

NEW

HORIZONS

OXFORD

Secular
SATB unaccompanied

— GABRIEL JACKSON —

Our flags are wafting in hope and grief

Our flags are wafting in hope and grief

Doris Kareva (b.1958), trans. Miriam McIlpatrick

GABRIEL JACKSON

Slow ♩ = c. 60

SOPRANO

ALTO

TENOR

BASS

Enter one by one, in quick succession, and repeat *ad lib.*, independently of the conductor and each other

p

Flags waft - ing,

p

Our flags are waft - ing, our flags are

p

Our flags are waft - ing, our flags are

4

mp

Our flags are waft - ing, our flags are

waft - ing, our flags are waft - ing, our flags are

waft - ing, our flags are waft - ing, our flags are

Duration: 5'

First performed by Linfield College Concert Choir, directed by Anna Song, in the Richard and Lucille Ice Auditorium, Melrose Hall, Linfield College, McMinnville, Oregon, on 4 May 2014

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8 *mf* *mp* *f*

waft - - ing, are waft - - ing in hope, in

waft - ing, our flags are waft - ing, our flags are

waft - - ing, our flags are waft - - ing, our flags are

12 *mp*

hope and grief,

At the conductor's signal, finish the bar you are singing and hold the last note to the barline

mf *mp*

(-ing,) through tur-moil we are si - - lent

mf *mp*

waft - ing, through tur-moil we are si - - lent

mf *mp*

waft - ing, through tur-moil we are si - - lent

17 *p*

and stern.

Enter together, and repeat *ad lib.*, independently of the conductor and each other

Flags waft - ing,

Our flags are

Wa - fting.

A

21

mp *p* *mp*

mo - - ment has come, a mo - ment has come -

8

waft - ing, our flags are waft - ing, our flags are

mo - - ment has come, a mo - ment has come -

25

mf *mp*

- a mo - - ment, a mo - ment so brief,

At the conductor's signal, finish the bar you are singing
and hold the last note to the barline

(-ing,)

8

waft - ing, our flags are waft - ing,

mf *mp*

- a mo - - ment, a mo - ment so brief,

29

mf *mp* *p*

per-haps a point of no re - turn.

8

per-haps a point of no re - turn.

mf *mp* *p*

per-haps a point of no re - turn.

35

mp We live with re -

mp We live, we live with re -

mp *mf* *mp* *mf* We live with re - gret, we live

mp We live with re - gret,

40

- gret, we live with doubt,

- gret, we live with doubt,

mp *f* *mf* with doubt, our roots are tang - led and an

mp *f* *mf* our roots are tang - led and an

45

pp *p* an - cient.

mp The

p *mp* *mf* *mp* cient. The ti - mid-est

p *mp* cient. We live with

50 *mp* *mf*

The ti-mid - est heart that ne - ver spoke out now breaks in - to

ti-mid - est, the ti-mid - est heart that ne - ver spoke out now breaks in - to

heart that ne - ver spoke out now breaks in - to

— doubt, ne - ver spoke, now breaks in - to

pp *mf*

55 *f*

song, in - to song,

song, in - to song,

song, in - to song,

song, in - to song,

60 *ff* *gliss.*

im - pa - tient.

ff *gliss.*

im - pa - tient.

ff *gliss.*

im - pa - tient.

ff *gliss.*

im - pa - tient.

65 *p*

What - ev - er we had, what - ev - er we lost, what - ev - er we had,

pp

Voice - ing, voice - ing, voice - ing, voice - ing,

pp

Voice - ing, voice - ing, voice - ing, voice - ing,

pp

Voice - ing, voice - ing, voice - ing, voice - ing,

69

what - ev - er we lost, what - ev - er we had, what - ev - er we lost,

voice - ing, voice - ing, voice - ing free - dom

voice - ing, voice - ing, voice - ing free - dom

voice - ing, voice - ing, voice - ing free - dom

73 *ff*

whether va - lued or ta - ken for grant - ed, a

ff

can - not be re - cant - ed, a

ff

can - not be re - cant - ed, a

ff

can - not be re - cant - ed,

77

voic - ing of free - - dom, a voic - ing of free -

voic - ing of free - - dom, a voic - ing of free -

voic - ing of free - - dom, a voic - ing of free -

80

- dom, a voic - ing of free - - - dom at

- dom, a voic - ing of free - - - dom at

- dom, a voic - ing of free - - - dom at

83

what - ev - er cost can-not now be re - cant - ed, can - not now be

what - ev - er cost can-not now be re - cant - ed, can - not now be

what - ev - er cost can-not now be re - cant - ed, can - not now be

rall.

87 *mf*

S. can - - not be re - cant - - - ed.

A. can - - not be re - cant - - - ed.

T. can - - not be re - cant - - - ed.

B. *mf* re - cant - ed, be re - cant - - - ed.

a tempo
SOPRANO SOLO

91 *p* *mp* *p*

SOP. SOLO Our flags are waft - ing in hope and grief.

S. *pp*

A. *pp*

T. *pp*

B. *pp*

NEW HORIZONS showcases the wealth of exciting, innovative, and occasionally challenging choral music being written today. It encompasses the whole gamut of small-scale choral genres, both secular and sacred, and includes pieces for upper-voice and mixed choirs. With titles by some of the most accomplished choral composers active in Great Britain and abroad, the series introduces new repertoire and fresh talent to a broad spectrum of choirs.

Gabriel Jackson

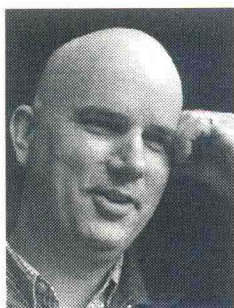


Photo: Malcolm Crowthers

Born in Bermuda in 1962 and a prize-winning student while at the Royal College of Music, Gabriel Jackson describes his music as 'essentially contemplative', a quality abundant in his choral works. Jackson's highly individual voice is in demand both here and further afield; his music has been commissioned and performed by a variety of leading ensembles and choirs, among them the BBC Singers, The Netherlands Chamber Choir, Capella Nova, and Chapelle du Roi, and regularly programmed at prestigious festivals throughout the UK and Europe.

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