

Three Memories of Kurdistan

Chris Hutchings

for SSSSAAAA choir or soloists
(also available for SSAATTBB)

Published under Creative Commons 4.0 License as part of **#choirsagainstracism**
Please use this free music to fight prejudice and hatred,
and/or to raise funds for refugees, migrants, and anti-racist causes.

In Springtime

The Beach

When I am sad, I remember
the beach. I watch the boats move on
the water. Clouds light in summer sky,
I watch the rising and
the setting of the sun.

In springtime in Kurdistan we
go to the mountain; there
are flowers, trees and figs.

My Father

I remember my father, he
puts his arms out and says come here.
My father is good and beautiful.
Now I'm happy when I
help my child write his name.

Words by Aine McAllister, based on the collective memories
of refugee women in Grande Synthe refugee camp, France;
copyright Aine McAllister, 2017, used with permission

Music © Chris Hutchings 2017; words © Aine McAllister 2017

Released under Creative Commons 4.0 non-commercial license

For any commercial use, please contact chris@hutchingsmusic.co.uk

hutchingsmusic.co.uk/choirsagainstracism

twitter.com/hutchingsmusic

twitter.com/aine_mcallister

#choirsagainstracism #givevoice

The Beach

#choirsagainstracism

Chris Hutchings

Performance notes: if a hairpin does not have a dynamic level given, it is less than a full dynamic level of movement:
e.g. $p < > p$ reaches a peak dynamic level that is about halfway between p and mp in the middle of the hairpin.

Calmly ($\text{♩} = c. 80$) freely, not synchronised, until end of bar 9

The musical score is arranged in two systems. The first system includes parts for Soprano 1, Soprano 2, Soprano 3 & 4, Alto 1 & 2, Alto 3, and Alto 4. The second system includes parts for Soprano 1 & 2 (S 1, S 2), Soprano 3 & 4 (S 3, S 4), Alto 1 & 2 (A 1, A 2), Alto 3, and Alto 4. The score is in 2/2 time with a key signature of one flat (Bb). It features a variety of dynamics including pp , p , mp , and p , along with hairpins. Performance instructions include 'freely, not synchronised, until end of bar 9' and 'Calmly'. The lyrics are: 'When I am sad,' and 'I re-mem-ber the beach, (tsh) I re-mem-ber,'. The score includes triplets and hairpins throughout.

al niente = to nothing (fade out)

9

S 1 *al niente* *p* *mp* *p*
the beach (tsh)

S 2 *al niente* *p* *mp* *p* *mf* *pp*
the beach (tsh) I re-mem - ber,

S 3 *p* *mp* *p* *mp* *p* *mf* *p*
I re-mem - ber the beach (tsh) I re-mem - ber, I re - mem - ber,

S 4 *p* *mp* *p* *mp* *p* *mf* *p*
I re-mem - ber the beach (tsh) I re-mem - ber, I re - mem - ber,

A 1 *p* *mp* *p* *mp* *p* *mf* *p*
I re-mem - ber the beach (tsh) I re-mem - ber, I re - mem - ber,

A 2 *p* *mp* *p* *mp* *p* *mf* *p*
I re-mem - ber the beach (tsh) I re-mem - ber, I re - mem - ber,

A 3 *al niente* *p* *mf* *p*
tsh
(same sound as the end of "beach")

A 4 *al niente* *p*
tsh

Faster but not excited (♩ = c. 112)

13

S 1 *p* *mf* *pp* *p* *mp*
I re-mem - ber, I watch the boats

S 2 *p* *mp*
I watch the boats

S 3 *mf* *p*
I re-mem - ber, I re - mem - ber,

S 4 *mf* *p*
I re-mem - ber, I re - mem - ber,

A 1 *mf* *p* *mp*
I re-mem - ber, I re - mem - ber, Boats move

A 2 *mf* *p* *mp*
I re-mem - ber, I re - mem - ber, Boats move

A 3 *p* *mp*
I watch the boats

A 4 *mf* *p* *p* *mp*
I watch the boats

17

S 1
move on the wa - ter, move on the wa - ter,

S 2
move on the wa - ter, move on the wa - ter, on the

S 3
S 4
move on the wa - ter,

A 1
A 2
on the wa - ter, move on the wa - ter,

A 3
move on the wa - ter, move on the wa - ter, on the

A 4
move on the wa - ter, move on the wa - ter,

mp cresc. poco a poco

mp cresc. poco a poco

mp cresc. poco a poco

20

S 1
move on the wa - ter,

S 2
wa - ter, move on the wa - ter,

S 3
S 4
move on the wa - ter, move on the wa - ter, move on the wa - ter,

A 1
A 2
move on the wa - ter, move on the wa - ter, move on the wa - ter,

A 3
wa - ter, move on the wa - ter,

A 4
move on the wa - ter,

mp cresc. poco a poco

mf f

mf f

mf f

mp cresc. poco a poco

23

mf *ff* *mp* *mp*

S 1 Clouds light in sum - mer sky, in

f *mf* *ff* *mp* *p*

S 2 Clouds light in sum - mer sky, clouds light in

f *mf* *ff* *mp* *p*

S 3 Clouds light in sum - mer sky, clouds light in

S 4

f *mp* *f* *ff* *mp* *p*

A 1 Clouds light in sum - mer sky, clouds light in

A 2

f *mp* *f* *ff* *mp* *p*

A 3 Clouds light in sum - mer sky, clouds light in

A 4

f *ff* *mp* *mp*

A 4 Clouds light in sum - mer sky, in

Tempo I (♩ = c. 80)

29

f *p* *pp* *pp* *p*

S 1 sum - mer sky. I watch the ri - sing and

f *p* *pp* *pp*

S 2 sum - mer sky.

f *p*

S 3 sum - mer sky. I re - mem - ber the beach,

S 4

f *p*

A 1 sum - mer sky. I re - mem - ber the beach,

A 2

f *p* *pp* *pp*

A 3 sum - mer sky.

f *p* *pp* *pp* *pp* *p*

A 4 sum - mer sky. mm

repeat this phrase ad lib., individually, while arrow lasts

pp

repeat this phrase ad lib., individually, while arrow lasts

pp

35

S 1 *p* *pp* *p*
 set-ting of the sun, I watch the ri-sing and

S 2 *p* *mp* *p*
 I watch the ri-sing and set-ting of the sun, the ri-sing and

S 3
 S 4 (finish current phrase, fade off last note early if needed)

A 1
 A 2 (finish current phrase, fade off last note early if needed)

A 3 *p* *mp* *p*
 I watch the ri-sing and set-ting of the sun, the ri-sing and

A 4 *p* *pp* *p*
 I watch the ri-sing and

41

S 1 *mp* *p* *ff* *pp* *al niente*
 set-ting of the sun, the sun, the sun (nn)

S 2 *mp* *p* *ff* *pp* *al niente*
 set-ting of the sun, the sun, the sun (nn)

S 3
 S 4 *mp* *p* *ff* *pp* *p*
 set-ting of the sun, the sun, the sun When I am

A 1 *mp* *p* *ff* *pp* *al niente*
 set-ting of the sun, the sun, the sun (nn)

A 3 *mp* *p* *ff* *pp*
 set-ting of the sun, the sun, the sun

A 4 *mp* *p* *ff* *pp* *al niente*
 set-ting of the sun, the sun, the sun (nn)

47

S 1 I re - mem - ber,

S 2 I re - mem - ber,

S 3 *mp* *p* *mp* *mf* *mp* *p* *pp*

S 4 sad, I re - mem - ber the beach, (tsh) I re - mem - ber, —

A 1 *mp* *mf* *mp* *p*

A 2 I re - mem - ber the beach, (tsh) I re - mem - ber, —

A 3 I re - mem - ber,

A 4 I re - mem - ber,

piu accel. With a little more movement ($\text{♩} = c. 50$)

51

S 1 I re - mem - ber, I re - mem - ber the beach, (tsh) the

S 2 I re - mem - ber, I re - mem - ber, I re -

S 3 *pp* *p* *mp* *mf* *mp*

S 4 I re - mem - ber, I re - mem - ber, the beach, (tsh) the

A 1 *pp* *p* *mp* *mf* *mp*

A 2 I re - mem - ber, I re - mem - ber, the beach, (tsh) the

A 3 I re - mem - ber, I re - mem - ber, the beach, (tsh) the

A 4 I re - mem - ber, I re - mem - ber, the beach, (tsh) the

55

S 1 *p* beach, (tsh) the beach, (tsh) the beach, (tsh) the *pp*

S 2 *p* mem - ber, I re - mem - ber, I re - mem - ber the *p* *pp*

S 3 *p* beach, (tsh) the beach, (tsh) the beach, (tsh) the *pp*

S 4 *p* beach, (tsh) the beach, (tsh) the beach, (tsh) the *pp*

A 1 *p* beach, (tsh) the beach, (tsh) the beach, (tsh) the *pp*

A 2 *p* beach, (tsh) the beach, (tsh) the beach, (tsh) the *pp*

A 3 *p* beach, (tsh) the beach, (tsh) the beach, (tsh) the *pp*

A 4 *p* beach, (tsh) the beach, (tsh) the beach, (tsh) the *pp*

58 *pp* beach (tsh) *al niente*

S 1 *pp* beach. (tsh) *al niente*

S 2 *pp* beach (tsh) *al niente*

S 3 *pp* beach (tsh) *al niente*

S 4 *pp* beach (tsh) *al niente*

A 1 *pp* beach (tsh) *al niente*

A 2 *pp* beach (tsh) *al niente*

A 3 *pp* beach (tsh) *al niente*

A 4 *pp* beach (tsh) *al niente*

this page is (mostly) blank in order to simplify page-turning

use it to write your own memories of a place you love

In Springtime

Chris Hutchings

#choirsagainstracism

Lively ♩ = 150

Soprano 1 & 2
in spring-
mp

Soprano 3
In spring - time, —
mp p mp

Soprano 4
In spring - time, —
mp p

Alto 1
In spring - time, —
p mp p

Alto 2
In spring - time, —
p mp

Alto 3 & 4
In spring - time, — in spring - time, —
p mp p mp

S 1
- time, — in spring - time — in
mf f p

S 2
- time, — in spring - time — in
mf f p

S 3
- time, — in spring - time, — in
mf f p

S 4
in spring - time, — in
mp f p

A 1
in spring - time, — in
mp f p

A 2
in spring - time, — in
p mp f p

A 3
in spring - time, — in
p p fp

A 4
in spring - time, — (alto 4: hold to "mm")

Music © Chris Hutchings 2017; words © Aine McAllister 2017

Released under Creative Commons 4.0 non-commercial license

For any commercial use, please contact chris@hutchingsmusic.co.uk

hutchingsmusic.co.uk | twitter.com/hutchingsmusic | twitter.com/aine_mcallister

11

S 1 Kur - di - stan

S 2 Kur - di - stan,

S 3 Kur - di - stan,

A 1 Kur - di - stan, _____ we

A 2 Kur - di - stan, _____ we go to the moun - tain, _____ we

A 3 _____ we go to the moun - tain, _____ (tutti) we go to the

A 4 _____ (alto 4 only) we go to the moun - tain, _____ (tutti) we go to the

18

S 1 we go to the moun - tain, _____ we go to the moun - tain, _____

S 2 we go to the moun - tain, _____ we go to the moun - tain, _____

S 3 we go to the moun - tain, _____ we go to the moun - tain, _____

S 4 we go to the moun - train, _____ we go to the moun - tain, _____

A 1 go to the moun - tain, _____ we go to the moun - tain, _____

A 2 go to the moun - tain, _____ we go to the moun - tain, _____

A 3 moun - tain, _____ we go to the moun - tain, _____ to the moun - tain, _____

A 4 moun - tain, _____ we go to the moun - tain, _____ to the moun - tain, _____

In Springtime

12

25

S 1
S 2
S 3
S 4
A 1
A 2
A 3
A 4

mp *p* *mp*

to the moun-tain, to the moun-tain,

mp *p* *mp*

to the moun-tain, to the moun-tain,

mp *p* *mp*

to the moun-tain, to the moun-tain,

p *pp* *mp*

to the moun-tain,

(nn) *p* *pp* *mf* *p*

to the moun-tain,

(nn) *p* *pp* *mf* *p*

we go to the moun-tain,

(nn) we go to the moun-tain,

31

S 1
S 2
S 3
S 4
A 1
A 2
A 3
A 4

p *mp* *p* *p*

to the moun-tain, we

p *mp* *p* *p*

to the moun-tain, we

p *mp* *p* *p*

to the moun-tain, we

p *mp* *p* *p*

to the moun-tain,

mf *p* *mp*

we go to the moun-tain, we go to the moun-tain.

mf *p* *mp*

we go to the moun-tain, we go to the moun-tain.

In Springtime

Reminiscing $\text{♩} = 70$

37 *rit.* *pp* *p*

S 1 go to the moun - tain. there are

S 2 go to the moun - tain. There are trees, there are

S 3 go to the moun - tain. flo - wers, There are trees, _____

A 1 There are flo - wers, _____

A 2 (nn)

A 3 (nn)

A 4 There are flo - wers, _____

42 *mp* *p* *mp*

S 1 figs, there are figs,

S 2 figs, there are trees, there are figs,

S 3 flo - wers, there are trees, _____

A 1 There are flo - wers, _____

A 2 there are flo - wers, _____

A 3 there are flo - wers, _____

A 4 there are flo - wers, there are

In Springtime

14

46

S 1 *mf* *rit.* *f* *mp*

S 2 there are figs, in spring - time, in

S 3 *mp* *mp* *mf* *f* *mp*

S 3 there are trees, there are figs, in spring - time, in

S 4 *mp* *f* *mp*

S 4 there are trees, in spring - time, in

A 1 *mp* *f* *mp*

A 1 there are trees, in spring - time, in

A 2 *mp* *f* *mp*

A 2 flo - wers, there are trees, in spring - time, in

A 3 *f* *mp*

A 4 flo - wers, in spring - time, in

Yearning $\text{♩} = 60$

50

S 1 *f* *mf* *ff* *mf* *p*

S 2 spring - time, in spring - time, we go to the moun - tain,

S 3 *f* *mf* *ff* *mf* *p*

S 3 spring - time, in spring - time, we go ³to the moun - tain,

S 4 *f* *mf* *ff* *mf* *p*

S 4 spring - time, in spring - time, we go to the moun - tain,

A 1 *f* *mf* *ff* *mf* *p*

A 1 spring - time, in spring - time, in

A 2 *f* *mf* *ff* *mf*

A 2 spring - time, in spring - time,

A 3 *f* *mf* *ff* *mp* *p*

A 4 spring - time, in spring - time, (mm) in

In Springtime

54

S 1 *mp* *p* *p*
S 2 we go to the moun - tain, in Kur - di - stan.

S 3 *mp* *p* *p*
S 4 we go to the moun - tain, in Kur - di - stan,

A 1 *mp* *p* *p*
A 2 spring - time, (mm) in Kur - di - stan,

A 3 *mp* *p* *p* *mp* *p*
A 4 in spring - time, (mm)

58

S 1 *pp*
S 2 (nn)

S 3 *mp* *pp*
S 4 in spring - time. (mm) *pp*

A 1 *mp* *pp*
A 2 in spring - time. (mm) *pp*

A 3 *mp* *pp*
A 4 in Kur - di - stan. (nn) *pp*

A 4 in Kur - di - stan. (nn)

My Father

#choirsagainstracism

Chris Hutchings

Tenderly $\text{♩} = c. 60$

The musical score is written for Soprano and Alto voices. It begins with a tempo marking of 'Tenderly' and a metronome marking of $\text{♩} = c. 60$. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is divided into two systems. The first system includes parts for Soprano 1 & 2, Soprano 3 & 4, Alto 1 & 2, and Alto 3 & 4. The lyrics for these parts are: 'I re - mem - ber my fa - ther,'. The second system includes parts for Soprano 1 (S1), Soprano 2 (S2), Soprano 3 (S3), Soprano 4 (S4), Alto 1 (A1), Alto 2 (A2), Alto 3 (A3), and Alto 4 (A4). The lyrics for these parts are: 'I re - mem - ber my fa - ther. He puts his arms out, ___'. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano), along with phrasing slurs and accents. The time signature changes to 3/4 + 3/4 at the end of the second system.

Soprano 1 & 2
I re - mem - ber my fa - ther,

Soprano 3 & 4
I re - mem - ber, I re - mem - ber my fa - ther,

Alto 1 & 2
I re - mem - ber, I re - mem - ber my fa - ther,

Alto 3 & 4
I re - mem - ber, I re - mem - ber my fa - ther,

S1
I re - mem - ber my fa - ther. He puts his arms out, ___

S2
I re - mem - ber my fa - ther. He puts his arms out, ___

S3
I re - mem - ber my fa - ther. He puts his arms out, ___

S4
I re - mem - ber my fa - ther. He puts his arms out, ___

A1
I re - mem - ber my fa - ther. He

A2
I re - mem - ber my fa - ther. He

A3
I re - mem - ber my fa - ther. He

A4
I re - mem - ber my fa - ther. He

10

S1 S2

S3 S4

A1 A2

A3 A4

come here, he
and says, come here, he
puts his arms out and says, come here, he

mf *mp* *mp* *mf* *mp* *mf* *mp*

13

poco accel. **Brightly** $\text{♩} = c. 72$

S1 S2

S3 S4

A1 A2

A3 A4

puts his arms out and says, come here, come
puts his arms out and says, come here, come
puts his arms out and says, come here, come

f *mf* *f* *mf* *f* *mf*

16

S1
S2

here.

S3
S4

here, come here, come here, come

A1
A2

here, come here, come here, come

A3
A4

here, come here, come here, come

p *pp* *p* *pp* *p* *pp*

rit. **Tenderly** ♩ = c. 60

19

S1
S2

My

S3
S4

here, come here, come here.

A1
A2

here, come here, come here. My

A3
A4

here, come here, come here.

mf *p* *mf* *p* *mf* *p*

22

S1
S2
S3
S4
A1
A2
A3
A4

fa - ther is good and beau - ti - ful, my fa - ther is good and
He's good and beau - ti - ful, my fa - ther is good and
fa - ther is good and beau - ti - ful, my fa - ther is good and
He's good and beau - ti - ful, my fa - ther is good and

25

S1
S2
S3
S4
A1
A2
A3
A4

beau - ti - ful. Now I'm hap - py when I help my child write his
beau - ti - ful. Now I'm hap - py when I help my child write his
beau - ti - ful. Now I'm hap - py when I help my child write his
beau - ti - ful. Now I'm hap - py when I help my child write his

29

f *ff* *p*

S1 name, when I help my child write his name.

S2 name, when I help my child write his name.

S3 name, when I help my child write his name.

S4 name, when I help my child write his name.

A1 name, when I help my child write his name.

A2 name, when I help my child write his name.

A3 name, when I help my child write his name.

A4 name, when I help my child write his name.

34

Slower but without sorrow $\text{♩} = \text{c. } 50$

pp *al niente*

S1 I re - mem - ber my fa - ther...

S2 I re - mem - ber my fa - ther...

S3 I re - mem - ber my fa - ther...

S4 I re - mem - ber my fa - ther...

A1 I re - mem - ber my fa - ther...

A2 I re - mem - ber my fa - ther...

A3 I re - mem - ber my fa - ther...

A4 I re - mem - ber my fa - ther...