

L'Uommibatto

for Chorus SSAA



L'UOMMIBATTO.

*O, uommbatto,
Agil, giocondo,
Che ti sei fatto
Irsuto e tondo!
Deh non fuggire*

*Qual vagabondo,
Non disparire
Forando il mondo:
Pesa davvero
D' un emisfero
Non lieve il pondo.*



Christina Rossetti.

Dennis Báthory-Kitsz

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L'Uommibatto
for chorus SSAA

Dennis Báthory-Kitsz
text by Christina Rossetti

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for Liz Pearse and the Quince Ensemble

L'Uommibatto

Andante (♩ = 60)
cantabile

music by Dennis Báthory-Kitsz
words by Christina Rossetti

1 *p*

S O uo - mm i - b(a) at -

S

A

A

7 *pp*

- - to. uo - 5 - mm - -

pp
cantabile

O uo - mm

pp
cantabile

O uo - mm

pp
cantabile

O uo - mm

L'Uommibatto

12

i - b(a) - - - at 3 - to. *ppp*

- i - b(a) - - - at - to. *ppp*

- i - b(a) - - - at - to. *ppp*

i - b(a) - - - at - to. *ppp*

18

mp
leggiero
A - gil, A - gil, A - gil, A - gil,

mp
leggiero
O uo - - - -

mp
leggiero
gio-con - do, gio - con - do,

mp
marcato
Che ti sei fat - to, Che ti sei fat - to,

L'Uommibatto

20

A - gil, A - gil, A - gil, A - gil,
mm - - - i - - -
gio - con - do, gio - con - do,
Che ti sei fat-to, Che ti sei fat-to, Che ti sei fat-to, Che ti sei fat-to

22

A-gil, A-gil, A-gil, A-gil, A-gil, A-gil, A-gil, A-gil,
b(a) at - - - to.
gio-con-do, gio-con-do, gio-con-do, gio-con-do,
mf
espress.
Ir - su - to e ton - do, Ir - su - to e ton - do,

L'Uommibatto

26 *f marcato*

Deh non fug - gi - re, Deh non fug -

f marcato

Deh non fug - gi - re, —

f marcato

Deh non fug - gi - re, Deh

mp marcato

— Chi ti sei fat-to, Che ti sei fat-to, Chi ti sei fat-to, Che ti sei fat-to,

29

gi-re, Deh non fug - gi-re Qual va-ga-bon - do, Qual va-

dolce

Deh non fug-gi - re, Qual va-ga-bon - do, Qual va-

dolce

non fug-gi-re, Deh non fug-gi-re Qual va-ga-bon - do, Qual va-

dolce

Deh non fug - gi-re, Deh non fug-gi-re Qual va-ga-bon - do, Qual va-

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34

ga-bon - do, Qual va-ga-bon - do Non dis-pa-ri -

ga-bon - do, Qual va-ga - bon - do Non dis-pa-ri - re

ga-bon - do, Qual va-ga - bon - do Non dis-pa - ri - re

ga-bon - do, Qual va-ga-bon - do Non dis-pa-ri - re

pp cantabile

pp cantabile

pp cantabile

pp cantabile

38

re For - an-do il mon - do

For - an - do il mon - do

For - an-do il mon - do For - an - do il

O uo - - - mm - - - i -

mp

mp

mp

p mp

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42

For-an-do il mon-do Pe-sa

p *mp*
espress.

O uo-mm-i-b(a)at

mon-do Pe-sa dav-ve-ro.

b(a)at-to.

48

dav-ve-ro. dav-ve-ro

to. dav-ve-ro

p
espress.

O uo-mm-i

Pe-sa dav-ve-ro. dav-ve-ro Uom-

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54

Musical score for measures 54-57. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half rest, and then a triplet of eighth notes (F#, G, A) marked with a *p cantabile* dynamic. The second staff has a treble clef and a key signature of one sharp. It begins with a whole rest, followed by a half note (F#), and then a triplet of eighth notes (F#, G, A) marked with an *espress.* dynamic. The lyrics "Uom - mi - bat - to." are written below the second staff. The third staff has a treble clef and a key signature of one sharp. It begins with a half note (F#) marked with a *b(a)* dynamic, followed by a half note (G), and then a triplet of eighth notes (F#, G, A) marked with an *espress.* dynamic. The lyrics "at - - - - to." are written below the third staff. The fourth staff has a treble clef and a key signature of one sharp. It begins with a half note (F#), followed by a triplet of eighth notes (F#, G, A) marked with a *p cantabile* dynamic, and then a half note (A). The lyrics "mi - bat - - - - to." are written below the fourth staff.

58

Musical score for measures 58-61. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp. It begins with a half note (F#), followed by a half note (G), and then a triplet of eighth notes (F#, G, A) marked with a *p cantabile* dynamic. The lyrics "sfe - ro. D'un e-mi - sfe - ro. O uo -" are written below the first staff. The second staff has a treble clef and a key signature of one sharp. It begins with a half note (F#), followed by a half note (G), and then a triplet of eighth notes (F#, G, A) marked with a *p cantabile* dynamic. The lyrics "D'un e-mi - sfe - ro. D'un e-mi-sfe - ro. O uo -" are written below the second staff. The third staff has a treble clef and a key signature of one sharp. It begins with a half note (F#), followed by a half note (G), and then a triplet of eighth notes (F#, G, A) marked with a *ppp cantabile* dynamic. The lyrics "D'un e-mi-sfe - ro. O uo -" are written below the third staff. The fourth staff has a treble clef and a key signature of one sharp. It begins with a half note (F#), followed by a half note (G), and then a triplet of eighth notes (F#, G, A) marked with a *p cantabile* dynamic. The lyrics "D'un e-mi-sfe - ro. D'un e-mi - sfe - ro. O uo -" are written below the fourth staff.

L'Uommibatto

64

mm - i - b(a) - at - to. *ppp*

- mm - i - b(a) - at - to. *ppp*

- mm - i - - - at - to. *ppp*

mm - i - b(a) - at - to. *ppp*

71

leggiero
Non lie-ve il pon - do, Non lie-ve il pon - do. *ppp*

leggiero
Non lie-ve il pon - do, Non lie-ve il pon - do. *ppp*

leggiero
Non lie-ve il pon - do, Non lie-ve il pon - do. *ppp*

leggiero
Non lie-ve il pon - do, Non lie-ve il pon - do. A-gil, gio-con - do. *ppp*