

# One Before Zero

"In war-time the word patriotism means suppression of truth."  
Siegfried Sassoon

## Instrumentation

### VOICES:

Solo Baritone  
Solo Mezzo- soprano  
Children's Choir

### ORCHESTRA:

2 flutes (2nd flute doubles piccolo)  
2 oboes (2nd oboe doubles cor anglais)  
2 clarinets in Bb (2nd clarinet doubles Eb clarinet)  
2 bassoons (2nd bassoon doubles contra bassoon)

2 horns in F  
2 trumpets in Bb  
3 trombones

harp

strings

timpani\* (doubling percussion if one extra percussionist is available)  
percussion\*\*

*\* timpani player to also play:*

*tenor drum (off stage)*

*bass drum (off stage)*

*triangle (off stage)*

*bass drum*

*paper sheet (a large sheet of newspaper is preferred)*

*\*\* percussionist to play:*

*waterphone*

*tambourine*

*ratchet*

*claves*

*whip*

*triangle*

*anvil*

*suspended cymbal*

*clash cymbals*

*small water gong*

*tam tam*

*roto-toms*

*tenor drum*

*bass drum*

*wood blocks*

*whistle/trench whistle (off stage)*

*snare drum (off stage)*

*bass drum (off stage)*

*crotales (struck and bowed)*

*tubular bells*

*glockenspiel*

*marimba*

Special thanks to:

Rose Lowry

Arie van Beek

Deborah Ellin, Dorothy Ellin, Penny Martin, Ben Maier, Jo Fletcher, Ian Drury,  
Magda Zagozdzon, Francine Godfrey, Lawrence Clark, IWM London, Royds Hall School

All at Maison de la Culture, Productions Sarfati and Network ONE

Commissioned by l'Orchestre de Picardie for the Network ONE ®

Dedicated to my father, Charles Michael Ellin

ONE BEFORE ZERO uses original text by Benjamin Ellin and Ben Maier.  
Other texts are used by arrangement.

ONE BEFORE ZERO was premiered on 11th November, 2016,  
at the Maison de la Culture, Amiens, France.

The performance was conducted by Arie van Beek with Orchestre de Picardie.

Duration ca47 minutes



# ONE BEFORE ZERO

For Private Samuel Boot (19463)

PERFORMANCE NOTE:  
 The orchestra, mezzo soprano and conductor are to be on stage. (The children's choir remain off stage at the start.)  
 The conductor should raise their arms to establish focus from the audience.  
 Once silence has been established the baritone is to walk on. He is desired to reach his position with his head bowed low. Once the first chord is heard he instantly raises his head and fixes a curious gaze on a fixed point in the distance...

Benjamin Ellin, 2016

**Mysterious and distant.**  $\text{♩} = 75$

Flute 1 *p*

Piccolo *p*

Bass Drum (TIMPANI) *sfz in mp* *sim.*  
 Fast circular 'swoosh' round head of drum using the hand but holding a cloth.

Bass Drum (PERCUSSION) *sfz in mp* *sim.*  
 Fast circular 'swoosh' round head of drum using the hand but holding a cloth.

Harp *ffz* *mp*

Solo Baritone *Fixing a curious gaze on the distance.*  
 SPOKEN: Who are you? Who ARE you? I don't know who you are,

Violin I *pp* *Free bowing.*

Violin II *pp* *Free bowing.*

Viola *pp* *Free bowing.*

Violoncello *pp* *Free bowing.*

Contrabass *Col Legno - behind the bridge*  
*p audible though*

13

Fl. I

Picc.

B. D. (T)

B. D. (P)

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

but at this moment you are my enemy. I know you must be beaten, destroyed, removed, eliminated. I know I can't offer you any mercy and I know you won't offer



21

B. D. (T)

B. D. (P)

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

me any either. Yet, for the first time, the first time here, I'm asking who are you? You...there...?

29 **Spoken text** **Spoken text**

Bsn. 1 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

B. D. (T) **ON CUE**  
*sim*

B. D. (P) **ON CUE**  
*sim*

Hp. *ffz*

Solo Bar.

I guess it matters little and it will matter less tomorrow.  
 Then, you and I will be the history of this present time and  
 perhaps no more than a number, a statistic, but, I do ask, who are you?  
 That all said who am I? What have I become and why do I have this raw  
 hatred toward those that I have never met? Ha, I don't know.  
 Who am I, who are you...I, YOU, YOU, I...

You know, I wasn't always like this..  
 I don't think I was anyway.  
 It's time...just time...time passing...but  
 now I have no real idea where I was,  
 I only know where I am going...toward you.

Vln. I

Vln. II

Vla.

Vc.

1

41 Poco meno mosso. ♩ = 65 ca

Fl. 1

Picc. *pp semplice*

Ob. 1 *pp semplice*

Bsn. 1 *pp semplice*

Cbsn. *pp semplice*

Timp. *pp murky* *tr* *gliss.* *gliss.* *gliss.*

Solo Bar.

Vln. I *pp* *s.v.*

Vln. II *pp* *s.v.*

Vla. *pp* *s.v.*

Vc. *pp* *s.v.*

Cb. *pp*

Joining my PALS, my mates...here...we were young and wide open...and I soaked up all the truths and facts from those up on high. I was a boy. A boy. Full of the spirit of youth, full of life.



52

Fl. 1

Picc.

Ob. 1

Bsn. 1

Cbsn.

Timp. *(tr)* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Waterphone *with space*

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The old man who helped fill in my form, he was full of these 'facts'...he was full of facts. These men guided us from our youth to this world of glory, of duty. These men guided our transition in to adulthood, achievement and progress... They helped to guide our path to this new wonderful world, a world where we stood for the right thing.

2

SPOKEN TEXT With a real spring. ♩ = 80

3

Picc. *f*

C. A.

E♭ Cl.

Bsn. 1

Hn. 1 *f*

Tamb. *f* *p*

Hp. *f* *mf l.v.*

Solo Bar. *mf with a spring in the step*  
When I was but a young boy My

Vln. I Senza sord. 1. solo *mp light*

Vln. II Senza sord. *f* 1. solo *mp light*

Vla. Senza sord. *f* 1. solo

Vc. Senza sord. *f* 1. solo

Cb. *f* pizz.



4

Tamb. *mp*

Hp. *mp*

Solo Bar. mo-ther said to me, There's no-thing more love-ly on this green earth than to play and to dance and sing.

Vln. I pizz.

Vln. II pizz.

Vla. *mp light* pizz.

Vc. *mf*

Cb. *mf*



76 5

Picc. *f*

C. A. *mp light*

E♭ Cl. *mp light*

Bsn. 1 *mf*

Tamb.

Solo Bar. When I was but a young boy An old man said to me, There's

Vc. *f*

Cb. *f*

83 *poco accel...* 6 ♩ = 135

Picc. *mp* *mf*

C. A. *f*

E♭ Cl. *mf*

Bsn. 1 *f*

Hn. 1 *mf* *sfp*

Tpt. 1 *mf* *sfp*

Solo Bar. no-thing more pure on this green earth than to take up a sword for your coun - try and King.

Vln. I *arco.* *f*

Vln. II *pizz.* *mf* *f*

Vla. *f* *arco.*

Vc. *f*

Cb. *f*



91 (2,3)

C. A.

Bsn. 1

Hn. 1

Tpt. 1

Solo Bar.

*with more bite*

*poco f* *sf*

*marcato*

When I was but a young boy my father said to me, There's no-thing more wor-ty on this green earth, Than to work all of your life for your

Vla.

Vc.

Cb.



100

Picc.

C. A.

E♭ Cl.

Bsn. 1

Hn. 1

Hp.

Solo Bar.

*f*

*mp*

*f*

chil-dren and wife and to plant a new tree in spring.

Vln. II

Vla.

Vc.

Cb.

108 8 TO OFF STAGE POSITION

Picc.

C. A.

Eb Cl.

Bsn. 1

Hn. 1

Tpt. 1

Tamb.

Hp.

Solo Bar.

Vln. II

Vla.

Vc.

When I was still a young boy An old man said to me, But there is no-thing more

*f with swagger*

*f*

*f*

*with swagger*



116 9

Bsn. 1

Tpt. 1

Tamb.

Hp.

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

on this green earth than your coun-try, your coun-try and your King.

*mf solo*

*p*

*ff*

*arco.*

*ff*

*ff*

*ff*

*mf*



148

12 **Poco piu mosso. Bright!** ♩ = 140

Picc. *poco f* *sonore*

Ob. 1 *poco f* *sonore*

Ob. 2 *poco f* *sonore*

Cl. 1 *poco f* *sonore*

Cl. 2 *poco f* *sonore*

Bsn. 1 *poco f* *sonore*

Bsn. 2 *poco f* *sonore*

Tri. (OFF STAGE. TIMP.) dampen on downbeat

S. D. (OFF STAGE. P.) *ff*

Vln. I (Arco.) *ff*

Vln. II Arco. *ff*

Vla. Arco. *ff*

Vc. Arco. *ff*

Cb. Arco. Tutti. *ff*

156 (2,2,3) 13

Fl. 1  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*sfz*  
*sfz*  
*f sub*  
*f sub*  
*sfz*  
*sfz*  
*f con fuoco*  
*f con fuoco*  
*pizz.*  
*arco.*  
*f*  
*f*  
*sfz*  
*f*

166

Fl. 1  
Ob. 1  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

175 **14**

Fl. 1 *f bright*

Ob. 1 *f bright*

Ob. 2 *f bright*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Vln. I *meno f*

Vln. II *meno f*

Vla.

Vc.

Cb.



184 **15**

Fl. 1 *sfz* *mp crisp*

Ob. 1 *sfz* *mp crisp*

Ob. 2 *sfz* *mp crisp*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *sfz*

Hn. 2 *mp light*

Vln. I

Vln. II

Vla. *con sord.* *pp*

Vc. *pizz.* *mf soli*

With a little more space

193

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. II

Vla.

Vc.

Cb.

*mf soli*

*mf*

*soli*

*mp*

*con sord. soli*

*arco. con sord.*

*pp*

*p*



In tempo!

201

Picc.

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f with great cheer*

*p dark/still*

*mp audible*

*con sord. soli*

*pp dark/still*

*pp dark/still*

*dark/still*

*dark/still*

*dark/still*



210 **18** Bursting out! ♩ = 140  
RETURN TO STAGE

Picc. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff* bold and crisp  
senza sord.

Tpt. 2 *ff* bold and crisp  
senza sord.

Tbn. 1 *ff* bold and crisp

Tbn. 2 *ff* bold and crisp

B. Tbn. *ff* bold and crisp *ff* bold and crisp

T.-t. (DAMPEN) *ff*

Hp. *ff* (Quasi gliss) *sfz*

Child. Choir *ff* (almost shouted!)  
Deutsch-land, ganz-lich

Solo M-S. *ff* (almost shouted!)  
Deutsch-land, ganz-lich

Solo Bar. *ff* (almost shouted!)  
Deutsch-land, ganz-lich

Vln. I *ff* senza sord.

Vln. II *ff* senza sord.

Vla. *ff* senza sord.

Vc. *ff* senza sord.

Cb. *ff* senza sord.

217

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Timp. *ff*

T.-t. (DAMPEN) *ff*

T. D. soft beaters *ff*

Hp. (Quasi gliss) *ff* *ffz*

Child. Choir *nat.*  
ganz-lich ganz-lich ein - zu-krei-sen Ganz - lich

Solo M.-S. *nat.*  
ganz-lich ganz-lich ein - zu-krei-sen Ganz - lich

Solo Bar. *nat.*  
ganz-lich ganz-lich ein - zu-krei-sen Ganz - lich

This entry can be missed if not back in time.





19

236

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Timp.

T.-t.

Child. Choir

Solo M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Scrap across

*f*

Vic - toire c'est la vo - lon - té! É - lan!

*mf*

*pizz.*

*mf*

*p*

*ff*

*ff*

*ff*

242

Cl. 1 *mf texture*

Cl. 2 *mf texture*

Hn. 1 *f*

Hn. 2 *f*

Timp. *p*

Child. Choir  
Vic - toire c'est la vo - lon - té! Vo - lon -

Vln. I

Vln. II



20

246

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *ff*

Cl. 2 *ff*

Hn. 1 *f*

Hn. 2 *f*

Timp. *ff* *mf*

Hp.

Child. Choir  
- - - - - té! É lan! É-lan! É-lan! É-lan!

Solo M-S. *mf*  
Step in to your

Solo Bar. *mf*  
Step in to your

Vln. I *ff*

Vln. II *ff*

251 *con forza*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 2

E♭ Cl.

Hn. 1

Hn. 2

Timp.

B. D. (P)

Hp.

Child. Choir

Solo M.S.

Solo Bar.

*ff*

*ff soli*

*ff*

*ff*

*ff*

*ff*

Step in to your place. En-list to-day! We've

place. En-list to-day! We've got to beat the e - ne - my. Step in to your place. En-list to-day! We've

place. En-list to-day! We've got to beat the e - ne - my. Step in to your place. En-list to-day! We've

260 21

Cl. 2  
Eb Cl.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Timp.  
Susp. Cym.  
Hp.  
Child. Choir  
Solo M.S.  
Solo Bar.  
Vln. I  
Vln. II  
Vc.  
Cb.

got to beat We've got to beat to beat the e - ne - my.\_\_\_\_

got to beat We've got to beat to beat the e - ne - my.\_\_\_\_

got to beat We've got to beat to beat the e - ne - my.\_\_\_\_

*ff* *mp* audible but still distant  
*ff* *pp* *mf* noble  
*f* *ff*

*ff* arco. *pp*

*f* *ff* *mf* noble

270 22

Bsn. 1  
Bsn. 2  
Timp.  
Susp. Cym.  
C. Cym.  
Hp.  
Vc.

*mf* solo *mf* solo  
*mf* sonore *mf* sonore  
*mf* sonore  
*mf* sonore

(dampen by here)





275

C. A.  
Bsn. 1  
Bsn. 2  
Timp.  
C. Cym.  
Hp.  
Vla.  
Vc.

*mf solo*

*mf soli*

Detailed description: This block contains the musical score for measures 275 to 280. The score is for a full orchestra. The instruments listed are Clarinet in A (C. A.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Timpani (Timp.), Cymbals (C. Cym.), Harp (Hp.), Viola (Vla.), and Violoncello (Vc.). The music is in 4/4 time and features complex rhythmic patterns and dynamic markings. The Clarinet in A and Viola parts are marked *mf solo*. The Bassoon 1 and Bassoon 2 parts have intricate melodic lines. The Harp and Cymbals provide rhythmic accompaniment. The Violoncello part has a long, sustained note.



280

C. A.  
Bsn. 1  
Bsn. 2  
Timp.  
C. Cym.  
Hp.  
Vln. I  
Vln. II  
Vla.  
Vc.

*mf soli*

*mf soli*

Detailed description: This block contains the musical score for measures 280 to 285. The score continues from the previous page. The instruments listed are Clarinet in A (C. A.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Timpani (Timp.), Cymbals (C. Cym.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 4/4 time and features complex rhythmic patterns and dynamic markings. The Violin I and Violin II parts are marked *mf soli*. The Bassoon 1 and Bassoon 2 parts have intricate melodic lines. The Harp and Cymbals provide rhythmic accompaniment. The Viola and Violoncello parts have long, sustained notes.

285 23

Ob. 1 *f* *f cantabile*

C. A. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f crisp*

Tpt. 2 *f crisp*

Timp.

C. Cym.

Hp.

Child. Choir *f not forced though*  
 Krieg ist ei - ne bi - o - lo - gi - sche Not - wen - dig - keit man

Vln. I

Vln. II

Vla.

Vc. *poco f dark*

Cb. *poco f dark*



289

Fl. 1 *f cantabile*

Fl. 2 *f*

Ob. 1 *f*

Tpt. 1 *f crisp*

Tpt. 2 *f crisp*

Tbn. 1 *f crisp*

Child. Choir *f crisp* ('Pitched shouting!') *come sopra*  
 kann nicht still - steh - en 'LANDS-LEU - TE!', es muß Welt - macht o der Un - ter - gang sein. Die - se E - ro - be - rung ist ein

Vc.

Cb.

24

293

Fl. 1

Cl. 1

Cl. 2

Tpt. 1

Tpt. 2

Tbn. 1

Timp.

Crot.

Hp.

Child. Choir

Solo M-S.

Vc.

Cb.

*mf*

*poco f crisp*

*f*

Ge - setz der Not-wen-dig-keit ge - wor - den!

Let there be not a man or wo-man a-mong us who, when this grea - test of

296

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1

Tpt. 2

Tbn. 1

Timp.

Croc.

Glock. *f cresc.*

Hp. *f cresc.*

Solo M-S.  
tasks is o - ver, will not then be a - ble to say: I was not I was not I was not i - -

Solo Bar.  
I was not I was not

Vln. I *mp cresc.*

Vln. II *mp cresc.*

Vla. *mp cresc.*

Vc. *mp cresc.*

**Radiant**

299

Fl. 1 *f crisp*

Fl. 2 *f crisp*

Ob. 1 *f crisp*

Ob. 2 *f crisp*

Cl. 1 *f crisp*

Cl. 2 *f crisp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tbn. 1 *mf* *f*  
Cup mute

Tbn. 2 *mf* *f*  
Cup mute

B. Tbn. *mf* *f*  
Cup mute

Timp. *f*

Glock.

Hp.

Child. Choir *f*  
On les au - ra! On

Solo M-S. *f*  
- - - - - dle! Not i - dle! On les au - ra!

Solo Bar. *f*  
I was not i - - - - - dle! I was not i - dle! On les au - ra! On les -

Vln. I *f cantabile*

Vln. II *f cantabile*

Vla. *f cantabile*

Vc. *f cantabile*

Cb. *f cantabile*



308 26

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

*p* (morse code!)

Tpt. 1

*f*  
Cup mute

Tpt. 2

*pp*

Tbn. 1

*f*

*pp*

Tbn. 2

*f*

*pp*

B. Tbn.

*f*

*pp*

Paper Sheet

*ff*

CRUMPLE LARGE SHEET OF NEWSPAPER ON TIMPANI HEAD PITCHED AT F SHARP.

Timp.

Water Gong

IN AND OUT OF BUCKET OF WATER...

*f < ff*

Hp.

*mf*

Child. Choir

au - ra! Ma chère mère... Mein Lie- bling..My

Solo M-S.

Au - ra!

Solo Bar.

On les au - ra!

Vln. I

*mp*

Vln. II

*mp*

Vla.

*mp*

Vc.

Col legno

*ppp*

Cb.

*mp* (morse code!)

316

Fl. 1 *pp with bite*

Fl. 2 *pp with bite*

Ob. 1 *pp with bite*

C. A. *pp with bite*

Cl. 1 *pp with bite*

Cl. 2 *(mf morse code)*

Bsn. 1 *pp with bite*

Bsn. 2 *(mp morse code)*

Clv. *mf*

Hp.

Child. Choir  
 dear - est sis - ter I am wri - ting from the port. Lieb - ling... We will sail for France in the mor - ning...

Solo Bar. *mf with certainty*  
 Frank - reich muß vö - llig ver - nich - tet sein, — so dass es

Vln. I

Vln. II

Vla.

Vc.

Cb.



323 28

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Paper Sheet

Timp.

Clv.

Hp.

Child. Choir

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

uns nie wie-der in die Que-rekomm-en kann. Es muß als Welt-macht ein für all - e Mal aus - ge-ro-ttet wer - den.

Please don't

*mp* (*sim*)

*mf*

*mp*

*mp*

*mp*

*mp* (*sim*)

330

Bsn. 1

Hp.

Child. Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

wo - rry... Nie mand kann schla - fen... Please don't... Nous a - vons chan - té des chan- sons... Wo - rry...

*pp*

*pp*

*pp*

337 **29** **30**

Bsn. 1

Hn. 1 *Con sord.*  
*mp with bite*

Hn. 2 *Con sord.*  
*mp with bite*

Tpt. 1 *Straight mute.*  
*mp with bite*

Tpt. 2 *Straight mute.*  
*mp with bite*

Tbn. 1 *Straight mute.*  
*mp with bite*

Tbn. 2 *Straight mute.*  
*mp with bite*

B. Tbn. *Straight mute.*  
*mp with bite*

Timp. *ff p*

Crot. *mf*

Hp.

Child. Choir  
Ich den - ke die gan - ze Zeit,

Solo M.S. *mf with authority*  
You're proud of your pals in the ar-my of course! But what will your pals think of you? Think\_\_ it o-ver!

Vln. I *p dolce* — *mf*

Vln. II *p dolce* — *mf*

Vla. *mf*

Vc.

Cb.



351

Ob. 1 *poco meno f*

Ob. 2 *poco meno f*

Cl. 2 *mf dry*

Bsn. 1 *mf dry*

Bsn. 2 *mf dry*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *mf dry*

Tbn. 2 *mf dry*

B. Tbn. *mf dry*

Timp. *mf dry*

Roto-t. *mp dry*

Solo Bar.

A-ttaquez! A-ttaquez dtoutes vos forces! Ataquez! A-ttaquez sans he - si - ter! Seule l'attaque con-duit a des re sul-tats pos - i tifs!

357

Ob. 1

Ob. 2

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Roto-t.

Hp.

Solo M-S.

*mp* don't dampen...

Seule l'attaque conduit a des re-sul-tats pos-i-tifs!

363 32

Fl. 1 *mf* (background)

Fl. 2 *mf* (background)

Ob. 1 *mf* (background)

Ob. 2 *mf* (background)

Cl. 1 *mf* (background)

Cl. 2 *mf* (background)

Bsn. 1

Bsn. 2

Hn. 1 Senza sord.

Hn. 2 Senza sord.

Tpt. 1 Senza sord.

Tpt. 2 Senza sord.

Tbn. 1 Senza sord.

Tbn. 2 Senza sord.

B. Tbn. Senza sord.

Timp.

Anv. *mf* poco a poco cresc.

T. D. *mf* poco a poco cresc.

Hp.

Child. Choir *f*  
It is our du - ty, our du - ty to take up the sword. our

Solo M-S. Seule l'attaque!

Solo Bar. Seule l'attaque!

Vln. I *mf*  $\overset{3}{\curvearrowright}$  *f* (background)

371

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Anv.

T. D.

Child. Choir

Solo M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

du - ty... to take up the sword. the sword of jus - tice to a - venge

It is your du - ty, your du - ty,

*f* bold and crisp

*f* bold and crisp

*pp*

*pp*

*f*

arco.

*f*

*f*











With lots of space. Quasi colla voce. ♩ = 45 ca

407

Fl. 1 *pp* *mf solo. Freely*

Fl. 2 *pp* *mp*

Ob. 1 *pp*

C. A. *pp* *mp*

Cl. 1 *pp* *mp*

Cl. 2 *pp* *mp*

Bsn. 1 *mp*

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *pp* *p*  
Cup mute

Tpt. 2 *pp* *p*  
Cup mute

Tbn. 1

Tbn. 2

B. Tbn.

Hp.

Child. Choir SOLO, ONE SPOKEN:  
'We draw the sword...'

Solo M-S. 'With genuine sorrow do I witness the end of a friendship which Germany loyally cherished...' ...with a clean conscience...'

(German view of events.)  
Solo Bar. 'With heavy heart I have been compelled to mobilize my army against a neighbour at whose side it has fought on many a battlefield...' ...and clean hands.'

Vla. *pp*

Vc. *pp*

Cb.

Andante cantabile. Flowing. ♩ = 58ca

416

Fl. 1 *mp* *pp*

Fl. 2 *mp* *pp*

Ob. 2 *mf solo. Freely* *p*

C. A. *pp*

Cl. 1 *pp*

Cl. 2 *pp* *mp sost.*

Bsn. 1 *pp*

Bsn. 2 *mp sost.*

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tbn. 1 *p* Cup mute

Tbn. 2 *p* Cup mute

B. Tbn. *p* Cup mute

Hp. *mp l.v.*

Vln. I *mp soli* *pp* *p floated<sup>3</sup>*

Vln. II *mp soli* *pp* *p floated<sup>3</sup>*

Vla. *mp soli* *pp* *p floated<sup>3</sup>*

Vc. *mp* pizz.

Cb. half pizz, half arco *mp*

424 38

Fl. 1 *p leg* 3

Fl. 2 *p leg* 3

Ob. 1 *sfz sfz leg* 3

Ob. 2 *sfz sfz*

Cl. 1 *sfz sfz*

Cl. 2

Bsn. 1 *mp cantabile. Soli.*

Bsn. 2

Hn. 1 *mp cantabile. Soli.*

Hn. 2 *mp cantabile. Soli.*

Tpt. 1 *sfz sfz*

Tpt. 2 *sfz sfz*

Tbn. 1 *sfz sfz*

Hp.

Vln. I *mf port. p*

Vln. II *mf port. p*

Vla. *mf port. p*

Vc.

Cb.

39

432

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Hp.

Vc.

Cb.

*sfz*

*sfz p*

*sfz sfz p*

*Senza sord.*

*arco.*

*mf rich*

*mp*

40

442

Picc.

Ob. 1

Ob. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

*mf solo*

*mp soli*

*mf*

*ppp*

*ppp*

*Senza sord.*

*ppp*



Distant to start.... ♩ = 80

452

Picc.

Ob. 1

Ob. 2

B. D. (OFF STAGE. TIMP.)

B. D. (OFF STAGE P.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(As aggressive and thunderous as possible)  
*fff* l.v. sempre

(As aggressive and thunderous as possible)  
*fff* l.v. sempre

(short bow stroke. Quasi flautando)

Senza sord.

Senza sord.

Senza sord.

Sul pont.  
*pp* Sul pont.

*pp*

*poco a poco cresc.*

*poco a poco cresc.*

465

T. D. (OFF STAGE. TIMP.)

B. D. (OFF STAGE P.)

Vc.

Cb.

Soft mallets

*fff*

*pp*

*poco a poco cresc.*





479

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

B. D. (OFF STAGE TIMP.)

B. D. (OFF STAGE P.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 50 and starting at measure 479, features a large woodwind section. The woodwinds include two Oboes (Ob. 1, 2), two Clarinets (Cl. 1, 2), two Bassoons (Bsn. 1, 2), two Horns (Hn. 1, 2), two Trumpets (Tpt. 1, 2), two Trombones (Tbn. 1, 2), and a Bass Trombone (B. Tbn.). The percussion section consists of two Bass Drums (B. D.), one labeled as 'OFF STAGE TIMP.' and the other as 'OFF STAGE P.'. The string section includes Violins I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a common time signature and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The woodwinds and strings play sustained chords and melodic lines, while the percussion provides a rhythmic accompaniment.

Quasi recit. ♩ = 60ca

487

Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.

B. D. (OFF STAGE. TIMP.)  
Whist. (OFF STAGE. P.)  
B. D. (OFF STAGE P.)  
Hp.  
Solo M-S.  
Solo Bar.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp*  
*mp*  
*mp*  
*ff*  
*mf*  
*mp*  
*pp*  
*pp*  
*pp*  
*pp*  
*mp*

*l.v.*  
*l.v.*  
*l.v.*  
*1. desk*  
*1. desk*  
*1. desk*  
*1. desk*  
*1. desk*

La mi - traillouse est beau-coup plus arme  
The ma-chine gun is a much ov-er ra-ted wea- pon...

Subito allegro molto furioso. ♩ = 150

495

Ob. 1 *p mp*

Ob. 2 *p mp*

Cl. 1 *p mp ff*

Cl. 2 *p mp ff*

Bsn. 1 *p mp*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *pp gliss. fff*  
(Stagger breath with other tbns when 'retake' of slide occurs)

Tbn. 2 *pp gliss. fff*  
(Stagger breath with other tbns when 'retake' of slide occurs)

B. Tbn. *pp gliss. fff*  
(Stagger breath with other tbns when 'retake' of slide occurs)

S. D. (OFF STAGE. P.) *ff merciless*  
Dampened - always!  
(To be just off stage)

Hp.

Child. Choir *ten. mp (not sung!)*  
Das Ma-schin-en-ge - (wehr...)

Solo M-S. *3*  
no-mi- nale...

Vln. I

Vln. II

Vla.

Vc.

501

Fl. 1 *ff*

Picc. *ff*

Ob. 1 *ff* *sfffz*

Ob. 2 *ff* *sfffz*

Cl. 1 *sfffz*

Cl. 2 *sfffz*

Bsn. 1 *ff molto sost.*

Cbsn. *ff molto sost.*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1

Tpt. 2

Tbn. 1 *ff molto sost.*

Tbn. 2 *ff molto sost.*

B. Tbn. *ff molto sost.*

B. D. (OFF STAGE. TIMP.) *fff* *p* (l.v.)

Vln. I *Tutti.* *ff*

Vln. II *Tutti.* *ff*

Vla. *Tutti.* *ff*

Vc. *nat. tutti.* *ff molto sost.*

Cb. *nat. tutti.* *ff molto sost.*

508

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Tbn. 1

Tbn. 2

B. Tbn.

B. D.  
(OFF STAGE, TIMP.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fff* *p* (*l.v.*)

512

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

516

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Cbsn.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ff*  $\leftarrow$  *sfz* *sfz*  
*ff*  $\leftarrow$  *sfz* *sfz*  
*ff*  $\leftarrow$  *sfz* *sfz*  
*ff*  $\leftarrow$  *sfz* *sfz*  
*ff*  $\leftarrow$  *sfz* *sfz*  
*ff*  $\leftarrow$  *sfz* *sfz*  
*ff*  $\leftarrow$  *sfz* *sfz*  
*ff*  $\leftarrow$  *sfz* *sfz*  
*ff*  $\leftarrow$  *sfz* *sfz*  
*ff*  $\leftarrow$  *sfz* *sfz*  
*ff* *sost and marc*  
*ff* *sost and marc*  
*ff* *sost and marc*







536

Timp. *ff*

Solo Bar. *ra-ttle and crack of the ri-fle's bri gade*

Vln. I *ff with fury*

Vln. II *ff with fury*

Vla. *arco. ff with fury*

Vc. *arco. ff with fury*



549

Fl. 1

Fl. 2

Tpt. 1

Tpt. 2

Timp.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*fffz*

^(Scrap across)



554

48

Bsn. 1

Bsn. 2

Tbn. 2

B. Tbn.

B. D.  
(OFF STAGE P.)

Hp.

Child. Choir

Solo Bar.

Vc.

Cb.

(Explosive) *ff*

(Explosive) *ff*

Cup mute  
(like a distant 'thud!')

Cup mute  
(like a distant 'thud!')

*fffz*

(Explosive vowel sounds. 'Ssssa' like 'sa' in 'sar'.) *ff*

Ssss - a! Ka! Ssss - a! Ka! Ssss - a! Ssss - a! Ssss - a! Ka! Ssss - a! Ka!

Shouted/ordered with a real sense of panic.

Up! Down! All a-around! Left! Right!









577

Fl. 1 *pp* *ff* *pp*

Fl. 2 *pp* *ff* *pp*

Ob. 1 *pp* *ff* *pp*

Ob. 2 *pp* *ff* *pp*

Cl. 1 *pp* *ff* *pp*

Cl. 2 *pp* *ff* *pp*

Bsn. 1 *ff* *ff* *ff*

Bsn. 2 *ff* *ff* *ff*

Tpt. 1 *ff* not too dominant!

Tpt. 2 *ff* not too dominant!

Tbn. 1 *ff* not too dominant!

Timp. *f* well marked

Hp. *sffz*

Child. Choir *ff* Ssss - a! *ff* Ssss - a! *ff* Ssss - a!

Vln. I *sffz*

Vln. II *sffz* arco.

Vla. *sffz* (sim)

Vc.

Cb.

582

Fl. 1 *ff* *pp* *ff* *pp*

Fl. 2 *ff* *pp* *ff* *pp*

Ob. 1 *ff* *pp* *ff* *pp*

Ob. 2 *ff* *pp* *ff* *pp*

Cl. 1 *ff* *pp* *ff* *pp*

Cl. 2 *ff* *pp* *ff* *pp*

Bsn. 1 *ff* *ff* *ff* *ff*

Bsn. 2 *ff* *ff* *ff* *ff*

Tpt. 1

Tpt. 2

Tbn. 1

Timp.

Hp.

Child. Choir *ff* Ssss - a! Ssss - a! Ssss - a! Ssss - a!

Vln. I

Vln. II

Vla. *arco.*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 582 to 585. It features a large ensemble of instruments. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2) plays a melodic line with dynamics ranging from fortissimo (ff) to pianissimo (pp). The brass section (Bassoons 1 & 2, Trumpets 1 & 2, Trombone 1) provides harmonic support with a consistent fortissimo (ff) dynamic. The string section (Violins I & II, Viola, Violoncello, Contrabasso) features a rhythmic accompaniment with triplets and accents. The timpani and harp provide percussive and harmonic textures. A child choir enters in measure 583 with the vocalization 'Ssss - a!' in a fortissimo (ff) dynamic.

587

Fl. 1 *ff* *pp*

Fl. 2 *ff* *pp*

Ob. 1 *ff* *pp*

Ob. 2 *ff* *pp*

Cl. 1 *ff* *pp*

Cl. 2 *ff* *pp*

Bsn. 1 *ff*

Bsn. 2 *ff*

Tpt. 1 3

Tpt. 2 3

Tbn. 1 3

Hp. *sffz*

Child. Choir *ff*  
Ssss - a! Ssss - a! Ssss - a! Ssss - a! Ssss - a!

Vln. I 3

Vln. II 3

Vla. 3

Vc.

Cb.

592

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f building but dolce*

Hn. 2 *f building but dolce*

Tpt. 1

Tpt. 2

Tbn. 1

Timp. *f* *tr*

Anv. *f*

T. D. *f*

Hp.

Child. Choir *ff*  
Ssss - a! Ssss - a!

Solo M.S. *f building but dolce*  
And the stars are fall - - - - ing, and the stars are fall -

Solo Bar. *f building but dolce*  
And the stars are fall - - - - ing, and the stars are fall -

Vln. I

Vln. II

Vla.

Vc.

Cb.

596

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Anv.

T. D.

Solo M-S.

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

*f* 3 3 3 3 3 3

*f* 3 3 3 3 3 3

*f* 3 3 3 3 3 3

*f* 3 3 3 3 3 3

*f* 3 3 3 3 3 3

*f* 3 3 3 3 3 3

*f* 3 3 3 3 3 3

*f* 3 3 3 3 3 3

*p* (tr)

ing. And the stars are fall - - - ing, There's light - ning and

ing. And the stars are fall - - - ing, There's light - ning and

601

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Timp.

Anv.

T. D.

Child. Choir

Solo M.S.

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*dolce*

*f*

*f dolce*

senza sord.

fire, And there's mud and there's mire, And the stars! And the

fire, And there's mud and there's mire, And the stars! And the

Ah Ah

607

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Timp.

Anv.

T. D.

Child. Choir

Solo M-S.

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

stars! And the stars!

stars! And the stars!

Ah





615

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Glock.

Hp.

Child. Choir

Vla.

Vc.

*mf dolce*

From the peace of a - bove I see two lines. Two

*mp dolce*

*mp dolce*

621

Cbsn.

Tbn. 1

Tbn. 2

B. Tbn.

T.-t.

Glock.

Hp.

Child. Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf dolce*

*mf dolce*

*mf dolce*

*mf dolce*

*mp*

*mp*

pa - ra-llel lines so close I could touch and ca - ress them. Each line looked full of li - vely grains of sand. ma - king

*p dolce*

*p dolce*

*mp*

628

Fl. 1 *mf soli*

Ob. 1 *mf soli*

Ob. 2 *mf soli*

Cl. 1 *mf solo*

E♭ Cl. *mf soli*

Bsn. 1 *mf*

Cbsn. *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

S. D. (OFF STAGE. P.) *mp*

Glock. *mf*

Hp.

Child. Choir  
bu - sy. Fan - cy, thought I, these two i - den - ti - cal lines with i - den - ti - cal crowds yell - ing i - den - ti - cal things that mi - rror each —

Vln. I

Vln. II

Cb.

52

636 *Pompous*

Fl. 1

Ob. 1

Ob. 2

Cl. 1

E♭ Cl.

Bsn. 1

B. Tbn.

Glock.

Hp.

Child. Choir

Vc.

*mf solo*

Straight mute

*p with bite*

*sempre l.v.*

o-ther. They are but one line.

Half arco/half pizz.

*p with bite*



652

Fl. 1

Fl. 2

Ob. 1

Cl. 2

Bsn. 1

B. Tbn.

Hp.

Solo Bar.

Vla.

Vc.

Cb.

*p*

*p*

*mf pompous*

*Colla voce.*

*Tempo.*

softly

*mp* *>* *mp*

*mf*

(freely) 3

Ve-ry succ-ess-ful a-tack this morn- ing... All went like clock- work.. The ba-ttle is go-ing ve-ry well for us\_ and al - rea-dy the e-ne-my su-rren-de-ring free -

Con sord.

*mp*

Con sord.

*mp* pizz.

*mp*

658

Fl. 2 *(sim.)*

Cl. 1

Cl. 2

Hp.

Child. Choir *sweetly*  
When you see the death of one of those who fought by your side, and lived ex-act-ly the same life,

Solo Bar.  
ly.

Vla.

Vc.

Cb.

Appearance and reality

666

Fl. 2

Ob. 1 *mp dolce*

Ob. 2 *mp dolce*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *mp dolce*

Tpt. 1

Tpt. 2

Hp.

Child. Choir *mf*  
you re - ceive a di - rect blow to your own flesh. Jér -ôme, fra ppé par un o

Solo M-S. *mf with certainty*  
The ba - ttle is go-ing ve-ry well for us...

Vln. I *p*

Vln. II *senza sord. pizz.*

Vla.

Vc.

Cb.

Building to fig. 53

674

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Child. Choir  
bus. Le haut du dos em-por-té. Pro-pre-ment! Comme par un ra-soir.

Solo Bar.  
The e-ne-my is so short of men he is co-lect-ing them from all parts of the

Vln. I  
pizz. Senza sord.  
mf  
pizz.

Vln. II  
mf  
pizz.

Vla.  
mf



681

Fl. 1  
mp

Fl. 2  
mp

Cl. 1  
mp

Cl. 2  
mp

Timp.  
mp

Glock.

Hp.

Child. Choir  
Coates, did you know him? Had the mi-dle of his bo-dy blown a-way. He was emp-tied of blood on the

Solo M-S.  
mf  
go-ing ve-ry well

Solo Bar.  
line. so short of men

Vln. I

Vln. II

Vla.  
arco.  
mf

688

Ob. 1 *mf cantabile*

Ob. 2 *mf cantabile*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Hp.

Child. Choir  
spot, in an in-stant, like a bu - cket kicked o ver. Karl, der Fall der Er-de von ei - nem Gra - na-ten Ex-plo-sion

Solo M-S.  
Our troops are in won-der-ful spi rits.

Solo Bar.  
Our troops are in won-der-ful spi rits.

Vln. I

Vln. II

Vla. *f*



703

Fl. 1 *ff*

Picc. *ff*

Ob. 1 *ff*

C. A. *ff*

Cl. 1 *ff*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Timp.

Susp. Cym.

Cb.

Detailed description of the musical score: This page of a symphony score covers measures 703 to 706. The instrumentation includes Flute 1, Piccolo, Oboe 1, Clarinet in A, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Trombone 1 and 2, Bass Trombone, Timpani, Suspended Cymbal, and Contrabass. The key signature has one flat (B-flat major or D minor). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo) are used throughout. The Flute 1 and Piccolo parts have a melodic line starting in measure 703. The Clarinet 1 part has a complex rhythmic pattern. The Bassoon and Horn parts have a steady eighth-note accompaniment. The Trombone and Bass Trombone parts have a more active line with some rests. The Timpani part has a simple rhythmic pattern. The Suspended Cymbal and Contrabass parts have a steady eighth-note accompaniment.





NB: CHOIR TO TURN ABOUT THE MIDDLE AND FACE EACH OTHER AS IF ON TWO SIDES.

714 **Ghostly but with beauty. ♩ = 55ca**

Fl. 1 *sfz* *fff* *p lontano* *dim*

Picc. *sfz* *fff*

Ob. 1 *sfz* *fff*

C. A. *sfz* *fff*

Cl. 1 *sfz* *fff*

Cl. 2 *sfz* *fff* (Stagger breath) *ppp lontano* (Stagger breath)

Bsn. 1 *sfz* *fff* *ppp lontano*

Bsn. 2 *sfz* *fff* *ppp lontano*

Hn. 1 *poco marc.* *p*

Hn. 2 *poco marc.* *p*

Tpt. 1 *f* *fff*

Tpt. 2 *f* *fff*

Tbn. 1 *f* *fff*

Tbn. 2 *f* *fff*

B. Tbn. *f* *fff*

B. D. (OFF STAGE, TIMP.) *ff*

Timp. *ff*

Hp. *Ad lib - quasi gliss* *ff* *l.v. then slowly dampen*

Child. Choir

Vln. I *3* *3* *sfz*

Vln. II *sfz*

Vla. *Con sord.*

Vc. *p senza vib.*

CHOIR TO TURN ABOUT THE MIDDLE AND FACE EACH OTHER AS IF ON TWO SIDES.

718

Fl. 1 *pp*

Fl. 2 *p lontano* *dim* *pp*

Ob. 1 (Stagger breath if required) *ppp lontano*

Ob. 2 (Stagger breath if required) *ppp*

Cl. 1 *p lontano* *dim* *pp*

Cl. 2

Bsn. 1

Bsn. 2 (Stagger breath if required) *ppp lontano*

Hn. 1 (Stagger breath if required) *ppp lontano*

Hn. 2 (Stagger breath if required) *ppp lontano*

Child. Choir *p* Qui es vous? Qui es vous? (Arrange stagger breath if required)

Vln. II Con sord. *pp senza vib.*

Vla. *pp*



725

Fl. 1

Fl. 2

Glock.

Hp.

Child. Choir

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*pp*

*pp*

Qui es vous? Qui es vous mon frère? Mon

con sord.

729

Fl. 1 *mp distant* 6 6 6

Fl. 2 *mp distant* 6

Ob. 1 *p dolce*

C. A. *p dolce*

Cl. 1 *mp dolce*

Cl. 2 *mp dolce*

Bsn. 1 *p dolce*

Cbsn. *p dolce*

Tbn. 1 *p softly* Cup mute

Tbn. 2 *p softly* Cup mute

B. Tbn. *p softly* Cup mute

Glock.

Hp. *mf* *l.v.*

Child. Choir  
frère. Mon frère, qui es vous?

Vln. I *senza sord.*

Vln. II *senza sord.*

Vla. *senza sord.*

Vc. *senza sord.*

Cb. *senza sord.*

735

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Anv.

T. D.

Hp.

Child. Choir

Vln. I

Vln. II

Qui es vous? Qui es vous? Qui es vous? Mon frere?

pizz. mp

pizz. mp





749

Fl. 1 *fff* with a sense of panic

Picc. *fff* with a sense of panic

Ob. 1 *fff* with a sense of panic

C. A. *fff* like a prayer

Cl. 1 *fff* like a prayer

Cl. 2 *fff*

E♭ Cl. *fff* like a prayer

Bsn. 1 *fff* like a prayer

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Timp. *fff*

Rt. (tr)

Anv.

T. D. *fff*

Whist. (OFF STAGE. P) (tr)

Hp. *f*

Vln. I *mp* \*s.p.

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

755 56

Fl. 1 *fff* like a scream of pain

Picc. *fff* like a scream of pain

Ob. 1 *fff* like a scream of pain

C. A.

Cl. 1 *fff* like a scream of pain

E♭ Cl. *fff* like a scream of pain

Bsn. 1

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Timp.

Anv.

T. D.

Hp. *ff*

Vln. I *ff sost* 6

Vln. II *ff sost* 5

Vla. *ff sost* 3

Vc. *ff sost*

Cb. *ff sost*

759

Fl. 1

Picc.

Cl. 1

E♭ Cl.

Glock.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fff*

6 6 6 6 6 6

5 5 5 5 5 5

3 3 3 3 3 3 3 3 3 3 3 3

IV IV IV IV IV IV

763

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

E♭ Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

T. D.  
(OFF STAGE TIMP.)

Timp.

Anv.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff sost.*

*ff sost.*

*ff sost.*

*ff sost.*

*ff sost.*

*ff sost.*

*ff sost.*

*ff*

*ff soli*

*ff soli*

*ff soli*

*ff*

*ff*

772 **With hysteria**

Fl. 1 *ffpp*

Picc. *ffpp*

Ob. 1 *ffpp*

Ob. 2 *ffpp*

Cl. 1 *ffpp*

E♭ Cl. *ffpp*

Bsn. 1 *ff* *ff*

Cbsn. *ff* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*  
Senza sord.

B. Tbn. *ff*  
Senza sord.

Timp. *ff*

Susp. Cym. *f*

Hp.

Vln. I

Vln. II

Vla. *f*

Vc.

Cb.



787

Hn. I

Glock.

Hp.

Tr.

Vln. I

Vln. II

Vla.

five four three two one, one two three four five six six six six o - der sechs vier fünf fall - e - n.

With a closed 'n'.

*f*



793

58

Fl. I

Picc.

Ob. 1

Cl. 1

Bsn. 1

Hn. I

Whip

Glock.

Hp.

Tr.

Vln. I

Vln. II

Vla.

Vc.

Or is it One, one PLUS one, one PLUS two PLUS one, one PLUS two PLUS three PLUS one, one PLUS two PLUS three PLUS PLUS PLUS PLUS

*f*

*mf marc*

*f*

798

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Timp.

Glock.

Hp.

Tr.

Vla.

Harmon mute. (Stem out)

*f*

one PLUS deux PLUS drei UND vier! fünf vier! fünf vier...



804 59

Fl. 1 *ff* *sffz*

Picc. *ff* *sffz*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *fp* *ff*

E♭ Cl. *sffz*

Bsn. 1 *ff*

Cbsn. *ff*

Hn. 1 *fp* *ff*

Hn. 2 *fp* *ff*

Tpt. 1 *fp* *ff* *sffz*

Tpt. 2 *fp* *ff* *sffz*

Tbn. 1 *ff* *sffz*

Tbn. 2 *ff* *sffz*  
Harmon mute. (Stem out)

B. Tbn. *ff* *sffz*

Timp. *ff*

Hp. *f* *fff*  
quasi gliss...

Tr. *sffz* *sffz* *sffz* *sffz*  
fünf mi - lli - o - - - nen... Tot! Tot! Tot! Tot!

Cb. *ff*

810 60

Fl. 1  
Picc.  
Ob. 1  
Ob. 2  
Cl. 1  
Eb Cl.  
Bsn. 1  
Cbsn.  
Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2  
Timp.  
Susp. Cym.  
Tr.  
Vc.  
Cb.

*f soli*  
*f soli*  
*p* *(ff) l.v.*  
Tau

816

Ob. 1  
Ob. 2  
Hn. 1  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tr.  
Vln. II  
Vc.  
Cb.

send! Hun - dert tau - send! Mille Eins... Zwei... Drei... Vier... Fünf! Fünf! Fünf! Sechs. Sie - ben. Sechs.

824



Hn. 1

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

W.B.

Tr.

Vln. II

Vc.

*f*

(Quasi port./gliss)

Sie-ben. Acht! Acht! Acht! Huit! Acht! Huit! Fünf! Fünf! Fünf! Acht! Huit! Neuf! Neun! Huit! Neuf! Neuf! Neun! Fünf! Fünf! Acht! Huit!

831

Fl. 1

Picc.

Cl. 1

E♭ Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

T. D.

W.B.

Hp.

Tr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Neuf! Neun! Zehn!... Zehn!... Zehn! In-sane! In-sane! In-sane!

Shout!

*f*

*sfz*

*fffz*

Senza sord.

*l.v.*

836 (3,2,2) (3,2,2) (2,2,3)

Fl. 1 *sffz* *sffz*

Picc. *sffz* *sffz*

Ob. 1 *sffz* *sffz*

Ob. 2 *sffz* *sffz*

Cl. 1 *sffz* *sffz*

E♭ Cl. *sffz* *sffz*

Bsn. 1 *sffz* *sffz*

Cbsn. *sffz* *sffz*

Hn. 1 *sffz* *sffz*

Hn. 2 *sffz* *sffz*

Tpt. 1 *sffz* *sffz*

Tpt. 2 *sffz* *sffz*

Tbn. 1 *sffz* *sffz*

Tbn. 2 *sffz* *sffz*

B. Tbn. *sffz* *sffz*

Timp. *sffz* *sffz*

T. D. *sffz* *sffz*

Mar. *mf*

Hp. *mf*

Vln. I *p* Col legno.

Vln. II *p* Col legno.

Vla. *p* Col legno.

Vc. *sffz*

Cb. *sffz*

843

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *mf*

Mar. *mp* *mf*

Hp.

Solo Bar. *delivered in an assured manner*

Vln. I

Vln. II

Vla.



849

Mar. *mp* *mf*

Hp.

Solo Bar. *however great, will enable victories to be won without the sacrifice of men's lives.'*

Vln. I

Vln. II

Vla.

855

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Mar. *mp* *mf*

Hp.

Solo M-S. *SPOKEN: 'la nation doit être prêt à voir de nombreuses victimes.'*  
*agreeing with the baritone*

Solo Bar. *SPOKEN: 'The nation must be prepared to see heavy casualty lists.'*

Vln. I

Vln. II

Vla.



862

62

Bsn. 2 *p cresc. poco a poco*

Timp. *p cresc. poco a poco*

Mar. *mp* *mf*

Hp.

Tr. *SPOKEN TOGETHER: 'Die Nation muss bereit sein, viele Opfer zu sehen.'*  
*agreeing with the mezzo soprano*

Solo M-S.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p* *mf*

Cb. *p* *mf*

870

Cl. 1 *mf cresc. poco a poco*

Cl. 2 *mp cresc. poco a poco*

Bsn. 1 *mp cresc. poco a poco* *f*

Bsn. 2

Hn. 2 *mf cresc. poco a poco*

Timp.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 870 through 877. The score is for a woodwind and percussion ensemble. The woodwinds include Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Horn 2 (Hn. 2). The percussion includes Timpani (Timp.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time and features a complex, multi-measure rest pattern. Measures 870-873 are in 4/4 time, 874-875 are in 2/4 time, 876 is in 4/4 time, and 877 is in 3/4 time. The woodwinds play a rhythmic pattern of eighth and sixteenth notes. Cl. 1 starts at measure 871 with a dynamic of *mf* and a *cresc. poco a poco* instruction. Cl. 2 and Bsn. 1 start at measure 870 with a dynamic of *mp* and a *cresc. poco a poco* instruction. Bsn. 2 and Hn. 2 start at measure 876 with a dynamic of *mf* and a *cresc. poco a poco* instruction. Bsn. 1 reaches a dynamic of *f* at measure 876. The Vc. and Cb. parts are mostly rests with some sustained notes.





885

Cl. 2 *p*

Bsn. 1 *p piangero*

Hn. 1

Hn. 2

Tbn. 1 Cup mute *p piangero*

Hp.

Vla. con sord. *mp*

Cb.



893

Ob. 1 solo *p piangero*

Bsn. 1

Cbsn. *pp*

Tbn. 1

B. Tbn. Cup mute *p*

Solo M.S. *p reflective*  
Un - ceas-ing-ly I had scanned the Roll of Ho-nour, Re - lieved this day, dread - ing the to-mor-row;

Vla. con sord.

Vc. *p*



900

Ob. 1 *mp*

Ob. 2 *mp*

Hp.

Solo M.S. Weeks had flown by, still no ti-dings of him From the dim ho-ri-zen of the

Vln. I *p* pizz. *l.v.*

Vla.

Quasi senza misura. Colla voce.

908

Fl. 1 *mp* *hanuted*

Picc. *mp* *hanuted*

Ob. 1 *mp* *hanuted*

Ob. 2 *mp* *hanuted*

E♭ Cl. *mp* *hanuted*

Bsn. 2 *mp* *hanuted*

Tbn. 1 *p* Cup mute

Tbn. 2 Cup mute *pp*

Solo M-S. bat - tle grim...

Solo Bar. *mp* *ghostly*  
 "That af-ter-noon, hot and dry, like a grim slab of past, pre-sent and fu-ture glo-ry he... slouched in no man's

Vla.

915 Poco piu mosso. Searching. ♩ = 70

Fl. 1

Picc.

Ob. 1

Ob. 2

E♭ Cl.

Bsn. 2

Tbn. 1

Tbn. 2

Hp. *mp* *solo*

Solo M-S. *mp*  
 I had coun-ted the killed, the glo - ri-ous dead, Freed... Freed from earth's... fe-tters to Hea-ven had sped, then

Solo Bar. land...



927 **With contained worry.** ♩ = 50

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2

Susp. Cym. *mp* under violins

Hp. *sfz*

Solo M-S. *mf*  
Prin-ted in small ha - zy let - ters of \_\_\_\_\_ lead \_\_\_\_\_ Was the

Solo Bar. *mf*  
bo-dy a state-ment to all \_\_\_\_\_ sides...

Vln. I Arco. Con sord. (Practice mute) *mf*

Vln. II Arco. Con sord. (Practice mute) *mf*

Vla.

932

Susp. Cym.

Solo M-S. *mf*  
name of him, the man I wed, No need to scan more the Roll of Ho - nour \_\_\_\_\_

Vln. I *mf*

Vln. II *mf*



937  $\text{♩} = 50$

Susp. Cym.  $\text{4/4}$

Solo M-S.  $\text{4/4}$   
 Too soon had dawned the drea-ded to - mo - rrow...

Solo Bar.  $\text{4/4}$   
 ...as we, his friends looked on, pow-er-less to help, pow-er-less to a ssist less

Vln. I  $\text{4/4}$

Vln. II  $\text{4/4}$

Vla.  $\text{4/4}$  arco.

Vc.  $\text{4/4}$  arco.

Cb.  $\text{4/4}$  arco.



942

Fl. 1  $\text{4/4}$  *mp distant* 3

Fl. 2  $\text{4/4}$  *mp distant* 3

Ob. 1  $\text{4/4}$  *mp distant* 3

C. A.  $\text{4/4}$  *mp*

E♭ Cl.  $\text{4/4}$  *mp distant* 3

Bsn. 1  $\text{4/4}$  *mp*

Bsn. 2  $\text{4/4}$  *mp*

Hn. 1  $\text{4/4}$  *p* Cup mute *mp*

Tpt. 1  $\text{4/4}$  *p* *mp*

Tbn. 1  $\text{4/4}$  solo *p* *mp*

Hp.  $\text{4/4}$

Solo Bar.  $\text{4/4}$   
 we were to join him less we were to join him a- gainst the wai - - - - ling

Vla.  $\text{4/4}$

Vc.  $\text{4/4}$

Cb.  $\text{4/4}$

67

As before. ♩ = 50

946 quasi trill

Fl. 1

Fl. 2

Ob. 1

C. A.

E♭ Cl.

Hn. 1

Tpt. 1

Tbn. 1

S. D. (OFF STAGE. P.)

Hp.

Solo M-S.

Solo Bar.

Vln. I

*mf* every note even

*p* solo

*l.v.*

*p*

Is he in the dry dust ly - ing in a dis - tant

waves of gun - fire!

Con sord norm.

*pp*



952

C. A.

Solo M-S.

Vln. I

far - off land? Is he slow - ly slow - ly ebb - ing from the reach of a

Slightly steadier than earlier. ♩ = 150

960

Fl. 1

Picc.

Ob. 1

Ob. 2

C. A.

Bsn. 1

Hn. 1

Waterphone

Whip

Solo M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff subito*

*ff subito*

*ff subito*

*ff subito*

*p weeping*

senza sord.

*p sparse and distant*

*ff*

friend - ly hand?

senza sord.

*ff subito*

Senza sord.

*ff subito*

*ff*

*ff*

♩<sup>♮</sup> (Bartok pizz.)

*ff*

Col Legno.

*ff*



970 (2,2,3) (2,3)

Fl. 1 *ff* 3

Picc.

Ob. 1 *ff* 3

Ob. 2 *ff* 3

Cl. 1 *ff* 3

Cl. 2 *ff* 3

Bsn. 1 *f* 3 *ff*

Bsn. 2 *f* 3 *ff*

Hn. 1 *pp*

Hn. 2 *pp* senza sord.

Tpt. 1 *ff* *ffpp* *ff* *pp*

Tpt. 2 *ff* *ffpp* *ff* *pp*

Tbn. 1 *ff* *ffpp* *ff* *pp*

Tbn. 2 *ff* *ff* *pp*

B. Tbn. *ff* *pp*

Susp. Cym. *p < ff*

Harp (Buzz/snap pizz) *ff*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* arco

Cb. *p* arco

979 **69**

**Picc.** *mf*

**Ob. 1** *pp*

**Ob. 2** *pp*

**Cl. 1** *pp*

**Cl. 2** *pp*

**Bsn. 1** *pp*

**Bsn. 2** *pp*

**Hn. 1** *ff*

**Hn. 2** *ff*

**Tpt. 1** *ff*

**Tpt. 2** *ff*

**Tbn. 1** *ff*

**Tbn. 2** *ff*

**B. Tbn.** *ff*

**W.B.** *f*

**Hp.** *f*

**Tr.** *f*  
Eight! Eight mi-nus one. Eight mi-nus one, mi-nus two mi-nus one, mi-nus two, mi-nus three, mi-nus four.

**Vln. I** *ff*

**Vln. II** *ff*

**Vla.** *ff*

**Vc.** *ff*

**Cb.** *ff*

982

Picc. *ff*

Timp. *ff*

W.B.

Hp. *f*

Tr. *port.*

With a little more space...  
like a dream

986

Fl. 1 *ff*

Picc. *ff*

Ob. 1 *ff* *mf*

Ob. 2 *ff* *mf*

Bsn. 1 *p*

Bsn. 2 *mf*

Hn. 1 *p* Senza sord.

Hn. 2 *p* Con sord.

Tpt. 1 *p* Cup mute.

Tpt. 2 *mp* Cup mute.

Tbn. 1 *p* Cup mute.

Tbn. 2 *p* Cup mute. Senza sord.

B. Tbn. *p* Cup mute. Senza sord.

T.-t. *mf* ^ With triangle beater

Hp. *ff*

Tr. *ff*

Vln. I *ffz*

Vln. II *mf* *ffz*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Eight mi-nus one. Eight mi-nus one. Eight mi-nus one. mi-nus one. mi-nus one. O - der eins, eins, eins, mille!

992 **Subito tempo primo. Lontano. ♩ = 160**

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *p*

Tri. *mf*

Hp. *mf*

Tr. *mf*  
Tau

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf* (l.v.) pizz.



1000

Ob. 1 *pp*

Ob. 2 *pp*

Bsn. 2 *pp*

Hn. 1 *pp* senza sord.

Hn. 2 *pp* senza sord.

Tpt. 1 *pp* senza sord.

Tpt. 2 *pp* senza sord.

Tbn. 1 *pp* senza sord.

Tr. *pp* with a wild energy  
One, one two, one two three four two one, one two three four five four three two one, one two three four five six

Vln. I *pp* with a wild energy pizz.

Vla. *pp*

1004

72

Fl. 1 *p* *pp*

Fl. 2 *p* *pp*

Ob. 1 *p*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *mp* *p* *mp* *p*

Glock. *mp solo*

Hp. *Bisbigliando* *p* *mp solo*

Tr. *mf* *p* *mf* *p*

Vln. I *p*

Vln. II *pizz* *p*

Vla. *mp l.v.*

Vc. *mp l.v.*

Cb. *mp l.v.* *pizz.*

six six six o-der sechs vier fünf gone. And here we are mi-nus one... ...mi-nus one...

With a closed 'n' on beat three.

FROM THIS POINT THE BOYS CHOIR START TO LEAVE THE STAGE IN AN ORDERED FASHION AND SHOULD GO OFF STAGE COMPLETELY. ONCE OFF STAGE THEY DO NOT SING THIS SECTION ANY MORE. ONE SOLO TREBLE IS TO BE LEFT TO SING THE NEXT SECTION.

(OPTIONAL REPEAT TO COVER CHORUS EXIT)

1012 **Morendo...**

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Glock.  
Hp.  
Tr.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

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

*p present* *p present* *p present* *p present* *p present* *p present* *p present* *p present*

*mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

...mi - nus one... ...mi - nus one... ...mi - nus one... ...mi - nus one... ...mi - nus one... ...mi - nus one... ...mi - nus one...

1019 **Subito half speed. ♩ = 80ca** **rall.** **Molto meno mosso. ♩ = 55 ca**

Cl. 2 *mp* *p*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Tpt. 1 *ppp* cup mute.

Tpt. 2 *ppp* cup mute.

Tbn. 1 *ppp* cup mute.

Tbn. 2 *ppp* cup mute.

B. Tbn. *ppp* cup mute.

Glock. *ppp*

Hp.

Tr. *mf* *p* ...mi - nus one... 1. solo *p* freely and with space Ah. (or any natural vowel sound)

Vla. con sord. arco. *p dolce*

Vc. con sord. arco. *p dolce*

Cb. con sord. arco. *p dolce*



1027

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *mp* 5 *pp*

Ob. 2 *mp* 3 *pp*

Cl. 1 (arrange stagger breath if nec.) *p dolce*

Bsn. 1 (arrange stagger breath if nec.) *p dolce*

Bsn. 2 (arrange stagger breath if nec.) *p dolce*

Hn. 1 (arrange stagger breath if nec.) *p dolce*

Hn. 2 (arrange stagger breath if nec.) *p dolce*

Glock. *mp l.v.* soli with treble *lontano* 6

Hp. *mp* *mp with treble*

Tr. 5 3 3 3

Vla.

Vc. *pp* s.v.

Cb. *pp* s.v.

In a strict tempo.

Morendo

1035

Fl. 1 *mp* *p* *mf* > *mf* > *mf* >

Fl. 2 *pp* *mf* > *mf* >

Ob. 1 *pp* *p*

Ob. 2 *pp* *p*

Cl. 1 *pp* *mf* > *mf* > *mf* > *mf* >

Cl. 2 *pp* *mf* > *mf* > *mf* >

Bsn. 1 *pp* *mp*

Bsn. 2 *pp*

Cbsn. *mp*

Hn. 1 *con sord.* *mf* > *mf* > *mf* > *mf* > *mf* > *mf* >

Hn. 2 *con sord.* *pp* *mf* > *mf* > *mf* > *mf* > *mf* > *mf* >

Tpt. 1 *mf* > *mf* > *mf* > *mf* > *mf* > *mf* >

Tpt. 2 *mf* > *mf* > *mf* > *mf* > *mf* > *mf* >

Tbn. 1 *pp* *p*

Tbn. 2 *p*

B. Tbn. *p*

B. D. (P) *mp* as beginning *sim.*

Glock. *3* *3*

Hp.

Tr. *fading away...* *5*

Vln. I *con sord.* *arco.*

Vln. II *con sord.* *arco.* *pp*

Vla. *s.v.*

Vc. *pp* *senza sord.*

Cb. *senza sord.*

1042 Building...

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

T. D.

B. D. (P)

Hp.

Solo M-S.

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

With the palm of the hand or just a finger to start...

*mf* *mf*

*p*

*mp cresc*

*mf*

Men are made to be hus-bands, fa thers men... Men!

*mp cresc*

*poco f*

We're made to live... Men! Not beasts that

senza sord.

*p* pizz.

*p*

*mp*



1054 **Full sound!**

Fl. 1 *ff* (quasi improvised - like a cry!) *fff*

Fl. 2 *ff* (quasi improvised - like a cry!) *fff*

Ob. 1 *ff* (quasi improvised - like a cry!) *fff*

Ob. 2 *ff* *sost but not forced!* *fff*

Cl. 1 *ff* (quasi improvised - like a cry!) *fff*

Cl. 2 *ff* *sost but not forced!* *fff*

Bsn. 1 *ff* *sost but not forced!* *fff*

Cbsn. *ff* *sost but not forced!* *fff*

Hn. 1 *ff* *sost but not forced!* *fff*

Hn. 2 *ff* *sost but not forced!* *fff*

Tpt. 1 *ff* *sost but not forced!* *fff*

Tpt. 2 *ff* *sost but not forced!* *fff*

Tbn. 1 *ff* *sost but not forced!* *fff*

Tbn. 2 *ff* *sost but not forced!* *fff*

B. Tbn. *ff* *sost but not forced!* *fff*

Timp. *ppp* *ff* *fff*

T.-t. *ppp* *ff* *dampen poco a poco*

Tub. B. *ff*

Hp. *fff*

Solo M-S. *ff* (quasi improvised - like a cry!) Ah! *fff*

Vln. I *ff* *pp* *fff*

Vln. II *ff* *pp* *fff*

Vla. *ff* *pp* *fff*

Vc. *ff* *pp* *fff*

Cb. *ff* *pp* *fff*

1061

Quasi recitative - like the very start.

*pp*

*pp*

*p*

*pp*

*pp*

senza sord.

senza sord.

*ppp*

*ppp*

senza sord.

senza sord.

senza sord.

*pp*

*pp*

*pp*

*pp*

*p*

Bowed

*mp*

*p*

Sis - ter?

With a genuine curiosity...

*p*

Who are you? Qui es vous? Wer sind Sie? Sis-ter?

*ppp*

*ppp*

*pp*

*pp*

*ppp*

Sudden quasi marcia. ♩ = 130

1073

Cl. 1 *ppp*

Bsn. 1 *ppp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 Cup mute *mf* *p*

Tbn. 2 Cup mute *mf* *p*

B. Tbn. Cup mute *mf* *p*

T. D. *mf* but in the distant

Tub. B. *mp* *pp* reverently

Solo M-S. Bro - ther? E-ne my? Friend?\_ Who are you? And who am I?\_

Solo Bar. Bru- der? Feind?\_ A - mi?\_ Who are you? And who am I?\_ All for-ward mo-tion

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp* *mp subito*

Cb. *ppp* *mp subito*

THE BOYS CHOIR BEGIN TO RETURN TO THE PERFORMANCE SPACE IN AND AROUND THE AUDIENCE IN POSITIONS THAT ARE SUITABLE FOR COMMUNICATION WITH THE CONDUCTOR BUT EFFECTIVE TO ENHANCE THE IDEA THAT THEY ARE PART OF THE AUDIENCE.

1082

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1 *mf* *p*

Tbn. 2 *mf* *p*

B. Tbn. *mf* *p*

T. D. *mf* well marked

Hp. *sfz* *mf* well marked

Solo Bar. leads to an end. When we were young\_ we would pre- tend to take up arms My life, my bond\_ To march to war. To go be -

Vc. *mf* *p*

Cb. *mf* *p*





1095 Solo *mp floated* *pp* *pp* *mp floated* *pp* *mp* *mp dolce* *Slightly more flowing...*

Fl. 1

Ob. 1

Cl. 1

Tbn. 1

Tbn. 2

B. Tbn.

T. t.

Hp.

Tr.

Solo M.S.

Vln. I

Vln. II

Cb.

E-nne mi... A - mi. Père... Frère... E-nne mi... A - mi.

Feind... Freund... Va - ter. Bru - der. Feind... Freund...

Friend... Fa-ther. Bro - ther. E-ne- my... Friend...

When we were young... we would pre - tend.

1103

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp* *poco a poco cresc.*

C. A. *p* *poco a poco cresc.*

Cl. 1 *p* *poco a poco cresc.*

Cl. 2 *p* *poco a poco cresc.*

Bsn. 1 *p* *poco a poco cresc.*

Bsn. 2 *p* *poco a poco cresc.*

Crot. Bowed *mp*

Solo M-S. *always audible but not loud.*  
A mo ther's love will ne-ver end. 5

Solo Bar. *always audible but not loud.*  
Hus-band, bro-ther, son... a mo ther's grief has just be-gun. Put down my gun.

Vln. I *mp dolce*

Vln. II *mp dolce*

Vla. *p dolce*

Vc. *p dolce*

Cb. *p dolce*

1112

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

C. A. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Glock. *mp* *mf* *p*

Hp. *mp* *mf* *p*

Tr. *p* *mf dolce*

Solo M-S. This web of grief,

Solo Bar. Em brace my friend.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

1117 poco rit...

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Solo M.S. *p*  
 grief that's not yet spu - - n.

Solo Bar. *poco a poco dim - more intimate*  
 If all were made, made a-live a-gain, then

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

1126

Fl. 1 *p dolce*

Fl. 2 *p dolce*

Ob. 1 *p dolce*

Ob. 2 *p dolce*

Cl. 1 *p dolce*

Cl. 2 *p dolce*

Bsn. 1 *p dolce*

Bsn. 2 *p dolce*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Hp. *mp but still a little distant*

Tr. *p*

Solo M.S. *p*  
Sing be side my friend. Sing. Sing be side my friend. Sing be -

Solo Bar. *ten. p*  
I would Sing be- side my friend. Sing. Sing be side my friend. Then I would sing be side my friend. My

Vln. I *p*

Vln. II *p*

Vla. *p*

1132

Ob. I *mp solo* 3

Hp.

Tr. *poco a poco cresc.*  
Bru - der. Freund. Mein

Solo M-S. *poco a poco cresc.*  
side my friend. Sing be - side me my friend.

Solo Bar. *poco a poco cresc.*  
friend I would Sing be side Sing be side Sing be side Sing be side I would sing be side my friend. Then sing be side Sing be side

Vln. I *poco a poco cresc.* *sol* 3 3

Vln. II *sol* 3 3

Vla. *poco a poco cresc.* 3

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

Cb. *mp*

1139

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf* 3 5

Ob. 2 *mf* 6

Cl. 1 *mf* 7

Cl. 2 *mf* 7

Bsn. 1 *mf*

Bsn. 2 *mf*

Timp. *pp* *mf* l.v.

Glock. *mf*

Hp. *mf* 3 3 3 3 3

Tr. *mf* *dim poco a poco*  
 Freund. Mein

Solo M-S. *mf* *dim poco a poco*  
 Sing mon a - mie. Mon a -

Solo Bar. *mf* *dim poco a poco*  
 Sing be side my friend. Sing be side my friend. My friend. My

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

81

1144

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tr.

Solo M-S.

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Freund. Mein Freund.

mie. Mon a - mie.

friend. My friend.

take practice mute

*ppp*



1147

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Glock.

Hp.

Tr.

Solo M-S.

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mein Freund. Mein

Mon a - mie. Mon a -

My friend. My

*pp*

*p warm*

*mp*

*full of flight*

*p*

*mp*

*full of flight*

*p*

*p pizz.*

*p*

Morendo al fine...

1150

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

B. D. (T)

B. D. (P)

Glock.

Hp.

Tr.  
Freund.

Solo M-S.  
mie.

Solo Bar.  
friend.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp as beginning*

*mp as beginning*

1155

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

B. D. (T)

B. D. (P)

Hp.

*niente*

*niente*