

# Soldiers of Remembrance

Music by John Carbon  
Words by Sarah White

# SOLDIERS OF REMEMBRANCE

Music by John Carbon  
 Libretto by Sarah White

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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 and Ballard Macdonald, ©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

Libretto by SARAH WHITE

Music by JOHN CARBON

Piano Reduction

*winds*

*p*

*p*

*winds*

*sustain*

*winds*

*sustain*

*strings*

*ff*

*pno.*

*pno.*

*brass*

*mp*

*mf*

*mp*

*p*

*ob.*

*strings*

*mp*

*pno.*

*p*

*mp*

*winds*

*strings*

*mf*

*f*

45

Pno.

winds  
strings.

56

Pno.

pp p

63

Pno.

mf f mf

70

Pno.

brass  
strings

winds

79

Pno.

mp mf mp

88

Pno.

string harms.

pp

94

**A**  $\text{♩} = 120$   
strings + brass

**f**

Pno.

97

S. A. T. B.

Re-mem - brance, like a young sol - dier, sifts the dried

**f**

Re-mem - brance, like a young sol - dier, sifts the dried

Re-mem - brance, like a young sol - dier, sifts the dried

Re-mem - brance, like a young sol - dier, sifts the dried

**f**

Pno.

**mf**

100

S. A. T. B. Pno.

earth through a hand - held screen

Pno. trpt.

103

S. A. T. B. Pno.

on a field north of the

fls.

106

S. Somme where a fie - ry plane went

A. Somme where a fie - ry plane went

T. Somme where a fie - ry plane went

B. Somme winds where a fie - ry plane went

Pno.

109

S. down plane went down

A. down plane went down

T. down plane went down

B. down plane went down

Pno.

112

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

A. or e - ven his grand-fa-ther

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

B. or e - ven his grand-fa-ther

Pno. *mf*

brass

115

S. was born.

A. was born.

T. was born.

B. was born.

Pno. *f*

Pno. *f*

118

S. *mf* He finds shreds of a u - ni - form, a thumb of the

A. *mf* He finds shreds of a u - ni - form, a thumb of the

T. *mf* He finds shreds of a u - ni - form, a thumb of the

B. *mf* He finds shreds of a u - ni - form, a thumb of the

Pno.

121

S. air - man's glove,

A. air - man's glove,

T. air - man's glove,

B. air - man's glove,

Pno.

+ brass

124 *f*

S. plus now and then a bone

A. plus now and then a bone

T. plus now and then a bone

B. winds plus now and then a bone

Pno.

127 *mf*

S. — plus now and then a bone...

A. — plus now and then a bone...

T. — plus now and then a bone...

B. — plus now and then a bone...

Pno. *mf* trpt.

130

S.

A.

T.

B.

Pno.

brass

*j=86*

**B**

S.

A.

T.

B.

Pno.

*mp*

Re - mem - brance,

**B** *j=86*  
strings

*mp*

tenor drum

*p*

137

S. re - mem - brance, re -

A. re - mem - brance, re -

T. re - mem - brance, re -

B. re - mem - brance, re -

Pno. *mf*

141

S. mem - brance, like a young sol - -

A. mem - brance, like a young sol ff

T. mem - brance, like a young sol ff

B. mem - brance, like a young sol ff

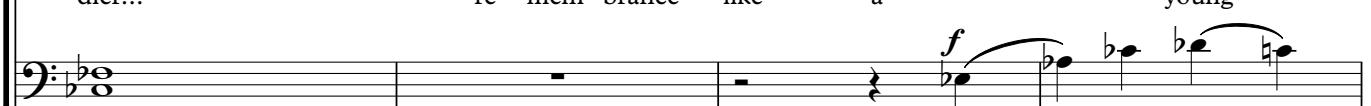
Pno. *f*

145

S. 

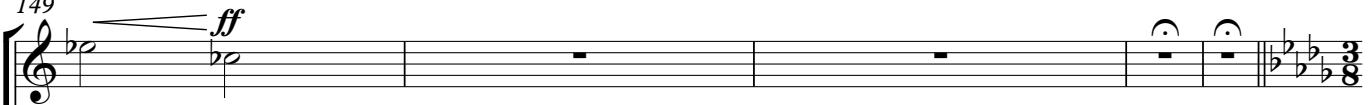
A. 

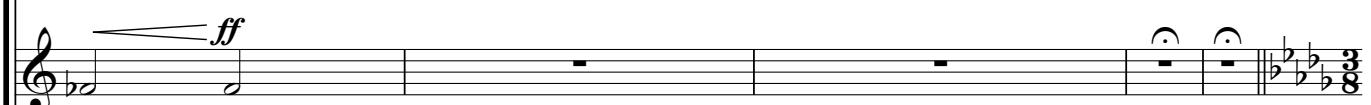
T. 

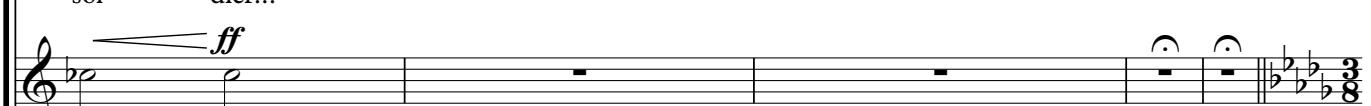
B. 

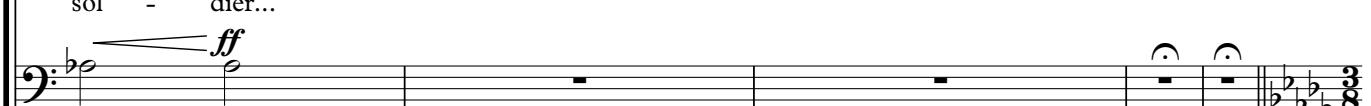
Pno. 

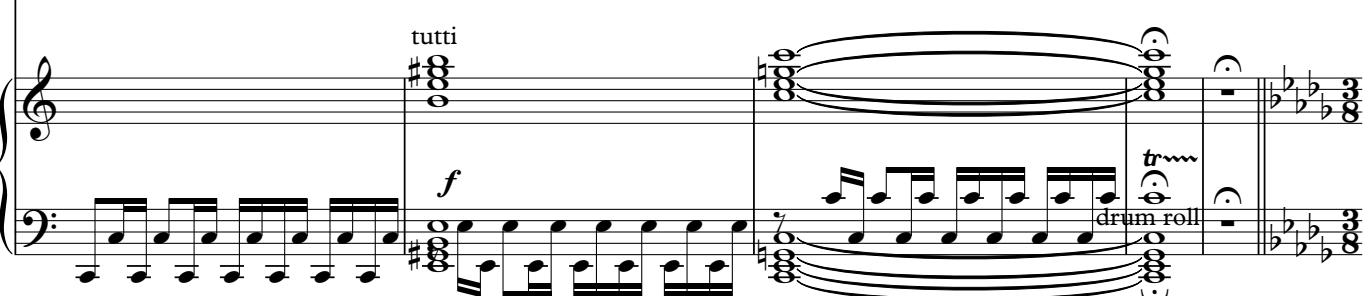
149

S. 

A. 

T. 

B. 

Pno. 

154 **C** ♩=108

T. Solo

I'm glad I'm here.

rit.

**C** ♩=108 piano

Pno.

163 **D** ♩=108 A tempo

T. Solo

I'm glad I'm here... I'm Second

**D** ♩=108 A tempo winds piano

Pno.

170

T. Solo

Lieu-ten-ant James For - age, of the U.S. Ar-my Re-cov-er - y + winds

Pno.

176

S. Solo

T. Solo

Pno.

trpts. + drum      sax      piano

winds

mp

Good Mor-ning.  
Mis-sion.

184

S. Solo

A. Solo

T. Solo

Bar. Solo

Pno.

Our mis - sion is like yours: to find voi - ces from one

winds

192

S. Solo      hun-dred years a-go. Kin - dred minds, we

A. Solo      mp Kin - dred minds, we

Bar. Solo      mp Kin - dred minds, we

Pno.      strings (trem) pp

197

S. Solo      met at the home of Ce - cil - ia Bra - va, the Lon don

A. Solo      met at the home of Ce - cil - a Bra - va, the Lon don

Bar. Solo      met at the home of Ce - cil - a Bra - va, the Lon don

Pno.

202

S. Solo      me - di-um.      *f* She had a map on the ta - ble, and

A. Solo      me - di-um.      She had a map on the ta - ble, and

Bar. Solo      me - di-um.

Pno. {

ob.      alto sax  
+ strngs. harm. gliss.

208

S. Solo      on the map an ar-row re - vol - ving by \_\_\_\_\_ it - self.

A. Solo      on the map an ar-row re - vol - ving by \_\_\_\_\_ it - self.

T. Solo      -

Bar. Solo      -

Pno. {

ob.      fl.

*mf*      *mp*      *mf* > *sfz*

213

S. Solo      *mf* When it stopped,      *mp* When it stopped,

T. Solo      *mp* When it stopped, *mf* when it stopped, when it stopped?

Bar. Solo      When it stopped, when it stopped, when it stopped,

Pno. piano      *mf* *3* *trpts. + drum* *mp*

221

A. Solo      *mf* It point ed, it point-ed to this field...

T. Solo      — *mf* to this field?

Bar. Solo      —

Pno. piano      *mf*

227 E ♩=84

T. Solo near the Ri - ver Som - me?

S. lontano *p*  
La ro - se fleur-it sous

A. lontano *p*  
La ro - se fleur-it sous

Pno. winds E trpts. + drums source 1 strings  
*mp* *pp*

232 *mf*

S. Solo As we were leav - ing Sig-nor-a Bra va -

S. les Bou-lets, En a - vant du front elle est, De pleurs ar - ro - sée, Por bien

A. les Bou-lets, En a - vant du front elle est, De pleurs ar - ro - sée, por bien

Pno.

236

S. Solo told us some-one here might have found the sounds of old voi - ces.

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

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

Pno. *mf*

240

S. Solo *mf* Is it you? We took the Chun-nel train,

A. Solo *mf* Is it you? We took the Chun-nel train, and here we are.\_

T. Solo *mf* Is it me? Here you are. Sig-nor-a Bra - va

Bar. Solo *mf* Is it you? Here we are.\_

Pno.

244

S. Solo

A. Solo

T. Solo  
8 told you some-one here may have found the sounds of old \_\_\_\_\_

Bar. Solo

S.  
*pp*  
La ro - se rouge a - mour du sol - dat, Dans cette en ciente où rien ne

A.  
*pp*  
La ro - se rouge a - mour du sol - dat, Dans cette en ciente où rien ne

T.  
*lontano pp*  
8 It's the one red rose the sol - dier knows, It's the work of the Master's

B.  
*lontano pp*  
It's the one red rose the sol - dier knows, It's the work of the Master's

Pno.

**molto rit.**

248

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

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

T. Solo      *f* voic - es?

Bar. Solo      *f* Is it you? is it you?

S.      en dehors bouge, L'om-bre qui pa - rait, por - tant la Croix Rouge,

A.      en dehors bouge, L'om-bre qui pa - rait, por - tant la Croix Rouge,

T.      en dehors hand; 'Mid the war's great curse stands the Red Cross Nurse

B.      en dehors hand; 'Mid the war's great curse stands the Red Cross Nurse

**molto rit.**

Pno.

251 **F** ♩=108

Bar. Solo ♩: #8 3 What do you know of the air - man whose

Pno. ♩: #8 3 winds **F** *mp* cls.

257

Bar. Solo ♩: #8 4 plane went down here?

Pno. ♩: #8 4 piano *mp*

263 **G** ♩=96

T. Solo ♩: 4 I know, that air-men were the hap - py few, prin - ces and pi - o-

Pno. ♩: 4 strings *p* (legato ped. ad lib.)

267

T. Solo neers, the most am-bi - tious, and the most mad. La -

Pno.

271

T. Solo - ter I'll tell you a-bout the one whose life end-ed here.

Pno.

L'istesso tempo

**H**

275

T. Solo In the mean - time, look. Some-one gave me a box of

Pno.

L'istesso tempo

**H**

280

T. Solo      songs, found in the at - tic of a farm - house...

Pno.

sempre legato

284

T. Solo      si - ly dit - ties mos - ly. It seems,-

Pno.

strings

*p*

288

T. Solo      there was a Mu-sic Hall a - round here dur - ing the Great War.

Pno.

Source 1  
piano

*mp*

292

T. Solo *mf*

This is one of the songs I found, ve - ry jaunt - y and ve - ry

Pno.

flutes

poco rit.

295

T. Solo *p*

sad.

Pno.

poco rit.

sax.

trpt.

piano 3

*ped.*

## 2. Music Hall at the Front

$\text{♩} = 96$

Piano Reduction

Pno. Red.

Pno. Red.

T. Solo

Pno. Red.

22

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Pno. Red.

cor - di - ans,  
ree - dy      hur - dy      gur - dies,      a fam'ly      of mon - keys\_\_  
ree - dy      hur - dy      gur - dies,      a fam'ly      of mon - keys\_\_  
ree - dy      hur - dy      gur - dies,      a fam'ly      of mon - keys\_\_  
ree - dy      hur - dy      gur - dies,      a fam'ly      of mon - keys\_\_

22

brass

*mf*

*f*

*sfz*

27

T. Solo *mf*  
and sheets and sheets of dit - ties. Source 2

T. *mp*  
Par - ley - voo?

B. *mp*  
Par - ley - voo?

Pno. Red. {  
27 strings  
*mp* winds  
Source 2

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

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

T. *mf*  
Par - ley - voo?

B. *mf*  
Par - ley - voo?

Pno. Red. {  
33

39

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

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

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

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

S.      *mp*  
Fid - dle not on

A.      *mp*  
Fid - dle not on

T.      *mp*  
Fid - dle not on

B.      *mp*  
Fid - dle not on

Pno. Red.      39 obs. *mp*      *sfp*      *mf*      *sfp* *mp*  
cls. fls.

45

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Pno. Red.

vi - o - lins. We have old ac - cor - di-ans,

vi - o - lins. We have old ac - cor - di-ans,

vi - o - lins. We have old ac - cor - di-ans,

vi - o - lins. We have old ac - cor - di-ans,

45

50

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

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

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

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

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

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

T. *f*  
a fam' ly of mon-keys

B. *f*  
a fam' ly of mon-keys

Pno. Red. *tutti* *sfp* *f* strings *sfp*

56 *mf*

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

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

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

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

Pno. Red. winds + strings *mp* *mf* *mp* trpts.

62 Bar. Solo **A** *f* An in - fant from the in - fan - try

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

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

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

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

Pno. Red. strings *mf* *f* *mf*

67

S. Solo - - - - | & *ff*  
and

A. Solo - - - - | & *ff*  
and

T. Solo 8 - - - - | & *ff*  
takes the stage and Pop! and

Bar. Solo - - - - | & *ff*  
and

S. in-fant from the in - fan-try - - - - | *f* - - - - | & *ff*  
takes the stage and Pop! and

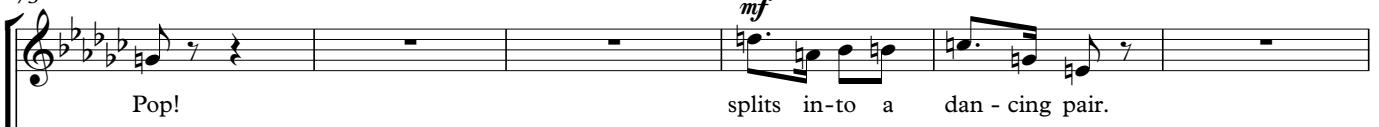
A. in-fant from the in - fan-try - - - - | *f* - - - - | & *ff*  
takes the stage and Pop! and

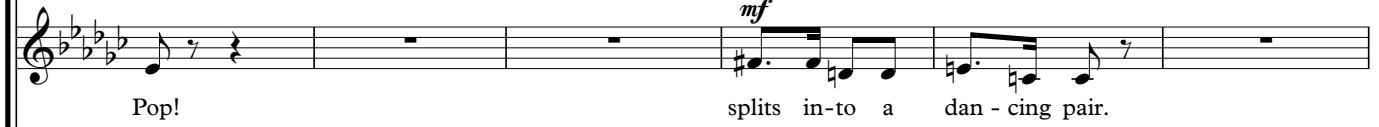
T. 8 in-fant from the in - fan-try - - - - | *f* - - - - | & *ff*  
takes the stage and Pop! and

B. in-fant from the in - fan-try - - - - | *f* - - - - | & *ff*  
takes the stage and Pop! and

Pno. Red. 67 - - - - | trpts. *mf* - - - - | *f*  
- - - - | *f* - - - - | *f*

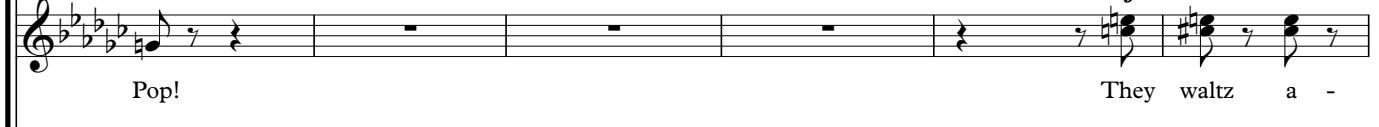
73

S. Solo 

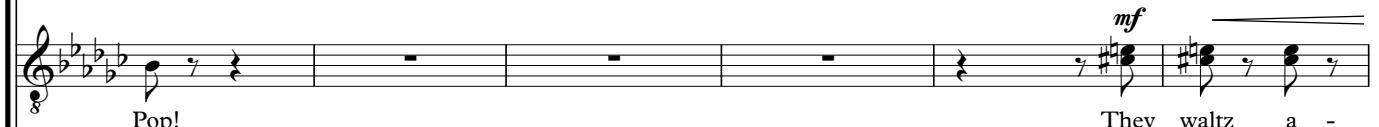
A. Solo 

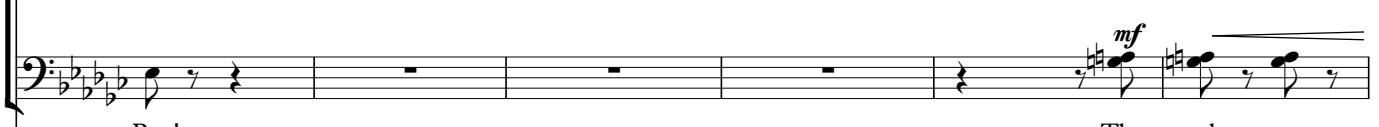
T. Solo 

Bar. Solo 

S. 

A. 

T. 

B. 

Pno. Red. 

79

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

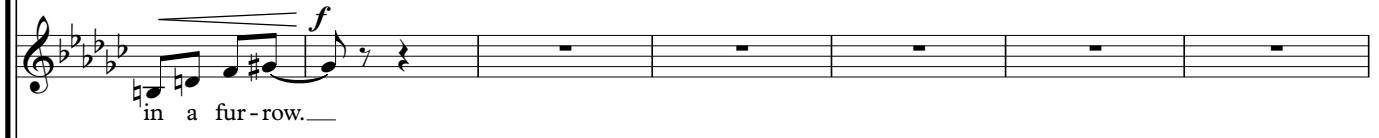
T.

B.

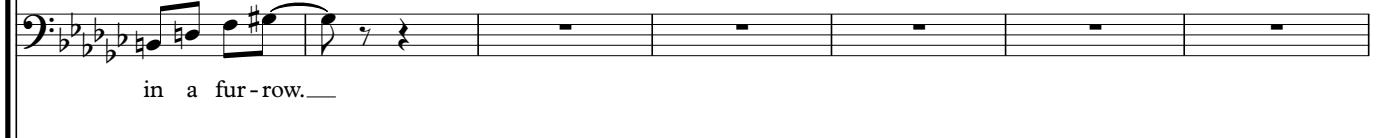
Pno. Red.

85

S. Solo 

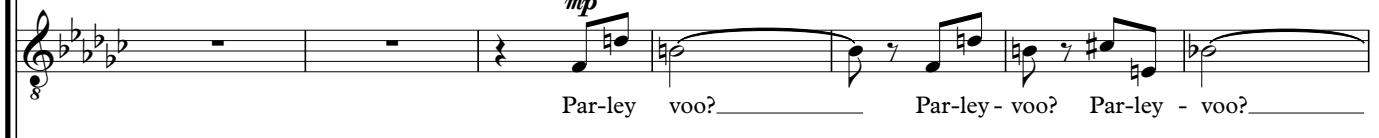
A. Solo 

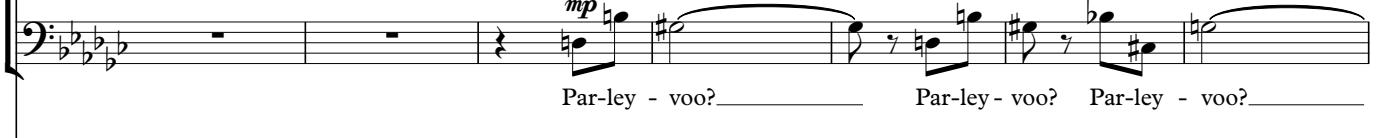
T. Solo 

Bar. Solo 

S. 

A. 

T. 

B. 

Pno. Red. 

92

S. Solo      a fam' - ly of

A. Solo      a fam' - ly of

T. Solo      *mf*  
reed - y hur-dy gur - dies,  
8

Bar. Solo      reed - y hur-dy gur - dies,  
8

S.      voo? \_\_\_\_\_

A.      voo? \_\_\_\_\_

T.      *mf*  
Par-ley - voo? \_\_\_\_\_  
8

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

Pno. Red.      winds  
*mf*      *sfp*

98

S. Solo      mon - keys\_ They waltz a-round as if they knew

A. Solo      mon - keys\_ they waltz a-round as if they knew

T. Solo      *mf* They waltz a-round as if they knew

Bar. Solo      *mf* They waltz a-round as if they knew

S.      *mf* He splits in - to a dan - cing\_ pair.

A.      *mf* He splits in - to a dan - cing\_ pair,

T.      *mf* He splits in - to a dan - cing\_ pair.

B.      *mf* He splits in - to a dan - cing\_ pair.

Pno. Red.      *sfp*

103

S. - - - - - as if they knew\_

A. - - - - - as if they knew\_

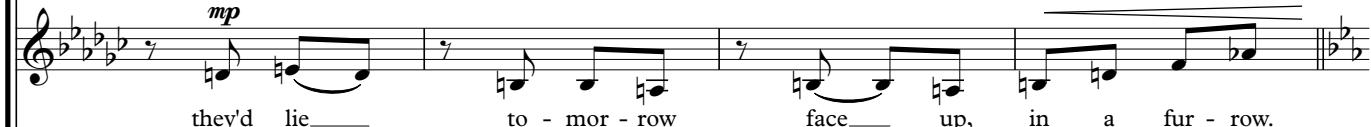
T. 8 - - - - - as if they knew\_

B. - - - - - as if they knew\_

Pno. Red. 

107

S. 

A. 

T. 8 

B. 

Pno. Red. 

111 **B** *f*

S. Parl - ey - voo? \_\_\_\_\_ Parl-ey - voo?

A. \_\_\_\_\_ *f* Par - ley - voo?

T. 8 Par - ley - voo? \_\_\_\_\_ Par-ley -

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

Pno. Red. 111 tutti trpts. *mp*

117 *f* *mf*

S. Solo Parl-ey - voo? \_\_\_\_\_ Mad-e-moi -

A. Solo Parl-ey - voo? \_\_\_\_\_

T. Solo 8 Parl-ey - voo? \_\_\_\_\_ Mad-e-moi - selle from Ar - men tierres,

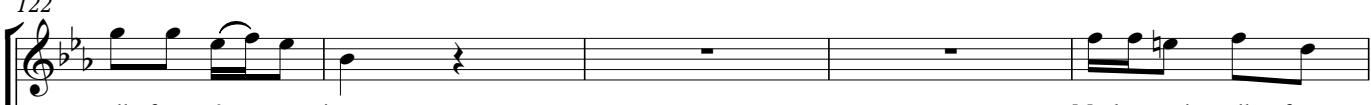
Bar. Solo Parl-ey - voo? \_\_\_\_\_ Mad-e-moi -

T. 8 Parl-ey - voo? \_\_\_\_\_

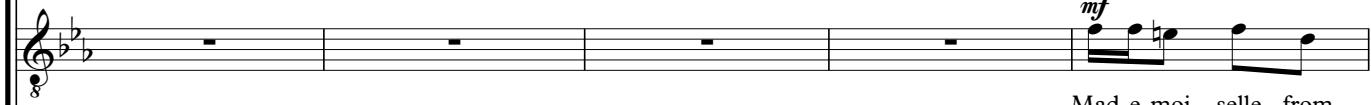
B. Parl-ey - voo? \_\_\_\_\_

Pno. Red. 117 *f* *mp* vlns.

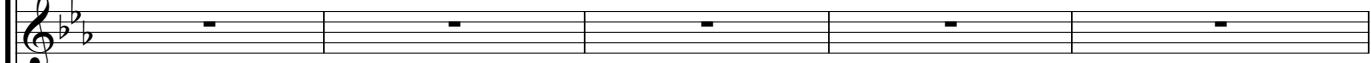
122

S. Solo 

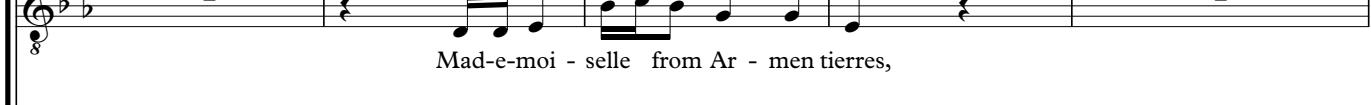
A. Solo 

T. Solo 

Bar. Solo 

S. 

A. 

T. 

B. 

Pno. Red. 

127

S. Solo Ar - men - tieres,

A. Solo Ar - men - tieres,

T. Solo Ar - men - tieres,

Bar. Solo Ar - men - tieres,

S. *mf* hur - ry to the pla-teau where our chums, the Jones-ses, fell.

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

T. *f* hur - ry to the pla-teau where our chums, the Jones-ses fell.

B. *mf* hur - ry to the pla-teau where our chums, the Jones-ses fell.

Pno. Red. brass *f* *sfz* *f* *sfz*

132

S. Solo *f*  
Hur - ry to the pla - teau where our friends the Jones - es fell.

A. Solo *f*  
Hur - ry to the pla - teau where our friends the Jones-ses fell.

T. Solo *f*  
8 Hur - ry to the pla - teau where our friends the Jones-ses fell.

Bar. Solo *f*  
hur - ry to the pla - teau where our friends the Jones-ses fell.

S.

A. *mp*  
Chan - tez ma

T. *mp*  
8 Chan -

B.

Pno. Red. *f*  
trpts.  
*mp*  
bssns.

137

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Pno. Red.

They're sure to

chan - tez, ma bel - le \_\_\_\_\_ ma bel - le.

bel - le chan - tez, ma bel - le.

tez ma bel - le, chan - tez, ma bel - le.

Chan - tez, ma bel - le.

vlns. trpts.

142

T. Solo      hear you ver - y well.

S.      *f* They're sure to hear you ver - y well.

A.      *f* They're sure to hear you ver - y well.

T.      *f* They're sure to hear you ver - y well.

B.      *f* They're sure to hear you ver - y well.

Pno. Red.      *f*

146      C

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

A. Solo      *mp* They are sure to hear you ver - y well.

T. Solo      *mf*

T.      Mad-e-moi-selle-from

Pno. Red.      strings  
                  *mp* *mf*

152

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Pno. Red.

Ar - men - tier - es, Well

Parl - ey - voo? Parl - ey - voo?

Parl - ey - voo? Parl - ey - voo?

Parl - ey - voo? Parl - ey - voo?

Parl - ey - voo? Parl - ey - voo?

trpts.

*mp*

156

S. Solo

A. Solo

T. Solo

8 write to Miss - us Jones their\_ mum,

Bar. Solo

S.

a

A.

a

T.

a

B.

a

Pno. Red.

winds

160 **D**

S. Solo      a fa-vor-ite son,

A. Solo      a fa-vor-ite son,

T. Solo      a fa-vor-ite son,                  Both      are gone.

Bar. Solo      a fa-vor-ite son,

S.      fa-vor-ite son,

A.      fa-vor-ite son,

T.      fa-vor-ite son,                  *f*                  Both      are

B.      fa-vor-ite son,

Pno. Red.      *mf*      *tutti*      *sforzando*      *sfz*

167

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Pno. Red.

Both are gone.

Both are gone.

Both are gone. We will

Both are gone. We will

gone. We will

We will

strings. pizz.

*trpts.*

*f*

*mp*

173

S. Solo      *mf*  
 We will write to Mis-sus

A. Solo      *mf*  
 We will write to Mis-sus

T. Solo      *mf*  
 Han-nah Jones, their mum

Bar. Solo      *mf*  
 Han-nah Jones, their mum

S.      write to Miss-us Jones, — their mum,

A.      write to Miss-us Jones, — their mum,

T.      write to Mis-sus Jones, — their mum,

B.      write to Miss-us Jones, — their mum,

Pno. Red.      173

178

S. Solo Han-nah Jones, theirmum

A. Solo Han-nah Jones, theirmum

T. Solo *mp* but here are sprigs of pop - pies

S. Mis - sus Jones,your boys are gone

A. Mis - sus Jones,your boys are gone

T. Mis - sus Jones,your boys are gone

B. Mis - sus Jones,your boys are gone

Pno. Red. *mf* *mp* strings. arco

184

S. Solo *f*  
from all the fel - lows at the Mu - sic Hall.  
*mp* Mis-sus Jones

A. Solo *mf* *f*  
from all the fel - lows at the Mu - sic Hall.  
*mp* Mis-sus Jones

T. Solo *mf* *f*  
from all the fel - lows at the Mu - sic Hall.  
*mp* Parl ey-

Bar. Solo *mf* *f*  
from all the fel - lows at the Mu - sic Hall.  
*mp* Par ley-

S. *ff*  
fel-lows at the Mu-sic Hall.

A. *ff*  
fel-lows at the Mu-sic Hall.

T. *ff*  
fel-lows at the Mu-sic Hall.

B. *ff*  
fel-lows at the Mu-sic Hall.

Pno. Red. *mf* winds *f* *mp*  
+ descending chrom. lines in strings.

190

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Pno. Red.

voo? \_\_\_\_\_

voo? \_\_\_\_\_

*mp*

Your boys are gone. \_\_\_\_\_ Par-ley - voo? Your boys are

*mp*

Your boys are gone. \_\_\_\_\_ Par-ley - voo? Your boys are

*p*

Par-ley - voo? Mis-sus Jones? \_\_\_\_\_ Your sons are gone. \_\_\_\_\_

*p*

Par-ley voo? Mis-sus Jones? \_\_\_\_\_ Your sons are gone. \_\_\_\_\_

*xylo.*

*p*

196

S. Solo 

Sprigs\_ of pop -

A. Solo 

but here are pop - pies,

T. Solo 

sprigs of pop - pies,

Bar. Solo 

Sprigs\_ of pop -

S. 

gone.

A. 

gone.

T. 

B. 

—

Pno. Red. 

strings

trpts.

203

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

A. Solo      *f*  
from all the fel-lows at the Mu-sic Hall.

T. Solo      *f*  
from all the fel-lows at the Mu-sic Hall.

Bar. Solo      *mf*      *f*  
pies from all the fel-lows at the Mu-sic Hall.

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

A.      *mf*      *f*  
from all the fel-lows at the Mu-sic Hall.      We have sheets and sheets of dit - ties.

T.      *mf*      *f*  
from all the fel-lows at the Mu-sic Hall.      We have sheets and sheets of dit - ties

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

Pno. Red.      *f*      *violins*

208

S. Solo

Fid - dle not on vi - o - lins.

A. Solo

fid - dle not on vi - o - lins.

T. Solo

Fid - dle not on vi - o - lins.

Bar. Solo

Fid - dle not on vi - o - lins.

S.

sheets and sheets of dit - ties,

Fid - dle not on vi - o - lins.

A.

We have old ac-cor - di - ans,

Fid - dle not on vi - o - lins.

T.

We have old ac-cor - di - ans,

Fid - dle not on vi - o - lins.

B.

sheets and sheets of dit - ties

Fid - dle not on vi - o - lins.

Pno. Red.

208

214

S. Solo 

A. Solo 

T. Solo 

Bar. Solo 

S. 

A. 

T. 

B. 

Pno. Red. 

221 **E**

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

B. Par - ley - voo?

Pno. Red. strings + xylo.

226

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

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

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

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

Pno. Red. *mf* trpts. *tutti* *f*

## 3. 1915 Wedding Song

 $\text{♪}=120$ 

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

T. Solo look at the names on town mon - u - ments. There were moth - ers like Miss - es Jones in e - very

Pno. Red. cls. pp

S. Solo I'm sew - ing my sis - ter a

T. Solo vil - age. Mo - thers and fi - an - cees.

Pno. Red. 3 mp

## Piano Reduction

61

12 **A** *mf* *mp*

S. Solo gown. She could have mine, nev-er worn, but she

Pno. Red.

15

S. Solo wan - ted one of her own.

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

Pno. Red. fl. ob.

18

S. Solo *mf* I'm sew - ing my sis - - - ter a gown, but she

A. Solo gown. She could have mine, nev-er worn,

Pno. Red. strings

## Piano Reduction

21

S. Solo      wants one of her own. I'm sew - ing my sis - ter a

A. Solo      She could have mine, ne-ver worn, but she wants one of her

Pno. Red.

21

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

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

Pno. Red.

24

S. Solo      could have mine, but she wants one of her own.

A. Solo      of her own.

Pno. Red.

27

S. Solo      could have mine, but she wants one of her own.

A. Solo

Pno. Red.

30 **B**

B. The fid - dle will

Pno. Red. solo vln. (vln. continues)

34 Bar. Solo

S. The fid - dle will play

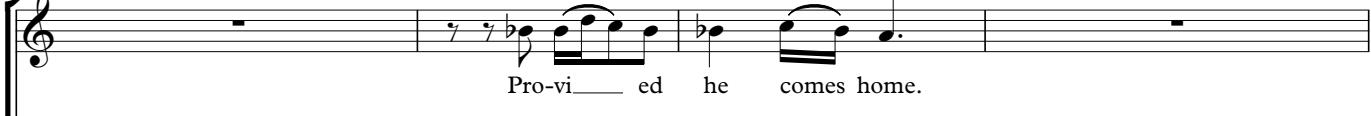
A. and the cake be served

T. and the cake be served pro-

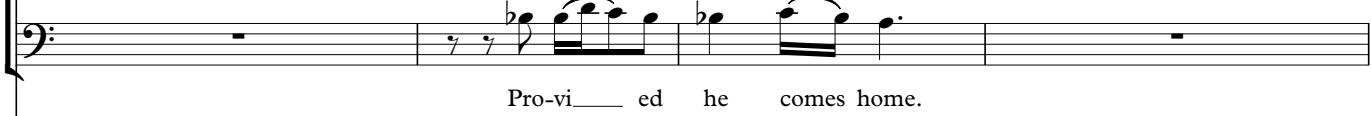
B. play and the cake be served

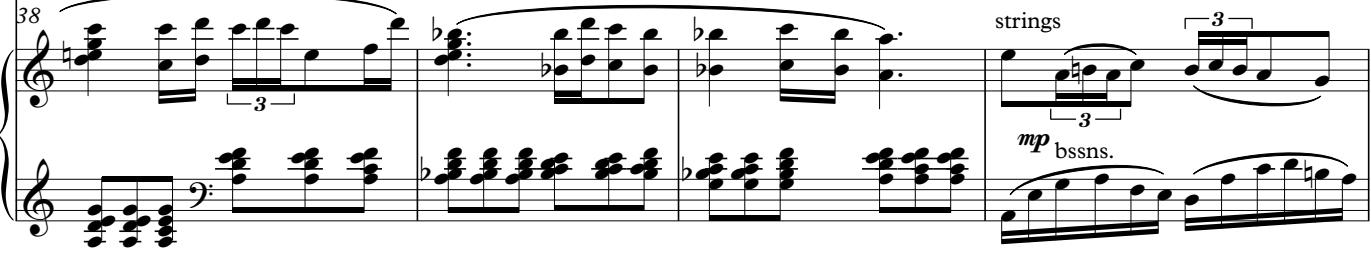
Pno. Red. ob. 3 3 3 cls.

38

S.      - | 7 7 b |  Pro-vi ed he comes home.

T.      8 | vid - ed the fel - low comes home.

B.      - | 7 7 b |  Pro-vi ed he comes home.

Pno. Red.      38 |  strings |  mp bssns.

42 **C**  
S. Solo       Sis - ter and I to-ge-ther are\_ sew - ing a - no-ther gown for\_ Jen - ny the neigh - bor who

A. Solo      **mf**  Sis - ter and I to - ge-ther are\_ sew - ing a - no-ther gown for\_ Jen - ny the neigh - bor who

Pno. Red.      42 |  tr. | 

45

S. Solo      swears that her man will come home on time. Sis-ter and I to-

A. Solo      swears that her man will come home on time.

Pno. Red.

45

S. Solo      ge - ther are sew - ing a-no-ther gown for Jen - ny, who swears that her

A. Solo      Sis-ter and I are sew - ing a-no-ther gown.

Pno. Red.

48

S. Solo

A. Solo

Pno. Red.

51

S. Solo      man will be home on time.

A. Solo      for Jen - ny, the neigh-bor who swears that her man will be home on

Pno. Red.

54 **E**

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

A. Solo *mp*  
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

Pno. Red. *mp* piano fls.  
54 3 3

The musical score consists of ten staves. The top seven staves represent vocal parts: Soprano Solo, Alto Solo, Tenor Solo, Bass Baritone Solo, Soprano, Alto, and Tenor. The bottom three staves represent the piano reduction, with the bass staff being the basso continuo. Measure 54 begins with a forte dynamic. The vocal parts sing eighth-note patterns, often starting with a grace note or sixteenth note. The piano reduction features eighth-note chords, with specific dynamics like 'mp' and 'fls.' (flesso) indicated. Measure 54 ends with a forte dynamic.

58 **F**

S. Solo

A. Solo

T. Solo

S.

B.

Pno. Red.

58 obs. *p*

62 **G**

S. Solo

A. Solo

Pno. Red.

strings

bssns.

*mf* But the man re

But the man re - turns, un-a - ble to stand

turns, un - a - ble to stand at the al - tar at all, at the al - tar at

at the al - tar at

## Piano Reduction

65

S. Solo      all.      He can - not lift her lit-tle

A. Solo      all.

Pno. Red.

68

S. Solo      veil.

A. Solo      He can - not lift her lit-tle veil.

Pno. Red.

71

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

A. Solo      f      She'd be bet - ter off mar-ry ing his + winds

Pno. Red.

A. Solo      74

Pno. Red.

dog.

Pno. Red.      77

*f*ls.      H

p piano

S.      81

T.      8

The fid - dler sleeps. *mp*

We

Pno. Red.      81

84

S. fed the cake to the squir -rels.

A. The fid - dler sleeps.

B. We fed the cake to the

Pno. Red.

84

ob.

I

B. squir -rels.

winds

Pno. Red.

bssns.

91

S. Solo An - y girl in town can\_

strings

91

cls.

Pno. Red.

94

S. Solo choose from three fine gowns

A. Solo *mp* pro - vid - ed her man comes

Pno. Red. fls.

94

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

A. Solo home

Pno. Red. obs.

97

S. Solo man comes home as long as her

A. Solo as long as her man comes home as long as her

Pno. Red. cls.

100

S. Solo

A. Solo

Pno. Red.

## Piano Reduction

103

S. Solo      A. Solo      B.

man comes home comes home so sane, so sane...      J

A. Solo

man comes home comes home so sane, so sane...      that he

B.

Pno. Red.

103

p fls. piano

107

A.

and the kiss goes on

T.

mp

that he lifts her veil

B.

lifts her veil

Pno. Red.

107

ob.

111

S. *mp*  
and the kiss goes on

A.

T. *8*  
and the kiss goes

Pno. Red.

114

S. Solo  
pro - vid - ed her -

A. Solo  
pro - vid - ed her -

T. *8*  
on all night and all day

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

Pno. Red.  
strings  
*p*

## Piano Reduction

118

S. Solo      man comes home so sane...

A. Solo      man comes home so sane... and the

Bar. Solo      that he lifts her veil

Pno. Red.

122

S. Solo      all day and night to the

A. Solo      kiss goes on

T. Solo      and the kiss goes on

Pno. Red.

126

S. Solo fid - ler's song.

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

T. 8 all day and night to the

B. all day all night all

Pno. Red.

129

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

A. all day and all night to the

T. 8 fid - dler's song. all day and night to the

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

Pno. Red.

## Piano Reduction

132

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

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

T. fid - dler's song. all day

B. song all day all

Pno. Red.

**rit.**

134

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

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

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

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

Pno. Red.

**f**

## 4. The Golden Virgin

**Tenor Solo**

**Baritone Solo**

**Piano Reduction**

**T. Solo**

**Bar. Solo**

**Pno. Red.**

Fid - dler's songs,  
jaunt - y rhy - thms,

piano solo violin sax.

5  
peo - ple tried\_ to keep their\_ spi-rits up. They looked for\_ signs that the War

mp fl

**A**

T. Solo *p*  
8 might soon be o ver.

Bar. Solo *mp*  
lontano  
(no more than 6 soli)  
In the town of Al - bert.

S. *p*  
Al ma

A. *p*  
lontano  
(no more than 6 soli)  
et stel ma

T. *p* lontano  
Al ma

B. (no more than 6 soli)  
lontano *p*  
et

Pno. Red. *p*  
*pp*

voices a cappella

14

T. Solo *mp*  
 (I think it's near here)

Bar. Solo  
 a gild - ed sta - tue, struck by the ear - li-est shells of the war,

S.  
 re - demp - tor - - - - is

A.  
 la mar - - - - ris

T.  
 re - demp - - - - to - - - - ris

B.  
 stel - - - - la mar - - - - ris

Pno. Red.

14  
 strngs. *pp*

## Piano Reduction

**B**

Bar. Solo 19 *mf* *p*  
 hangs at right angles to the basilica spire.

**B**

Pno. Red. 19 + bssns.  


S. 22 *mp* ord. (tutti)  
 In the town of Al - bert a

A. *mp* ord. (tutti)  
 In the town of Al - bert a

T.

B.

Pno. Red. 22 *p*  


25

S. gild - ed sta - tue,

A. gild - ed sta - tue, (tutti) ord. *mp*

T. struck by the ear - li - est shells of the

B. struck by the ear - li - est shells of the

Pno. Red.

28

S. hangs \_\_\_\_\_ at right

A. hangs \_\_\_\_\_ at right

T. war,

B. war,

Pno. Red.

30

Bar. Solo

S.

A.

T.

B.

Pno. Red.

ang - les

ang - les

to the ba - sil - i - ca spire.

to the ba - sil - i - ca spire.

30

This musical score page contains six staves. The top four staves represent vocal parts: Bar. Solo (Bass), Soprano (S.), Alto (A.), and Tenor (T.). The Bar. Solo staff has a bass clef and a tempo marking of 30. The S., A., and T. staves have a treble clef and a tempo marking of 30. The vocal parts sing "ang - les" and "to the ba - sil - i - ca spire." The bottom two staves represent the piano reduction, labeled "Pno. Red." with a bass clef and a tempo marking of 30. The piano part consists of eighth-note patterns. Measure numbers 30 and 31 are indicated above the staves.

33 **C**

Bar. Solo

S.

A.

T.

B.

Pno. Red.

33 **C**

voices a cappella

**40**

Bar. Solo

In A - pril of the fi - nal year, three friends look

winds

Pno. Red.

**40**

## Piano Reduction

Bar. Solo

45 up from the square mar - vel-ling at the Ma -

Pno. Red.

45 strings pp

**D**

49 Bar. Solo don - na and Child sus - pend - ed so long in mid -

S.

A.

T.

B.

**D**

49 Pno. Red.

52

Bar. Solo

This musical score page contains five staves. The top staff is for the Bar. Solo (Bassoon), starting with a dynamic of **#**. The second staff is for the Soprano (S.), the third for the Alto (A.), the fourth for the Tenor (T.), and the fifth for the Bass (B.). The vocal parts sing in unison. The vocal line begins with "air," followed by lyrics "In Ap - ril of the fi - nal year," repeated by the Tenor staff. The Alto staff concludes with "three." The piano reduction staff at the bottom starts with a dynamic of **p**, followed by **mp**, and then **#8** (two sharps). The bassoon part has sixteenth-note patterns with grace notes and slurs.

air,

S. *mp*  
In Ap - ril of the fi - nal year,

A. *mf*  
three

T. *mp*  
In Ap - ril of the fi - nal year,

B. *mf*  
three

Pno. Red.

52

**p**

**mp**

**#8**

**#8**

## Piano Reduction

55

S. A. T. B.

friends look up from the square mar - vel - ling at the Ma-don - na and

friends look up from the square mar - vel - ling at the Ma-don - na and

friends look up from the square mar - vel - king at the Ma-don - na and

Pno. Red.

*cresc.*

58

S. A. T. B.

Child sus - pend - ed so long in mid -

Child sus - pend - ed so long in mid -

Child sus - pend - ed so long in mid -

Pno. Red.

62  $\text{♩} = 96$

**E A Tempo**

T. Solo

Bar. Solo

S.

Air, Sure - - - - ly, sure - ly,

A.

Air, Sure - - - - ly, sure - ly,

T.

Air, Sure - - - - ly, sure - ly,

B.

Air, Sure - - - - ly, sure - ly,

$\text{♩} = 72$

**E A Tempo**

Pno. Red.

a cappella

67

A. Solo

T. Solo

S.

A.

T.

B.

Pno. Red.

sure - ly a sign! One of the friends says "See how Our La - dy grasps her child,"

sure - ly a sign! One of the friends says "See how Our La - dy grasps her child,"

sure - ly a sign! One of the friends says "See how Our La - dy grasps her child,"

sure - ly a sign! One of the friends says "See how Our La - dy grasps her child,"

67

73

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

*mf* *mp* *p* *f*  
hold-ing on for dear life." A - noth-er friend sees a mad wo-man's hands and arms

A.

*mf* *mp* *p* *f*  
hold-ing on for dear life." A - noth-er friend sees a mad wo-man's hands and arms

T.

*mf* *mp* *p* *f*  
hold-ing on for dear life." A - noth-er friend sees a mad wo-man's hands and arms

B.

*mf* *mp* *p* *f*  
hold-ing on for dear life." A - noth-er friend sees a mad wo-man's hand and arms

Pno. Red.

*mp* *p* *f* brass  
a cappella

77                          **F**

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Pno. Red.

lay - ing her son      on the bat-tle field.      Al - - - lontano  
*(soli)*

lay - ing her son      on the bat-tle field.      et stel - - - lontano  
*(soli)*

lay - ing her son      on the bat-tle field.

lay - ing her son      on the bat-tle field.

strings.

a cappella

This musical score page shows a piano reduction of a vocal quartet piece. The vocal parts (Soprano, Alto, Tenor, Bass) sing a lament about a son lost in battle. The piano reduction provides harmonic support. The vocal parts sing in unison, with lyrics appearing below the notes. The piano reduction includes dynamic markings and harmonic changes indicated by a bass staff.

82

T. Solo *mp*  
"She is\_\_ not\_ mad."

Bar. Solo *mp*  
"No," \_\_\_\_\_ says the third,  
Her no - ble sac - ri-fice

S.  
ma\_\_\_\_\_ re - demp - to - - -

A.  
la\_\_\_\_\_ mar - - -

T. (soli) *p* lontano  
Al - - - ma\_\_\_\_\_ re - demp - - - to - - -

B. lontano (soli)  
et stel - - - - - la

Pno. Red.

87

S. Solo      A. Solo      S.      A.      T.      B.

**G**    **accel.**    ***mp***    ***mf***

her no - ble sac - ri - fice      will buy us last - - ing

to the\_ gods\_\_\_\_\_ of\_ war\_

- - ris

- ris

- - ris

mar - - ris

Pno. Red.

87

strings      ***pp***      **G**    **accel.**

91

S. Solo *p*  
peace."

S. *mp* ord.  
(tutti)  
"She is not

A. *mp* ord.  
(tutti)  
"She is not

Pno. Red.

91

Pno. Red.

94

S. mad. She'll bring us last-ing peace."

A. mad. She'll bring us last-ing peace." *mp* (tutti) ord.

T. "She left her son on the

B. "She left her son on the

Pno. Red.

## Piano Reduction

97

S. - - - - - (tutti)  
 A. - - - - - (tutti)  
 T. bat - - - - - field.  
 B. bat - - - - - field.

Pno. Red. { 97

100 - - - - - 3 - - - - -  
 S. sac - ri - fice  
 A. sac - ri - fice  
 T. will bring us peace."  
 B. will bring us peace."

Pno. Red. { 100

## Piano Reduction

97

S. - - - - -

A. - - - - -

T. bat - - - - - tle field.

B. - - - - -

Pno. Red. { 97

S. - - - - -

A. - - - - -

T. bat - - - - - le field.

B. - - - - -

Pno. Red. { 100

S. sac - ri - fice

A. sac - ri - fice

T. will bring us peace."

B. will bring us peace."

Pno. Red. { 100

**H**

103 - - - - -

T. Solo 8

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. 8 *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 *pp* *a cappella* *f* *ff*

Pno. Red. {



**I** *A Tempo*

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

**A. Solo** *wo - - man,*

**T. Solo** *square,*

**Bar. Solo** *spire, \_\_\_\_\_*

**S.**

**A.**

**T.**

**B.**

**Pno. Red.** *strings*

**Pno. Red.** *p*

*J=72*

*110*

116

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Pno. Red.

and \_\_\_\_\_

pp

and \_\_\_\_\_

pp

and \_\_\_\_\_

pp

friends, \_\_\_\_\_ and \_\_\_\_\_

pp

116

This musical score page shows a piano reduction for measures 116 through the end of a section. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "and \_\_\_\_\_", "and \_\_\_\_\_", "and \_\_\_\_\_", and "friends, \_\_\_\_\_ and \_\_\_\_\_". The piano reduction part begins at the bottom of the page with a dynamic of **pp**. The vocal parts continue their melody, while the piano part provides harmonic support and rhythmic patterns.

119

S. Solo signs.

A. Solo signs.

T. Solo signs.

Bar. Solo signs.

S. *pp* and signs.

A. *pp* and signs.

T. *pp* and signs.

B. *pp* and signs.

119 winds

Pno. Red.

This page contains a piano reduction of a vocal score. The vocal parts include Soprano Solo, Alto Solo, Tenor Solo, Bass Solo, and Baritone Solo. The piano reduction is shown at the bottom. Measure 119 starts with sustained notes followed by eighth-note patterns. The vocal parts have dynamic markings like 'pp' and 'signs.'. The piano reduction staff shows bass and treble clef notes with a 'winds' dynamic.

## 5. The Yanks Are Coming

**Piano Reduction**

**Source 2**  
brass

**Source 4**

**Source 5**  
side drum

**A**

**Source 6**  
winds

**Source 7**  
strings

**brass**

**f**

**fls.**

**brass**

**Pno. Red.**

**Pno. Red.**

**Pno. Red.**

29 **B**

T. Solo *f*  
I heard the song.  
S. *mf*  
He heard the song.  
A. *mf*  
He heard the song.  
T. *mf*  
He heard the song.  
B. *mf*  
He heard the song.

Pno. Red. { strings winds  
*mp*

36

T. Solo *mf*  
I  
S. *f*  
He heard the drums ba-dah-ba-dah bum!  
A. *f*  
He heard the drums ba-dah-ba-dah bum!  
T. *f*  
He heard the drums ba-dah-ba-dah bum!  
B. *f*  
He heard the drums ba-dah-ba-dah bum!

36

Pno. Red. { Source 3  
*sfz* *sfz* *mf*

43

T. Solo got my gun.

S. He got his gun.

A. He got his gun.

T. He got his gun.

B. He got his gun.

Pno. Red. strings pizz. Source 3 rit. ff

50 f I said Good - bye, and heard them yell. ff  $\frac{6}{8}$

S. Heard them yell. All a-board!  $\frac{6}{8}$

A. Heard them yell. All a-board!  $\frac{6}{8}$

T. Heard them yell. All a-board!  $\frac{6}{8}$

B. Heard them yell. All a-board!  $\frac{6}{8}$

Pno. Red. winds rit. voices

$\text{♩} = 120$ **C A Tempo**

56

Bar. Solo

**ff**

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

S.

John-ny get your gun and be a sol - - dier.

A.

John-ny get your gun and be a sol - - dier.

T.

John-ny get your gun and be a sol - - dier.

B.

John-ny get your gun and be a sol - - dier.

 $\text{♩} = 120$ **A Tempo**

56

**C winds** Source 8

vlns.

Pno. Red.

63

Bar. Solo

All a-board for war,

S.

Be a sol-dier, grind up\_ the Kai-ser's last line\_

A.

Be a sol-dier, grind up\_ the Kai-ser's last line.

T.

Wee, wee, Ma

B.

Wee, wee, Ma

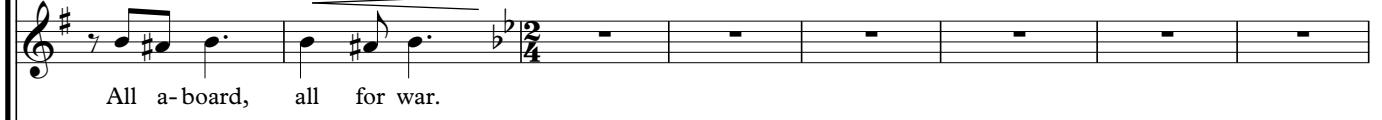
Pno. Red.

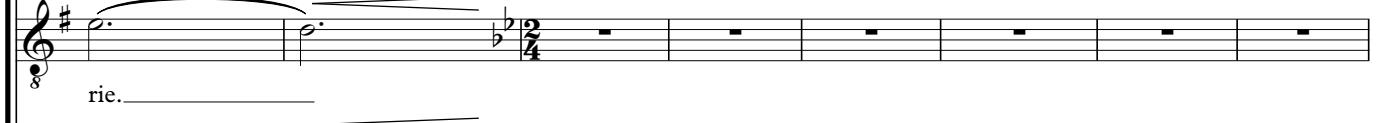
**D L'istesso tempo**

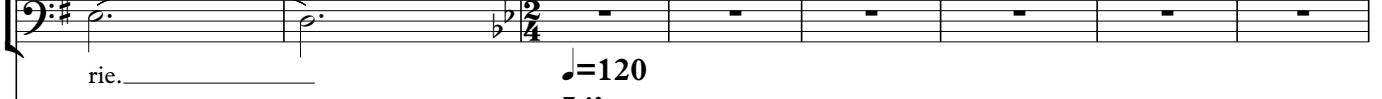
T. Solo **70**   
 I sailed. I sailed. When I ar - rived I

Bar. Solo   
 all\_ a-board for war.

S.   
 All a-board, all for war.

A.   
 All a-board, all for war.

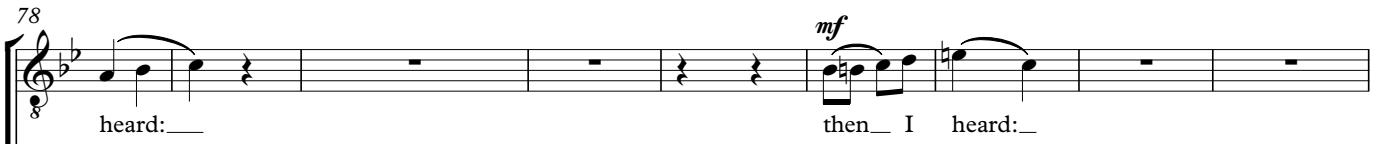
T.   
 rie.

B.   
 rie.

**D L'istesso tempo**

Source 9

Pno. Red.   
 strings pizz.

T. Solo **78**   
 heard: then I heard:

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

Pno. Red. **78**   
 winds

87      Source 9 *f*

S. Solo      A - mer - i - ca, I raised a boy for you.      A - mer - i - ca, You'll find him

A. Solo

T. Solo

Bar. Solo      You've crossed the o - cean.      I ar-

S.

A.

T.

B.

Pno. Red.

trpt.

The musical score consists of eight staves. The top four staves are vocal parts: Soprano Solo (S.), Alto Solo (A.), Tenor Solo (T.), and Bass Solo (Bar.). The bottom four staves are instrumental parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano reduction is at the bottom. Measure 87 starts with a forte dynamic (*f*). The vocal parts sing "A - mer - i - ca, I raised a boy for you. A - mer - i - ca, You'll find him". The bass solo continues with "You've crossed the o - cean. I ar-". The piano reduction shows a harmonic progression with various chords and bass notes. The vocal parts are mostly silent in the second half of the measure.

94

S. Solo      staunch and true, place a gun up - on his should - er, \_\_\_\_\_ He is read-y to die or

A. Solo

T. Solo      rived. \_\_\_\_\_

Bar. Solo      You're wrong.

S.      Will you do zis for

A.      Will you do zis for

T.      Wee Wee Ma-rie      Will you do zis for

B.      Wee wee Ma-rie      Will you do zis for

Pno. Red.

102

S. Solo      do. A - mer - i - ca, he is my on - ly one; My hope, my pride and

A. Solo

T. Solo      *mf* I sailed. I heard:

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

S.      me?

A.      me?

T.      me?

B.      me?

Pno. Red.      102

110

S. Solo joy, But if I had a - no ther, he would march be-side his bro-ther: A - mer-i - ca,

A. Solo

T. Solo

Bar. Solo you've crossed the o - cean. O-ver there

S.

A.

T.

B.

Then I'll do zat for you.

Pno. Red.

110

The musical score consists of six staves. The top four staves are vocal parts: Soprano Solo (S.), Alto Solo (A.), Tenor Solo (T.), and Bass Solo (Bar.). The bottom two staves are a piano reduction (Pno. Red.). The vocal parts sing in unison. The piano part provides harmonic support. Measure 110 begins with the soprano solo singing 'joy,' followed by a melodic line in eighth and sixteenth notes. The alto, tenor, and bass sing 'But if I had a - no ther, he would march be-side his bro-ther: A - mer-i - ca,' with the bass continuing 'you've crossed the o - cean. O-ver there.' The piano reduction shows a harmonic progression with various chords and bass notes. The vocal parts then sing 'Then I'll do zat for you.' three times, each time with a different rhythmic pattern. The piano reduction continues with a steady harmonic base.

$\text{♩} = 120$ 

E

117

S. Solo here's my boy.

A. Solo

T. Solo

Bar. Solo — is home. Here's a steel blade from Bay - onne.

S. Wee Wee Ma - rie.

A. Wee Wee Ma - rie.

T. Wee Wee Ma - rie. Here's a steel blade from Bay - onne.

B. Wee Wee Ma - rie. Here's a steel blade from Bay - onne.

$\text{♩} = 120$

E

Pno. Red.

124 **F**

S. Solo *f*  
Be a sol - dier.

A. Solo

T. Solo

Bar. Solo  
It fits your gun.\_\_\_\_\_

S.  
Be a sol - dier.

A.  
Be a sol - dier.

T.  
It fits your gun.\_\_\_\_\_

B.  
It fits your gun.\_\_\_\_\_

124 **F**

Pno. Red.

**S. Solo**

**A. Solo**

**T. Solo**

**Bar. Solo**

**S.**

**A.**

**T.**

**B.**

**Pno. Red.**

**winds**

**G**

**J=120**

128

The steel gets stuck\_

The steel gets stuck\_

The ribs are there.

The steel gets stuck\_

The steel gets stuck\_

It's not for stab-bing in the chest. The ribs are there.

It's not for stab-bing in the chest. The ribs are there.

This musical score page contains six staves of music. The top four staves feature vocal solo parts: Soprano (S. Solo), Alto (A. Solo), Tenor (T. Solo), and Bass (Bar. Solo). The vocal parts are in 2/4 time, with a key signature of one flat. The vocal parts sing lyrics such as 'The steel gets stuck' and 'The ribs are there.' The bottom two staves show a piano reduction (Pno. Red.) and a section for 'winds'. The piano reduction staff has a bass clef and a key signature of one flat. The winds staff has a treble clef and a key signature of one flat. Both staves begin with a dynamic of 'G' and a tempo of 'J=120'. Measure numbers 128 are indicated above the vocal staves. The vocal parts have rests in measures 128-130 before starting their melodic lines. The piano reduction and winds parts also have rests in measure 128. The vocal parts continue with their melodic lines in measure 130.

**H**

136

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

The steel gets stuck.

The steel gets stuck.

steel gets stuck You have to stab him

steel gets stuck You have to stab him

**H**

136

Pno. Red.

strings

This musical score page contains eight staves of music. The top four staves are for vocal soloists: Soprano (S. Solo), Alto (A. Solo), Tenor (T. Solo), and Bass (Bar. Solo). The bottom four staves are for a piano reduction (Pno. Red.). The key signature is one sharp (F# major). The tempo is marked 136. Measure 1 consists of rests for all parts. Measures 2 through 6 show the vocal parts resting while the piano reduction provides harmonic support. In measure 7, the vocal parts begin singing. The soprano and alto sing "The steel gets stuck." The tenor and bass sing "steel gets stuck You have to stab him". The piano reduction features eighth-note chords and a dynamic marking of *f*. A bracket labeled "strings" covers the piano reduction staff in measures 7-10. Measure 11 concludes the section.

144

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

You have to stab him

You have to stab him in the

A.

You have to stab him

You have to stab him in the

T.

You have to stab him in the

B.

You have to stab him in the

Pno. Red.

I

mf

fsl.

149

S. Solo      You have to stab him in the head.

A. Solo      You have to stab him in the head.

T. Solo

Bar. Solo      You have to stab him in the head.

S. head.

A. head.

T. head.

B. head.

Pno. Red.

155 **J**

S. Solo

A. Solo

T. Solo *f*  
8 A year went by.\_\_\_\_\_ When I sailed home

Bar. Solo

S. *mf*  
A year went by.\_\_\_\_\_

A. *mf*  
A year went by.\_\_\_\_\_

T. *mf*  
8 A year went by.\_\_\_\_\_

B. *mf*  
A year went by.\_\_\_\_\_

Pno. Red.

155 **J** strings *mf* vlns. *f*

163

S. Solo

A. Solo

T. Solo

Bar. Solo

S.

A.

T.

B.

Pno. Red.

I wore a-noth-er sol - dier's skin.

A year went by \_\_\_\_\_ then he sailed home.

A year went by \_\_\_\_\_ then he sailed home.

A year went by \_\_\_\_\_ then he sailed home.

A year went by \_\_\_\_\_ then he sailed home.

mf

mf

mf

mf

mf

mf

171

S. Solo

A. Solo

T. Solo

Bar. Solo

*rit.*

I wore a - noth - er

S.

He wore a-noth-er sol - dier's skin.

A.

He wore a - no-ther sol - dier's skin.

T.

He wore a - no-ther sol - dier's skin.

B.

He wore a-noth-er sol - dier's skin.

171 winds

Pno. Red.

winds

*rit.*

***A Tempo***

♩=120

**K** *f*

T. Solo 179 *ff*  
sol-dier's skin. Some times the song is played. Some -

S. *f* *mp*  
All a-board, go-ing home!

A. *f* *mp*  
All a-board, go-ing home!

T. *f* *mp*  
All a-board, go-ing home! *mf* Wee Wee Ma - rie

B. *f* *mp*  
All a-board, go-ing home! *mf* Wee Wee Ma - rie

Pno. Red. 179 voices strings  
*f*

T. Solo 187 times I hear the drums a - gain. A blade runs through my

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

Pno. Red. 187 winds  
*mf*

194

S. Solo      *mf*  
A - mer - i - ca, I raised a boy for you. A -

A. Solo      *mf*  
O-ver there.

T. Solo  
8 brain.\_

Bar. Solo  
8 O-ver there. You've crossed the

S.  
*mf*  
A - mer - i - ca, I raised a boy for you. A -

A.  
*mf*  
A - mer - i - ca, I raised a boy for you. A -

T.  
8 You've crossed the

B.

Pno. Red. *tutti* *mf*

202

S. Solo      mer - i - ca, You'll find him staunch and true, place a gun up - on his should-er, \_\_\_\_\_ He is

A. Solo      crossed the o - cean \_\_\_\_\_ You're wrong.

T. Solo      crossed the o - cean \_\_\_\_\_

Bar. Solo      o - cean. You're wrong.

S.      mer - i - ca, You'll find him staunch and true, place a gun up - on his should-er, \_\_\_\_\_ He is

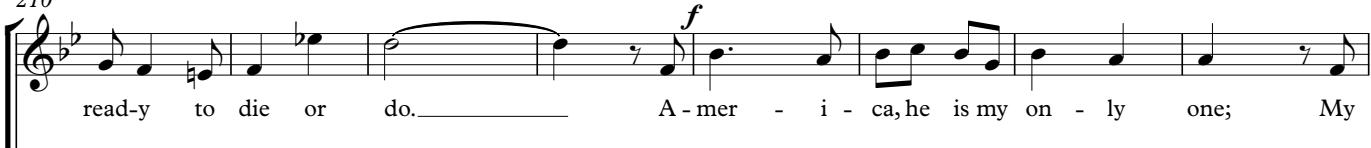
A.      mer - i - ca, You'll find him staunch and true, place a gun up - on his should-er, \_\_\_\_\_ He is

T.      o - cean. You're wrong.

B.      crossed the o - cean \_\_\_\_\_

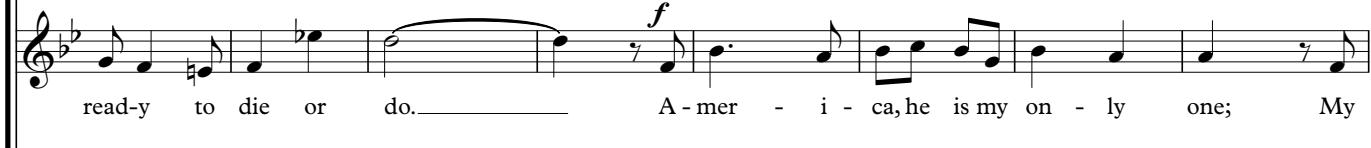
Pno. Red.      202

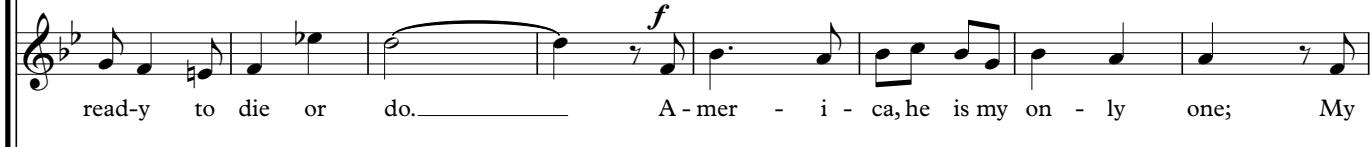
210

S. Solo 

T. Solo 

Bar. Solo 

S. 

A. 

T. 

B. 

Pno. Red. 

218

S. Solo hope, my pride and joy, *rit.* But if I had a - no-ther, he would march be-side his

A. Solo *f* You've crossed the o - cean.

T. Solo Over Here.

Bar. Solo There. You've crossed the o - cean.

S. hope, my pride and joy, But if I had a - no-ther, he would march be-side his

A. hope, my pride and joy, But if I had a - no-ther, he would march be-side his

T. There. You've crossed the o - cean.

B. Over Here.

Pno. Red. *mf*

225

S. Solo      *bro-ther: A - mer-i - ca, here's my boy.*

A. Solo      *Nei-ther place \_\_\_\_\_ is home.*

T. Solo      *Nei-ther place \_\_\_\_\_ is home.*

Bar. Solo      *Nei-ther place \_\_\_\_\_ is home.*

S.      *bro-ther: A - mer-i - ca, here's my boy.*

A.      *bro-ther: A - mer-i - ca, here's my boy.*

T.      *Nei-ther place \_\_\_\_\_ is home.*

B.      *Nei-ther place \_\_\_\_\_ is home.*

Pno. Red.      *mp*      *p*

235 **L** obs. + bssns.  $\text{♩} = 56$   
 Pno. Red.  $mf$  brass  $mp$   $p$

243 **M**  $mf$   $mp$   $p$   
 A. Solo These are such grue-some dit - ties. Are there no love songs? Was  
 243 **M** strings  $mf$   $mp$   $p$   
 Pno. Red.  $mf$   $mp$   $p$

253 A. Solo  $mf$   $mp$   $mf$   
 there no love?  
 T. Solo  $mp$   $mf$  I think there was a

253 Pno. Red.  $f$  fl.

258 T. Solo  $p$  kind of love for these "Ten - der En - e - mies."  
 258 Pno. Red.  $mp$

## Piano Reduction

## 6. Tender Enemy

 $\text{♩}=80$ 

Soprano Solo      His last night at the front he

$\text{♩}=80$   
strings

Piano Reduction

S. Solo      swims the ri - - - - ver to a

Pno. Red.

S. Solo      farm house, its lamps dimmed a -

Pno. Red.

9                                      *mf*                              *mp*  
S. Solo    gainst the sweep - ing search - lights.  
Pno. Red. {  
ob.                                      *mf*  
alto sax. (8ba)                      *mp*  
fl.                                      *bz*

12                              *mp*                              *mf*  
T. Solo    She de-mands\_ no pa-pers,\_ of-fers no con-ver-sa-tion,\_  
Pno. Red. {  
sax.                                      *cl.*  
Pno. Red. {  
16                              *mp*  
T. Solo    on-ly drawn cur - tains, fringed cush-ions\_ wine\_ and o - bli - i - on.  
Pno. Red. {  
ob.

20 **B**

T. Solo *mf*  
Does she hear what he's think-ing?

Pno. Red. cl.

23 *mp*  
T. Solo Die letz - te Nacht mein Lieb - chen.

Pno. Red. cl.

26 **C**

S. Solo *p*  
Does it mat - ter?

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

Pno. Red. *p*

29

S. Solo      Does it mat - ter?

T. Solo      Does it mat - ter?

Pno. Red.

29

S. Solo      Lat - er he won-ders

D

T. Solo      Is a new

Pno. Red.

31

S. Solo      crea - ture

D

T. Solo      sleep ing con - tent - ted at her

Pno. Red.

34

S. Solo      ob

Pno. Red.

36

S. Solo      breast? \_\_\_\_\_ Was \_\_\_\_\_ his fath\_\_\_\_\_er a

T. Solo

Pno. Red.

36

S. Solo      swim - mer? Does it mat - ter?

T. Solo

Pno. Red.

38

ob.

mp

Does it mat - ter?

mp

41 **E**

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

T. Solo *p*  
Die letz - te Nacht mein Lieb - chen.

Pno. Red. *p*

obs.

44 **F**

S. Solo *mf*  
Does it mat - ter

T. Solo *mf*  
Does it mat - ter

Pno. Red. *mf*

sax. fl.

47

S. Solo

T. Solo

Pno. Red.

mein Lieb - chen?

mein Lieb - chen?

This section consists of two staves. The top staff is for the Soprano Solo (S. Solo) and the bottom staff is for the Alto Solo (T. Solo). Both voices sing the same melody, which includes the lyrics "mein Lieb - chen?". The piano reduction (Pno. Red.) is shown below, consisting of two staves: one for the treble clef (mainly chords) and one for the bass clef (pedal notes). Measure 47 starts with a sustained note followed by eighth-note chords. Measure 48 begins with a sixteenth-note pattern.

49

S. Solo

T. Solo

Pno. Red.

p

p

cl.

p

pp

This section consists of three staves. The top two staves are for the Soprano Solo (S. Solo) and Alto Solo (T. Solo), both marked with a dynamic of *p*. The piano reduction (Pno. Red.) is shown below, featuring a treble clef staff with sixteenth-note chords and a bass clef staff with sustained notes. Measure 49 ends with a forte dynamic. Measure 50 begins with a piano dynamic and ends with a pianississimo dynamic (*pp*).

## 7. Delirium

$\text{♩} = 68$

The musical score consists of two systems of music. The top system shows the Alto Solo, Tenor Solo, and Piano Reduction 1 parts. The Alto Solo and Tenor Solo parts are mostly silent. The Piano Reduction 1 part features a jazzy rhythm pattern with eighth-note chords and grace notes, labeled "Source 11". The bottom system shows the A. Solo (Alto Solo), T. Solo (Tenor Solo), and Pno. Red. 1 (Piano Reduction 1) parts. The A. Solo part sings lyrics: "song could have been writ-ten yes - ter - day, not a hun-dred years a-go. Are you". The T. Solo part is silent. The Pno. Red. 1 part features a syncopated style with eighth-note chords, labeled "Source 12 (sync. style)". Both systems include dynamic markings like *mf* and *mf (jazzy)*, and performance instructions like "Strange but that" and "accel.".

**Alto Solo**

**Tenor Solo**

**Piano Reduction 1**

**A. Solo**

**T. Solo**

**Pno. Red. 1**

*mf (jazzy)*

*Strange but that*

*Source 11*

*mf*

*accel.*

*(sync. style)*

*Source 12*

*(sync. style)*

song could have been writ-ten yes - ter - day, not a hun-dred years a-go. Are you

**=96**  
**L'istesso tempo**

A. Solo      **=96**

SURE the mu-sic in that box comes from nine-teen fif-teen?

T. Solo

Xylophone      (clock-like)

Pno. Red. 1

Bass Drum      (cloth over drum head)  
(like a heartbeat)

Pno. Red. 2

**A**      **=96**  
**L'istesso tempo**  
(lowest note on piano)

**f**      **mf**      **mp**

T. Solo

be more recent.

Pno. Red. 1

Pno. Red. 2

**mf**      **mp**      **mf**

(jazzy)

Look, this one It's a-

strings snap pizz. brass strings.  
sfz sfz sfz

T. Solo

bout a Nurse in a field hos-pi-tal. Sing it with me.

Pno. Red. 1

Pno. Red. 2

strngs. (winds) *sffz*

T. Solo

*mp* 3 - 3 - Sing it with me.

Pno. Red. 1

*mp* 3 - 3 - arco unis. sul pont. 3 5 *ff* 3

Pno. Red. 2

strngs. (winds) *sfz* *sfz* cl. strngs. *gliss.* *gliss.*

B

B

A. Solo

T. Solo (ad lib., cry of anguish) (slow to fast) ***ff*** ad lib. freely ***g*** "Nurse!"

Pno. Red. 1

Pno. Red. 2 winds. ***fff*** ***mf*** ***gliss.*** ***gliss.***

A. Solo

T. Solo (multiphonic effect) *f* ad lib My turn!

Pno. Red. 1

Pno. Red. 2 (slow to fast) winds. *ff* (fast to slow) *fff*

T. Solo (fast to slow) freely *p* (voice breaks quasi multiphonic effect) (ord.) *mf* "Who are you?"

Pno. Red. 1

Pno. Red. 2

58

Pno. Red. 1

58

winds

*mp*

*fff*

*mp*

Pno. Red. 2

*mp*

strings

*mp*

*gliss.*

winds

This section shows two staves of piano reduction. The top staff (Pno. Red. 1) starts with a dynamic of *mp*, followed by a forte dynamic *fff* with a grace note. The bottom staff (Pno. Red. 2) starts with a dynamic of *mp*, followed by a dynamic of *mp* with a grace note. The music includes markings for winds and strings. The piano reductions feature complex rhythmic patterns and grace notes.

A. Solo

*mf*

"Your

63

Pno. Red. 1

63

*3*

*3*

Pno. Red. 2

strings.

*5*

*3*

*3*

*gliss.*

*gliss.*

This section shows three staves. The top staff (A. Solo) has a dynamic of *mf*. The middle staff (Pno. Red. 1) has a dynamic of *mf* and includes a grace note. The bottom staff (Pno. Red. 2) has a dynamic of *mf* and includes a grace note. The piano reductions feature complex rhythmic patterns and grace notes. The strings part is indicated with a dynamic of *mf*.

A. Solo

nurse."  
ad lib  
(come sopra)

T. Solo

"No.  
68

S.

A.

T.

B.

Pno. Red. 1

68

Pno. Red. 2

68

(brass)  
*fff*

This musical score page contains six staves. The top three staves (A. Solo, T. Solo, S.) are vocal parts. The A. Solo staff has lyrics "nurse." and "ad lib (come sopra)". The T. Solo staff has lyrics "'No.'". The S. staff is mostly blank. The bottom three staves (A., T., B.) are piano reductions. The Pno. Red. 1 staff shows a melodic line with grace notes and triplets. The Pno. Red. 2 staff shows rhythmic patterns, with a dynamic marking of *fff* and a brass part indicated by a bassoon icon.

A. Solo

T. Solo

S.

A.

T.

B.

Pno. Red. 1

Pno. Red. 2

This musical score page contains six staves of music. The top four staves (A. Solo, T. Solo, S., A.) are vocal parts in treble clef, mostly silent except for some rhythmic patterns and lyrics. The bottom two staves (B., Pno. Red. 1) are silent. The piano reductions (Pno. Red. 1 and Pno. Red. 2) show harmonic progressions and rhythmic patterns. Measure 74 begins with a vocal entry for T. Solo and piano reductions. The vocal parts include lyrics: "If you like." and "Jane, my wife." The piano reductions feature dynamic markings like *mf*, *f*, and *mp*. Measure 75 shows a continuation of the piano reductions with a dynamic marking of *mf*.

**C**

A. Solo

T. Solo

S. 81 *f*  
When we wind up "The Watch on the Rhine," \_\_\_\_\_ We will bind up two hearts that en

A. *f*  
When we wind up "The Watch on the Rhine," \_\_\_\_\_ We will bind up two hearts that en

T. *f*  
When we wind up "The Watch on the Rhine," \_\_\_\_\_ We will bind up two hearts that en

B. *f*  
When we wind up "The Watch on the Rhine," \_\_\_\_\_ We will bind up two hearts that en

Pno. Red. 1

Pno. Red. 2 81 trpt. *f*

A. Solo

T. Solo (a shriek) ad lib. freely

S. "Nurse!"

88

A. twine, Wed-ding bells will be ring-ing "Home Sweet

T. twine, Wed-ding bells will be ring-ing "Home Sweet

B. twine, Wed-ding bells will be ring-ing "Home Sweet

Pno. Red. 1

Pno. Red. 2

A. Solo

T. Solo

S.

A.

T.

B.

Pno. Red. 1

Pno. Red. 2

ad lib. freely  
ff  
tr.  
port.  
"Nurse!"

92

Home"we'll be sing-ing, When we wind up "The Watch

Home"we'll be sing-ing, When we wind up "The Watch

Home"we'll be sing-ing, When we wind up "The Watch

Home"we'll be sing-ing, When we wind up "The Watch

(Victrola winding down)

A. Solo

T. Solo

ff (grotesque)

Wa - ter, for this wick - ed thirst!"

S.

98

on the Rhine."

A.

pp

on the Rhine."

T.

pp

on the Rhine."

B.

pp

on the Rhine."

Pno. Red. 1

98

Pno. Red. 2

**D**

A. Solo

T. Solo *mf*

105

S.

A.

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

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

Pno. Red. 1 *mf*  
*mp*

Pno. Red. 2 { *mf*

The musical score consists of six staves. The top four staves are vocal parts: A. Solo (soprano), T. Solo (tenor), S. (soprano), and A. (alto). The bottom two staves are piano reductions: Pno. Red. 1 (treble and bass staves) and Pno. Red. 2 (bass staff only). Measure 105 begins with a rest followed by eighth-note patterns. The tenor and bass staves feature eighth-note chords. The vocal parts enter with eighth-note patterns. The lyrics "I don't want to get well, — I'm in love with a beau - ti - ful" are written below the tenor and bass staves. Measure 106 continues with eighth-note patterns. The vocal parts sing eighth-note patterns, and the piano reductions provide harmonic support with eighth-note chords.

A. Solo

T. Solo

S.

A.

T.

B.

Pno. Red. 1

Pno. Red. 2

The musical score page 144 features six staves. The top four staves (A. Solo, T. Solo, S., A.) are vocal parts in treble clef, mostly silent. The fifth staff (T.) has a single note on beat 9 of measure 112, followed by a fermata and the lyrics "nurse.....". The sixth staff (B.) also has a single note on beat 9 of measure 112, followed by a fermata and the lyrics "nurse.....". The bottom two staves represent piano reductions. Staff 7 (Pno. Red. 1) shows harmonic patterns with measure numbers 3, 5, and 6 above the staff. Staff 8 (Pno. Red. 2) shows rhythmic patterns. Measure 112 starts with a dynamic of *f*. The vocal parts have performance instructions: "ad lib. freely" over the vocal entries, "tr." with a trill symbol over the eighth-note cluster in measure 112, and "port." over the eighth-note cluster. The piano reductions end with a dynamic of *p*.

**E**

A. Solo

T. Solo      8      *mf*      Wa - ter!"

S.      115      *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.

T.      8

B.

Pno. Red. 1      *mp*

Pno. Red. 1      115      *mp*

Pno. Red. 2      **E**      *mp*

A. Solo

T. Solo      ad lib. freely      *ff*

"Nurse!"

S.      124      *cresc.*      *grad.*      *f*

wa - ter,      no - wa - ter, he      is      wound - ed      in      the      gut.\_\_\_\_\_

A.      *cresc.*      *grad.*      *f*

wa - ter,      no - wa - ter, he's      wound - ed      in      the      gut.\_\_\_\_\_

T.      *cresc.*      *f*

I don't want to get well      in      the      gut.\_\_\_\_\_

B.      *cresc.*      *f*

I don't want to get well      in      the      gut.\_\_\_\_\_

Pno. Red. 1      124      *cresc.*      *molto*      *f*      *mf*

Pno. Red. 2      *mf*

**F**

A. Solo

T. Solo (ord.) *mf*  
At least put some-thing on this leg."

131 S. *mp*

A. *mp*

T. *mp* *mf*  
The cut-est lit-tle

B. *mp* *mf*  
The cut-est lit-tle

Pno. Red. 1 *mp* *f*

131 Pno. Red. 1 *mf*

Pno. Red. 2 **F** *mp*

A. Solo

T. Solo *ff ad lib. freely* *g tr.* *Port.* (voice wavering) *tr.*

"Nurse! It's on fire!"

S.

A.

T. girl - ie comes and feeds me with a spoon. I don't want to get well, I don't

B. girl - ie comes and feeds me with a spoon. I don't want to get well, I don't

Pno. Red. 1

Pno. Red. 2

138

*mf*

*mf*

138

S. Solo      *mf*  
                   I did-n't raise my

A. Solo      *mf*  
                   I did-n't raise my

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

143  
 S.

A.

T.      *f*  
          want to get well,      I'm glad they shot me on the fight-ing line.

B.      *f*      *mp*  
          want to get well,      I'm glad they shot me on the fight-ing line.

Pno. Red. 1      *f*      *mp*  
                   *mf*

Pno. Red. 2      *f*      *mp*

S. Solo      boy to be a sol - dier, I brought him up to be my pride and joy, Who

A. Solo      boy to be a sol - dier, I brought him up to be my pride and joy, Who

149

S.

A.

T.

B.

Pno. Red. 1

149

Pno. Red. 2

This musical score page contains six staves. The top two staves are for Soprano (S.) and Alto (A.) solo voices, both in treble clef and common time, with a key signature of one sharp. The lyrics "boy to be a sol - dier, I brought him up to be my pride and joy, Who" are written below the notes. The next two staves are blank. The bottom two staves are for piano reductions: Pno. Red. 1 (treble and bass staves) and Pno. Red. 2 (treble and bass staves). The first reduction shows eighth-note chords in common time. The second reduction shows sixteenth-note chords in common time. The dynamic markings include *f*, *mf*, *fff*, and *winds (brass)*. Measure numbers 149 are indicated above the staves.

S. Solo

dares to place a mus - ket on his shoul - - - der, To shoot some

A. Solo

dares to place a mus - ket on his shoul - - - der, To shoot some

156

S.

A.

T.

B.

Pno. Red. 1

156 (Victrola winds down)

Pno. Red. 2

(winds) *sffz*

This musical score page contains five staves. The top two staves are vocal parts: Soprano Solo (S. Solo) and Alto Solo (A. Solo), both in G major. The lyrics for both parts are identical: "dares to place a mus - ket on his shoul - - - der, To shoot some". The third staff is for Tenor (T.), the fourth for Bass (B.), and the fifth for Piano Reduction 1 (Pno. Red. 1). The piano reduction features a rhythmic pattern of eighth-note chords in the upper staff and sixteenth-note chords in the lower staff. Measure 156 begins with a fermata over the piano part. The vocal parts remain silent. The piano reduction continues with a dynamic change to forte (f) and a melodic line consisting of eighth-note pairs. The bass staff (B.) shows sustained notes. The bottom staff is for Piano Reduction 2 (Pno. Red. 2), which includes dynamic markings (winds) *sffz* and *f*. The score concludes with a repeat sign and a final measure of music.

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

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

T. Solo  
 8

161  
 S.

A.

T.  
 8

*mp*  
 When.

B.  
*mp*  
 When.

Pno. Red. 1  
 161  
*sempr. mf*  
*dim.* *grad.* *mp*

Pno. Red. 2  
 161  
*winds* *sempr. mf*  
*fff*

[G]

S. Solo

A. Solo

T. Solo

168

S.

A.

T.      *cresc.*                  *grad.*                  *f*                  *gliss.*  
— we wind — up — the watch on the Rhine,

B.      *cresc.*                  *grad.*                  *f*                  *gliss.*  
— we wind — up — the watch on the Rhine,

Pno. Red. 1      *cresc.*      *grad.*      (Victrola cranking up)      *f*

Pno. Red. 2

A. Solo

T. Solo

176 S.

A.

T.

B.

Pno. Red. 1

Pno. Red. 2

ad lib. freely

*ff*

*tr*

*port.*

"Nurse!"

It's on fire! —

When we bind up two hearts that en - - twine, ——— Wed-ding bells will be

When we bind up two hearts that en - - twine, ——— Wed-ding bells will be

When we bind up two hearts that en - - twine, ——— Wed-ding bells will be

When we bind up two hearts that en - - twine, ——— Wed-ding bells will be

When we bind up two hearts that en - - twine, ——— Wed-ding bells will be

176

A. Solo

T. Solo

182

S.

A.

T.

B.

Pno. Red. 1

(Victrola winds down)

Pno. Red. 2

The musical score consists of six staves. The top four staves are for voices: A. Solo (treble clef), T. Solo (soprano), S. (alto), and A. (bass). The bottom two staves are for the piano reduction: Pno. Red. 1 (treble and bass staves) and Pno. Red. 2 (bass staff only). The music begins with a series of rests. The T. Solo enters with a melodic line, followed by the S. and A. voices. The lyrics "ring-ing 'Home Sweet Home' w'll be sing - ing, When we wind up 'The" are repeated three times by the three solo voices. The piano reductions show harmonic progression and sustained notes. The score concludes with a section labeled "(Victrola winds down)".

A. Solo

T. Solo *mf* ad lib. freely *tr.* *port.*  
"Nurse!"

188 S. *pp*  
Watch on the Rhine."

A. *pp*  
Watch on the Rhine."

T. *pp*  
Watch on the Rhine."

B. *pp*  
Watch on the Rhine."

Pno. Red. 1 *sempre mf*

Pno. Red. 2 *sempre mf*

**H**

193

Pno. Red. 1

winds

193

Pno. Red. 2

**H**

193

3                    5

3                    5

3                    5

3

freely  
ad lib

T. Solo

ad lib. freely

ff

9

port.

Nurse!

My turn!"

198

Pno. Red. 1

(winds)

198

Pno. Red. 2

gliss.

(hrns.) 5

6

fff

tr~~~~~

5

3

5

3

tr~~~

A. Solo

T. Solo

202 S.

A.

T.

B.

Pno. Red. 1

Pno. Red. 2

**A. Solo:** Treble clef, 6 sharps, dynamic **p**, measure 9.

**T. Solo:** Treble clef, 8, measure 9.

**S.:** Treble clef, 202, dynamic **mf**, measure 3, lyrics "She sees the leg\_\_ is".

**A.:** Treble clef, dynamic **mf**, measure 3, lyrics "She sees the leg\_\_ is".

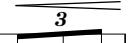
**T.:** Treble clef, 8.

**B.:** Bass clef.

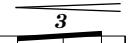
**Pno. Red. 1:** Treble and bass clefs, 202, dynamic **mp**, measure 3, dynamic **mf**, measure 3, dynamic **mp**.

**Pno. Red. 2:** Bass clef, dynamic **mp**.

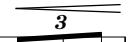
208

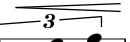
S. *mf* 

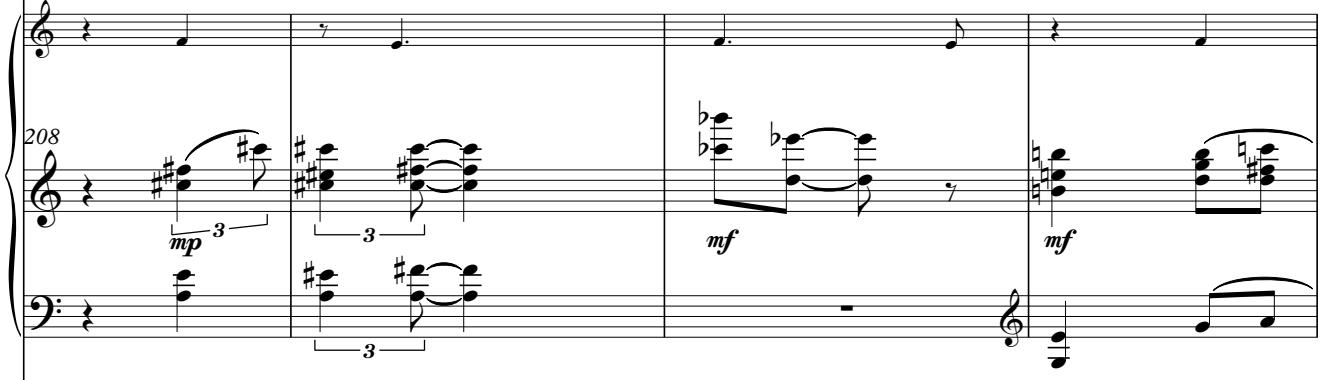
gone, gives him an in-

A. *mf* 

gone, gives him an in-

T. *f*   
says noth - ing, gives him an in-

B. *f*   
says noth - ing, gives him an in-

Pno. Red. 1 

Pno. Red. 2 

212 *mp*  
 S. *jec - - - - tion.*

A. *jec - - - - tion.*

T. *jec - - - - tion.*

B. *jec - - - - tion.*

Pno. Red. 1

212 *mp*

Pno. Red. 2 *winds*  
*gloss.*

A. Solo

T. Solo (choking)

"Ja - nie! a drop of wa-ter!

S. 216 The doc - tor looks him o - ver,

A. The doc - tor looks him o - ver,

T. The doc - tor looks him o - ver,

B. The doc - tor looks him o - ver,

Pno. Red. 1 216

Pno. Red. 2 216 (brass) fff

A. Solo

T. Solo *f* Please, Ja - nie, (parched) a drop of wa - ter!

223 S.

A.

T.

B.

Pno. Red. 1 223

Pno. Red. 2 223 (sax) (jazzy)

This musical score page contains six staves. The top two staves are vocal parts: 'A. Solo' (treble clef) and 'T. Solo' (treble clef). The 'T. Solo' staff includes lyrics: 'Please, Ja - nie, (parched) a drop of wa - ter!'. Measure numbers 223 and 224 are indicated above the staves. The third staff is 'S.' (soprano). The fourth staff is 'A.' (alto). The fifth staff is 'T.' (tenor). The sixth staff is 'B.' (bass). The bottom two staves are piano reductions: 'Pno. Red. 1' (treble and bass staves) and 'Pno. Red. 2' (treble and bass staves). Measure 223 for 'Pno. Red. 1' features eighth-note patterns with dynamics 'f' and 'mp'. Measure 223 for 'Pno. Red. 2' features sixteenth-note patterns with dynamics 'f' and 'mp'. Measure 224 for 'Pno. Red. 2' includes markings '(sax)' and '(jazzy)' above the bass staff, with a '3' indicating a three-measure repeat. Measure 225 for 'Pno. Red. 2' shows a sixteenth-note pattern with a '3' above it.

A. Solo

T. Solo

228 S.

A.

T. *mf*  
He can\_ drink now. It won't mat-ter now.

B. *mf*  
He can\_ drink now. It won't mat-ter now.

Pno. Red. 1

228 winds *fff*

Pno. Red. 2

228 strings.  
snap pizz. *sfp*

I

A. Solo

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

234 S. *mp*  
As she bathes his lips, a - no-ther sol-dier calls

A. *mp*  
As she bathes his lips, a - no-ther sol-dier calls

T.

B.

Pno. Red. 1 *mp*

Pno. Red. 2

A. Solo

T. Solo *ff ad lib. freely*  
"Nurse!"

243  
S. — a wo - man's name, not hers, but

A. — a wo - man's name, not hers, but

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

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

Pno. Red. 1

Pno. Red. 2

This musical score page contains six staves of music. The top two staves are for solo voices: 'A. Solo' and 'T. Solo'. The 'T. Solo' staff includes a dynamic marking 'ff ad lib. freely' and the word 'Nurse!' in quotes. The third staff is for 'S.' (Soprano), with lyrics 'a wo - man's name, not hers, but' and measure number 243 above it. The fourth staff is for 'A.' (Alto), with the same lyrics. The fifth staff is for 'T.' (Tenor), with a dynamic marking 'mp' and lyrics 'It won't mat-ter now.'. The sixth staff is for 'B.' (Bass), also with 'mp' and the same lyrics. Below these are two piano reduction staves, 'Pno. Red. 1' and 'Pno. Red. 2'. The piano reductions show harmonic progressions and bass lines. Measure numbers 243 are indicated above the soprano and piano staves.

A. Solo

T. Solo

S. 248 she will come, it's his turn. *pp*

A. she will come it's his turn. *pp*

T. it's his turn. *pp*

B. it's his turn. *pp*

Pno. Red. 1 248 *mf*

Pno. Red. 2 *mf*

The musical score consists of six staves. The top three staves feature vocal parts: A. Solo (treble clef), T. Solo (treble clef), and S. (Soprano, treble clef). The bottom three staves feature vocal parts: A. (Alto, bass clef), T. (Tenor, bass clef), and B. (Bass, bass clef). The vocal parts sing the lyrics "she will come, it's his turn." The piano reductions, labeled Pno. Red. 1 and Pno. Red. 2, provide harmonic support. Pno. Red. 1 is in treble and bass clefs, while Pno. Red. 2 is in bass clef. Dynamic markings include *mf*, *ad lib. freely*, and *pp*. Measure numbers 248 and 249 are indicated.

253 **J**

S.

A.

T.  
8

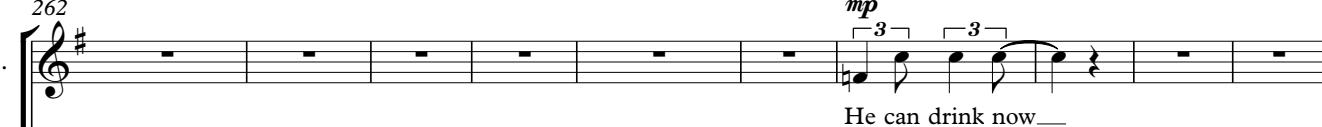
B.

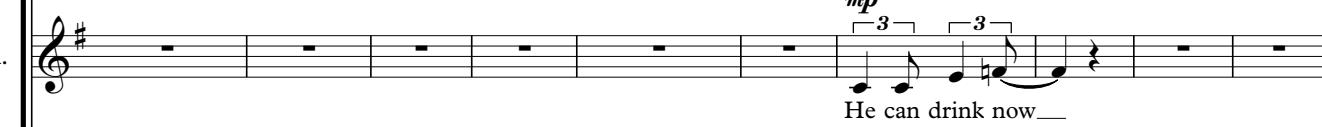
Pno. Red. 1

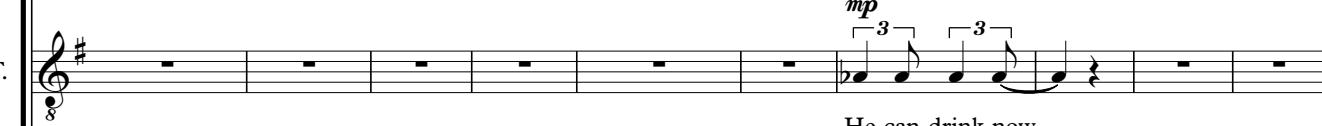
Pno. Red. 2

The musical score consists of five staves. The top four staves (Soprano, Alto, Tenor, Bass) have a common key signature of one sharp. The bottom two staves (Pno. Red. 1 and Pno. Red. 2) share a common key signature of one sharp. Measure 253 begins with a rest followed by a sustained note. The vocal parts (Soprano, Alto, Tenor) play eighth-note patterns. The Bass staff is silent. The piano reductions show complex harmonic progressions with various chords and bass lines. Measure 253 ends with a fermata over the piano reductions. Measure J follows, featuring eighth-note patterns for both piano reductions. Dynamic markings include >mp, mp, dim., and grad. Measure numbers 253 and J are placed above their respective measures.

262

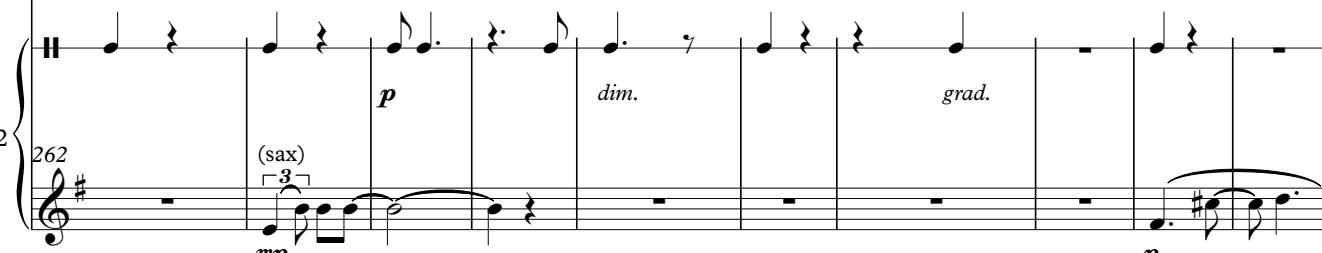
S. 

A. 

T. 

B. 

Pno. Red. 1 

Pno. Red. 2 

272

S. *p*  
It does-n't mat - ter.

A. *p*  
It does-n't mat ter.

T. *p*  
It does-n't mat ter.

B. *p*  
It does-n't mat - ter.

Pno. Red. 1 *dim.*  
272 *pp*

Pno. Red. 2 *pp* *dim.*

**K** ♩=108

T. Solo   
Bar. Solo   
Pno. Red. 1   
Pno. Red. 2

(ord.) *mf*

I

You seem to know— these songs ver-y well.

281   
Pno. Red. 1   
Pno. Red. 2

**K** ♩=108

*ppp*

*mp*

*pp* *ppp*

T. Solo   
Bar. Solo   
Pno. Red. 1

do.

*mf*

In fact, I think that you wrote them.

290   
Pno. Red. 1

**L** ♩=56

S. Solo      Then

A. Solo      Then

T. Solo      I did. —

Bar. Solo

Pno. Red. 1      298      trpt.      strings.      (fl.)

Pno. Red. 2      298      arco

This musical score page contains five staves. The top four staves are vocal parts: Soprano Solo, Alto Solo, Tenor Solo, and Bass-Baritone Solo. The vocal parts sing eighth-note patterns primarily. The bottom two staves are piano reductions: Pno. Red. 1 and Pno. Red. 2. The piano reductions show harmonic changes and dynamic markings like f (fortissimo) and p (pianissimo). Measure numbers 298 are indicated above both piano reductions. The vocal parts begin with a fermata over a measure, followed by a dynamic change to mp (mezzo-forte) with a fermata over a measure. The piano reductions also begin with a fermata over a measure, followed by a dynamic change to mp with a fermata over a measure. The vocal parts continue with eighth-note patterns, while the piano reductions show more complex harmonic and rhythmic patterns, including sustained notes and grace notes.

S. Solo

A. Solo

T. Solo

Pno. Red. 1

Pno. Red. 2

SPOKEN:

I have a song. One of you should

(vln. I)

(bssns.)

(vla.)

*p*

305

305

The musical score consists of five staves. The top three staves feature vocal parts: Soprano Solo, Alto Solo, and Tenor Solo, each with lyrics. The bottom two staves are piano reductions: Pno. Red. 1 and Pno. Red. 2. The score includes dynamic markings like *p*, tempo markings like 305, and instrumentals like (vln. I) and (bssns.). A spoken section is indicated between the vocal parts and the piano reductions.

T. Solo

sing it. It's the song of an anguished mother. Her only son is missing after a

312

Pno. Red. 1

Pno. Red. 2

[TENOR gives the music  
to SOPRANO SOLOIST]

T. Solo

battle. She knows the battle was lost.

318

Pno. Red. 1

318

Pno. Red. 2

318 (cello)

**SEGUE**

Pno. Red. 2 {

325

—

## 8. Son at the Front

 $\text{♩} = 56$ 

Soprano Solo

Soprano

Alto

Tenor

Bass

Piano Red.

$\text{♩} = 56$

cl.  
p  
strings.  
molto ped.

ob.  
mp

strngs.

May he not die.

May he not die.

May he not die.

May he not die.

S. Solo *mp*

7 May he not crawl in-to a sha - dow and die.

S. *p*

A. *p*

T. *p*

B. *p*

Pno. Red. *p*

This musical score page contains five staves. The top staff is for the Soprano Solo, starting with a rest followed by a melodic line. The lyrics "May he not crawl in-to a sha - dow and die." are written below the staff. The second staff is for the Alto, the third for the Tenor, and the fourth for the Bass. All three instrumental parts remain silent throughout the measure. The bottom staff is a piano reduction, showing a harmonic progression with bass notes and rests. Measure numbers 7 and 17 are indicated above the staves.

13

**A**

S. Solo

S.

A.

T.

B.

Pno. Red.

*mp*

May he not climb in - to a sha -

*mp*

May he not climb in - to a sha -

*mp*

May he not climb in - to a sha -

*mp*

May he not climb in - to a sha -

*p*

*pp*

(chorus)

18

S. Solo

S.

A.

T.

B.

Pno. Red.

- dow, a sha - dow, not climb in - to a sha - dow and die.

- dow, a sha - dow, not climb in - to a sha - dow and die.

- dow, a sha - dow, not climb in - to a sha - dow and die.

- dow, a sha - dow, not climb in - to a sha - dow and die.

18

23 **B**

S. Solo *mf* May the sha - dow be sent to me.

S. *mp* May the sha - dow be

A. *mp* May the sha - dow be

T. *mp* May the sha - dow be

B. *mp* May the sha - dow be

Pno. Red. *mp* strngs. *mf* hrns. *mp* strngs. *mf* hrns. *mp* strngs.

29                   **C**

S. Solo                    *mp*                    May he die. \_\_\_\_\_                    *mf*                    May he die and think a

S.                    sent to\_\_\_\_ her.

A.                    sent to\_\_\_\_ her.

T.                    sent to\_\_\_\_ her.\_\_\_\_

B.                    sent to\_\_\_\_ her.

Pno. Red.                    *p*                    molto ped.

33

S. Solo

brave lie. May he die and think a brave lie.

S.

A.

T.

B.

Pno. Red.

*mf*

*ff*

This musical score page contains five staves. The top staff is for the Soprano Solo (S. Solo), which begins with a melodic line and lyrics: "brave lie. May he die and think a brave lie.". The subsequent staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) are mostly blank, with the exception of a single bar line and a key signature change from 3/4 to 4/4. The bottom staff is a piano reduction (Pno. Red.) featuring two systems of music. The first system starts with a dynamic of *mf* and includes a measure where the piano plays eighth-note chords. The second system ends with a dynamic of *ff*.

**D**

37

S. Solo

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

A.

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

T.

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

B.

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

**D**

37

Pno. Red.

chorus *mp* *mf*

43

S. Solo

S.

A.

T.

B.

Pno. Red.

brave lie, a brave lie, and think a brave lie.

brave lie, a brave lie, and think a brave lie.

brave lie, a brave lie, and think a brave lie.

brave lie, a brave lie, and think a brave lie.

brave lie, a brave lie, and think a brave lie.

43

*f*

*mp*

*p*

**E**

49 *mf* *mp*

S. Solo May\_ the truth be\_ sent to me,

S. *mp* *p* *mf*  
the truth, the truth, the truth, the

A. *mp* *p* *mf*  
the truth, the truth, the truth, the

T. *mp* *p* *mf*  
the truth, the truth, the truth, the

B. *mp* *p* *mf*  
the truth, the truth, the truth, the

**E**  
49 strings.

Pno. Red. *mp* *p* *mf*  
chorus *mp* *p* *mf*

55

S. Solo *f ff*  
May the truth be sent to me.

S. *ff f mp*  
truth be sent, be sent to her. May he die and think a

A. *ff f mp*  
truth be sent, be sent to her. May he die and think a

T. *ff f mp*  
8 truth be sent, be sent to her. May he die and think a

B. *ff f mp*  
truth be sent, be sent to her. May he die and think a

Pno. Red. *ff f mp*

61 **F**

S. Solo *f*  
May he not die seeing a child shoot him in the eye,

S. *p*  
brave lie.

A. *p*  
brave lie.

T. *p*  
8 brave lie.

B. *p*  
brave lie.

Pno. Red. *p* winds *f* brass *ff*

This musical score page contains five staves. The top staff is for the Soprano Solo, starting with a rest followed by a melodic line. The second staff is for the Soprano, the third for the Alto, the fourth for the Tenor, and the fifth for the Bass. All vocal parts sing the same lyrics: "brave lie." The piano reduction at the bottom shows two hands playing eighth-note patterns, with dynamics and markings for winds and brass sections.

**G**

S. Solo

67

S. *p* shoot him in the eye. *mp* May he not die, may he

A. *p* shoot him in the eye. *mp* May he not die, may he

T. *p* shoot him in the eye. *mp* May he not die, may he

B. *p* shoot him in the eye. *mp* May he not die, may he

Pno. Red.

67 chorus *p* *mp*

73

S. Solo

S.

not die shoot - ing a - noth - er moth-er's child in the eye.

A.

not die shoot-ing a - noth - er moth-er's child in the eye.

T.

<sup>8</sup> not die shoot - ing a - noth - er moth-er's child in the eye.

B.

not die shoot - ing a - noth - er moth-er's child in the eye.

Pno. Red.

73

77 **H** *mp*

S. Solo And may no oth - er moth-er's child sur - vive

Pno. Red. strings. (+ ob. and fl. solos)

*mp* *cresc.* *grad.* *poco* *a*

*led.*

81 *ff* *mf*

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

Pno. Red. strings. *poco* *ff* *mf* *p*

*\**

## 9. Love of Two Airmen

**A. Solo**

**Pno. Red.**

*She*

**A. Solo**

**Pno. Red.**

*Le*

10

**A. Solo**

must have suf - - ered terr - i - bly

**Pno. Red.**

strings

cl. fl.

strings

**A. Solo**

to have prayed such a mis' - ra - ble pray - er.

**Pno. Red.**

clar. strings flute

strings ppp pp

*Le*

28

Bar. Solo

You pro-mised to tel\_\_\_\_\_ us\_\_\_\_ a -

Pno. Red.

sax.  
bssns.  
horns

36

Bar. Solo

bout the air - man who died here.

Pno. Red.

clars.  
sax.  
horns

42

Pno. Red.

rit.

47

A

Bar. Solo

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

Pno. Red.

=92

A

51 **rit.**

T. Solo *mf*  
Yes. You have to sing it with me.  
**rit.**

Pno. Red. *sax.* *3*

**=92**  
**L'istesso tempo**

**B**

Pno. Red. *mp* *p* et sim.

61 *mp*

Bar. Solo I saw his plane go down. I land ed mine near

Pno. Red.

66 *mf*

Bar. Solo by. I found him star-ing at the sky,

Pno. Red. (semper legato)

70 *mp*

Bar. Solo (Bassoon) *(b)* *b* *b* - a boy with ice - blue eyes, hel - met

Pno. Red. *p*

75 *mf*

Bar. Solo torn from his blond curls, tu - nic wrenched from his chest, his

Pno. Red.

79

Bar. Solo flesh not cold yet. And then, his spi - rit spoke to

Pno. Red. *mf* *mp*

83

T. Solo **C** *mp* who-e - ver you are... a friend... or an e-ne-my who shot  
 Bar. Solo *mp* me...

Pno. Red. *p* *p* et sim.

87 *mp* me down Take me from the smok - ing plane. Lay me on the  
 Pno. Red. *mp*

91 *mp* grass un-der a tree As sha-dy as the trees at home  
 Pno. Red. *p*

96 **D**

T. Solo and touch me with a touch I've known.

Bar. Solo **D** I could have been his friend

Pno. Red. *mp* *poco cresc*  
ped. ad lib.

100 T. Solo Who e - ver you are...

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

Pno. Red. *dim.*

104 T. Solo a friend or the en-e-my who shot me down... Take me from the

Bar. Solo friend or the en-e-my who shot him down

Pno. Red.

108

T. Solo      smok - ing plane. Lay me on the grass, un - der a

Bar. Solo      I took him from the smok-ing plane, and laid him

Pno. Red.

112

T. Solo      tree as sha - dy as the trees at home..

Bar. Solo      un - der a tree as sha-dy as the trees at home. I touched him

Pno. Red.

116

T. Solo      Touch me with a touch I've known be -

Bar. Solo      with a touch we both had known be - fore.

Pno. Red.

120

T. Solo fore. *p* Touch me with a

Bar. Solo I touched him with a touch we both have known be-fore.

Pno. Red.

124 **E**

T. Solo touch I've known be-fore.

Bar. Solo *mp* For hours I

Pno. Red. **E** *p* et sim.

(secco ma legato)

128

Bar. Solo drowsed be - side him, *mf* and a - woke to dig his

Pno. Red. *mp*

132

Bar. Solo      grave. I wrapped him in my cloak, I wrapped him in my

Pno. Red.

136      F

Bar. Solo      cloak, pinned to his chest a

Pno. Red.      F

141

Bar. Solo      small gold cross I had worn since God knows when

Pno. Red.

146

Bar. Solo      then turned and left the air - - - man, left

Pno. Red.

150

Bar. Solo

the air-man to his rest.

Pno. Red.

153 G

hrns.

Pno. Red.

G

strings

mp

accel.

poco cresc

Pno. Red.

157

Pno. Red.

dim.

Pno. Red.

161

Pno. Red. *mp*

Pno. Red.

165

Pno. Red.

Pno. Red.

This musical score for 'Pno. Red.' consists of four staves of music. The top two staves begin at measure 161 with a key signature of four flats. The first staff uses a treble clef and contains eighth-note chords. The second staff uses a bass clef and contains eighth-note chords. The bottom two staves continue from measure 161, featuring sixteenth-note patterns. At measure 165, the key signature changes to one flat (B-flat major), indicated by a 'B' over an 8. The dynamics also change to forte (f).

169

Pno. Red.

f

Pno. Red.

mf

mp

173

Pno. Red.

Pno. Red.

178

Pno. Red.

Pno. Red.

rit.

182  $\boxed{H}$  = 108

Pno. Red.

*cresc.*      *poco*      *a*      *ff*

rit.

$\boxed{H}$  = 108

Pno. Red.

*cresc.*      *poco*      *a*      *ff*

6

187

Pno. Red. *dim.* *grad.* *mf*

Pno. Red. *dim.* *grad.* *mf*

190

Pno. Red. *dim.* *p*

Pno. Red. *dim.* *mp* *3*

193

Pno. Red. *p* *p* *pp*

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

$\text{♩} = 100$

Musical score for the Piano Reduction section of "Remembrance, Like a Young Soldier". The score includes parts for Alto Solo, Soprano, Alto, Tenor, Bass, and Piano Reduction (strings + timp.). The piano part features a chime-like sound at the beginning.

**Alto Solo:** Starts with a sustained note followed by a melodic line. Dynamics:  $mf$ . Text: Waste and pain.

**Soprano:** Starts with a sustained note followed by a melodic line. Dynamics:  $mf$ . Text: All a waste.

**Alto:** Starts with a sustained note followed by a melodic line. Dynamics:  $mf$ . Text: All a waste.

**Tenor:** Sustained note.

**Bass:** Sustained note.

**Piano Reduction:** Dynamics:  $pp$ ,  $mp$ ,  $mf$ . Text: strings + timp., chime.

Musical score for the A. Solo and Pno. Red. sections of "Remembrance, Like a Young Soldier".

**A. Solo:** Dynamics:  $f$ ,  $mp$ . Text: Death in planes, in trench-es, on beach-es, moun-tains, death in sha - dows,

**Pno. Red.:** Dynamics:  $pp$ .

12      **p**      **mf**      **p**

A. Solo      mo - thers' prayers - by mil - lions.

S.      **mp**

A.      **mp**

Pno. Red.      12      brass  
strings

Pno. Red.      18      trpt.

S.      dy - ing, sha - dows,

A.      dy - ing, sha - dows,

T.      dy - ing, sha - dows,

B.      dy - ing, sha - dows,

Pno. Red.      26      strings      winds      dy - ing, sha - dows,

**mp**      **f**      **mf**

35

A. Solo

S.

A.

T.

B.

no. Red.

*f*

We thought that such harm

mo - thers' prayers.

moth - ers' prayers.

moth - ers' prayers.

moth - ers' prayers.

strings

*mp* *p*

*p*

*mp*<sup>3</sup>

A. Solo

would cure the harm for all time,  
but we found no cure.

no Red.

timp. continues

*mf*

*mp*

*mf*

timp. continues

49

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

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

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

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

Pno. Red. 49 brass winds

57

S. -

A. -

T. -

B. -

Pno. Red. 57 strings, timp. winds brass

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

62

Pno. Red.

67

A. Solo

mp

Nei - - - ther you, Lieu-ten-ant

Pno. Red.

brass

f

fls.

sub.

pp

71

A. Solo

mf

Forge, with your sift - ing, nor Sig-nor-a

Pno. Red.

75

A. Solo

f

Bra - va and her ma - - - gic map can help those who

Pno. Red.

A. Solo      79      *ff*  
 suf - fered and who suff - er now. We can on - ly re -  
 Pno. Red.      79      *mf*      *sub.* *mp*

accel.

A. Solo      84      *p*  
 mem - ber\_ them.

S.      *p*  
 re - mem - - ber...

A.      re - mem - - ber...

T.      re - mem - - ber...

B.      re - mem - - ber...

Pno. Red.      84

89

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

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

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

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

Pno. Red. *pp*  
strings  
*cresc.*

92

S.  $\begin{array}{c} \text{||} \\ \text{b} \\ \text{b} \\ \text{b} \end{array}$   $\frac{12}{8}$

A.  $\begin{array}{c} \text{||} \\ \text{b} \\ \text{b} \\ \text{b} \end{array}$   $\frac{12}{8}$

T.  $\begin{array}{c} \text{||} \\ \text{b} \\ \text{b} \\ \text{b} \end{array}$   $\frac{12}{8}$

B.  $\begin{array}{c} \text{||} \\ \text{b} \\ \text{b} \\ \text{b} \end{array}$   $\frac{12}{8}$

Pno. Red. *cresc.*

95                           $\text{♩} = 120$

S.                          —

A.                          —

T.                          —

B.                          —

Pno. Red.                  strings + brass  
f                          —  
mf                          —

98

S.                          — like a young sol - dier, sifts the dried earth through a hand - held

A.                          — like a young sol - dier, sifts the dried earth through a hand - held

T.                          — like a young sol - dier, sifts the dried earth through a hand - held

B.                          — like a young sol - dier, sifts the dried earth through a hand - held

Pno. Red.                  —

101

S. screen

A. screen

T. screen

B. screen

Pno. Red.

101 trpt. fls.

S. *mp* on a field north of the Somme

A. *mp* on a field north of the Somme

T. *mp* on a field north of the Somme

B. *mp* on a field north of the Somme

104 winds

Pno. Red.

107

S. *f* where a fie - ry plane went down plane went

A. *f* where a fie - ry plane went down plane went

T. *f* where a fie - ry plane went down plane went

B. *f* where a fie - ry plane went down plane went

Pno. Red.

110

S. down long be-fore the sift - er

A. down or

T. down long be-fore the sift - er

B. down or

Pno. Red.

113

S. was born. was born.

A. e - ven his grand - fa - ther f was born.

T. 8 was born. was born.

B. e - ven his grand - fa - ther f was born.

Pno. Red. brass

116

S. He finds \_\_\_\_\_

A. He finds \_\_\_\_\_

T. He finds \_\_\_\_\_

B. He finds \_\_\_\_\_

Pno. Red.

116

Pno. Red. *mf*



125

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

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

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

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

Pno. Red.

125

S. bone...  
A. bone...  
T. bone...  
B. bone...

Pno. Red.

128

trpt. brass

**rit.**

131 Pno. Red.

133 T. Solo  $J.=72$  I'm glad I'm here.

133 Pno. Red. strings hrns.

136 T. Solo In time, fallen on a strange field I'll

136 Pno. Red. strings p

139 T. Solo long for some - one to ga - ther the re-mains.

139 Pno. Red.

142

S. Solo

A. Solo

Bar. Solo

S.

A.

T.

B.

Pno. Red.

*p*

Shreds of

142

This musical score page contains eight staves of music for various instruments. The vocal parts (Soprano Solo, Alto Solo, Bassoon Solo, Trombone, Bassoon, Timpani) each sing the words "Shreds of" followed by a dynamic marking "p". The piano reduction staff at the bottom shows a rhythmic pattern of eighth-note chords. The key signature is three flats, and the tempo is marked "142".

145

S. Solo      u - ni - form, the thumb of an air - man's glove, plus

A. Solo      u - ni - form, the thumb of an air - man's glove, plus

Bar. Solo      u - ni - form, the thumb of an air - man's glove, plus

S.      u - ni - form, the thumb of an air - man's glove, plus

A.      u - ni - form, the thumb of an air - man's glove, plus

T.      u - ni - form, the thumb of an air - man's glove, plus

B.      u - ni - form, the thumb of an air - man's glove, plus

Pno. Red.

The musical score consists of eight staves. The top three staves are for solo voices: Soprano Solo (S.), Alto Solo (A.), and Bassoon Solo (Bar. Solo). The bottom five staves are for ensemble voices: Soprano (S.), Alto (A.), Tenor (T.), Bassoon (B.), and Piano Reduction (Pno. Red.). Measure 145 begins with a vocal line: "u - ni - form, the thumb of an air - man's glove, plus". The vocal parts use eighth and sixteenth note patterns. Measure 146 starts with a piano reduction section. The key signature changes from B-flat major (three flats) to A major (no sharps or flats), then to G major (one sharp), and finally back to B-flat major. The vocal parts continue their rhythmic patterns throughout the measure.

148

S. Solo

A. Solo

Bar. Solo

S.

A.

T.

B.

Pno. Red.

151

S. Solo      bone... all we know.

A. Solo      bone... all we know.

Bar. Solo      bone... all we know.

S.      bone... all we know.

A.      bone... all we know.

T.      bone... all we know.

B.      bone... all we know.

Pno. Red.      151

154

S. Solo

A. Solo

Bar. Solo

S.

A.

T.

B.

Pno. Red.

The musical score consists of seven staves. The top four staves represent solo voices: Soprano Solo (S.), Alto Solo (A.), Bassoon Solo (Bar. Solo), and Soprano (S.). The bottom three staves represent other voices: Alto (A.), Tenor (T.), and Bass (B.). The piano reduction (Pno. Red.) is at the bottom. The key signature is B-flat major (two flats). Measure 154 begins with a melodic line in the soprano solo part, followed by sustained notes in the alto solo and bassoon solo parts. The vocal parts then play eighth-note patterns with grace notes. The piano reduction features a dynamic marking 'ppp'.