

Maxim Meshkvicev

# Adam lay y-bounden

## NOTES ON THE COMPOSITION

- 1) Tempo is very free.
- 2) The Soprano Solo is in the soloist's own time, only constrained by the dotted barlines.
- 3) Where there are rests between phrases, these last until the echo from the previous phrase has subsided
- 4) Long held breves are held, regardless of whether they are written out or not, until the next point at which they are released. Breathing is staggered.
- 5) Preferably, there would be more 2nd Basses than 1st.

## Adam lay y-bouden

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**Very Freely** ♩=62

The musical score is written for five voices: Soprano Solo, Soprano, Alto, Tenor, and Bass. The Soprano Solo part is a single melodic line. The Soprano, Alto, Tenor, and Bass parts are written in a four-part setting, with the Soprano and Alto parts having lyrics. The Tenor and Bass parts have lyrics that are partially obscured by the Soprano and Alto parts. The score is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings.

**Soprano Solo**

**SOPRANO**

**ALTO**

**TENOR**

**BASS**

**Soprano**

**Alto**

**Tenor**

**Bass**

7

7

*p*

A - dam

*p*

A - dam

*p*

A - dam

*mf* Adamlayy-bounden, Boudenin abond:

*pp* staggered breathing Adam

*pp* staggered breathing Adam

*pp* staggered breathing Adam

*p* Adam, A - dam Four thou-sand win-ter Thought he not todong.

*p* Adam, A - dam Four thou-sand win-ter Thought he not todong.

*p* Adam, A - dam Four thou-sand win-ter Thought he not todong.

10

*mp*  
And all \_\_\_\_\_ was for an ap - ple, An ap - ple that he took,

*mp*  
And all \_\_\_\_\_ was for an ap - ple, An ap - ple that he took,

*mp*  
And all was for an ap - ple, An ap - ple that he took,

*mp*  
And all was for an ap - ple, An ap - ple that he took,

*mp*  
And all was for an ap - ple, An ap - ple that he took,

*mp*  
And all was for an ap - ple, An ap - ple that he took,

*mp*  
And all \_\_\_\_\_ was for an ap - ple, An ap - ple that he took,

[illegible]

tak-en been, The ap-ple tak-en been, *p* Nè had ne-ver our la - dy a-been

tak-en been, The ap-ple tak-en been, *p* Nè had ne-ver our la - dy a-been

tak-en been, The ap-ple tak-en been, *p* Nè had ne-ver our la - dy a-been

tak-en been, The ap-ple tak-en been, *p* Nè had ne-ver our la - dy a-been

tak-en been, The ap-ple tak-en been,

tak-en been, The ap-ple tak-en been,

tak-en been, The ap-ple tak-en been,

tak-en been, The ap-ple tak-en been,

*mp* *> pp*  
heav - enè queen, heav-enè queen.

*mp* *> pp*  
heav - enè queen, heav-enè queen.

*mp* *> pp*  
heav - enè queen, heav-enè queen.

*mp* *p*  
heav - enè queen. De - o Gra - ci - as!

*p*  
De - o Gra - ci - as!

*p*  
De - o Gra - ci - as!



29

The musical score for page 29 consists of nine staves. The first four staves are vocal parts, each with the lyrics "Bless - èd be the time". The first staff is a treble clef with a whole rest. The second, third, and fourth staves are treble clefs with a melody starting on a whole note, followed by a half note, and then a quarter note. The dynamics are marked *mp* (mezzo-piano) and *pp* (pianissimo) with a crescendo hairpin. The fifth staff is a bass clef with the lyrics "Bless - èd be the time that ap - ple tak - en". It starts with a whole rest, then a half note, and then a quarter note. The dynamic is marked *p* (piano). The sixth, seventh, and eighth staves are treble clefs with whole rests. The ninth staff is a bass clef with the lyrics "Bless - èd be the time that ap - ple tak - en". It starts with a whole rest, then a half note, and then a quarter note. The dynamic is marked *p* (piano).

*mp* *pp*  
Bless - èd be the time

*mp* *pp*  
Bless - èd be the time

*mp* *pp*  
Bless - èd be the time

*p*  
Bless - èd be the time that ap - ple tak - en

*p*  
Bless - èd be the time that ap - ple tak - en

*p*  
Bless - èd be the time that ap - ple tak - en

*p*  
Bless - èd be the time that ap - ple tak - en

31 *mf*

Bless - èd be the time that ap-ple tak-en was

*pp* was \_\_\_\_\_ *p* There-fore we moun sing-en, *De-o Gra-ci-*

*pp* was \_\_\_\_\_ *p* There-fore we moun sing-en, *De-o Gra-ci-*

*pp* was \_\_\_\_\_ *p* There-fore we moun sing-en, *De-o Gra-ci-*

32

There-fore we moun sing-en, De-o Gra-ci-as!

De-o Gra-ci-

De-o Gra-ci-

De-o Gra-ci-

as! De-o Gra-ci-as!

De-o Gra-ci-

De-o Gra-ci-

as! De-o Gra-ci-as!

as! De-o Gra-ci-as!

12

33

as!

as!

as!

8

as!

as!

8

as!