

Setting on a Polish Hymn

Mizerna, cicha

Jan Gall

Arranged by Quincy Hilliard

Lyrics in original hymn by Teofil Lenartowicz

INSTRUMENTATION

1-FULL SCORE

3-1st FLUTE

3-2nd FLUTE

2-OBOE

6-1st CLARINET in B $\flat$

6-2nd CLARINET in B $\flat$

2-BASS CLARINET in B $\flat$

2-BASSOON

2-1st ALTO SAXOPHONE in E $\flat$

2-2nd ALTO SAXOPHONE in E $\flat$

2-TENOR SAXOPHONE in B $\flat$

1-BARITONE SAXOPHONE in E $\flat$

5-1st TRUMPET in B $\flat$

5-2nd TRUMPET in B $\flat$

4-HORN in F

3-1st TROMBONE

3-2nd TROMBONE

2-EUPHONIUM in Tenor Clef

3-EUPHONIUM in Bass Clef

4-TUBA

2-ORCHESTRA BELLS, CHIMES

1-TIMPANI

2-SNARE DRUM, BASS DRUM

1-SUSPENDED CYMBAL

2-TRIANGLE, SLEIGHBELLS

Grade 2.5

Duration: Approx. 2 Minutes



Program Notes

Mizerna, cicha is a popular traditional hymn used during holiday celebrations in Poland. The best-known version of the melody was composed by **Jan Gall** sometime around 1900. The lyrics are accredited to Teofil Lenartowicz in 1849. Dr. Hilliard extends his heartfelt thanks to Dr. William Plummer for his research and assistance in providing information about the hymn.

About the Arranger

Quincy C. Hilliard's compositions for wind band are published by several major music publishers and are often performed throughout the world where there are wind bands of the British-American instrumentation. *Coty* (clarinet and piano) was included on a Grammy-nominated recording. He has received two Global Music Awards in recognition of his work as a composer. He has written for the documentary film *The Texas Rangers*, the 1996 Atlanta Olympic Games, and a work in celebration of the bicentennial of Abraham Lincoln's birth (a Library of Congress commission).

Performance Suggestions

To best set up the tempo changes that give the work variety, the opening should be played in a spirited and uplifting fashion. The subsequent faster passages should be light and playful in nature. The slower passages should be lyrical and with a sustained beauty of tone. Conductors may choose to use fewer, or even solo, instruments at measure 10. Maintain breath support to the ends of phrases, especially for the soft ending of this lovely work.

Mizerna, cicha

Allegro con brio ♩ = 132 - 144

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S1042CB

19 *rit.*

Fl. 1 *f* *mf* *p*

Ob.

B $\flat$ Cl. 1 *f* *mf* *p*

2 *f* *mf*

B. Cl. *f* *mf*

Bsn.

A. Sax. 1 *f* *mf* *p*

2

T. Sax.

Bar. Sax.

19

Tpt. 1 *f* *mf* *p*

2

Hn.

Tbn. 1 *f* *mf* *p*

2

Euph. *f* *mf* *p*

Tuba *f* *mf*

Bells Ch. *f* *mf* *mp* *mf*

Timp.

S. D.

B. D.

Sus. Cym.

Tri. Sbls. *f* *mf* *mf*

17 18 19 20 21 22 23 24 25 26

27 Allegro lirico ♩ = 120 - 132

31

Fl. 1 2 *mf* legato *a2*

Ob. *mf* legato

B♭ Cl. 1 *mp*

2 *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

27 31

Tpt. 1 *mf* legato

2 *mf* legato

Hn. *mp*

Tbn. 1 2 *mp*

Euph. *mp*

Tuba *mp*

Bells *mf*

Ch. *mf*

Timp. *mp*

S. D. *mp*

B. D. *mp*

S. D. stick near dome *mp*

Sus. Cym. *mp*

Tri. Sbls. *mp*

27 28 29 30 31 32 33 34 35

[illegible]

48 54

Fl. 1 2 *p* *f* *mf* legato

Ob. *p* *f* *mf* legato

B♭ Cl. 1 2 *p* *f* *mf* legato

B. Cl. *f* *mf* legato

Bsn. *f* *mf* legato

A. Sax. 1 2 *p* *f* *mf* legato

T. Sax. *f* *mf* legato

Bar. Sax. *f* *mf* legato

48 54

Tpt. 1 2 *p* *f* *mf* legato

Hn. *f* *mf* legato

Tbn. 1 2 *f* *mf* legato

Euph. *f* *mf* legato

Tuba *f* *mf* legato

Bells Ch. *p* *f* *mf* legato

Timp. *f* *mf* legato

S. D. B. D. *f* *mf* legato

Sus. Cym. *p* *f* *mf* legato

Tri. Slbbs. *f* *mf* legato

46 47 48 49 50 51 52 53 54 55

Fl. 1 2

Ob.

B♭ Cl. 1 2

B. Cl.

Bsn.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2

Hn.

Tbn. 1 2

Euph.

Tuba

Bells Ch.

Timp.

S. D. B. D.

Sus. Cym.

Tri. Sbls.

56 57 58 59 60 61 62 63 64 65 66

solo *f* legato 70 *a2* tutti 77

Fl. 1 2 *mf*

Ob.

B♭ Cl. 1 2 *mf*

B. Cl. *legato*

Bsn. *mf* legato

A. Sax. 1 2 *mp* *a2* *mf*

T. Sax. *mf* legato

Bar. Sax. *mf* legato 70 77

Tpt. 1 2 *mp* *mf* legato

Hn. *legato*

Tbn. 1 2 *a2* *mf* legato

Euph. *legato*

Tuba *mf* legato

Bells Ch. *f* *mf* Ch. *mf*

Timp. *mf*

S. D. wire brushes *mf*

B. D. *mf*

Sus. Cym.

Tri. Sibs. *mf*

S1042CB 67 68 69 70 71 72 73 74 75 76 77 78

84 *rit. poco a poco*

Fl. 1 2 *f* *mp*

Ob.

B $\flat$ Cl. 1 *mp*

2 *mp*

B. Cl. *f* *mp*

Bsn. *mp*

A. Sax. 1 2

T. Sax.

Bar. Sax. *mp*

84

Tpt. 1

2

Hn. *mp*

Tbn. 1 *a2* *mf* *mp*

2

Euph. *mf* *mp*

Tuba *f* *mp*

Bells *f* *mp*

Ch. *mp*

Timp. *mp*

S. D. B. D.

Sus. Cym.

Tri. Slbbs. *mp*

79 80 81 82 83 84 85 86 87 88 89

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