάλλει ζερβά ο βασιλιάς, δεξιά ο πατριάρχης, Psállei zervá o vasiliás, dexiá o patriárchēs,  
κι απ' την πολλή την ψαλμουδιά εσειόντανε οι κολόνες. ki ap' tēn pollē tēn psalmoudiá eseióntane oi kolónes.

The Emperor is chanting on the left, the Patriarch on the right, and the sound of the chanting was making the pillars shake.

Να μπουένο στο χερουβικό και να 'βγη ο βασιλέας, Na bouéno sto cherouvikó kai na 'vgē o vasiléas,  
φωνή τους ήρθε εξ ουρανού κι απ' αρχαγγέλου στόμα: fōnē tous ērthe ex ouranoú ki ap' archangéλου stóma:

They were about to start the hymn of the Cherubim and the Emperor was about to come forth, when they suddenly heard a voice from Heaven and from the mouth of the Archangel:

«Πάψετε το χερουβικό κι ας χαμηλώσουν τ' άγια, Pápsete to cherouvikó ki as chamēlōsoun t' ágia,  
παπάδες πάρτε τα γιερά, και σεις κεριά σβηστήτε, papádes páрте ta gierá, kai seis keriá svēstēte,  
γιατί είναι θέλημα Θεού η Πόλη να τουρκέψη. giatí einai thélēma Theoú ē Pólē na tourképsē.

'Cease the hymn of the Cherubim, and let all holy things abase themselves; priests, remove everything sacred, and you candles, extinguish yourselves, for it is God's will that the City should become a Turkish city.

Μον στείλτε λόγο στη Φραγκιά, να 'ρτουνε τρία καράβια· Mon stéilte lógo stē Frankiá, na 'rtoune triá karávia:  
το 'να να πάρη το σταυρό και τ' άλλο το βαγγέλιο, to 'na na páre to stauró kai t' állo to vangélio,  
το τρίτο, το καλύτερο, την άγια τράπεζά μας, to tríto, to kalýtero, tēn ágia trápezá mas,  
μη μας την πάρουν τα σκυλιά και μας τη μαγαρίσουν.» mē más tēn pároun ta skyliá kai más tē magarísoun.'

'But send a message to the West and ask for three ships to come: the first to bear away the Cross, the second to bear away the Gospel, the third, the best of them all, to bear away our Holy Altar, lest those beasts snatch it from us and foul it.'

Η Δέσποινα ταραχτήκε, και δάκρυσαν οι εικόνες. Ē Despoina taráchtēke, kai dákrysan oi eikónes.

Our Lady was upset and the icons shed tears.

«Σώπασε, κυρά Δέσποινα, και μη πολυδακρύζης, Sōpase, kyrá Déspoina, kai mē polydakrýzēs,  
πάλι με χρόνους, με καιρούς, πάλι δικά σας είναι.» páli me chrónous, me kairóus, páli diká sas einai.'

'Hush, our dear Lady, don't shed so many tears, for after years and after centuries all this will once again be yours.'

Greek folk song text 'The Last Mass in Santa Sophia' from *The Penguin Book of Greek Verse* (in modernised spelling). The transliteration above is based on the ALA-LC system (2010), but diacritics are included to indicate the word stresses. The translation is by Dr Costas Panayotakis, Department of Classics, Glasgow University.

The text underlay in the score is a practical (not rigorous) phonetic transcription of the Greek text, intended to enable a choir familiar with English but unfamiliar with Greek to pronounce the words recognisably if a Greek-speaking coach is not available. The following points should be noted:

- the vowel letters *a*, *e*, *i*, *o*, *u* should be read e.g. as in Spanish
- *g* is always as in *get*, not as in *gem*
- *kh* represents the sound of *ch* in German *Bach*, *gh* the corresponding voiced sound
- *n* when followed by *g* or *k* is pronounced as in *linger*, *link*
- *r* represents a tap or trill in all contexts
- *th* represents the sound of *th* in *thin*, *dh* the sound of *th* in *then*
- *y* represents a consonant as in *yet*, never a vowel as in *crypt* or *cry*

More detailed phonetic notes (IPA):

- *a* = [a], *i* = [i], *u* = [u]. *e* is between [e] and [ɛ], *o* between [o] and [ɔ]
- the voiceless stops *p*, *t*, *k* are unaspirated
- *gy*, and *g* followed by *e* or *i* = [j]; *g* elsewhere = [g]
- *ky*, and *k* followed by *e* or *i* = [ç]; *k* elsewhere = [k]
- *khy*, and *kh* followed by *e* or *i* = [ç]; *kh* elsewhere = [x]
- *ly* = [ʎ]
- *ny* = [ɲ]
- *y* after an unvoiced consonant (except *ky*, *khy*) = [ç]; elsewhere = [j]



# Lament for Hagia Sophia

8 Voices (SSAATTBB) and Digital Media

Graham Hair

Introduction

1 Andante (♩ = MM 60)

2

3

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Digital Media

4 5

S1

S2

A1

A2

T1

T2

B1

B2

D.M.

*f*

6 7 8

S1

S2

A1

A2

T1

T2

B1

B2

D.M.

9 10

S1

S2

A1

A2

T1

T2

B1

B2

D.M.



11 12

S1

S2

A1

A2

T1

T2

B1

B2

D.M.

The image shows a page of a musical score for 'Lament for Hagia Sophia' by Graham Hair, specifically measures 11 and 12. The score is arranged in a system with eight vocal staves (S1, S2, A1, A2, T1, T2, B1, B2) and a piano accompaniment (D.M.). The vocal parts are currently blank. The piano accompaniment consists of three staves: a right-hand treble clef staff and two left-hand bass clef staves. The right-hand staff contains a complex, rhythmic melodic line with many sixteenth and thirty-second notes, and some slurs. The left-hand staves contain sustained chords and arpeggiated patterns. The key signature has two flats (B-flat and E-flat), and the time signature is not explicitly shown but appears to be common time. The page number '5' is in the top right corner.

13 14

S1

S2

A1

A2

T1

T2

B1

B2

D.M.

The musical score is arranged in two systems. The first system contains eight vocal staves (S1, S2, A1, A2, T1, T2, B1, B2) and a piano staff (D.M.). The second system contains the piano staff (D.M.) with detailed notation. The piano part features a complex rhythmic pattern in measure 13, consisting of sixteenth and thirty-second notes, and sustained chords in measure 14. The vocal parts are currently blank.

15 16

S1  
S2  
A1  
A2  
T1  
T2  
B1  
B2  
D.M.

2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4

God is ringing the bells

17

18

19

20

21

The musical score is written for a choir and piano. It consists of eight staves. The vocal parts are: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), and Bass 2 (B2). The piano accompaniment is labeled 'D.M.' and includes a grand staff with treble and bass clefs. The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The lyrics are: 'si - me - - ny o thyos, si - me -'. The vocal parts have lyrics: S1: '-ni si -'; S2: '-ni si -'; A1: '-me si - -ni -me si -'; A2: '-me si - -ni -me si -'; T1: 'si - -me - -ni'; T2: 'si - -me - -ni'; B1: 'si - me - - ny o thyos, si - me -'; B2: 'si - me - - ny o thyos, si - me -'. The piano accompaniment starts with a *mf* dynamic and features sustained chords. The vocal parts are marked with *ff* dynamics. The score is divided into measures 17 through 21.

22 23 24 25 26

S1  
-me -  
-ni o thyos, -ni

S2  
-me -  
-ni o thyos, -ni

A1  
-ni  
-me - o thyos, -me - si -

A2  
-ni  
-me - o thyos, -me - si -

T1  
si - o thyos, si -

T2  
si - o thyos, si -

B1  
- ny o thyos, o thyos,

B2  
- ny o thyos, o thyos,

D.M.

27 28 29 30 31

S1 i yis, -nun ta e - pu - ra - -

S2 i yis, -nun ta e - pu - ra - -

A1 i yis, -me - ta e - pu - ra - -

A2 i yis, -me - ta e - pu - ra - -

T1 -me - ni i yis, si - ta e - pu - ra - -

T2 -me - ni i yis, si - ta e - pu - ra - -

B1 i yis, ta e - pu - ra - -

B2 i yis, ta e - pu - ra - -

D.M.

32 33 34 35 36 37

S1  
nya, k'i a - ya so - fya, -ni to

S2  
nya, k'i a - ya so - fya, -ni to

A1  
nya, k'i a - ya so - fya, -me - to

A2  
nya, k'i a - ya so - fya, -me - to

T1  
nya k'i a - ya so - fya, si - to

T2  
nya k'i a - ya so - fya, si - to

B1  
nya k'i a - ya so - fya, to

B2  
nya k'i a - ya so - fya, to

D.M.

38 39 40 41 42 43

S1 me - gha mo - na - sti - ri, -tra - -sya si - man -

S2 me - gha mo - na - sti - ri, -tra - -sya si - man -

A1 me - gha mo - na - sti - ri, te - -ko - si - man -

A2 me - gha mo - na - sti - ri, te - -ko - si - man -

T1 me - gha mo - na - sti - ri, me - -ko - si - man -

T2 me - gha mo - na - sti - ri, me - -ko - si - man -

B1 me - gha mo - na - sti - ri, si - man -

B2 me - gha mo - na - sti - ri, si - man -

D.M.

The musical score consists of eight vocal staves (S1, S2, A1, A2, T1, T2, B1, B2) and a piano accompaniment section (D.M.). The vocal parts are in a minor key and feature a mix of treble and bass clefs. The lyrics are: "me - gha mo - na - sti - ri, -tra - -sya si - man -" for Soprano 1 and 2; "me - gha mo - na - sti - ri, te - -ko - si - man -" for Alto 1 and 2; "me - gha mo - na - sti - ri, me - -ko - si - man -" for Tenor 1 and 2; and "me - gha mo - na - sti - ri, si - man -" for Bass 1 and 2. The piano accompaniment is written in grand staff notation with complex chordal textures and arpeggiated patterns.





50 51 52 53

S1 -ni -ni -ni -ni

S2 -ni -ni -ni -ni

A1 -me - -me - -me - -me -

A2 -me - -me - -me - -me -

T1 si - si - si - si -

T2 si - si - si - si -

B1 ka - the kam - ba - na\_ ke\_ pa - pas,

B2 ka - the kam - ba - na\_ ke\_ pa - pas,

D.M.

54 55 56 57

S1 -ni -ni -ni -ni

S2 -ni -ni -ni -ni

A1 -me - -me - -me - -me -

A2 -me - -me - -me - -me -

T1 si - si - si - si -

T2 si - si - si - si -

B1 ka - the pa - pas ke dhya - kos.

B2 ka - the pa - pas ke dhya - kos.

D.M.



63 64 65 66

S1

S2

A1

A2

T1

T2

B1

B2

D.M.

*p* psa - - li

*p* psa - - li

va o va - si - lya - a - a - a - a - a - a - a - as

- - li dhe - ksya o pa - tri -

67 68 69 70 71

S1

S2

A1

A2

T1

T2

B1

B2

D.M.

o va - si - le - as,

o va - si - le - as,

kyap tim bo - li tim

a - a - a - a - a - a - a - ar

72 73 74 75 76

S1

S2

A1

A2

T1  
o pa - tri - ar - khis,

T2  
o pa - tri - ar - khis,

B1  
bza - lu - dya - a - a - a

B2  
- - khis ky ap tim bo - li tim bza - lu - dya - a - a - a

D.M.

77 78 79 80

S1

S2

A1

A2

T1

T2

B1

B2

D.M.

tim bzal - mu - dhya

tim bzal - mu - dhya

e - syo - o-o-o-o-o-o-o - on - - -

e - - -



81 82 83

S1

S2

A1

A2

T1

T2

B1

B2

D.M.

syo - 0 - 0 - 0 - 0 - 0 - 0 - 0 - on e - syon - da - n'i ko - e - syon - da - n'i ko - da -

84 85 86

S1 na *p*

S2 na *p*

A1

A2

T1 lo - nes.

T2 lo - nes.

B1 n'i ko - lo - o - o - o - o - - - -

B2 - da - n'i ko - lo - o - o - o - o - o - o - - -

D.M.

They were about to sing  
the Cherubic Hymn

87 88 89 90 91 92

*p* *p* *p* *p* *p* *p*

S1 bu - ne, - ne, - na bu - ne sto khe - ru - vi -

S2 bu - - - ne, - na bu - ne sto khe - ru - vi -

A1 na bu - - - ne, - na

A2 na bu - - - ne, - na

T1 na bu - - - - - ne sto khe - ru - vi -

T2

B1 nes.

B2 nes.

D.M.

*p* *p* *p* *p* *p* *p*

93 94 95 96 97 98

The score consists of several parts: S1, S2, A1, A2, T1, T2, B1, B2, and D.M. (Double Bass).

Lyrics for S1 and S2: - ko, na 'vyo va - si - le - as,

Lyrics for A1 and A2: bu - ne sto\_ khe - ru - vi - ko, o va - si - le - as,

Lyrics for T1 and T2: ko, ke na 'vyo va - si - le - as, ke na 'vyo va - si - le - as,

Lyrics for B1 and B2: o va - si - le - as, o va - si - le - as,

Dynamic markings: *p* (piano) for T1 and T2; *mf* (mezzo-forte) for B1 and B2.

Tempo/Performance markings: *mf* and *p* are present.

Instrumentation: S1, S2, A1, A2, T1, T2, B1, B2, and D.M. are indicated on the left.

99 100 101 102 103

*f* *f* *f* *f* *f*

S1 fo - ni tus ir - - the eks

S2 fo - ni tus ir - - the eks

A1 fo - ni tus ir - - the eks

A2 fo - ni tus ir - - the eks

T1 *mf* fo - ni\_ tus\_ ir - the, fo - ni\_ tus\_ ir - the

T2 *mf* fo - ni\_ tus\_ ir - the, fo - ni\_ tus\_ ir - the eks\_ u - ra -

B1 *mf* le as, fo - ni\_ tus\_ ir - the, fo - ni\_ tus\_ ir - the eks\_ u - ra -

B2 *mf* le as, fo - ni\_ tus\_ ir - the, fo - ni\_ tus\_ ir - the eks\_ u - ra - nu, eks\_ u - ra -

D.M.

104 105 106 107 108

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

S1 u - ra - nu ky ap ar - khan - ge - lu

S2 u - ra - nu ky ap ar - khan - ge - lu

A1 u - ra - nu ky ap ar - khan - ge - lu

A2 u - ra - nu ky ap ar - khan - ge - lu

T1 eks\_ u - ra - nu, eks\_ u - ra - nu

T2 - nu, eks\_ u - ra - nu, eks\_ u - ra - nu

B1 - nu, eks\_ u - ra - nu

B2 - nu

D.M. *mf* *mf* *mf*

109 110 111 112

S1  
sto - ma, ky ap ar - khan - ge - - lu sto - - ma:

S2  
sto - ma, ky ap ar - khan - ge - - lu sto - - ma:

A1  
sto - ma, ky ap ar - khan - ge - - lu sto - - ma:

A2  
sto - ma, ky ap ar - khan - ge - - lu sto - - ma:

T1  
*f*  
ky ap ar - khan - ge - - lu sto - - ma:

T2  
*f*  
ky ap ar - khan ge - - lu sto - - ma:

B1  
*f*  
ky ap ar - khan ge - - lu sto - - ma:

B2  
*f*  
ky ap ar - khan - ge - - lu sto - - ma:

D.M.

## Cease the Cherubic Hymn

113 114 115 116

S1

S2

A1

A2

T1

T2

B1

B2

D.M.

*mf*  
khe ru - vi -

*mf*  
khe - ru - vi -

*ff*  
a

*ff*  
a

*ff*  
a

*ff*  
a

*mf*  
khe ru - vi -

*mf*  
khe - ru - vi -

pa-pse te to

pa-pse te to

*p*

*p*

*f*

The musical score is for a choral and instrumental piece in 2/4 time. It features eight vocal parts (S1, S2, A1, A2, T1, T2, B1, B2) and a double bass (D.M.). The score is divided into four measures, numbered 113 to 116. The key signature has two flats (B-flat and E-flat). The vocal parts have lyrics: 'khe ru - vi -' and 'khe - ru - vi -'. The instrumental parts include piano accompaniment with dynamics like *ff* and *p*, and a double bass line with a *f* dynamic in measure 116.



117 118 119 120

S1

S2

A1  
ko

A2  
ko

T1  
a

T2  
a

B1  
ko

B2  
ko

D.M.

121 122 123 124

S1

S2

A1 *mf*  
ky as kha - mi - lo - - ky - - sun

A2 *mf*  
ky as kha - mi - lo - - ky - - sun

T1  
a a a a a

T2  
a a a a a a

B1 *mf*  
ky as - kha - mi - lo - - ky - - sun

B2 *mf*  
ky as kha - mi - lo - - ky - - sun

D.M.

125 126 127 128

S1

S2

A1  
*mf*  
t'a - - ya,

A2  
*mf*  
t'a - - ya,

T1  
a

T2  
a

B1  
*mf*  
t'a - - ya,

B2  
*mf*  
t'a - - ya,

D.M.

129 130 131 132

S1

S2

A1

A2

T1

T2

B1

B2

D.M.

mf

pa - pa - - -

mf

pa - pa - - -

a

a

a

a

mf

pa - pa - - -

mf

pa - pa - - -

f

133 134 135 136

S1

S2

A1  
dhes par - te ta ye - ra,

A2  
dhes par - te ta ye - ra,

T1  
a a a a

T2  
a a a a

B1  
dhes par - te ta ye - ra,

B2  
dhes par - te ta ye - ra,

D.M.

137 138 139

S1

S2

A1

A2

T1

T2

B1

B2

D.M.

*mf*  
ke  
*mf*  
ke

*mf*  
ke  
*mf*  
ke

*f*  
*p*  
*f*  
*p*

140 141 142 143

S1

S2

A1  
sis ke - rya zvi - *mf*

A2  
sis ke - rya zvi - *mf*

T1  
a a a a

T2  
a a a a

B1  
sis ke - rya zvi - *mf*

B2  
sis ke - rya zvi - *mf*

D.M.

144 145 146 147

**f** **f** **f**

S1 ya - ti 'ne

S2 ya - ti 'ne

A1 sti - te, ya - ti 'ne

A2 sti - te, ya - ti 'ne

T1 a ya - ti 'ne

T2 a ya - ti 'ne

B1 sti - te, ya - ti 'ne

B2 sti - te, ya - ti 'ne

**ff** **ff**

l.v. l.v.

D.M.



148 149 150 151 152

*f* *ff* *ff* *ff*

S1 the - li - ma the - u

S2 the - li - ma the - u

A1 the - li - ma the - u

A2 the - li - ma the - u

T1 ya - ti - 'ne the - li - ma the - u

T2 ya - ti - 'ne the - li - ma the - u

B1 the - li - ma the - u i - po - li

B2 the - li - ma the - u i - po - li

D.M.

153 154 155 156

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

S1 i po - li na tur - ke - psi.

S2 i po - li na tur - ke - psi.

A1 i po - li na tur - ke - psi.

A2 i po - li na tur - ke - psi.

T1 na tur - ke - psi. na tur ke - psi.

T2 na tur - ke - psi.

B1 i po - li na tur - ke - psi. na tur - ke psi. mon

B2 i po - li na tur - ke psi. mon

D.M.

But send a message to the West

157 158 159 160

*f* *f* *f* *f*

S1 mon stil - te lo - gho sti fran - gya

S2 mon stil - te lo - gho sti fran

A1 *f* mon stil - - - te lo - gho sti fran -

A2 *f* mon stil - - - te lo - gho sti fran -

T1 *mp* stil - te lo - gho sti fran -

T2 *mp* stil - te lo - gho sti fran -

B1 *mp* stil - te lo - gho sti fran -

B2 *mp* stil - te lo - gho sti fran -

D.M. *f* *p* *p*

The musical score is arranged in a system with ten staves. The vocal parts (S1, S2, A1, A2, T1, T2, B1, B2) are in the upper half, and the piano accompaniment (D.M.) is in the lower half. The vocal parts feature lyrics in Latin: 'mon stil - te lo - gho sti fran - gya'. The piano accompaniment includes a double bass line with a forte (*f*) dynamic and a grand staff with piano (*p*) dynamics. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics, and articulation marks.

161 162 163 164

S1 na'r - tu - ne trya ka - ra - vya, mon stil - te lo-gho

S2 gya, na'r - tu - ne trya ka - ra - vya, mon

A1 - gya, na'r - tu - ne trya ka - ra - vya,

A2 - gya, na'r - tu - ne trya ka - ra - vya,

T1 gya, trya ka -

T2 gya, trya ka -

B1 gya, trya ka -

B2 gya, trya ka -

D.M.

165 166 167 168

S1 sti fran - gya na'r - tu-ne trya ka -

S2 stil - te lo-gho sti fran - gya na'r -

A1 na'r - tu-ne trya ka - ra - vya:\_\_\_

A2 na'r - tu-ne trya ka - ra\_\_\_ vya:\_\_\_

T1 ra - vya:\_\_\_

T2 ra - vya:\_\_\_

B1 ra - vya:\_\_\_

B2 ra - vya:\_\_\_

D.M.

169 170 171 172

S1 ra - vya: to 'na na pa-ri to sta - vro ke t'a-lo to van-ge - lyo,

S2 tu-ne trya ka - ra - vya: to 'na na pa - ri to sta - vro ke

A1 to 'na na pa - ri to sta -

A2 to 'na na pa - ri to sta -

T1

T2

B1

B2

D.M.



177 178 179 180

S1 to'na na pa-ri to sta vro ke t'a - lo to van-ge - lyo,

S2 gya to 'na na pa-ri to sta - vro

A1 t'a - lo to van - ge - lyo,

A2 t'a - lo to van - ge - lyo,

T1 *mf* to van - ge - - - lyo,

T2 *mf* to van - ge - - - lyo,

B1 *mf* to van - ge - - - lyo,

B2 *mf* to van - ge - - - lyo,

D.M.



181 182 183 184

S1 *p* a

S2 *p* a

A1 *f* to tri - to, to ka -

A2 *f* to tri - to, to ka -

T1 *p* a

T2 *p* a

B1 *f* to tri - to, to ka -

B2 *f* to tri - to, to ka -

D.M.

185 186 187

S1 a a

S2 a a

A1 li - te - ro tin a - - ya

A2 li - te - ro tin a - - ya

T1 a a a

T2 a a a

B1 li - te - ro tin a - - ya

B2 li - te - ro tin a - - ya

D.M.

188 189 190

S1  
a a a

S2  
a a a

A1  
tra - - pe - za, to  
*mf*

A2  
tra - - pe - za, to  
*mf*

T1  
a a a to  
*mf*

T2  
a a a to  
*mf*

B1  
tra - - pe - za,

B2  
tra - - pe - za,

D.M.

191 192 193

S1 a a a

S2 a a a

A1 tri - to, to ka - li - te - ro,

A2 tri - to, to ka - li - te - ro,

T1 tri - to, to ka - li - te - ro,

T2 tri - to, to ka - li - te - ro,

B1 *f* mi - mas - tim ba - - run

B2 *f* mi - mas - tim ba - -

D.M.

194 195 196

S1 a a a

S2 a a a

A1 tin a - - - ya

A2 tin a - - - ya

T1 tin a - - - ya,

T2 tin a - - - ya,

B1 ta ski - - lya, ma - -

B2 - run ke mas ti ma -

D.M.

197 198 199

S1 a a a a

S2 a a a

A1 *f* tra - - pe - za mas.

A2 *f* tra - - pe - za mas.

T1 *f* a - - ya tra - - pe -

T2 *f* a - - ya tra - - pe -

B1 - gha - - ri - - sun, a - ya tra - pe -

B2 - gha - - ri - - sun, a - ya tra - pe -

D.M.

200 *p* 201 202 203 204 205

S1 *p* i dhe - spi - na ta - ra - khti - ke, dhe -

S2 *p* i dhe - spi - na ta - ra - khti - ke, dhe -

A1 *p* i i i

A2

T1 *mf* za.

T2 *mf* za.

B1 *mf* - za.

B2 *mf* - za.

D.M. *p* *p* *pp* *pp*

206 207 208 209 210 211

S1  
- spi - na - ta - ra - khti - ke, ke

S2  
- spi - na - ta - ra - khti - ke, ke

A1  
i i

A2

T1

T2

B1

B2

D.M.



212 213 214 215

S1  
dha - kri - san, dha - kri - san, dha - - - kri - san i

S2  
dha - kri - san, dha - kri - san, dha - - - kri - san i

A1  
i

A2

T1

T2

B1

B2

D.M.

216 217 218 219 220

S1  
'ko - nes, i 'ko- nes\_ i 'ko - - nes.

S2  
'ko - nes, i 'ko- nes\_ i 'ko - - nes.

A1  
i 'ko - - nes.

A2  
i 'ko - - nes.

T1

T2

B1

B2

D.M.

Hush, our dear Lady

221 *p* 222 223 224 225 226

S1  
so - pa - se, ki - ra dhe - spi - na,

S2  
so - pa - se, ki - ra dhe - spi - na,

A1  
so - pa - se, ki - ra dhe - spi - na,

A2  
so - pa - se, ki - ra dhe - spi - na,

T1  
so - pa - se, ki - ra dhe - spi - na,

T2  
so - pa - se, ki - ra dhe - spi - na,

B1  
so - pa - se, ki - ra dhe - spi - na,

B2  
so - pa - se, ki - ra dhe - spi - na,

D.M.

227 228 229 230 231 232 233

S1 ke mi po - li - dha - kri -

S2 ke mi po - li - dha - kri -

A1 ke mi po - li - dha - kri -

A2 ke mi po - li - dha - kri -

T1 ke mi po - li - dha - kri -

T2 ke mi po - li - dha - kri -

B1 ke mi po - li - dha - kri -

B2 ke mi po - li - dha - kri -

D.M.

234                    235                    236                    237                    238                    239                    240

S1  
- - zis,                    pa - li                    me

S2  
- - zis,                    pa - li                    me

A1  
- - zis,                    pa - li                    me

A2  
- - zis,                    pa - li                    me

T1  
- - zis,                    pa - li                    me

T2  
- - zis,                    pa - li                    me

B1  
- - zis,                    pa - li                    me

B2  
- - zis,                    pa - li                    me

D.M.

For after years, and after centuries,  
All this will again be yours.

241                      242                      243                      244                      245                      246

S1  
khro - nus,                      me                      ke - rus,

S2  
khro - nus,                      me                      ke - rus,

A1  
khro - nus,                      me                      ke - rus,

A2  
khro - nus,                      me                      ke - rus,

T1  
khro - nus,                      me                      ke - rus,

T2  
khro - nus,                      me                      ke - rus,

B1  
khro - nus,                      me                      ke - rus,

B2  
khro - nus,                      me                      ke - rus,

D.M.

247 248 249 250 251 252

S1  
pa - li dhi - ka sas i - ne.

S2  
pa - li dhi - ka sas i - ne.

A1  
pa - li dhi - ka sas i - ne.

A2  
pa - li dhi - ka sas i - ne.

T1  
pa - li dhi - ka sas i - ne.

T2  
pa - li dhi - ka sas i - ne.

B1  
pa - li dhi - ka sas i - ne.

B2  
pa - li dhi - ka sas i - ne.

D.M.