



Malcolm Hill

(1944 -)

Runnymede

Text by

Caroline Heaton

for

**Soprano, Bass-Baritone
and Chorus**

mj347 2015

www.malcolm-hill.co.uk

Printed copies distributed under Performance Restricted
Attribution-NonCommercial-NoDerivs 3.0 License

RUNNYMEDE

Malcolm Hill asked Bath poet Caroline Heaton to create a text for a setting to be included in this concert. Her *Runnymede* tells the story of the meeting between King and barons as if it is being recounted soon after the signing. MH set the poem to late 12th century Trouvère chanson melodies which we know had arrived in England by 1215, and to which contemporary texts were traditionally added. [Over 2,000 lyrics, together with nearly 1,000 of their single-voice melodies have survived from the rich production of 12th and 13th century trouvères of Northern France.] Malcolm then surrounded the melodies with both 13th and early 20th century counterpoints. The first and third movements use Blondel de Nesle's melody *Cuer desirrous apaie* (the longing heart appeases/calms), the second movement uses Gautier de Dargies' *Desque ci ai touz jorz chanté* and the final movement is based on Chatelain de Couci's *Li nouviauz tanz* (aka *Li nouuiaiu tens*).

The bass-baritone soloist starts the first song in English, followed by the solo soprano in Latin. The choral sopranos and altos describe the scene and what they thought about King John. At the end, the army makes a statement. The second song, for male performers, continue the army's description of what happened. The third song opens with the solo soprano reprising her Latin refrain from the first song. There are no men in this movement, which elaborates the description of Runnymede. Gradually the chorus becomes a group of soloists, ending with "It was a place of Fair Words and watery intent". After a couple of brief solos from the chorus, the last song is just for 4-part chorus. "Trial by our equals won a few months of peace ... The king smiled through gritted teeth, sent for, affixed, the Great Seal. We won a brief peace, too brief, but the Charter endured ... As for our villeins, they still work the land, sing their own song."

The first performances were given by Jane Hunt (soprano), Paul Feldwick (bass baritone) and members of Bath's Chandos Singers: 21st November 2015 in St. John the Evangelist Church, Bath and then on 12th November 2016 in St James' Priory, Bristol.

Total duration c. 11 minutes.

Caroline Heaton and Malcolm Hill both give their permission for this set of choral songs to be uploaded onto Petrucci.

Runnymede

1

Malcolm Hill mj347 after
Blondel de Nesle's Chanson
Cuer desirrous apaie

Caroline Heaton

All bars are the same length, 6/8 = 2/2

Untexted lines to "Ah" in all movements

♩.=39
mf

Bass
Bar.
Solo

We met at Run-ny - me - de, word new-mint - ed by the scribes, in the

5

Bass
Bar.
Solo

mea - dow be - tween _____ Wind sor and Staines, place _____ of fair.

9

♩.=39
mf

Sop.
Solo

in _____ pra - to _____ quod _____ vo - ca - -

Bass
Bar.
Solo

Coun - sel. _____

13

cresc. *dim.* *mf*

Sop.
Solo

-tur _____ Ro - - - - - ni - med, _____ in-ter

17

3 3

Sop.
Solo

Win - dle - so - - rum _____ et _____ Sta - - -

Sop. Solo
- nes. _____

S.1 *mp* It was a marsh - y place, nei-ther clear *mf*

S.2 *mp* It was a marsh - y place, nei-ther clear *mf*

A. *mp* It was a marsh - y place, nei-ther clear *mf*

S.1 *dim.* wa - ter nor firm ground and the day dull, sun *p*

S.2 *dim.* wa - ter nor firm ground and the day dull, sun *p*

A. *dim.* wa - ter nor firm ground and the day dull, sun *p*

S.1 *cresc.* *mf* strugg-ling through hang - - - ing cloud. *mf*

S.2 *cresc.* *mf* strugg-ling through hang - - - ing cloud. *mf*

A. *cresc.* *mf* strugg-ling through hang - - - ing cloud. *mf*

Sop. Solo $\text{♩} = 39$ *mf* 3 *cresc.* *f* > *p*

It was a place of king-ly pa - vi-lions reach - ing sky - ward o - ver

34 *mf* *f* 3

Sop. Solo reach- ing, o - ver reach - - - ing a - bove the

S.1 *p sempre*

A. *p sempre*

39 *mp*

Sop. Solo King's mer- ce- na- ries and tame men_ John Lack- land's sor - ry_ crew_

S.1

A.

44 ♩ = 39

Sop. Solo

Bass Bar. Solo *f*

S.1 *mf* *f*

S.2 *mf* *f*

A. *mf* *f*

Our tents

He lost our Fair French hold - ings. But did not lack Eng-lish lands!

He lost our Fair French hold - ings. But did not lack Eng-lish

4 49 $\text{♩} = 39$

Bass Bar. Solo

hunk-ered to the ground Our de - mands were earth-ly and we had

52

Bass Bar. Solo

Tenor

Bass

Lon-don at our back. and the dark - browed

We had Lon-don at our back, the dark - browed

We had Lon-don at our back, the dark - browed

54

Bass Bar. Solo

Tenor

Bass

Welsh had ri-sen up,

Welsh, We had Lon-don at our back and the dark - browed

Welsh, We had Lon-don at our back and the dark - browed

56

Bass Bar. Solo

Tenor

Bass

ma - ny men,

Welsh had ri - sen up.

Welsh had ri - sen up.

58 **Slower** **rall.**

Bass Bar. Solo

ma - ny men of the dough - ty North.

Runnymede 2.

Malcolm Hill mj347.2 after
Gautier de Dargies's Chanson
Desque ci ai touz jorz chanté

All bars are the same length, 6/8 = 2/2

Caroline Heaton

$\text{♩} = 62$ *mf*

Bass Bar. Solo

The King chafed, he low - ered his brows, his hand strayed

mp sempre

B.

6

Bass Bar. Solo

of - ten to his belt, seek - ing his miss - ing sword,

B.

12

Tenor Solo

f

We were well - armed! We

Bass Bar. Solo

kist - - con - fined.

T.

mf

We

B.

mf

We

18

Tenor Solo
8 were well - armed

Bass Bar. Solo
f
We were well - armed me - talled breasts Be -

T.
8 were well - armed

B.
were well - armed

24

Bass Bar. Solo
neath sur - coats, glint of sword-hilts, jink of spurs. Not ar-mour a -

Bass Solo
jink of spurs, glint of sword -

29

Bass Bar. Solo
lone _____ *mf* fi - nessed the

Bass Solo
mf
hilts, we had _____ marsh - alled our words, we had marsh-alled our

34

Bass Bar. Solo
f
ar - guments for-ty-nine ar - ti-cles of faith to at - test: _____

Bass Solo
words _____ fi - nessed the ar - - gu-ments

39 $\text{♩} = 39$ *ff*

T. *ff*
Our de-mands were earth-bound:

B. *ff*
Our de-mands were earth-bound: safe hold-ing of a man's own

45 *ff*

Bass Bar. Solo *ff*
An

T. *senza dim.*
and cas-tles, his own____ vil-leins to com - mand._

B. *senza dim.*
fields____ his own____ vil-leins to com - mand._

50

Bass Bar. Solo
end____ to the end-less chink____ in the roy - al

Bass Solo *ff*
of____ sil-ver pen-nies in the roy - al

T.
B.

55 *f*

Bass Bar. Solo *f*
cof - fer, coins piled____ high o - ver____ the____

Bass Solo *f*
cof - fer, coins____ piled____ high____

60

Bass
Bar.
Solo

Roy - al board.

Bass
Solo

Now we ad - vance as o -

B.

64

Bass
Solo

- - ver the black and white cloth,

B.

67

Bass
Bar.
Solo

the King check - ma - ted at his

B.

71

Bass
Bar.
Solo

own Ex - che - quer.

B.

Runnymede 3.

Malcolm Hill mj347.3 after
Blondel de Nesle's Chanson
Cuer desirrous apate

Caroline Heaton

All bars are the same length, 6/8 = 2/2

$\text{♩} = 39$
mf

Sop. Solo
in pra - to quod vo - ca - - tur Ro -

4
Sop. Solo
- - - - - ni - med, in - ter Win - dle

8
Sop. Solo
so - - - rum et Sta - - - -

11 $\text{♩} = 39$
Sop. Solo
nes. - - - -

S.1. *mf*
It was place of wind and wa -

S.2. *mf*
It was place of wind and wa -

A. *mf*
It was place of wind and wa -

10

14

S.1. *f* gusts

S.2. *f* gusts

A. *f* gusts

ter, of earth churned by horse - hoof,



17

Sop. Solo *mf* It was a place of un-cer-tain sun that broke through

S.1. *senza dim.* of cold wind

S.2. of cold wind

A. of cold wind

$\text{♩} = 39$



21

Sop. Solo $\text{♩} = 39$ cloud but rare-ly...

Choir S. solo 1. *mf* It was a

Choir S. solo 2. *mf* It was a place of mes - - -

mf

Sop. Solo

It was a place of

Choir S. solo 1.

place of mes-sen-gers, com-ing and go-ing, com-ing and go-ing,

Choir S. solo 2.

- sen-gers, com-ing and go-ing, It was a



mp

Sop. Solo

mes-sen-gers, the king's night-ly re-

Choir S. solo 1.

a place of mes-sen-gers, the king's

Choir S. solo 2.

place of mes-sen-gers, the king's night-ly re-treat to



Sop. Solo

treat to Wind-sor

Choir S. solo 1.

night-ly re-treat

Choir S. solo 2.

Wind-sor fear-ful

Choir S. solo 3.

It was place of Fair Words, Fair Words

Choir S. solo 4.

It was place of Fair Words, Fair Words

35

Choir S. solo 2. looks and e - qui - vo - ca - tions

Choir S. solo 3. *p* It was place of Fair

Choir S. solo 4. *p* It was place of Fair



38

Sop. Solo *p* and wa - - - te - ry in - tent.____

Choir S. solo 1. *p* and wa - - - te - ry in - tent.____

Choir S. solo 2. *p* and wa - - - te - ry in - tent.____

Choir S. solo 3. Words

Choir S. solo 4. Words

Runnymede 4.

Caroline Heaton

Malcolm Hill mj347.4 after
Chatelain de Couci's Chanson
Li nouviauz tanz et mais et violete

Unhurried

♩=124

Choir solo S.

S. *mf*
We won a brief space, a few months of peace, a few months of peace:—

A. *mp*
an

T.

B.

4

S. *Full ff* *f*
Tri - al by our e - quals! We

A. *Full ff* *f*
end to o-ver-ween-ing fees Tri - al by our e - quals! We

T. *Full ff* *f*
Tri - al by our e - quals! We

B. *Full ff* *f*
Tri - al by our e - quals! We

S. *won a few months of peace: an end to o - verween ing_ fees*

A. *won a brief space*

T. *won a few months of peace: a brief space The king smiled through* *mf*

B. *won a brief space*

14

S. *af- fixed, the Great Seal.* *mf f cresc.*

A. *af- fixed, the Great Seal.* *mf f cresc.*

T. *grit- ted_ teeth, sent for, the Great Seal.* *f cresc.*

B. *We won a brief* *f ff*

19

S. *the* *S1 f*

A. *but the Char - - ter en- dured* *S2 + A. mf mf*

T. *the* *f*

B. *peace, too brief but the Char - ter en- dured* *mp sub. mf mf*

24

S. *f*
Mag - na Car - ta spawned four En gross - ments, then Char - ter af - ter Char -

A. *f*
then Char - ter af - ter Char -

T. *mf*
Mag - na Car - ta spawned four En gross - ments,

B.

Più mosso

29

S. *mf* All S. *p* *mf*
ter, while the King, they say, died of a sur - feit of ci - der and

A. *mf* *p* *mf*
ter, while the King, they say, died of a sur - feit of ci - der and

T.

B.

35

S. *f*
peach - es, the King died of a sur - feit of ci - der and peach - es.

A. *f*
peach - es, the King died of a sur - feit of ci - der and peach - es.


T. *f*

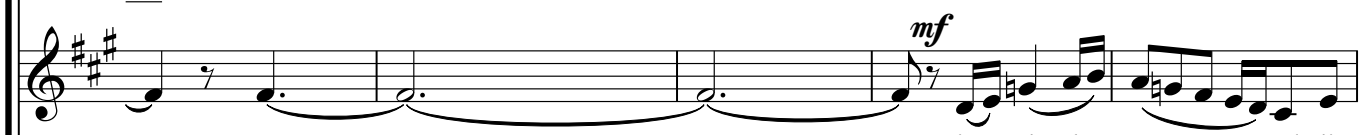
B. *f*


Our


Our


41 **tempo primo**


S. 


A.  in- deed, no - vel dis


T.  work be- gan the task of King - ly re- straint, in- deed, no - vel dis


B.  work be- gan the task of King - ly re- straint,


S.  And as for our vil-leins they still work the land, sing their

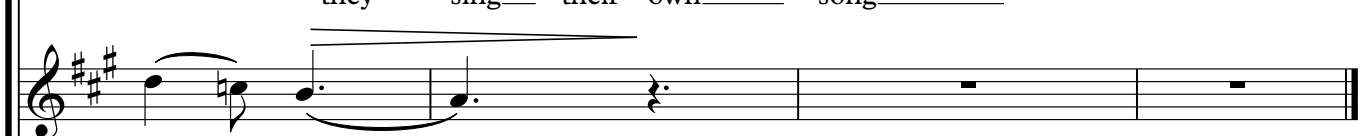
A.  sei - sin. our vil - leins still work the land,

T.  sei - sin. our vil - leins still work the land, sing their

B.  And as for our vil-leins they still work the land,

S.  own song they sing their own song.

A.  they sing their own song

T.  own song

B. 