

Full Score

# Soldiers of Remembrance

an oratorio for vocal soloists, chorus and orchestra

Music by John Carbon

Libretto by Sarah White

# SOLDIERS OF REMEMBRANCE

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## INSTRUMENTATION:

Vocal Soloists: Soprano, Contralto (or Mezzo-Soprano), Tenor, Baritone  
Chorus (SATB)

Flutes 1-2, Oboes 1-2, B-Flat Clarinets 1-2, Bassoons 1-2, Alto Saxophone

F Horns 1-4, C Trumpets 1-2, Tenor Trombone, Bass Trombone

Percussion (2 players):

Tenor Drum, Timpani, Bass Drum, Whip, Xylophone, Side Drum, Glockenspiel, Tam-Tam, Tubular Bells

Piano

Strings (at least 4.4.2.2.2)

Duration 72 minutes

In *Soldiers of Remembrance*, chorus and soloists sing the roles of people in our own time who are reviving experiences from a hundred years ago. One of the soloists (the tenor) is a soldier-archeologist sifting remains at the site where a fighter plane was downed in a field near the Somme River. Three travelers arrive, looking for information about a downed airman. A mysterious box of old songs has been found in a farmhouse. The lyrics express the bitterness, sorrow, bravery, and bewilderment of air and ground combatants, bereaved lovers and fiancées, patients and nurses in a field hospital, and a mother foreseeing the death of her son. Although it is impossible for any work of art to reproduce the actual anguish of a past war, we hope the performance of this dramatic oratorio will open new sensibilities to history.

Note: A number of musical quotations and transformations are used. There is a brief motivic reference to sources 1 and 3 (see below) in movement 2 (Music Hall). Movement 5 (The Yanks Are Coming) is a *quodlibet* that contains fragments of most of the source materials listed below (often morphed and combined with original material). Movement 7 (Delirium) refers to some of the sources already quoted in movement 5 plus a few new ones. Sources 4 and 12 are distorted so as to sound like they are being played on an old Victrola that is either winding down or in a few cases winding up. In all cases the music is in the public domain (first published in the U. S. 1915-1918). The songs that are woven into the fabric are identified below. The source numbers (found in the full score), identify the title, composer and lyricist, year of composition and publisher. Some of these sources have been used multiple times and changed substantially. Not all uses of each source are identified. Special thanks to Wilbur Vroegh who provided a large library of WWI sheet music that proved to be invaluable during the composition of the work.

**Source 1:** *The Rose Of No Man's Land*, Jack Caddigan (music), James A. Brennan and Louis Delamarre, ©1918 New York: Leo-Feist, Inc.

**Source 2:** *Over There*, George M. Cohan, © 1917 New York: Leo-Feist, Inc.

**Source 3:** *Johnny Get Your Gun And Be A Soldier*, Jack Glogau (music), Jack Yellen (words), ©1917 Philadelphia: Emmett G. Walsh pub.

**Source 4:** *When We Wind Up The Watch On The Rhine*, Gordon Thompson and William Davis, ©1917 New York: Leo-Feist, Inc.

**Source 5:** *When Old Glory Floats Over the Rhine*, Leone Driscoll, ©1918 Omaha: Driscoll-Jones

**Source 6:** *The Ragtime Volunteers Are Off To War*, James F. Hanley (music), Ballard Macdonald (words), ©1917 New York: Shapiro, Bernstein.

**Source 7:** *Wee Wee Marie (Will You Do This For Me)*, Fred Fisher (music), Joe McCarthy (words), ©1918, New York: McCarthy and Fisher Inc.

**Source 8:** *Where Do We Go From Here*, Howard Johnson and Percy Wenrich, ©1917 New York: Leo-Feist, Inc.

**Source 9:** *America, Here's My Boy*, Arthur Lange (music), Andrew B. Sterling (words), ©1917 New York: Joe Morris Music Inc.

**Source 10:** *Oh! How I Hate To Get Up In The Morning*, Irving Berlin, ©1918 New York: Waterson, Berlin and Snyder.

**Source 11:** *I Don't Want To Get Well*, Harry Jentes (music), Howard Johnson and Harry Pease (words), ©1918 New York: Leo-Feist Inc.

**Source 12:** *I Didn't Raise My Boy To Be A Soldier*, Al Piantadosi (music), Alfred Bryan (words), ©1915 New York: Leo-Feist Inc.

Performance Note: Although this work is an oratorio, if desired, the vocal soloists could each wear a costume. The tenor soloist (the soldier) might wear some military clothing that identifies him as a present-day soldier. The soprano, alto and baritone soloists could be dressed as present-day travelers. One suggested prop might be a box of different pieces of sheet music. The soldier could hand sheet music to the soloists at various points in the action. A more elaborately staged version in which the singers have room to interact and move about would be also a possibility, but it is understood that the number of performers on stage might seriously limit this approach. Stage directions in the score (for example, "the travelers enter,") are to be modified when necessary.

# SOLDIERS OF REMEMBRANCE

## 1. Remembrance, Like a Young Soldier

Music by JOHN CARBON  
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(Untransposed Score)

**♩=100**

15

Fls. 1-2 *f*

Obs. 1-2 *f*

Cls. 1-2 *f*

Alto Sax.

Bsns. 1-2 *f*

Hns. 1-2 *mf* con sord. *mp* *p*

Hns. 3-4 *mf* con sord. *mp* *p* 3.

Tpts. 1-2 *mf* con sord.

Tbn. *mf* con sord. *mp* *p*

B. Tbn. *mf* con sord. *mp* *p*

T. D.

Pno. (orch.)

Vln. I 15 *f* con intensità *ff* *f*

Vln. II *f* con intensità *ff* *f*

Vla. *f* div. *ff* unis. con intensità *f* div.

Vc. *f* div.

Cb. *f*

31 5

Fls. 1-2 *mp* *espr.* *mf*

Obs. 1-2 *1. dolce mp* *p* *espr. mp* *mf*

Cls. 1-2 *1. espr. mp* *mf*

Bsns. 1-2 *1. espr. mp* *mf*

Hns. 1-2 *f* senza sord.

Hns. 3-4 *f* senza sord.

Tpts. 1-2 *f* senza sord.

Tbn. *f* senza sord.

B. Tbn. *f* senza sord.

T. D.

Pno. (orch.)

31

Vln. I *unis. p* *div. mp* *mf*

Vln. II *unis. p* *div. mp* *mf*

Vla. *unis. p* *div. mp* *mf*

Vc. *unis. p* *div. mp* *mf*

Cb. *p* *mp* *mf*

6 46

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

*mf* *mp* *p*

1.

3.

46

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

60

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Tpts. 1-2

*mf* *f* *mp*

1.

*mf* *f* *mp* *mf*

*mf*

espr. 1.

60

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *mf*

*pp* *mf*

*pp* *mf*

*pp* *mf*

*mf*

70 7

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

T. D.

70

Vln. I

Vln. II

Vla.

Vcl.

Cb.

84

Fls. 1-2 *mf* *pp*

Obs. 1-2 *mf* *pp*

Cls. 1-2 *mf* *pp*

Alto Sax.

Bsns. 1-2 *mf* *pp*

Hns. 1-2 *mp*

Hns. 3-4 *mp*

Tpts. 1-2

Tbn.

B. Tbn.

T. D.

Pno. (orch.)

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *div.* *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp* (sounds 8ba)

12 8



10 *100*

Fls. 1-2 *f*

Obs. 1-2 *mf* *f*

Cls. 1-2 *mf*

Bsns. 1-2 *f*

Hns. 1-2 *mf*

Hns. 3-4 *mf*

Tpts. 1-2 *mf* 1.

Tbn. *mf*

B. Tbn. *mf*

*100*

S. earth through a hand - held screen

A. earth through a hand - held screen

T. earth through a hand - held screen

B. earth through a hand - held screen

*100*

Vln. I

Vln. II

Vla.

Vc.

Cb.

104 11

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

104

S.

A.

T.

B.

*mp* *f*

on a field north of the Somme where a

104

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *f*

108

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

*mf*

2. 1.

*mf* *mf*

2. 1.

*mf* *mf*

108

S.

*mp*

fie - ry plane. went down plane went down

A.

*mp*

fie - ry plane. went down plane went down

T.

*mp*

fie - ry plane. went down plane went down

B.

*mp*

fie - ry plane. went down plane went down

108

Vln. I

*mp* *mf*

Vln. II

*mp* *mf*

Vla.

*mp* *mf*

Vc.

*mp* *mf*

Cb.

*mf*

112

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

2.

13

*f*

112

S.

A.

T.

B.

*mf*

*f*

long be-fore the sift - er was born. was born.

or e - ven his grand - fa-ther was born.

long be-fore the sift - er was born. was born.

or e - ven his grand - fa-ther was born.

112

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

116

Fls. 1-2 *f*

Obs. 1-2 *f*

Cls. 1-2 *f*

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

116

S. *mf* *f*  
He finds\_\_\_\_\_ shreds of a u - ni - form,

A. *mf* *f*  
He finds\_\_\_\_\_ shreds of a u - ni - form,

T. *mf* *f*  
He finds\_\_\_\_\_ shreds of a u - ni - form,

B. *mf* *f*  
He finds\_\_\_\_\_ shreds of a u - ni - form,

116

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

120 15

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

120

S.

a thumb of the air - man's glove,

A.

a thumb of the air - man's glove,

T.

a thumb of the air - man's glove,

B.

a thumb of the air - man's glove,

120

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

124

Fls. 1-2 *ff*

Obs. 1-2 *ff*

Cls. 1-2 *ff*

Bsns. 1-2 *ff*

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

124

S. *f* plus now and then a bone *mf* plus now and then a

A. *f* plus now and then a bone *mf* plus now and then a

T. *f* plus now and then a bone *mf* plus now and then a

B. *f* plus now and then a bone *mf* plus now and then a

124

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

128 17

Hns. 1-2 *mf*

Hns. 3-4 *mf*

Tpts. 1-2 *mf* *mf*

Tbn. *mf*

B. Tbn. *mf*

T. D.

Pno. (orch.)

128

S. bone...

A. bone...

T. bone...

B. bone...

128

Vln. I

Vln. II

Vla.

Vc.

Cb.



137 5 6 7 8 9 19

T. D. *cresc.*

S. *mf*  
re - mem - brance, re - mem - brance,

A. *mf*  
re - mem - brance, re - mem - brance,

T. *mf*  
re - mem - brance, re - mem - brance,

B. *mf*  
re - mem - brance, re - mem - brance,

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*



142 10 11 12 13 14

T. D. *mf* *cresc.*

S. *f* *ff*  
like a young sol - - - dier... re - mem - brance

A. *f* *ff*  
like a young sol - - - dier...

T. *f* *ff* *f*  
like a young sol - - - dier... re - mem - brance

B. *f* *ff*  
like a young sol - - - dier...

Vln. I 142

Vln. II

Vla.

Vc.

Cb.

147

Fls. 1-2 *ff*

Obs. 1-2 *ff*

Cls. 1-2 *ff*

Alto Sax. *ff*

Bsns. 1-2 *ff*

Hns. 1-2 *f*

Hns. 3-4 *f*

Tpts. 1-2 *f*

Tbn. *f*

B. Tbn. *f*

T. D. 15 16 17 18 19 *f*

S. 147 *f* *ff*  
young sol - dier...

A. *f* *ff*  
like a young sol - dier...

T. *f* *ff*  
like a young sol - dier...

B. *f* *ff*  
like a young sol - dier...

Vln. I *ff* div.

Vln. II *ff* div.

Vla. *ff* div.

Vc. *ff* div.

Cb. *ff* arco

153 **C** **rit.** **D** **A tempo** 21

Clas. 1-2 *mp*

Alto Sax. *mp*

Bsns. 1-2 *mp*

T. D.

Pno. (orch.) *mf* *mp*

T. Solo *mp* *mf*  
I'm glad I'm here. I'm glad I'm here....



167

Clas. 1-2

Alto Sax.

Bsns. 1-2 *mp*

T. D.

Pno. (orch.) *mp* *mf*

T. Solo *mp* *mf*  
I'm Se-cond Lieu-ten-ant James For - age, of the U. S. Ar-my Re-cov-er-y Mis-sion.

167

Vln. II *mp* unis. pizz.

Vla. *mp* unis. pizz.

Vc. *mp* unis. pizz.

Cb. *mp* pizz.

177

Cls. 1-2

Alto Sax.

Bsns. 1-2

Tpts. 1-2

T. D.

Pno. (orch.)

S. Solo

A. Solo

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord. . .

*mp*

*mf*

*mf*

Good Mor-ning. Our mis - sion is like yours: to

*tr*

8<sup>va</sup>.....]

190 23

Cls. 1-2

Alto Sax.

Bsns. 1-2

T. D.

Pno. (orch.)

S. Solo

A. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*mp*

*mp*

*pp*

*pp*

*pp*

find vo - ces from one hun-dred years a - go. Kin - dred minds, we met at the

unis. arco tremolo sul pont.

unis. arco tremolo sul pont.

unis. arco tremolo sul pont.

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

T. D.

Pno.  
(orch.)

S. Solo

A. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

home of Ce - cil - ia Bra - va, the Lon-don me - di-um.

home of Ce - cil - a Bra - va, the Lon-don me - di-um.

home of Ce - cil - a Bra - va, the Lon-don me - di-um.

198

sul G

sul A

sul D  
arco

*mp*

*p*

*p*

*p*

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

T. D.

Pno.  
(orch.)

S. Solo

A. Solo

T. Solo

Bar. Solo

She\_\_\_\_\_ had a map on the ta - ble, and on the map an

205

Vln. I

Vln. II

Vla.

Vc.

sul E ord.

8va

8va

8va

8va

209

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

T. D.

Pno. (orch.)

S. Solo

A. Solo

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

*mp*

*mf* >

*mf* >

*mf*

*mp*

ar - row re - vol - ving by \_\_\_\_\_ it - self.

When it stopped, \_\_\_\_\_

When it stopped, \_\_\_\_\_

When it stopped, \_\_\_\_\_ when it stopped, \_\_\_\_\_ when

When it stopped, \_\_\_\_\_ when it stopped, \_\_\_\_\_ when

209

8va

pizz.

*sfz*

pizz.

*sfz*

pizz.

*sfz*

pizz.

*sfz*

*sfz*

219
27

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Tpts. 1-2

T. D.

Pno.  
(orch.)

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

It point ed, it point ed to this field...

it stopped?

to this field? near the Ri - ver

it stopped,

arco

*mp*



236 29

Pno. (orch.)

Source 1

*mf*

S. Solo

told us some-one here might have found the sounds of old voi-ces. Is it you? We took the Chun-nel train,

*mf*

A. Solo

Is it you? We took the Chun-nel train, and here we are...

*mf*

T. Solo

Is it me? Here you are.

*mf*

Bar. Solo

Is it you? Here we are...

*mf*

236

S.

des an-nées, Dans nos coueurs el-le res - te - ra...

A.

des an-nées, Dans nos coueurs el-le res - te ra...

T.

B.

236

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Pno. (orch.)

T. Solo

Sig-nor-a Bra - va told you some-one here may have found the sounds\_ of old\_ \_ \_ \_ \_ voic - es?

S.

La ro - se rouge a - mour du sol-dat, Dans cette en ciente où rien ne bouge, \_ \_ \_ \_ \_ L'om-bre

en dehors

A.

La ro - se rouge a - mour du sol-dat, Dans cette en ciente où rien ne bouge, \_ \_ \_ \_ \_ L'om-bre

en dehors

T.

It's the one red\_ rose the sol - dier.knows, It's the work of the Mas ter's hand; 'Mid the

lontano

pp

en dehors

B.

It's the one red\_ rose the sol - dier.knows, It's the work of the Mas ter's hand; 'Mid the

lontano

pp

en dehors

Vln. I

senza sord.

pp

en dehors

Vln. II

senza sord.

pp

en dehors

Vla.

senza sord.

pp

en dehors

Vc.

senza sord.

pp

Cb.

arco

pp

249 **molto rit.** F  $\text{♩} = 108$  31

Fls. 1-2 *mp* *p*

Obs. 1-2 *p*

Cls. 1-2 *mp*

Alto Sax. *mp*

Bsns. 1-2 1. *p*

Hns. 1-2 1. *p*

Hns. 3-4 3. *p*

Tbn.

Pno. (orch.)

S. Solo *f*  
Is it you? Is it you?

A. Solo *f*  
Is it you? Is it you?

Bar. Solo *f* *mf*  
Is it you? is it you? What do you know of the air - man whose plane went down here?

249 *mf*  
S. qui pa - rait, por - tant la Croix Rouge,

A. *mf*  
qui pa - rait, por - tant la Croix Rouge,

T. *mf*  
war's great curse stands the Red Cross Nurse

B. *mf*  
war's great curse stands the Red Cross Nurse

F 249 **molto rit.**  $\text{♩} = 108$

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*  
en dehors

Cb. *mf* *pizz.* *p*  
en dehors

32 259  $\text{♩} = 96$  **G**

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Pno. (orch.)

T. Solo

Bar. Solo

*mp*

*mf*

I know, that air-men were the hap - py few, prin

259  $\text{♩} = 96$  **G**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

div.

*pp*

pizz.

*pp*

pizz.

*pp*



266

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

ces and pi - o - neers, the most am - bi - tious, and the most mad. La - ter, I'll tell

div.

unis.

272

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Tbn.

B. Tbn.

Pno. (orch.)

T. Solo

you\_ a- bout the one whose life\_ end- ed here.\_ In the mean - time,

272

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Tbn.

B. Tbn.

1. *mp*

Pno. (orch.)

sempre legato

T. Solo

look. Some-one gave me a box of songs, found in the at - tic of a farm - house... si - ly dit - ties

278

Vln. I

Vln. II

Vla.

Vc.

Cb.

285 35

Fls. 1-2 *p*

Obs. 1-2

Cls. 1-2 *p*

Alto Sax.

Bsns. 1-2

Tbn. *mp*

B. Tbn. *mp*

Pno. (orch.) *mp* [Source 1]

T. Solo *mp*  
 mos - ly. It seems, there was a Mu-sic Hall a - round here dur-ing the Great

285

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp* unis.

Vc. *p* *mp* arco

Cb. *p* *mp*

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

Pno.  
(orch.)

T. Solo

War.

This. is one of the songs

I found, ve-ry jaun-t-y and ve-ry sad.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

1.

*mp**mp**mp**mf**mp**mf*senza sord.  
le due*mp**mf**mf*Cello  
Bass*mf*

## 2. Music Hall at the Front

♩=96

Flutes 1-2 *f* *ff* *f*

Oboes 1-2 *f* *ff* *f*

Clarinets in B $\flat$  1-2 *f* *ff* *f* *ff* *mp*

Alto Saxophone *f* *ff* *f*

Bassoons 1-2 *f* *ff* *f* *ff* *mp*

Horns in F 1-2 *f* *ff* *f* *mp* *mf* *f*

Horns in F 3-4 *mp* *mf* *f*

Trumpets in C 1-2 *senza sord.* *f* *mf* *mp* *mf* *f* *ff* *f*

Trombone *mf* *f* *mf* *mp* *mf* *f* *ff* *f*

Bass Trombone *mf* *f* *mf* *mp* *mf* *f* *ff* *f*

Bass Drum *mf* *f* *mf*

Xylophone

Soprano Solo

Alto Solo

Tenor Solo

Baritone Solo

Soprano

Alto

Tenor

Bass

♩=96

Violin I *div.* *f* *ff* *f* *mp* *unis.*

Violin II *f* *ff* *f* *mp* *unis.*

Viola *f* *ff* *f* *mp* *pizz.* *ff* *div.* *pizz.* *mp*

Violoncello *f* *ff* *f* *ff* *mp* *unis.*

Contrabass *f* *ff* *f* *mp* *pizz.* *mp*

11

Fls. 1-2 *f* *mp* 1.

Obs. 1-2 *mp*

Cls. 1-2 *f* *mp*

Alto Sax. *mf*

Bsns. 1-2 *mp*

Hns. 1-2 *f*

Hns. 3-4 *f*

Tpts. 1-2

Tbn. *f*

B. Tbn. *f*

B. D.

Xyl. *mp*

S. Solo

A. Solo

T. Solo *mf*  
Fid-dle not on vi - o - lins. We have old ac

Bar. Solo

S.

A.

T.

B.

11

Vln. I *div. pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

[illegible]

33

Fls. 1-2 *mp*

Obs. 1-2 1. *mf* *mp* *sfz* *mf* *sfz*

Cls. 1-2 1. *mf* *mf* *sfz*

Alto Sax. *mf* *sfz*

Bsns. 1-2 1. *mf* *mp*

Hns. 1-2 *mf* *sfz* *sfz*

Hns. 3-4 *mp* *mf* *sfz* *sfz*

Tpts. 1-2 *senza sord.* *senza sord.* *sfz* *sfz*

Tbn. *con sord.* *mf* *sfz*

B. Tbn. *con sord.* *mf*

B. D.

Xyl.

S. Solo *f*  
a fam' ly of mon-keys

A. Solo *f*  
a fam' ly of mon-keys

T. Solo *mf*  
reed - y hur-dy gur-dies,

Bar. Solo *f*  
a fam' ly of mon-keys

S. *mp* *mf*  
Par-ley - voo? \_\_\_\_\_ Par-ley - voo? \_\_\_\_\_

A. *mp* *mf*  
Par-ley - voo? \_\_\_\_\_ Par-ley - voo? \_\_\_\_\_

T. *mf*  
Par-ley - voo? \_\_\_\_\_

B. *mf*  
Par-ley - voo? \_\_\_\_\_

33

Vln. I div. pizz. *mp* *mf*

Vln. II pizz. *mp* *mf*

Vla. *mp* *mf*

Vc. *mf* *mp* *mf*

Cb. *mf* *mp* *mf*

44

Fls. 1-2 *mp* *mf* *f* *sfz* *sfz*

Obs. 1-2 *mp* *mf* *f* *sfz* *sfz*

Cls. 1-2 *mp* *f* *sfz* *sfz* *mp*

Alto Sax. *mf* *f* *sfz* *sfz* *mp*

Bsns. 1-2 *mp* *mf* *f* *f* *sfz* *sfz*

Hns. 1-2 *sfz* *sfz* *sfz* *sfz*

Hns. 3-4 *sfz* *sfz* *sfz* *sfz*

Tpts. 1-2 *sfz* *sfz* *sfz* *sfz*

Tbn. *sfz* *sfz* *sfz* *sfz*

B. Tbn. *sfz* *sfz* *sfz* *sfz*

B. D. *sfz* *sfz* *sfz* *sfz*

Xyl. *mp* *mf* *sfz*

S. Solo *mp* *mf* *f* *sfz*

A. Solo *mp* *mf* *f* *sfz*

T. Solo *mp* *mf* *f* *sfz*

Bar. Solo *mp* *mf* *f* *sfz*

S. *mp* *mf* *f* *sfz*

A. *mp* *mf* *f* *sfz*

T. *mp* *mf* *f* *sfz*

B. *mp* *mf* *f* *sfz*

Vln. I *mp* *mf* *sfz* *sfz* *mp*

Vln. II *mp* *mf* *sfz* *sfz* *mp*

Vla. *mp* *mf* *sfz* *sfz* *mp*

Vc. *mp* *mf* *sfz* *sfz* *mp*

Cb. *mp* *mf* *sfz* *sfz* *mp*

Fid-dle not on vi - o - lins. We have old ac - cor - di-ans, a fam'-ly of mon-keys

41

53

Fls. 1-2 *mp* *mf*

Obs. 1-2 *mp* *mf*

Cls. 1-2 *mf* *mp* *mf*

Alto Sax. *mf* *mp* *mf*

Bsns. 1-2 *mp* *mf*

Hns. 1-2 *mp* *f*

Hns. 3-4 *mp* *f*

Tpts. 1-2 *mp* *mf* *mp* *mf*

Tbn. *mp* *mf* *mp* *mf*

B. Tbn. *mp* *mf*

B. D.

Xyl.

S. Solo *mf*  
sheets and sheets of dit-ties.

A. Solo *mf*  
sheets and sheets of dit-ties.

T. Solo *mf*  
sheets and sheets of dit-ties.

Bar. Solo *mf*  
sheets and sheets of dit-ties.

S. *mf* *mp*  
Par - ley - voo? Par-ley - voo?

A. *mf* *mp*  
Par - ley - voo? Par-ley - voo?

T. *f* *mf*  
Par - ley - voo? Par-ley - voo?

B. *f* *mf*  
Par - ley - voo? Par-ley - voo?

53

Vln. I *mf* *mp* *mf* *div.*

Vln. II *mf* *mp* *mf* *div.*

Vla. *mf* *mp* *mf*

Vc. *mf* *mp*

Cb. *mf* *mp*

[illegible]



81

Fls. 1-2 *sfz* *mp*

Obs. 1-2 *sfz*

Cls. 1-2 *sfz* *mp* *mf*

Alto Sax. *sfz* *mp* *mf*

Bsns. 1-2 *sfz*

Hns. 1-2 *sfz* *mp* *mf*

Hns. 3-4 *sfz* *mp* *mf*

Tpts. 1-2 *sfz* *con sord.* *mp* *con sord.* *mf*

Tbn. *sfz* *con sord.* *mp* *con sord.* *mf*

B. Tbn. *sfz* *con sord.* *mp* *con sord.* *mf*

Whip

Xyl. *sfz*

S. Solo *mp* *f*  
to - mor - row they'd lie face up\_ in a fur-row.

A. Solo *mp* *f*  
to - mor - row they'd lie face up\_ in a fur-row.

T. Solo *mp* *f*  
to - mor - row they'd lie face up\_ in a fur-row.

Bar. Solo *mp* *f*  
to - mor - row they'd lie face up\_ in a fur-row.

S. *mp* *mf*  
mor row face up Par-ley - vous? Par-ley - voo? Par-ley

A. *mp* *mf*  
mor row face up Par-ley - voo? Par-ley voo? Par-ley

T. *mp* *mf*  
mor row face up Par-ley voo? Par-ley voo? Par-ley voo?

B. *mp* *mf*  
mor row face up Par-ley - voo? Par-ley voo? Par-ley voo?

81

Vln. I *div.* *f* *mp* *f* *unis.*

Vln. II *div.* *f* *mp* *f* *unis.*

Vla. *div.* *f* *mp* *f*

Vc. *div.* *f* *mp* *f* *pizz.* *mp* *mf*

Cb. *f* *mp* *f* *pizz.* *mp* *mf*

[illegible]

102

Fls. 1-2 *mp* *f* *sfz*

Obs. 1-2 *mp* *f* *sfz*

Cls. 1-2 *mp* *f* *sfz* *mp*

Alto Sax. *mp* *f* *sfz* *mp*

Bsns. 1-2 *mp* *f* *sfz*

Hns. 1-2 *sfz*

Hns. 3-4 *sfz*

Tpts. 1-2 *sfz*

Tbn. *sfz* senza sord.

B. Tbn. *sfz* senza sord.

Whip *sfz*

Xyl. *sfz*

S. Solo if they knew

A. Solo if they knew

T. Solo if they knew

Bar. Solo if they knew

S. *f* as if they knew *mp* they'd lie to mor-row face\_ up,

A. *f* as if they knew *mp* they'd lie to mor-row face\_ up,

T. *f* as if they knew *mp* they'd lie to mor-row face\_ up,

B. *f* as if they knew *mp* they'd lie to mor-row face\_ up,

Vln. I 102 *sfz* unis. arco *div.* *f* *mp*

Vln. II *sfz* unis. arco *div.* *f* *mp*

Vla. *sfz* unis. arco *div.* *f* *mp*

Vc. *sfz* unis. arco *div.* *f* *mp*

Cb. *sfz* *f* *mp*





129

Fls. 1-2 *sfz* *mp*

Obs. 1-2 *sfz* *f* *mp*

Cls. 1-2 *sfz* *f* *mp*

Alto Sax. *sfz* *f* *mp*

Bsns. 1-2 *sfz* *f* *mp*

Hns. 1-2 *sfz* *f*

Hns. 3-4 *sfz* *f*

Tpts. 1-2 *sfz* *f*

Tbn. *sfz* *f*

B. Tbn. *sfz* *f*

Whip *sfz*

Xyl. *sfz* *f*

S. Solo

A. Solo

T. Solo

Bar. Solo

S. *f* *mp*

A. *f* *mp*

T. *f* *mp*

B. *f* *mp*

Vln. I 129 *sfz* *div.* *unis.* *mp*

Vln. II *sfz* *div.* *unis.* *mp*

Vla. *sfz* *div.* *unis.* *mp*

Vc. *sfz* *div.* *unis.* *mp*

Cb. *sfz* *f* *sfz* *mp*

Hur-ry to the pla-teau where our friends the Jones-es fell.

Hur-ry to the pla-teau where our friends the Jones-ses fell.

Hur-ry to the pla-teau where our friends the Jones-ses fell.

hur - ry to the pla-teau where our friends the Jones-ses fell.

to the pla-teau where our chums, the Jones-ses, fell. Chan-tez, ma

to the pla-teau where our chums the Jones-ses, fell. Chan-tez ma bel - le

to the pla-teau where our chums, the Jones-ses fell. Chan-tez ma bel - le,

to the pla-teau where our chums, the Jones-ses fell.

[illegible]

147

Fls. 1-2 *mp*

Obs. 1-2 *mp* 1.

Cls. 1-2 *mf* *mp*

Alto Sax. *mp*

Bsns. 1-2 *mp* *mp*

Hns. 1-2 *mp*

Hns. 3-4 *mp*

Tpts. 1-2 *mp* senza sord.

Tbn. *mp*

B. Tbn. *mp*

Whip

Xyl. *mp*

S. Solo *mf*  
Chan tez, chan tez, ma... bel-le.

A. Solo  
sure to hearyou ver y well...

T. Solo *mf* *mp*  
Mad e moi selle from Ar men tier es, We'll write to Miss us

Bar. Solo

S. *mp*  
Parl ey- voo? Parl ey- voo?

A. *mp*  
Parl ey- voo? Parl ey- voo?

T. *mp*  
Parl ey- voo? Parl ey- voo?

B. *mp*  
Parl ey- voo? Parl ey- voo?

147

Vln. I *mf* div. *mp* pizz. *mp*

Vln. II *mf* div. *mp* unis. pizz. *mp*

Vla. *mf* unis. arco *mp* div. *mp*

Vc. *mf* arco *mp*

Cb. *mf* arco *mp*

157 D 53

Fls. 1-2 *mf*

Obs. 1-2 *mf*

Cls. 1-2 *mf*

Alto Sax. *mf*

Bsns. 1-2 *mf*

Hns. 1-2 *mf*

Hns. 3-4 *mf*

Tpts. 1-2 *mf*

Tbn. *mf*

B. Tbn. *mf*

Whip

Xyl.

S. Solo *mp* write a-bout her twins, each one *f* a fa-vor-ite son,

A. Solo *f* a fa-vor-ite son,

T. Solo *f* Jones their mum, a fa-vor-ite son, Both are gone.

Bar. Solo *f* a fa-vor-ite son,

S. *mf* a fa-vor-ite son,

A. *mf* a fa-vor-ite son,

T. *mf* a fa-vor-ite son, Both are

B. *mf* a fa-vor-ite son,

157 D

Vln. I *f* arco *div. gliss.*

Vln. II *f* arco *div. gliss.*

Vla. *f* pizz. *div. pizz.*

Vc. *f* pizz. *unis.*

Cb. *f* pizz.

167

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

Whip

Xyl.

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

We will

*mf*

We will

*f*

Both are gone.

*mf*

Han nah Jones, their mum

*f*

Both are gone.

*mf*

Han nah Jones, their mum

*f*

Both are gone.

*mf*

We will write to Miss-us Jones, their mum,

*f*

Both are gone.

*mf*

We will write to Miss-us Jones, their mum,

gone.

*mf*

We will write to Miss-us Jones, their mum,

*mf*

We will write to Miss-us Jones, their mum,

167

unis. pizz.

*mp*

unis. pizz.

*mp*

div.

*mp*

unis.

*mp*

*mp*

[illegible]

56

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

Whip

Xyl.

S. Solo

Mu - sic Hall.. Mis sus Jones.

A. Solo

Mu - sic Hall.. Mis sus Jones

T. Solo

Mu - sic Hall.. Parl ey - voo?

Bar. Solo

Mu - sic Hall.. Par ley - voo?

S.

fel lows at the Mu-sic Hall. Your boys are gone. Par ley - voo? Your boys are

A.

fel lows at the Mu-sic Hall. Your boys are gone. Par ley - voo? Your boys are

T.

fel lows at the Mu-sic Hall. Par ley - voo? Mis sus Jones? Your sons are gone.

B.

fel lows at the Mu-sic Hall. Par ley voo? Mis sus Jones? Your sons are gone.

Vln. I

Vln. II

Vla.

Vc.

Cb.

186

196

Fls. 1-2 *sfz*

Obs. 1-2

Cls. 1-2

Alto Sax. *sfz*

Bsns. 1-2

Hns. 1-2 *p* *f*

Hns. 3-4 *p* *f*

Tpts. 1-2 *p* *mp* *mf* *f*

Tbn. *f*

B. Tbn. *f*

Whip

Xyl.

S. Solo *mp* *mf* *f*  
Sprigs\_ of pop - pies from all the fel-lows at the Mu-sic Hall.

A. Solo *mp*  
but here are pop - pies, from all the fel-lows at the Mu-sic Hall.

T. Solo *mp*  
sprigs of pop - pies, from all the fel-lows at the Mu-sic Hall.

Bar. Solo *mp* *mf* *f*  
Sprigs\_ of pop - pies from all the fel-lows at the Mu-sic Hall.

S. *mf* *f*  
gone. from all the fel-lows at the Mu-sic Hall.

A. *mf* *f*  
gone. from all the fel-lows at the Mus-ic Hall. We have

T. *mf* *f*  
from all the fel-lows at the Mu-sic Hall. We have

B. *mf* *f*  
from all the fel-lows at the Mu-sic Hall.

Vln. I *sfz* *ord.* *div.* *ord.* *unis. arco* *f*

Vln. II *sfz* *ord.* *div.* *ord.* *unis. arco* *f*

Vla. *sfz* *mf* *div. pizz.* *f*

Vc. *sfz* *unis. arco* *mf* *unis. pizz.* *f*

Cb. *sfz* *arco* *mf* *f*

58

206

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

Whip

Xyl.

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

f

mf

div.

arco sul pont.

Fid - dle not on vi - o - lins.

fid - dle not on vi - o - lins.

Fid - dle not on vi - o - lins.

Fid - dle not on vi - o - lins.

We have sheets and sheets of dit-ties,

sheets and sheets of dit-ties.

sheets and sheets of dit-ties

We have sheets and sheets of dit-ties

Fid - dle not on vi - o - lins.

We have hur-dy gur-dies

fid - dle not on vi - o - lins.

We have hur-dy gur-dies

Fid - dle not on vi - o - lins.

We have hur-dy gur-dies

Fid - dle not on vi - o - lins.

We have hur-dy gur-dies

206



4'48.7"

## 3. 1915 Wedding Song

♩=120

1.

Flutes 1-2 *mp*

Oboes 1-2 *mp*

Clarinet in B♭ 1-2 *mp* *dolce*

Alto Saxophone *mp*

Bassoons 1-2

Horns in F 1-2

Horns in F 3-4

Trumpets in C 1-2

Piano (orch.)

Soprano Solo

Alto Solo

Tenor Solo [He gives a page to the women soloists] *mp*

Baritone Solo

Soprano

Alto

Tenor

Bass

Violin I *mp* *pp* *mp* *pp* *p* one player

Violin II *pp* *mp* *pp* *mp* *p* one player

Viola *pp* *p* one player

Violoncello *pp* *p* one player

Contrabass *pp* *pizz.* *pp*

Just look at the names on town mon-u-ments. There were moth-ers like Miss-es

7

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Pno. (orch.)

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

I'm sew-ing my sis-ter a gown. She

Jones in e-ver-y vil-age. Mo-thers and fi-an-cees.

*tutti*

*mp*

*pp*

*pp*

*pp*

*p*

*p*

13 **A**

Fls. 1-2

Obs. 1-2

Bsns. 1-2 *mp*

S. Solo  
could have mine, nev-er worn, but she wan - ted one of her own.

A. Solo *mf*  
I'm sew - ing my sis - ter a

13 **A**

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

18

Fls. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2 *mp* 1. and 3.

S. Solo *mf*  
I'm sew - ing my sis - - - ter a gown, but she wants one of her own. I'm

A. Solo  
gown. She could have mine, ne-ver worn, She could have mine, ne-ver

18

Vln. I *pp* *p* *tr* *mp*

Vln. II *p* *pp* *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

23

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Pno.  
(orch.)

S. Solo  
sew - ing my sis - ter a gown. I'm sew - ing my sis - ter a gown. She could have mine, but

A. Solo  
worn, but she wants one of her own. She could have mine, but she wants one

T. Solo

Bar. Solo

S.

A.

T.

B.

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

28 65

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Pno. (orch.)

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

28

Vln. I

Vln. II

Vla.

Vc.

Cb.

**B**

*p*

*pp*

she\_\_\_ wants one of her own.\_\_\_\_

\_\_\_\_ of her own.\_\_\_\_

one player

(one player)

*mp*

div. player 1, stand 1

*p* player 1, stand 2

player 1, stand 1

*p* player 1, stand 2



[illegible]

**D**

44

Bsns. 1-2 *mp*

S. Solo

Jen - ny the neigh - bor who swears that her man will come home on time. Sis-ter and I to-

A. Solo

Jen - ny the neigh - bor who swears that her man will come home on time.

**D**

44

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



48

Bsns. 1-2

S. Solo

ge - ther are sew - ing a-no-ther gown for Jen - ny, who swears that her man will be home on time.

A. Solo

Sis-ter and I are sew - ing a-no-ther gown. for\_ Jen-ny, the neigh-bor who

48

Vln. I *p* *pp*

Vln. II *pp* *p*

Vla. *pp*

Vc. *p*

Cb. *p*

53 **E**

Fls. 1-2 *mp*

Cls. 1-2 *p*

Alto Sax. *mp*

Bsns. 1-2 1. *mp*

Hns. 1-2 *mp*

Hns. 3-4 *mp*

Pno. (orch.) *mp*

S. Solo *mp*  
for the fid - dle to play\_\_\_\_\_

A. Solo *mp*  
swears that her man will be home on time. and the cake to be served\_\_\_\_\_

T. Solo *mp*  
and the cake to be served\_\_\_\_\_

Bar. Solo *mp*  
for the fid - dle to play

S. *mp*  
and the cake to be served\_\_\_\_\_

A. *mp*  
for the fid - dle to play

T. *mp*  
for the fid - dle to play\_\_\_\_\_

B. *mp*  
for the fid - dle to play\_\_\_\_\_

**E**  
player 1, stand 1  
player 1, stand 2  
one player  
one player  
one player  
one player

53 *p* *pp* *p* *p* *p* *p*

Vln. I *p* *pp*

Vln. II *pp* *p*

Vla. *p*

Vc. *p*

Cb. *p*

59 **F**

Fls. 1-2 *mp*

Obs. 1-2 *mp*

Cls. 1-2 *mp*

Bsns. 1-2 *mp*

Pno. (orch.)

S. Solo *mf*  
But the man\_\_ re - turns, un - a - ble to stand at the al - tar at

A. Solo *mf*  
But the man\_\_ re - turns, un - a - ble to stand

59 **F** unis. tutti *p*

Vln. I *pp*

Vln. II *pp*

Vla. *mp*

Vc. *mp*

Cb. *p*

**G**

64

Bsns. 1-2

S. Solo  
all, at the al - tar at\_\_ all. He can - not lift\_\_ her lit-tle veil.

A. Solo  
at the al - tar at\_\_ all. He

64

Vln. I

Vln. II

Vla.

Vc.

Cb.

69 71

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Pno.  
(orch.)

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

She'd be bet - ter off mar-ry-ing his dog.

can - not lift her lit-tle veil. She'd be bet - ter off mar-ry ing. his\_

69

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mp* *p* *mp* *p* *mp* *p*

74

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Pno. (orch.)

S. Solo

A. Solo

dog.

T. Solo

Bar. Solo

S.

A.

T.

B.

74

Vln. I

Vln. II

Vla.

Vc.

Cb.

**H**

*p*

one player

*p*

one player

*p*

one player

*p*

one player

*p*



86

I

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Pno. (orch.)

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.  
fid - dler sleeps.

T.

B.  
We... fed the cake to the squir - rels.

86

I

Vln. I  
player 1, stand 1 div.

Vln. II  
player 1, stand 2  
player 1, stand 1 div.

Vla.  
player 1, stand 2  
div.  
player 1, stand 1

Vc.  
player 1, stand 2  
div.  
player 1, stand 1

Cb.

92

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Pno. (orch.)

S. Solo

An - y girl in town can choose from three fine gowns

A. Solo

pro - vid - ed her man comes

T. Solo

Bar. Solo

S.

A.

T.

B.

92

Vln. I

tutti unis.

mp

tutti

p

pp

mp

Vln. II

tutti unis.

mp

tutti

pp

p

mp

Vla.

mp

tutti unis.

pp

pp

mp

Vc.

mp

pp

mp

Cb.

mp

p

mp

97

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Pno. (orch.)

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

97

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

An - y girl in town can choose from three fine gowns man comes

home as long as her man comes home

*mp*

102 77

Fls. 1-2

Obs. 1-2

Bsns. 1-2

Pno. (orch.)

S. Solo

home as long as her man\_ comes home\_ comes home\_ so sane, so sane...

A. Solo

as long as her man\_ comes home\_ comes home\_ so sane, so sane...

T. Solo

S.

A.

T.

that he

B.

that he lifts her veil\_

102

Vln. I

one player

Vln. II

one player

Vla.

one player

Vc.

one player

Cb.



[illegible]

119

Fls. 1-2 *mp*

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2 *mp*

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Pno. (orch.)

S. Solo  
sane...

A. Solo  
sane... and the kiss goes on

T. Solo  
and the kiss goes

Bar. Solo  
*mp*  
that he lifts her veil

S.

A.

T.

B.

119 one player

Vln. I *p*  
one player

Vln. II  
one player

Vla. *p*  
one player

Vc. *p*

Cb.

124

Clars. 1-2

S. Solo

T. Solo

S.

T.

B.

all day and night to the fid - ler's song.

on

all day and night to the fid - dler's song all

all day and night to the

all day all night all

This musical score is for measures 124 through 128 of the piece 'The Day After Tomorrow'. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat major or D minor), and the time signature is 12/4. A rehearsal mark 'K' is placed at the beginning of measure 124. The Violin I part starts with a *p* dynamic and includes a *tutti* marking and a triplet. The Violin II part starts with a *pp* dynamic and includes a *tutti* marking and a triplet. The Viola part starts with a *pp* dynamic and includes a *tutti* marking. The Violoncello part starts with a *pp* dynamic and includes a *tutti* marking and an *arco* marking. The Contrabass part starts with a *p* dynamic and includes a *tutti* marking. The score is divided into five measures, with measure 124 containing a rehearsal mark 'K'.

129

S. day and night to the fid - dler's song all day and night to the fid - dler's song all

A. *mf* all day and all night to the fid - dler's song all

T. fid - dler's song. all day and night to the fid - dler's song.

B. day all night to the fid - - - dler's song all

129

Vln. I *pp* *p* *pp* *p*

Vln. II *p* *pp* *p* *pp*

Vla. *p* *pp* *p* *pp*

Vc. *p* *pp* *p* *pp*

Cb. *p* *pp* *p* *pp*

133 rit. *f*

S. day and night to the fid - dler's song all day and night to the fid - dler's song.

A. day all night all day all night to the fid - dler's song.

T. all day and night to the fi - fid - dler's song.

B. day all night to the fid - dler's song.

133 rit. *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

6'48.8"

## 83

[illegible]

84

**A**

8

Fls. 1-2

*p*

Pno. (orch.)

*p*

*pp*

S. Solo

A. Solo

T. Solo

*p*

*mp*

signs that the War might soon be o ver. (I think it's\_ near here)

Bar. Solo

*mp*

In the town of Al - bert. a gild - ed

S.

*p*

lontano (no more than 6 soli)

Al - - - - - ma re - demp - tor -

A.

*p*

lontano (no more than 6 soli)

et stel - - - - - la

T.

(no more than 6 soli)

*p* lontano

Al - - - - - ma re - demp -

B.

*p*

lontano (no more than 6 soli)

et stel - - - - -

**A**

8

Vln. I

Vln. II

Vla.

Vc.

Cb.



22

Bsns. 1-2

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

*mp* ord. (tutti)

In the town of Al - bert a gild - ed sta - tue,

A.

*mp* ord. (tutti)

In the town of Al - bert a gild - ed sta - tue,

T.

(tutti) ord. *mp*

struck by the ear - li - est

B.

*mp* (tutti) ord.

struck by the ear - li - est

22

Vln. I

*p*

Vln. II

*p*

Vla.

*p*

Vc.

*p*

Cb.

*p*

27 87

Bsns. 1-2

S. Solo

A. Solo

T. Solo

Bar. Solo

S. *mp*  
hangs\_\_\_\_\_ at right ang - les

A. *mp*  
hangs\_\_\_\_\_ at right ang - les

T. *mp*  
shells of the war, to the ba-sil - i - ca

B. *mp*  
shells of the war, to the ba-sil - i - ca

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

32 C

Fls. 1-2 *pp* *semplce, meno vibrato*

Obs. 1-2 *p* *semplce, meno vibrato*

Bsns. 1-2 *pp*

S. Solo

A. Solo

T. Solo

Bar. Solo *mp* In A-pril of the

S. *pp* *p* *mf* *f* *ff*  
O Mag - num\_ mys - ter - i - um!

A. *pp* *p* *mf* *f* *ff*  
O Mag - num\_ mys - ter - i - um!

T. *pp* *p* *mf* *f* *ff*  
spire. O Mag - num\_ mys - ter - i - um!

B. *pp* *p* *mf* *f* *ff*  
spire. O Mag - num\_ myst - er - i - um!

Vln. I 32 C *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

42

Fls. 1-2 *semplice, 2. meno vibrato* *p* *1.* *p*

Obs. 1-2 *semplice, 2. meno vibrato* *p* *semplice, meno vibrato* *1.* *p*

Cls. 1-2 *semplice, meno vibrato* *1.* *p* *semplice, meno vibrato* *2.* *p*

Alto Sax. *semplice, meno vibrato* *p*

Bsns. 1-2 *semplice, meno vibrato* *1.* *p*

Bar. Solo

fi - nal\_ year, three friends look up from the square mar - vel-ling at the Ma -

Vln. I 42 *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

49 **D** ord. *pp* *p*

Bar. Solo

don - na and Child sus - pend - ed so long in mid - air,

S. *mp* In

T. *mp* In

49 **D**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

53

Bsns. 1-2 *mp* *mf* *f*

S. Solo

A. Solo

T. Solo

Bar. Solo

S. *f*  
Ap - ril of the fi - nal year, mar - vel - ling at the Ma - don - na and

A. *mf* *f*  
three friends look up from the square mar - vel - ling at the Ma - don - na and

T. *f*  
Ap - ril of the fi - nal year, mar - vel - ling at the Ma - don - na and

B. *mf* *f*  
three friends look up from the square mar - vel - ling at the Ma - don - na and

Vln. I 53 *mp* *mf* *f*

Vln. II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

58  $\text{♩} = 96$

Bsns. 1-2

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

Child sus - pend - ed so long in mid - air,

A.

Child sus - pend - ed so long in mid - air,

T.

Child sus - pend - ed so long in mid - air,

B.

Child sus - pend - ed so long in mid - air,

58  $\text{♩} = 96$

Vln. I

Vln. II

Vla.

Vc.

Cb.

$\text{♩} = 72$   
**E A Tempo**

Bsns. 1-2  $mf$   $mp > p$

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

S. Solo

A. Solo

T. Solo

Bar. Solo

S.  $mp$   $pp$   $p$   $f$   $> mf$   
 Sure - - - ly, sure - ly, sure - ly a sign! One of the friends says "See how Our La-dy grasps her child,

A.  $mp$   $pp$   $p$   $f$   $> mf$   
 Sure - - - ly, sure - ly, sure - ly a sign! One of the friends says "See how Our La-dy grasps her child,

T.  $mp$   $pp$   $p$   $f$   $> mf$   
 Sure - - - ly, sure - ly, sure - ly a sign! One of the friends says "See how Our La-dy grasps her child,

B.  $mp$   $pp$   $p$   $f$   $> mf$   
 $\text{♩} = 72$  Sure - - - ly, sure - ly, sure - ly a sign! One of the friends says "See how Our La-dy grasps her child,

**E A Tempo**

Vln. I  $mf$   $mp > p$   $mf$

Vln. II  $mf$   $mp > p$   $mf$

Vla.  $mf$   $mp > p$   $mf$

Vc.  $mf$   $mp > p$   $mf$

Cb.  $mf$   $mp > p$   $mf$

73

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

hold-ing on for dear life." A-noth-er friend sees a mad wo-man's hands and arms lay-ing her son on the bat-tle field.

hold-ing on for dear life." A-noth-er friend sees a mad wo-man's hands and arms lay-ing her son on the bat-tle field.

hold-ing on for dear life." A-noth-er friend sees a mad wo-man's hands and arms lay-ing her son on the bat-tle field.

hold-ing on for dear life." A-noth-er friend sees a mad wo-man's hand and arms lay-ing her son on the bat-tle field.

73

F

un.

80

Bsns. 1-2

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

to the gods of war

*mp*

"She is not, mad."

*mp*

"No," says the third, Her noble sacrifice

*p* *lontano* (soli)

Al - - - - - ma - - - - - re - - - - - demp - to - - - - - ris

*p* *lontano* (soli)

et stel - - - - - la - - - - - mar - - - - - ris

*p* (soli) *lontano*

Al - - - - - ma - - - - - re - - - - - demp - - - - - to - - - - - ris

*p* *lontano* (soli)

et stel - - - - - la - - - - - mar - - - - - ris

80

*pp*

*pp*

*pp*

*pp*

*pp*



99

Bsns. 1-2

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

(tutti)  
*mp*

Her no - ble sac - ri - fice

A.

(tutti)  
*mp*

Her no - ble sac - ri - fice

T.

*mp*

will bring us peace."

B.

*mp*

will bring us peace."

99

Vln. I

Vln. II

Vla.

Vc.

Cb.

**H** 103  $\text{♩}=96$  **I**  $\text{♩}=72$  **A Tempo** 97

Bsns. 1-2 *pp*

S. Solo *mp*  
Gone \_\_\_\_\_ are child, \_\_\_\_\_

A. Solo *mp*  
wo -

T. Solo

Bar. Solo

S. *pp* *p* *mf* *f* *ff*  
Just \_\_\_\_\_ then \_\_\_\_\_ fresh bombs \_\_\_\_\_ ex-plode in the town.

A. *pp* *p* *mf* *f* *ff*  
Just \_\_\_\_\_ then \_\_\_\_\_ fresh bombs \_\_\_\_\_ ex-plode in the town.

T. *pp* *p* *mf* *f* *ff*  
Just \_\_\_\_\_ then \_\_\_\_\_ fresh bombs \_\_\_\_\_ ex-plode in the town.

B. *pp* *p* *mf* *f* *ff*  
Just \_\_\_\_\_ then \_\_\_\_\_ fresh bombs \_\_\_\_\_ ex-plode in the town.

**H** 103  $\text{♩}=96$  **I**  $\text{♩}=72$  **A Tempo**  
unis. con sord.  
*p*

Vln. I *pp*

Vln. II *pp*  
unis. con sord.  
*p*

Vla. *pp*  
con sord.  
*p*

Vc. *pp*  
unis. con sord.  
*p*

Cb. *pp*



# 5. The Yanks Are Coming

99

$\text{♩} = 120$

Flutes 1-2  $\text{a}^2$   $f$  **A**

Oboes 1-2  $f$

Clarinets in B $\flat$  1-2  $\text{a}^2$   $f$

Alto Saxophone  $f$

Bassoons 1-2  $f$

Horns in F 1-2 **Source 4**  $f$

Horns in F 3-4

Trumpets in C 1-2 **Source 2**  $f$

Trombone  $f$  *gliss.*  $ff$

Bass Trombone  $f$

Side Drum **Source 5**  $f$

Glockenspiel

Piano (orch.)  $\text{♩} = 120$  **Source 6**  $f$

Violin I **A**

Violin II

Viola

Violoncello  $f$

Contrabass  $f$

This musical score is for a piece titled "5. The Yanks Are Coming". It is written for a large orchestra and includes a percussion section. The tempo is marked as 120 beats per minute. The score is divided into two systems. The first system includes parts for Flutes 1-2, Oboes 1-2, Clarinets in B-flat 1-2, Alto Saxophone, Bassoons 1-2, Horns in F 1-2, Horns in F 3-4, Trumpets in C 1-2, Trombone, Bass Trombone, Side Drum, and Glockenspiel. The second system includes parts for Piano (orch.), Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations, including dynamics (f, ff), articulation (accents, slurs), and performance instructions (a2, gliss.). There are also source markers (Source 2, Source 4, Source 5, Source 6) and section markers (A). The key signature has one sharp (F#) and the time signature is 2/4.

[illegible]

23

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

S. D.

Glock.

Pno. (orch.)

T. Solo

S.

A.

T.

B.

23

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

101



[illegible]

♩ = 120  
C A Tempo

55

Fls. 1-2 *mf*

Obs. 1-2 *mf*

Clas. 1-2 *mf*

Alto Sax. *mf*

Bsns. 1-2 *mf*

S. D.

Glock. *f*

Pno. (orch.) *mf*

Bar. Solo *ff*

All a-board for war, all a-board for war.

S. *f*  
All a-board! John-ny get your gun and be a sol - - - dier.

A. *f*  
All a-board! John-ny get your gun and be a sol - - - dier.

T. *f*  
All a-board! John-ny get your gun and be a sol - - - dier.

B. *f*  
All a-board! John-ny get your gun and be a sol - - - dier.

55

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f*

Vc. *mf*

Cb. *mf*

unis. arco

64 ♩=120  
D L'istesso tempo 105

Fls. 1-2 *mf*

Obs. 1-2 *mf*

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2 *mf*

Hns. 3-4 *mf*

Tpts. 1-2 *mf*

Tbn. *mf*

B. Tbn. *mf*

Pno. (orch.)

T. Solo *f* I\_\_ sailed. I

Bar. Solo *f* All a-board for war,\_\_\_ all\_\_ a-board for war.

S. *f* Be a sol-dier, grind up\_\_ the\_\_ Kai-ser's last line\_\_ All a-board, all for war.

A. *f* Be a sol-dier, grind up\_\_ the Kai-ser's last line. All a-board, all for war.

T. *f* Wee, wee, Ma - rie.\_\_\_\_\_

B. *f* Wee, wee, Ma - rie.\_\_\_\_\_

64 ♩=120  
D L'istesso tempo

Vln. I Source 9 pizz.

Vln. II pizz.

Vla. pizz.

Vc. *f* pizz.

Cb. *f* pizz.

74

Fls. 1-2 *f* *mf*

Obs. 1-2 *f* *mf*

Cls. 1-2 *f* *mf*

Alto Sax. *f* *mf*

Bsns. 1-2 *f* *mf*

Hns. 1-2 *mp*

Hns. 3-4 *mp*

Pno. (orch.)

T. Solo *mf*

sailed. When I ar - rived I heard: then I heard:

Bar. Solo *f* *mf*

Yank you think you're O - ver There. You're wrong.

74

Vln. I

Vln. II

Vla. *div.* *unis.*

Vc. *mf*

Cb. *mf*

87

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Tpts. 1-2

Pno. (orch.)

S. Solo

T. Solo

Bar. Solo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Source 4

mf

Source 9

f

I ar - rived.

You've crossed the o - cean.

mf

Wee Wee Ma-rie

mf

Wee wee Ma-rie

87

A - mer - i - ca, I raised a boy for you. A - mer - i - ca, You'll find him staunch and true, place a gun up - on his

98

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Tpts. 1-2

Pno.  
(orch.)

S. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Source 10  
2. con sord.

(senza sord).  
1.

*mp*

*mf*

*f*

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

should - er, \_\_\_\_\_ He is read y to die or do. \_\_\_\_\_ A - mer - i - ca, he is my on - ly one; My hope, my pride and

I \_\_\_\_\_ sailed. \_\_\_\_\_ I \_\_\_\_\_ heard:

You're wrong. Yank, you think you're O - ver There.

Will you do zis for me?

Will you do zis for me?

Will you do zis for me?

Will you do zis for me?

98

110

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Tpts. 1-2

Pno. (orch.)

S. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*con sord.*

*f*

joy, \_\_\_\_\_ But if I had a - no - ther, he would march be - side his bro - ther: A - mer - i - ca, here's my boy.

you've crossed the o - cean. O - ver there \_\_\_\_\_ is home.

Then I'll do zat for you. Wee Wee Ma - rie. \_\_\_\_\_

Then I'll do zat for you. Wee Wee Ma - rie. \_\_\_\_\_

Then I'll do zat for you. Wee Wee Ma - rie. \_\_\_\_\_

Then I'll do zat for you. Wee Wee Ma - rie. \_\_\_\_\_

110

110

120 **E**  $\text{♩} = 120$

**F**

**G**  $\text{♩} = 120$

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Tpts. 1-2

Glock.

Pno. (orch.)

S. Solo

Bar. Solo

S.

A.

T.

B.

Vc.

Cb.

Be a sol - dier.

Here's a steel blade from Bay - onne. It fits your gun. \_\_\_

Be a sol - dier.

Be a sol - dier.

Here's a steel blade from Bay - onne. It fits your gun. \_\_\_ It's not for stab-bing in the

Here's a steel blade from Bay - onne. It fits your gun. \_\_\_ It's not for stab-bing in the

Be a sol - dier.

Be a sol - dier.

130

Fis. 1-2 *f* *mf* **H**

Obs. 1-2 *f* *mf*

Cls. 1-2 *f* *mf*

Alto Sax. *f* *mf*

Bsns. 1-2 *f* *mf*

Hns. 1-2 *mp*

Hns. 3-4 *mp* (senza sord.)

Tpts. 1-2 (senza sord.) 1. *mp*

Tbn. *f* *mp* *f*

B. Tbn. *mp*

Glock. *mp*

Pno. (orch.) *mf*

S. Solo *f* The steel gets stuck\_

A. Solo *f* The steel gets stuck\_

Bar. Solo *f* Theribs are there.

S. *f* The steel gets stuck\_ The steel gets stuck\_

A. *f* The steel gets stuck\_ The steel gets stuck\_

T. *f* chest\_ Theribs are there. steel gets stuck\_

B. *f* chest\_ Theribs are there. steel gets stuck\_

130 **H**

Vln. I *mf* arco

Vln. II *mf* arco

Vla. *mf* arco

Vc. *mf* arco pizz.

Cb. *mf* arco pizz.

[illegible]

151

ord.

J

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

S. D.

Glock.

Pno. (orch.)

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

151

Vln. I

Vln. II

Vla.

Vc.

Cb.

sfz

mf

mp

f

ord.

stab him in the head.

A year went by...

When I sailed home

mf

arco

mp

161

Fls. 1-2 *mf*

Obs. 1-2 *mf*

Cls. 1-2 *mf*

Alto Sax. *mf*

Bsns. 1-2 *mf*

Hns. 1-2

Hns. 3-4

Tpts. 1-2 *mf*

Tbn. *f* senza sord.

B. Tbn. *f*

S. D. *mf* *sfz*

Pno. (orch.) *mf*

T. Solo *mf*  
I wore a-north-er sol - dier's skin.

S. *mf*  
A year went by then he sailed home. He

A. *mf*  
A year went by then he sailed home. He

T. *mf*  
A year went by then he sailed home. He

B. *mf*  
A year went by then he sailed home. He

Vln. I *f* div. pizz. *mf* arco unis. pizz.

Vln. II *f* div. pizz. *mf* arco unis. pizz.

Vla. *f* *mf* arco unis. div. *mf* unis. pizz.

Vc. *f* *mf* arco

Cb. *f* *mf* arco

173 rit. K  $\text{♩} = 120$   
A Tempo 115

Fls. 1-2 *mf*

Obs. 1-2 1. *f*

Cls. 1-2 *f* *mf*

Alto Sax. *f*

Bsns. 1-2 *f*

Hns. 1-2 *f* *mp*

Hns. 3-4 *f* *mp*

Pno. (orch.) *ff* *f*

T. Solo *f* *ff* *f*  
8 I wore a-noth-er sol-dier's skin. Sometimes the song is

S. *f* *mp*  
wore a-noth-er sol-dier's skin. All a-board, go-ing home!

A. *f* *mp*  
wore a - no-ther sol - dier's skin. All a-board, go-ing home!

T. *f* *mp*  
8 wore a - no-ther sol - dier's skin. All a-board, go-ing home!

B. *f* *mp*  
wore a-noth-er sol - dier's skin. All a-board, go-ing home!

173 rit. K  $\text{♩} = 120$   
A Tempo

Vln. I *f* *f* *div. arco*

Vln. II *f* *f* *arco*

Vla. *f* *f* *arco*

Vc. *f* *f*

Cb. *f* *f*

185

Fls. 1-2 *mf*

Obs. 1-2 *mf*

Cls. 1-2 *mf*

Alto Sax. *mf*

Bsns. 1-2 *mf*

Hns. 1-2

Hns. 3-4

Pno. (orch.) *mf*

A. Solo *mf*  
O ver

T. Solo  
played. Some - times I hear the drums a - gain. A blade runs through my brain...

Bar. Solo *f*  
Blades run through the sol - dier's brain. O ver

T. *mf*  
Wee Wee Ma - rie

B. *mf*  
Wee Wee Ma - rie

185

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb. *mf*

196

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Tpts. 1-2

Tbn.

B. Tbn.

Pno. (orch.)

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord. (senza sord.) 1. *mf* 2. con sord. senza sord. 1.

*mf* *mp* *mp*

A - mer - i - ca, I raised a boy for you. A - mer - i - ca, You'll find him staunch and true, place a gun up -

there. crossed the o - cean.

crossed the o - cean.

there. You've crossed the o - cean.

A - mer - i - ca, I raised a boy for you. A - mer - i - ca, You'll find him staunch and true, place a gun up -

A - mer - i - ca, I raised a boy for you. A - mer - i - ca, You'll find him staunch and true, place a gun up -

You've crossed the o - cean.

crossed the o - cean.

196

*mf* *mf* *div.* *mf* *mf*

207

Alto Sax. *mp* *f* *3* *3* *3*

Bsns. 1-2

Hns. 1-2 *1.* *mp*

Hns. 3-4 *3.* *mp*

Tpts. 1-2 *p* *2. con sord.* *mf* *3* *3* *senza sord.* *1.* *mf* *3*

B. Tbn.

Pno. (orch.)

S. Solo  
on his should-er,\_\_\_\_\_ He is read y to die or do.\_\_\_\_\_ A-mer - i - ca, he is my on - ly one; My hope, my

A. Solo  
You're wrong.

T. Solo  
*f*  
I\_\_\_\_\_ sailed.\_\_\_\_\_ O-ver

Bar. Solo  
You're wrong. Yank, you think you're O - ver There.

S.  
on his should-er,\_\_\_\_\_ He is read y to die or do.\_\_\_\_\_ A-mer - i - ca, he is my on - ly one; My hope, my

A.  
on his should-er,\_\_\_\_\_ He is read y to die or do.\_\_\_\_\_ A-mer - i - ca, he is my on - ly one; My hope, my

T.  
You're wrong. Yank, you think you're O - ver There.

B.  
I\_\_\_\_\_ sailed.\_\_\_\_\_ O-ver

207

Vln. I

Vln. II

Vla.

Vc.

Cb.

219

1. rit.

Fls. 1-2 *mf* *mp* *p*

Obs. 1-2 *mf* *mp* *p*

Cls. 1-2 *mf* *mp* *p*

Alto Sax. *mf* *mp* *p*

Bsns. 1-2 *mf* *mp* *p*

Hns. 1-2 *mp*

Hns. 3-4 *mp*

Tpts. 1-2 *f* *con sord.* *mp*

Tbn. *mf*

B. Tbn. *mp*

Pno. (orch.) *mf* *mp*

S. Solo *f* *mp*  
 pride and joy, But if I had a - no-ther, he would march be-side his bro-ther: A - mer-i - ca, here's my boy.

A. Solo *f* *mp*  
 You've crossed the o - cean. Nei-ther place is home.

T. Solo *mp*  
 Here. Nei-ther place is home.

Bar. Solo *mp*  
 You've crossed the o - cean. Nei-ther place is home.

S. *mp*  
 pride and joy, But if I had a - no-ther, he would march be-side his bro-ther: A - mer-i - ca, here's my boy.

A. *mp*  
 pride and joy, But if I had a - no-ther, he would march be-side his bro-ther: A - mer-i - ca, here's my boy.

T. *mp*  
 You've crossed the o - cean. Nei-ther place is home.

B. *mp*  
 Here. Nei-ther place is home.

219

Vln. I *mf* *rit.*

Vln. II *mf*

Vla. *mf* *unis.*

Vc. *mf*

Cb. *mf*

[illegible]

**M**

[illegible]

## 6. Tender Enemy

♩=80

Clarinets in B $\flat$  1-2

Soprano Solo

His\_ last\_ night\_ at the front he swims\_ the ri - - -

Violin I

Violin II

Viola

div.

Violoncello

pizz.

Contrabass

pizz.

*mp* *mf* *mp* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.*



Fls. 1-2

Obs. 1-2

Cls. 1-2

S. Solo

- - ver\_ to a farm\_ house, its lamps dimmed a - gainst\_ the sweep - ing search - lights.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *mf* *mp* *mf* *mp* *mf* *dim.* *mf* *dim.* *mf* *dim.*

11 **A**

Fls. 1-2 *mf* *pp sub.*

Obs. 1-2 *p* *pp*

Cls. 1-2 *pp sub.* *mf* *mp*

Alto Sax. *mp* *mf*

Bsns. 1-2 *pp*

S. Solo

T. Solo *mp* *mf* *mp*  
 She de-mands... no pa-pers... of-fers no con-ver-sa-tion... on-ly... drawn...

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *unis. pizz.* *mf* *mp*

Vc. *mp* *arco* *mf* *mp*

Cb. *mp* *mf* *mp*

17 **B**

Fls. 1-2 *mp*

Obs. 1-2 *f* *mp*

Cls. 1-2 *mf* *mp*

Bsns. 1-2

T. Solo  
cur - tains, fringed cush-ions. wine. and o-bliv - i - on. Does. she hear what he's

17 **B**

Vln. I *mf*

Vln. II *mf*

Vla. *div. arco* *mf*

Vc. *pizz.* *mf*

Cb. *mf*



22

1. *f* *p*

Fls. 1-2

Cls. 1-2 *mf* *mp*

T. Solo *mp*  
think-ing? Die letz - te Nacht. mein Lieb chen.

22

Vln. I

Vln. II

Vla.

Vc.

Cb.

27 **C** 125 **D**

Fls. 1-2 *mp* *p*

S. Solo *p* *mf* *mp*  
Does it mat - ter? Does it mat - ter? Lat - er he

T. Solo *p* *mf*  
Does it mat - ter? Does it mat - ter?

Vln. I *p* *mf* *mp* **D**

Vln. II *p* *mf* *mp*

Vla. *unis.* *p* *mf* *mp*

Vc. *arco* *p* *mf* *pizz.* *mp*

Cb. *p* *mf* *mp*



32 *mf* *p*

Obs. 1-2 *mf* *p*

Alto Sax. *mp* *p*

S. Solo *mf*  
won - ders Is a new crea - ture sleep - ing con - tent - ted at her

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

36

Fls. 1-2 *mp* *p*

Obs. 1-2 *mp* *p*

S. Solo  
breast?\_ Was\_ his fath\_ er a swim - mer? Does it mat - ter?

Vln. I 36

Vln. II

Vla.

Vc.

Cb.



40 **E**

Obs. 1-2 *mp*

Alto Sax. *mf*

Bsns. 1-2 *mf* 1.

S. Solo *p*  
Die letz - te Nacht\_ mein Lieb-chen.

T. Solo *mp* *p*  
Does it mat - ter?\_ Die letz - te Nacht\_ mein Lieb-chen.

40 **E**

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p* div.

Vc. *mp* *p*

Cb. *mp* *p*

[illegible][illegible]

## 7. Delirium

$\text{♩} = 68$  accel.

Flutes 1-2

Oboes 1-2

Clarinet in B♭ 1-2

Alto Saxophone

Bassoons 1-2

Horns in F 1-2

Horns in F 3-4

Trumpets in C 1-2

Trombone

Bass Trombone

Bass Drum

Xylophone

Piano (Orch.)

Soprano Solo

Alto Solo

Tenor Solo

Baritone Solo

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

Source 11  
(jazzy)  
*mf*

*mf* (jazzy)  
Strange but that song could have been writ-ten yes - ter - day,

$\text{♩} = 68$  accel.

13

♩=96

**A** ♩=96  
L'istesso tempo

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hrns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

B. D. (like a heartbeat) (cloth over drum head)  
*mp*

Xyl. (clock-like)  
*mf*

Pno. (Orch) Source 12  
(sync. style) *f*

A. Solo (sync. style)  
not a hun-dred years a-go. Are you SURE the mu-sic in that box comes from nine-teen fif-teen?

T. Solo *f* (jazzy)  
Oh, some of

♩=96

**A** ♩=96  
L'istesso tempo

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

[illegible]

45

Fls. 1-2 *flz.* *fff*

Obs. 1-2 *fff*

Cls. 1-2 *fff*

Alto Sax.

Bsns. 1-2

Hns. 1-2 (slow to fast) ord. *5* *fff*

Hrns. 3-4 (fast to slow) ord. *6* *flz.* *fff*

Tpts. 1-2 *fff*

Tbn. *fff*

B. Tbn. *fff*

B. D. *mf*

Xyl. *f*

A. Solo

T. Solo (ad lib., cry of anguish) *ff* (slow to fast) *ad lib. freely* *tr* (multiphonic effect) *f* *ad lib.* "Nurse!" "My turn!"

Vln. I 45 *3* *5* *3* *mp*

Vln. II *5* *3* *3* *mp*

Vla. *gliss.*

Vc. *gliss.*



67

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hrns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

B. D.

Xyl.

Pno. (Orch)

A. Solo

T. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

(jazzy)

*mp*

*fff*

*fff*

*fff*

*mf*

"Your nurse."

*ad lib*  
(come sopra)

*f*

*p*

(ord.) *f*

You're Jane, my

[illegible]

87 *tr* *To Fl.*

Picc.

Cls. 1-2

Alto Sax.

Hns. 1-2

Hrns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

B. D.

Xyl.

Pno. (Orch)

T. Solo

*ad lib. freely*  
(a shriek) *ff* *ad lib. freely* *tr*  
"Nurse!" Nurse!

S.

hearts that en - twine, Wed-ding bells will be ring-ing "Home Sweet Home" we'll be sing-ing,

A.

hearts that en - twine, Wed-ding bells will be ring-ing "Home Sweet Home" we'll be sing-ing,

T.

hearts that en - twine, Wed-ding bells will be ring-ing "Home Sweet Home" we'll be sing-ing,

B.

hearts that en - twine, Wed-ding bells will be ring-ing "Home Sweet Home" we'll be sing-ing,

87

Cb.



105 **D**

B. D. *f*

Xyl. *ff*

Pno. (Orch)

T. Solo *mf* *f* *ad lib. freely*  
"Nurse!"

T. *mp*  
I don't want to get well, I'm in love with a beau - ti - ful nurse.

B. *mp*  
I don't want to get well, I'm in love with a beau - ti - ful nurse.

114 **E**

B. D. *mp*

Xyl. *mp*

Pno. (Orch)

T. Solo *tr* *PORT.* *mf*  
wa - ter!"

S. *p*  
She has her or - ders: He's wound-ed in the gut. No.

A. *p*  
She has her or - ders: He's wound-ed in the gut. No.

Vln. I *114* **E** *arco ord.* *pp*

Vln. II *arco ord.* *pp*

Vla. *pp*

Vc. *unis. pizz.* *pp* *arco ord.*

Cb. *pp*

124
139

B. D.

Xyl.

Pno. (Orch)

A. Solo

T. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

124

F

135

Picc.

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

B. D.

Xyl.

Pno. (Orch)

S. Solo

T. Solo

S.

A.

T.

B.

on this leg."

"Nurse!"

It's on fire!\_\_\_

*mf*

The cut-est lit-tle girl-ie comes and feeds me with a spoon. I don't want to get well,\_\_\_ I don't want to get well,

*mf*

The cut-est lit-tle girl-ie comes and feeds me with a spoon. I don't want to get well,\_\_\_ I don't want to get well,

*mp*

*mp*

*ff* ad lib. freely *g* *forte* (voice wavering)

Picc. *ff*

Obs. 1-2 *ff*

Bsns. 1-2 *sfz*

Hns. 1-2 *sfz*

Hrns. 3-4 *sfz*

Tbn. *sfz*

B. Tbn. *sfz*

B. D. *mf*

Xyl. *mf*

Pno. (Orch) *mf*

S. Solo *mf* *f*  
I did-n't raise my boy to be a sol - dier, I brought him up to

A. Solo *mf* *f*  
I did-n't raise my boy to be a sol - dier, I brought him up to

T. Solo *f* *tr*  
It's on fire!"

S.

A.

T. *f* *mp*  
I'm glad they shot me on the fight-ing line.

B. *f* *mp*  
I'm glad they shot me on the fight-ing line.

153

Fl. *ord.* *sfz* *sfz*

Obs. 1-2 *sfz* *sfz*

Cls. 1-2 *sfz* *sfz* *fff*

Alto Sax. *sfz* *sfz*

Bsns. 1-2 *sfz* *sfz* *sfz*

Hns. 1-2 *sfz*

Hrns. 3-4 *sfz*

Tbn. *sfz*

B. Tbn. *sfz*

B. D.

Xyl.

Pno. (Orch)

S. Solo  
be my pride and joy, \_\_\_\_\_ Who dares to place a mus - ket on his shoul - der, To shoot some oth - er

A. Solo  
be my pride and joy, \_\_\_\_\_ Who dares to place a mus - ket on his shoul - der, To shoot some oth - er

162 G

B. D.

Xyl.

Pno. (Orch)

S. Solo *mp*  
moth - er's dar - ling boy.

A. Solo *mp*  
moth - er's dar - ling boy.

T. *mp* *cresc.* *grad.*  
When we wind up the watch on

B. *mp* *cresc.* *grad.*  
When we wind up the watch on



174

B. D.

Xyl.

Pno. (Orch)

T. Solo *ff* *ad lib. freely* *tr* *DOLE*  
"Nurse!" It's on fire!

S. *f*  
When we bind up two hearts that en - - twine, Wed-ding bells will be ring-ing "Home Sweet

A. *f*  
When we bind up two hearts that en - - twine, Wed-ding bells will be ring-ing "Home Sweet

T. *f* *gliss.*  
the Rhine, When we bind up two hearts that en - - twine, Wed-ding bells will be ring-ing "Home Sweet

B. *f* *gliss.*  
the Rhine, When we bind up two hearts that en - - twine, Wed-ding bells will be ring-ing "Home Sweet

183

Fl.

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

B. D.

Xyl.

Pno. (Orch)

A. Solo

T. Solo

S.

A.

T.

B.

It's on fire!"\_\_\_\_\_

"Nurse!

ad lib. freely

Home" w'ell\_ be\_\_\_\_ sing - ing, When we wind up "The\_\_\_\_\_ Watch on\_\_\_\_\_ the\_\_\_\_\_ Rhine."

Home" w'ell\_ be\_\_\_\_ sing - ing, When we wind up "The\_\_\_\_\_ Watch on\_\_\_\_\_ the\_\_\_\_\_ Rhine."

Home" w'ell\_ be\_\_\_\_ sing - ing, When we wind up "The\_\_\_\_\_ Watch on\_\_\_\_\_ the\_\_\_\_\_ Rhine."

Home" w'ell\_ be\_\_\_\_ sing - ing, When we wind up "The\_\_\_\_\_ Watch on\_\_\_\_\_ the\_\_\_\_\_ Rhine."

192 **H**

Fl. *fff* flz.

Obs. 1-2 *fff*

Cls. 1-2 *fff*

B. D. *mf*

Xyl. *f*

Pno. (Orch) *pp*

A. Solo

T. Solo *tr* *ad lib. freely* *ff* 9  
Nurse!

S. *pp*

A. *pp*

T. *pp*

B. *pp*

192 **H**

Vln. I *mp* sul pont. arco 3 5 *tr*

Vln. II *mp* sul pont. arco 3 5 *tr*

Vla. *fff* sul pont. (all 4 notes gliss.) div. a 2 *gliss.*

Vc. *fff* sul pont. (all 4 notes gliss.) div. a 2 *gliss.*

199

Fl.

Obs. 1-2

Cls. 1-2

Hns. 1-2

Hrns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

B. D.

Xyl.

Pno. (Orch)

T. Solo

S.

A.

Vln. I

Vln. II

199

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629

630

631

632

633</

207 147

Fl. *mf*

Obs. 1-2 *mf*

Cls. 1-2 *mf*

B. D.

Xyl.

Pno. (Orch) *mp* *mf*

S. *mf* *mp*  
leg\_ is gone, gives him an in - jec - - - tion.

A. *mf* *mp*  
leg\_ is gone, gives him an in - jec - - - tion.

T. *f* *mf* *mp*  
says noth - ing, gives him an in - jec - - - tion.

B. *f* *mf* *mp*  
says noth - ing, gives him an in - jec - - - tion.

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *gliss.*

Vc. *mp* *gliss.*



[illegible]

234 **I**

Fl.

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

B. D.

Xyl.

A. Solo

T. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* (ad lib.)  
wa - ter!"

*mp*  
As she bathes his lips, a - no - ther sol-dier calls a wo-man's name, not hers,

*mp*  
As she bathes his lips, a - no - ther sol-dier calls a wo-man's name, not hers,

*mp*  
It won't mat-ter now.

*mp*  
It won't mat-ter now.

234 **I**

unis. ord. arco  
*pp*  
unis. arco ord.

arco unis.  
*pp*

unis. pizz.  
*mf* *mp* *pp*

(ord.) pizz.  
*mf* *mp* *pp*

arco  
*pp*

[illegible]

257

Fl.

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hrns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

B. D.

Xyl.

Pno. (Orch)

A. Solo

T. Solo

S.

A.

T.

B.

*dim.* *grad.* *p* *dim.* *grad.*

*dim.* *grad.* *p* *dim. grad.*

*p*

*mp*

*mp*

*mp*

*mp*

He can drink now—

He can drink now—

He can drink now—

He can drink now—

270

K 108

153

Fl.

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

B. D.

Xyl.

Pno. (Orch)

T. Solo

Bar. Solo

S.

A.

T.

B.

*p*

*pp*

*dim.*

*ppp*

*mp*

*mf*

You seem to know

It does-n't mat - ter.

It does-n't mat - ter.

It does-n't mat - ter.

It does-n't mat - ter.

286

Fl. *ord.* *p*

Obs. 1-2 *mp*

Cls. 1-2 *p*

Alto Sax.

Bsns. 1-2 *p*

Hns. 1-2

Hrns. 3-4

Tpts. 1-2

Pno. (Orch) *mp* *p*

T. Solo *(ord.)* *mf*  
I do.

Bar. Solo *mf*  
— these songs ver-y well. In fact, — I think that you wrote them.

286

Vln. I *pizz.* *mp* *p*

Vln. II *pizz.* *mp* *p*

Vla. *pizz.* *mp* *p*

Vc. *pizz.* *mp* *p*

Cb. *p*

298 **L** ♩=56 155

Fl. *p*

Obs. 1-2 *p* 1.

Cls. 1-2 *p*

Bsns. 1-2 *mp*

Hns. 1-2 *p* ord. 1.

Hrns. 3-4 *p* 3.

Tpts. 1-2 *p* con sord.

Pno. (Orch) *8<sup>va</sup>*

S. Solo *mp* Then sing us a - noth - er.

A. Solo *mp* Then sing us a - noth - er.

T. Solo *mp* I did. **SPOKEN:**

Vln. I *f* div. (pizz.) **L** ♩=56 arco unis. *p*

Vln. II *f* div. (pizz.) arco unis. *p*

Vla. *f* div. (pizz.)

Vc. *f* div. (pizz.)

Cb. *p* arco 2 3 4 5 6 7

309

Obs. 1-2

Bsns. 1-2

T. Solo

I have a song. One of you should sing it. It's the song of an anguished mother. Her only son is

Vln. I

Vln. II

Vla.

unis. arco

*p*

Vc.

unis. arco

*p*

Cb.

==

317

Fl.

Obs. 1-2

Cls. 1-2

1.

*p*

T. Solo

missing after a battle. She knows the battle was lost.

[TENOR gives the music to SOPRANO SOLOIST]

SEGUE

317

Vln. I

Vln. II

Vla.

Vc.

Cb.

SEGUE

[illegible]

[illegible]



29 **C**

Fis. 1-2 *mf*

Obs. 1-2 *mf*

Cls. 1-2

Bsns. 1-2 *mf*

Timp. *p* *mp*

S. Solo *mp* *mf*  
May he die. May he die and think a brave lie. May he die and think a brave lie.

S. sent to her.

A. sent to her.

T. sent to her.

B. sent to her.

Vln. I 29 unis. *p* *cresc.* *mp* *cresc.* *mf* *cresc.* *molto* *div.*

Vln. II *mp* *cresc.* *mf* *cresc.* *molto* *div.*

Vla. *p* *cresc.* *p* *cresc.* *mp* *cresc.* *mf* *cresc.* *molto* *div.*

Vc. *p* *cresc.* *mp* *cresc.* *mf* *cresc.* *molto* *div.*

Db. *mp* *cresc.* *cresc.* *mf* *cresc.* *molto*

36 **D**

Fis. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2 *f*

Timp. *mf*

S. Solo *f*

S. *mp* *mf* *f* *mp*  
 May he die, \_\_\_\_\_ die and think a brave lie. \_\_\_\_ May he die and think a brave lie, \_\_\_\_\_ a brave lie, \_\_\_\_ and

A. *mp* *mf* *f* *mp*  
 May he die, \_\_\_\_\_ die and think a brave lie. \_\_\_\_ May he die and think a brave lie, \_\_\_\_\_ a brave lie, \_\_\_\_ and

T. *mp* *mf* *f* *mp*  
 May he die, \_\_\_\_\_ die and think a brave lie. \_\_\_\_ May he die and think a brave lie, \_\_\_\_\_ a brave lie, \_\_\_\_ and

B. *mp* *mf* *f* *mp*  
 May he die, \_\_\_\_\_ die and think a brave lie. \_\_\_\_ May he die and think a brave lie, \_\_\_\_\_ a brave lie, \_\_\_\_ and

36 **D**

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

**E**

Fls. 1-2  
Obs. 1-2  
Cls. 1-2  
Alto Sax.  
Bsns. 1-2  
Hns. 1-2  
Hns. 3-4  
Timp.

S. Solo  
*mf* May the truth be sent to me, *mp* *f* May the

S.  
think a brave lie. the truth, the truth, the truth, the truth be

A.  
think a brave lie. the truth, the truth, the truth, the truth be

T.  
think a brave lie. the truth, the truth, the truth, the truth be

B.  
think a brave lie. the truth, the truth, the truth, the truth be

Vln. I  
*mp* *p*

Vln. II  
*mp* *p*

Vla.  
*mp* *p* unis.

Vc.  
*mp* *p*

Db.  
*p*

56 **F** 1. <sup>163</sup>

Fls. 1-2 *mp* *mp* *f*

Obs. 1-2 *mp* *mp* *f*

Cls. 1-2 *mp* *mp* *f*

Alto Sax. *mp*

Bsns. 1-2 *mp* *f*

Hns. 1-2 *mp* *mp* *f*

Hns. 3-4 *mp* *mp* *f*

Tpts. 1-2 *mp* *mp* *f*

Tbn. *mp* *mp* *f*

B. Tbn. *mp* *f*

S. Solo *ff* *f* *ff*  
truth\_\_\_ be\_\_\_ sent\_\_\_ to\_\_\_ me. May he not\_ die see-ing\_\_\_ a child\_ shoot him in the eye,

S. *ff* *f* *mp* *p*  
sent,\_\_\_ be sent\_\_\_ to\_\_\_ her. May he die\_\_\_ and think a brave lie.

A. *ff* *f* *mp* *p*  
sent,\_\_\_ be\_\_\_ sent\_\_\_ to\_\_\_ her. May he die and think a brave lie.

T. *ff* *f* *mp* *p*  
sent,\_\_\_ be\_\_\_ sent\_\_\_ to\_\_\_ her. May he die and think a brave lie.

B. *ff* *f* *mp* *p*  
sent, be sent to her. May he die\_\_\_ and think a brave lie.



67 **G** *p* *mp* *mf*

S. *p* *mp* *mf*  
shoot him\_\_\_ in the eye. May he not die,\_\_\_ may he not die shoot - ing\_\_\_ a-noth-er moth-er's child\_\_\_ in the eye.

A. *p* *mp* *mf*  
shoot him\_\_\_ in the eye. May he not die,\_\_\_ may he not die shoot-ing a-noth-er moth-er's child\_\_\_ in the eye.

T. *p* *mp* *mf*  
shoot him\_\_\_ in the eye. May he not die,\_\_\_ may he not die shoot - ing\_\_\_ a-noth-er moth-er's child\_\_\_ in the eye.

B. *p* *mp* *mf*  
shoot him\_\_\_ in the eye. May he not die,\_\_\_ may he not die shoot - ing\_\_\_ a-noth-er moth-er's child\_\_\_ in the eye.

81

Fls. 1-2

ff

Obs. 1-2

ff

S. Solo

ff

mf

p

him. And may no oth - er mo - ther's child. sur - vive him.

Vln. I

81

ff

mf

unis.

p

Vln. II

ff

mf

unis.

p

Vla.

ff

mf

unis.

p

Vc.

ff

mf

unis.

p

Db.

ff

p

5'08

## 9. Love of Two Airmen

$\text{♩} = 126$

Flutes 1-2 *mf* *mp*

Oboes 1-2

Clarinets in B $\flat$  1-2 *p* *mp* *f* *mp* *p*

Alto Saxophone *p* *mp*

Bassoons 1-2 *p* *mf* *f* *mp* *p*

Horns in F 1-2

Horns in F 3-4

Trumpets in C 1-2

Trombone

Bass Trombone

Bass Drum  $\text{H} \frac{3}{4}$

Tam-tam  $\text{H} \frac{3}{4}$

Piano (orch.)

Alto Solo *mp*  
She\_ must have\_\_ suf -

Tenor Solo

Baritone Solo

$\text{♩} = 126$

Violin I *pizz.* *mf* *mp* *arco* *p*

Violin II *div.* *p* *mp* *pizz. unis.* *mp* *div. arco* *p*

Viola *p* *mp* *mf* *mp* *p*

Violoncello *div.* *mf* *mp* *p*

Contrabass *p*

13

Fls. 1-2 *mp* *pp*

Obs. 1-2

Cls. 1-2 *pp* *mp* *pp* *ppp*

Alto Sax.

Bsns. 1-2 *pp* *mp* *pp* *ppp*

Hns. 1-2

Hns. 3-4

A. Solo *mp* *mf*  
- er ed terr - i - bly to have prayed such a mis' - ra - ble pray -

T. Solo

Bar. Solo

13

Vln. I *ppp* *mp* *p* *pp*

Vln. II *ppp* *mp* *mp* *p* *pp*

Vla. *ppp* *mp* *p* *pp*

Vc. *ppp* *mp* *p* *pp*

Cb. *ppp* *p* *pp*

unis. *mp* *p* *pp*

div. arco *pp*

unis. pizz. *mp* *mp* *p* *pp*

div. arco *pp*

unis. *pp*

unis. *pp*

26

Fls. 1-2 *mp* *p*

Obs. 1-2 *p*

Cls. 1-2

Alto Sax. *mp*

Bsns. 1-2 *mp* *mp*

Pno. (orch.)

A. Solo *p*  
-er.

T. Solo

Bar. Solo *mf*  
You pro-mised to tel\_\_\_\_\_ us a - bout the air-man who

Vln. I 26 *mp* unis. pizz.

Vln. II *mp* unis. pizz.

Vla.

Vc.

38 rit. . . . .

Fls. 1-2 *p*

Obs. 1-2 *mp*

Cls. 1-2 *mf* *mp* *p*

Alto Sax. *mp*

Bsns. 1-2 *mp*

Hns. 1-2 *mp* 2. 3

Hns. 3-4 *mp* 4.

Pno. (orch.) *mp*

A. Solo

T. Solo

Bar. Solo died here.

Vln. I 38 rit. arco *mp*

Vln. II arco *mp*

Vla.

Vc.

**A**

47  $\text{♩} = 92$  169

Pno. (orch.)

T. Solo

mf

Yes. You have to sing it with\_

Bar. Solo

mf

Sure - ly you have writ - ten a song a - bout him? \_\_\_\_\_

**A**

47  $\text{♩} = 92$

Vln. I

Vln. II

Vla.

mp

Vc.

mp

Cb.

pizz.

mp

rit.



**B**  $\text{♩} = 92$  L'istesso tempo

54

Alto Sax.

p

Pno. (orch.)

pp

(secco ma legato)

T. Solo

me. \_\_\_\_\_

**B**  $\text{♩} = 92$  L'istesso tempo

54

Vln. I

mp

p

Vln. II

div.

mp

unis arco

p

Vla.

div. arco

mp

p

Vc.

pizz.

mp

p

Cb.

pizz.

mp

p

61

Cls. 1-2

Alto Sax.

Bsns. 1-2

Pno. (orch.)

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*ppp*

*mp*

*mp*

*div.*

*unis.*

*legato*

*p*

*unis. legato*

*p*

I saw his plane go down. I land - ed mine near by.



68

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Bar. Solo

Vln. I

Vln. II

Vla.

*mp*

*mp*

*2.*

*p*

*1.*

*mf*

*p*

*1.*

*mp*

*legato*

*p*

I found him star-ing at the sky, a boy with ice - blue eyes,

74

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Pno. (orch.)

T. Solo

Bar. Solo

hel - met\_ torn from his blond\_ curls, tu - nic wrenched\_ from his chest, his flesh not cold\_

Vln. I

Vln. II

Vla.

Vc.

arco legato

*mf*

*mp*

*p*

75

172

80

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

T. Solo

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

p

mp

mf

who-e - ver you are... a friend... or.

yet. And then, his spi - rit spoke to me...

p

p

mp

p

div.

pizz.<sub>b</sub>

(pizz.)

p

C

C

[illegible]

92 173

**D**

T. Solo *mp*  
As sha-dy as the trees at home and touch me

Bar. Solo

Vln. I *mp* **D**

Vln. II *mp*

Vla. *mp* unis.

Vc. *mp* arco

Cb. *mp* arco



98

T. Solo *mf*  
with a touch I've known. Who e - ver... you are...

Bar. Solo *mp* *mf* *mp*  
I could have been his friend Or... the en-e my who shot him down... I could have been his

Vln. I *poco cresc* *dim.*

Vln. II *poco cresc* *dim.*

Vla. *poco cresc* *dim.*

Vc. *poco cresc* *dim.*

Cb. *poco cresc* *dim.*

104

T. Solo

a friend or the en-e-my who shot me down... Take me from the smok - ing plane. Lay\_\_

Bar. Solo

friend or the en-e-my who shot him down\_\_\_\_\_ I took him

Vln. I

Vln. II

Vla.

Vc.

Cb.



110

T. Solo

me on the grass, un - der a tree as sha - dy as the trees at home.\_\_\_\_\_

Bar. Solo

from the smok-ing plane, and laid him un - der a tree as sha-dy as the trees at home. I touched him

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

116 *mp*

T. Solo

Touch me with a touch I've known be - fore.

Bar. Solo

with a touch we both had known be - fore,\_\_\_ I touched him with a touch we

Vln. I

Vln. II

Vla.

Vc.

Cb.

122 *p* **E**

T. Solo

Touch me with a touch I've known be - fore.

Bar. Solo

both have known be - fore.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*pizz.*

*p*

*pizz.*

*p*

127

Pno. (orch.) *pp* *ppp*

Bar. Solo *mp* *mf* *mp*  
 For hours I drownsed be - side him, and a - woke to dig his grave. I

Vln. I *mp* *div.*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

133 **F**

Fls. 1-2 *mp*

Obs. 1-2 *mp* 1. 2.

Cls. 1-2 *mp*

Alto Sax. *mp*

Bsns. 1-2 *mp* 1.

Pno. (orch.) *mp*

Bar. Solo *mf*  
 wrapped him in my cloak, I wrapped him in my cloak, pinned to his chest

Vln. I *mf* **F** *legato p*

Vln. II *mf* *legato p*

Vla. *mf* *legato unis. p*

Vc. *mf*

139

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Bar. Solo

a small gold cross. I had worn since God knows when

1.

2.

*mf*

*mp*

*p*

*f*

*mp*

*p*

*mp*

*p*

*arco legato*

*p*



146

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Bar. Solo

then turned and left the air - - man, left the air-man to his rest.

1.

*mf*

*mp*

*mf*

*f*

*mp*

*mf*

*mf*

*mp*

*mf*

*mf*

152 **G** **accel.**

Fls. 1-2 *p* *mp* *cresc.* 2. *cresc.* *accel.*

Obs. 1-2 *mp* *cresc.*

Cls. 1-2 *p* *mp* *cresc.*

Alto Sax. *mp* *cresc.*

Bsns. 1-2 *p* *mp* *cresc.*

Hns. 1-2 1. *p*

Hns. 3-4 3. *p*

Tpts. 1-2 1. *p*

Bar. Solo *mp*

Vln. I 152 **G** *mp* *cresc.* *poco* *a* *poco* *accel.*

Vln. II *mp* *cresc.* *poco* *a* *poco*

Vla. *mp* *cresc.* *poco* *a* *poco*

Vc. *mp* *cresc.* *poco* *a* *poco*

Cb. *arco* *mp* *cresc.* *poco* *a*

157

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

*mp*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*poco*

*mf*

*cresc.*

161

Fls. 1-2 *mf* *cresc.* *f*

Obs. 1-2 *mf* *cresc.* *f*

Clars. 1-2 *mf* *cresc.* *f*

Alto Sax. *mf* *cresc.* *f*

Bsns. 1-2 *mf* *cresc.* *f*

Hns. 1-2 *mp* *mf* a 2

Hns. 3-4 *mp* *mf* a 2

Tpts. 1-2 *mp* *mf*

Tbn. *mf*

B. Tbn. *mf*

Vln. I *poco* *a* *poco* *f*

Vln. II *poco* *a* *poco* *f*

Vla. *poco* *a* *poco* *f*

Vc. *poco* *a* *poco* *f*

Cb. *poco* *a* *poco* *f*

165 181

Fls. 1-2 *cresc.* *poco* *a* *poco*

Obs. 1-2 *cresc.* *poco* *a* *poco*

Cls. 1-2 *cresc.* *poco* *a* *poco*

Alto Sax. *cresc.* *poco* *a* *poco*

Bsns. 1-2 *cresc.* *poco* *a* *poco*

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

165

Vln. I *cresc.* *poco* *a* *poco*

Vln. II *cresc.* *poco* *a* *poco*

Vla. *cresc.* *poco* *a* *poco*

Vc. *cresc.* *poco* *a* *poco*

Cb. *cresc.* *poco* *a*

169

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

This block contains the musical notation for measures 169 through 172 for the woodwind section. The instruments are Flutes 1-2, Oboes 1-2, Clarinets 1-2, Alto Saxophone, Bassoons 1-2, Horns 1-2, Horns 3-4, Trumpets 1-2, Trombone, and Bass Trombone. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. Measures 169 and 170 feature complex woodwind passages with many beamed sixteenth and thirty-second notes. Measures 171 and 172 show a change in texture with some instruments playing sustained notes or rests. Dynamics include *f* (forte) for the Trombone and Bass Trombone in measure 172.

169

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco*

*ff*

This block contains the musical notation for measures 169 through 172 for the string section. The instruments are Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The key signature is three flats. Measures 169 and 170 feature sustained, moving lines for the Violins and Viola. Measures 171 and 172 show a crescendo leading to a fortissimo (*ff*) dynamic. The Contrabass part includes the marking *poco* (poco) in measure 169 and *ff* in measure 172.

173

Fls. 1-2 *ff*

Obs. 1-2 *ff*

Cls. 1-2 *ff*

Alto Sax. *ff*

Bsns. 1-2 *ff*

Hns. 1-2 *f*

Hns. 3-4 *f*

Tpts. 1-2

Tbn.

B. Tbn.

Vln. I 173

Vln. II

Vla.

Vc.

Cb.

176

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains measures 176 through 179. The woodwind section (Flutes 1-2, Oboes 1-2, Clarinets 1-2, Alto Saxophone, Bassoons 1-2) plays a complex, rhythmic melody with many sixteenth and thirty-second notes. The brass section (Horns 1-2, Horns 3-4, Trumpets 1-2, Trombone, Baritone Trombone) provides harmonic support with sustained notes and some rhythmic patterns. The string section (Violins I and II, Viola, Violoncello, Contrabass) plays a more melodic and sustained part, with the Violoncello and Contrabass featuring prominent eighth-note patterns. The score is written in a key with three flats (B-flat major or D-flat minor) and a common time signature.

179

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

This block contains the musical notation for the woodwind section of measures 179 to 185. The instruments are Flutes 1-2, Oboes 1-2, Clarinets 1-2, Alto Saxophone, Bassoons 1-2, Horns 1-2, Horns 3-4, Trumpets 1-2, Trombone, and Baritone Trombone. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The measures are divided into three systems of three measures each.

179

Vln. I

Vln. II

Vla.

Vc.

Cb.

This block contains the musical notation for the string section of measures 179 to 185. The instruments are Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The measures are divided into three systems of three measures each.

186

♩=108

182 **H**

Fls. 1-2 *cresc.* *poco* *a*

Obs. 1-2 *cresc.* *poco* *a*

Cls. 1-2 1. *cresc.* 2. *poco* *a*

Alto Sax. *cresc.* *poco* *a*

Bsns. 1-2 *cresc.* *poco* *a*

Hns. 1-2 *cresc.* *poco* *a*

Hns. 3-4 *cresc.* *poco* *a*

Tpts. 1-2 *cresc.* *poco* *a*

Tbn. *cresc.* *poco* *a*

B. Tbn. *cresc.* *poco* *a*

B. D.

T.-t.

♩=108

182 **H**

Vln. I *cresc.* *poco* *a* *poco*

Vln. II *cresc.* *poco* *a* *poco*

Vla. *cresc.* *poco* *a* *poco*

Vc. *cresc.* *poco* *a* *poco*

Cb. *cresc.* *poco* *a* *poco*

185 rit. 187

Fls. 1-2 *ff* *dim.* *grad.*

Obs. 1-2 *ff* *dim.* *grad.*

Cls. 1-2 *ff* *dim.* *grad.*

Alto Sax. *ff* *dim.*

Bsns. 1-2 *ff* *dim.*

Hns. 1-2 *ff* *dim.*

Hns. 3-4 *ff* *dim.*

Tpts. 1-2 *ff* *dim.*

Tbn. *ff* *dim.*

B. Tbn. *ff* *dim.*

B. D. *ff*

T.-t. *ff*

Vln. I *ff* *div.* *rit.* *ff*

Vln. II *ff* *div.* *ff*

Vla. *ff* *div.* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

188

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

B. D.

Vln. I

Vln. II

Vla.

Vc.

*a*

*f*

*dim.*

*grad.*

*mp*

*grad.*

*a*

*f*

*dim.*

*grad.*

*grad.*

*a*

*f*

*dim.*

*grad.*

*mf*

*dim.*

*mf*

*dim.*

*mf*

*dim.*

*mf*

*dim.*

*mp*

*3*

*f*

*mp*

*f*

*mp*

*div.*

*mp*

191

Fls. 1-2

Obs. 1-2

Clas. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tbn.

B. Tbn.

B. D.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*mp*

*p grad.*

*p*

*pp*

*3*

*mp*

*p*

*pp*

*mp*

*p*

*pp*

731.0°

# 10. Remembrance, Like a Young Soldier (recap.)

$\text{♩} = 100$

Flutes 1-2

Oboes 1-2

Clarinets in B $\flat$  1-2

Alto Saxophone

Bassoons 1-2

Horns in F 1-2

Horns in F 3-4

Trumpets in C 1-2

Trombone

Bass Trombone

Timpani

Tubular Bells

Soprano Solo

Alto Solo

Tenor Solo

Baritone Solo

Soprano

Alto

Tenor

Bass

$\text{♩} = 100$

Violin I

Violin II

Viola

Violoncello

Contrabass

*mp*

*poco*

*3*

*f*

*mf*

Waste and pain. Death in planes, in trench-es,

All a waste.

All a waste.

*pp*

*mp*

*mf*

*pp*

*div.*

*pp*

*mp*

*mf*

*pp*

*mp*

*mf*

*pp*

*mp*

*mf*

9

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

Timp.

Tub. B.

A. Solo

S.

A.

Vln. I

Vln. II

Vla.

Vc.

con sord.

*mf*

con sord.

*mf*

con sord.

*mf*

con sord.

*mf*

con sord.

*mf*

*p* *mp*

*mp*

*mp* *p* *mf* *p*

on beach-es, moun-tains, death in\_ sha - dows, mo - thers' prayers\_ by\_ mil - lions.

*mp*

sha - dows\_

*mp*

sha - dows\_

div.

*mp* *mf*

div.

*mp* *mf*

div.

*mp* *mf*

div.

*mp* *mf*

191

[illegible]

29

Fls. 1-2 *mf*

Obs. 1-2 *mf*

Cls. 1-2 *mf* *mp* *p*

Bsns. 1-2 *mf* *mp* *p*

Tub. B.

A. Solo

S. *f* *mf* *mp* *p*  
dy - ing, sha - dows, mo - thers' prayers.

A. *f* *mf* *mp* *p*  
dy ing, sha - dows, moth - ers' prayers.

T. *f* *mf* *mp* *p*  
dy - ing, sha - dows, moth - ers' prayers.

B. *f* *mf* *mp* *p*  
dy - ing, sha - dows, moth - ers' prayers.

29

Vln. I *mf* *f* *mf* *mp* *p*

Vln. II *mf* *f* *mf* *mp* *p*  
unis. div.

Vla. *mf* *f* *mf* *mp* *p*

Vc. *mf* *f* *mf* *mp* *p*

Cb. *mf*

40

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Timp.

A. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

We thought that such harm would cure the harm for all time, but we found

*mp* *mf* *mp* *f* *mp* *mf* *mp*

div. a 4 div. a 2

div. a 4 div. a 2

47

Fls. 1-2 *f* *mf* *mp* *p*

Obs. 1-2

Cls. 1-2 *f* *mf* *mp*

Alto Sax.

Bsns. 1-2 *f* *mf* *mp* *p*

Hns. 1-2

Hns. 3-4

Tpts. 1-2 *f* *mf* *mp* *p*

Timp. *mf*

A. Solo *f*  
no cure.

S. *f* *mf* *mp* *p*  
on and on and on and on...

A. *f* *mf* *mp* *p*  
on and on and on and on...

T. *f* *mf* *mp* *p*  
on and on and on and on...

B. *f* *mf* *mp* *p*  
on and on and on and on...

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *f* *mf* *mp* *p*

Cb. *mf*

58

Fls. 1-2 *f* *mf*

Obs. 1-2 *f* *mf*

Cls. 1-2 2. *mf*

Alto Sax.

Bsns. 1-2 2. *mf*

Hns. 1-2 *mf* *p*

Hns. 3-4 *mf* *p*

Timp. *mp*

A. Solo

Vln. I 58 *mf* unis.

Vln. II *mf* unis.

Vla. *mf* unis.

Vc. *mf* unis.

Cb. *mf* *cresc.* *poco* *a* *poco* *a* *poco*

65

Fls. 1-2

Obs. 1-2

Cls. 1-2

Alto Sax.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

Timp.

A. Solo

Nei - ther you, Lieu-ten-ant Forge, with your

Vln. I

Vln. II

Vla.

Vc.

Cb.

72

Fls. 1-2 *mp* *p*

Obs. 1-2 *mp* *p*

Timp. *p*

A. Solo *mf* *f*  
sift - ing, nor Sig-nor-a Bra - va with her ma - gic map can help those who

Vln. I

Vln. II

Vla.

Vc.

Cb. *poco* *a* *poco* *a*



79 *accel.*

Timp. *mf*

A. Solo *ff* *mp* *p*  
suf - fered and who suff - er now. We can on - ly re - mem - ber. them.

Vln. I *mf* *sub. mp* *accel.*

Vln. II *mf* *sub. mp*

Vla. *mf* *sub. mp*

Vc. *mf* *sub. mp*

Cb. *poco* *mp* *dim.* *grad.*

86
199

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

S. *p* re - mem - - ber... *pp* re - mem - - ber...

A. re - mem - - ber... *pp* re - mem - - ber...

T. *8* re - mem - - ber... *pp* re - mem - - ber...

B. re - mem - - ber... *pp* re - mem - - ber...

Vln. I *86* *div.* *pp* *unis.*

Vln. II *div.* *pp*

Vla. *div.* *pp* *unis.*

Vc. *pp*

Cb. *poco* *a* *poco* *pp*

92  $\text{♩} = 120$

Fls. 1-2 *p*

Obs. 1-2 *p*

Cls. 1-2 *p*

Bsns. 1-2

Hns. 1-2 *mf*

Hns. 3-4 *mf*

Tpts. 1-2 *mf* 1.

Tbn. *mf*

B. Tbn. *mf*

Vln. I 92  $\text{♩} = 120$  *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *pizz.* *cresc.* *molto* *f*

97

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

S.

A.

T.

B.

97

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*f*

Re-mem - brance, — like a young — sol - dier, sifts the dried\_ earth through a hand - held screen

*mf*

102

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

S.

A.

T.

B.

*mp*

on a field north of the

102

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

106

Fls. 1-2 *f*

Obs. 1-2 *f*

Cls. 1-2 *f*

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

S. *f* *mp*  
Somme where a fie - ry plane\_\_\_\_ went down plane went

A. *f* *mp*  
Somme where a fie - ry plane\_\_\_\_ went down plane went\_\_

T. *f* *mp*  
Somme where a fie - ry plane\_\_\_\_ went down plane went

B. *f* *mp*  
Somme where a fie - ry plane\_\_\_\_ went down plane went\_\_

106

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f*

110

Fls. 1-2 *mf* a 2

Obs. 1-2 *mf* 2.

Cls. 1-2 *mf* 2.

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

S. *mf*  
down long be-fore the sift - er was

A. *mf*  
down or e - ven his grand - fa-ther

T. *mf*  
down long be-fore the sift - er was

B. *mf*  
down or e - ven his grand - fa-ther

110

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

114 205

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

S.

A.

T.

B.

born. was born.

114

Vln. I

Vln. II

Vla.

Vc.

Cb.

118

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

S. *mf* *f*  
He finds \_\_\_\_\_ shreds of a u - ni - form, a thumb of the air - man's glove,

A. *mf* *f*  
He finds \_\_\_\_\_ shreds of a u - ni - form, a thumb of the air - man's glove,

T. *mf* *f*  
He finds \_\_\_\_\_ shreds of a u - ni - form, a thumb of the air - man's glove,

B. *mf* *f*  
He finds \_\_\_\_\_ shreds of a u - ni - form, a thumb of the air - man's glove,

118

Vln. I

Vln. II

Vla.

Vc.

Cb.

122

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

207

S. *f*  
plus now and then a

A. *f*  
plus now and then a

T. *f*  
plus now and then a

B. *f*  
plus now and then a

122

Vln. I

Vln. II

Vla.

Vc.

Cb.

S. *mf*  
bone \_\_\_\_\_ plus now and then a bone.....

A. *mf*  
bone \_\_\_\_\_ plus now and then a bone.....

T. *mf*  
bone \_\_\_\_\_ plus now and then a bone.....

B. *mf*  
bone \_\_\_\_\_ plus now and then a bone.....

126

Violin I: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes, with a *mf* dynamic marking in measure 127.

Violin II: Treble clef, key signature of three flats. The part features a rhythmic pattern of eighth and quarter notes, with a *mf* dynamic marking in measure 127.

Viola: Alto clef, key signature of three flats. The part features a rhythmic pattern of eighth and quarter notes, with a *mf* dynamic marking in measure 127.

Violoncello: Bass clef, key signature of three flats. The part features a rhythmic pattern of eighth and quarter notes, with a *mf* dynamic marking in measure 127.

Contrabasso: Bass clef, key signature of three flats. The part features a rhythmic pattern of eighth and quarter notes, with a *mf* dynamic marking in measure 127.

rit.

♩=72

209

130

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

*f* *pp*

*f* *pp*

*f* *pp*

*pp*

*pp*

*pp*

*pp*

*pp*

rit.

♩=72

130

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *pp*

*p* *pp*

*p* *pp*

*p* *pp*

*p* *pp*

arco

134

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

Tpts. 1-2

Tbn.

B. Tbn.

T. Solo

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*p*

I'm glad \_\_\_\_ I'm here. In time, fal - en on a strange \_\_\_\_ field I'll

*p*

*p*

*p*

*p*

*p*

139

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

T. Solo

S.

A.

T.

B.

long for some - one to ga-ther the re-mains.

[illegible]

144

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

S. Solo

A. Solo

Bar. Solo

S.

A.

T.

B.

Shreds of u - ni - form, the thumb of an air - man's glove, plus now and

Shreds of u - ni - form, the thumb of an air - man's glove, plus now and

Shreds of u - ni - form, the thumb of an air - man's glove, plus now and

Shreds of u - ni - form, the thumb of an air - man's glove, plus now and

Shreds of u - ni - form, the thumb of an air - man's glove, plus now and

Shreds of u - ni - form, the thumb of an air - man's glove, plus now and

Shreds of u - ni - form, the thumb of an air - man's glove, plus now and

144

Vln. I

Vln. II

Vla.

Vc.

Cb.

149

Fls. 1-2

Obs. 1-2

Cls. 1-2

Bsns. 1-2

Hns. 1-2

Hns. 3-4

S. Solo

then a bone\_\_\_\_\_ now and then\_\_\_\_\_ a bone\_\_\_\_\_ all\_\_\_\_\_ we

A. Solo

then a bone\_\_\_\_\_ now and then\_\_\_\_\_ a bone\_\_\_\_\_ all\_\_\_\_\_ we

Bar. Solo

then a bone\_\_\_\_\_ now and then\_\_\_\_\_ a bone\_\_\_\_\_ all\_\_\_\_\_ we

S.

then a bone\_\_\_\_\_ now and then\_\_\_\_\_ a bone\_\_\_\_\_ all\_\_\_\_\_ we

A.

then a bone\_\_\_\_\_ now and then\_\_\_\_\_ a bone\_\_\_\_\_ all\_\_\_\_\_ we

T.

then a bone\_\_\_\_\_ now and then\_\_\_\_\_ a bone\_\_\_\_\_ all\_\_\_\_\_ we

B.

then a bone\_\_\_\_\_ now and then\_\_\_\_\_ a bone\_\_\_\_\_ all\_\_\_\_\_ we

149

Vln. I

Vln. II

Vla.

Vc.

Cb.

153

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pizz.*

*p*

6/21