

One Before Zero

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

Instrumentation

VOICES:

Solo Baritone
Solo Mezzo- soprano
SATB Male 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® - an Orchestra Network for Europe

Commissioned by l'Orchestre de Picardie for the Network ONE® - an Orchestra Network for Europe*

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.

SYNOPSIS

A soldier, drained, exhausted and battle-hardened from war stands at the front of the stage. Gazing out at the audience he begins to question who are the people across the stretch of no man's land in front of him who he will shortly be ordered to attack, to kill, or indeed be killed by. Who are they? Are they anything like him? How did he get to this point where a mere order from a higher rank can result in him, a hitherto ordinary man, attacking with such aggression and ferociousness.

This awakening marks the start the new of 'One Before Zero'. The title itself underlines the importance of this moment before battle, before zero, zero hour - the time at which hostilities commence - when all that is known can be turned upside down and where a world of emotions can surely fly through the mind and soul of any soldier.

Using original text from the period of the battle of the Somme in 1916, military commentaries of the time, propaganda materials from all countries and a range of original texts, 'One Before Zero' explores the terrifying momentum towards war, the gruesome reality and loss of all sides of that war and yet the humanity at the front line which now, 100 years on, resonates as deeply as ever with the possibility of hope for Mankind if we realize our collective similarities instead of turning to aggression.

ONE BEFORE ZERO was premiered on 11th November, 2016 (Remembrance Day),
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 *sfz* *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.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.



21

B. D. (T)

B. D. (P)

Solo Bar.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

29 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) *sim* ON CUE

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

Hp. *ff*

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

Cbsn. *pp semplice*

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

Solo Bar.

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. 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.

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

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

Vla. *pp* *s.v.*

Vc. *pp* *s.v.*

Cb. *pp*



52

Fl. 1

Picc.

Ob. 1

Bsn. 1

Cbsn.

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

Waterphone *with space*

Solo Bar.

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. Ha, the first time I saw one of my friends get mown down and die in the mud I guess I realized that this old man, his lot, well they had none of the virtues about which they preached...they led us to the devil's door and then they disappeared. While these men went on writing speeches, I saw my friends dying in front of me. While these men preached and punched their chests and told us what is right we all rolled the dice against death and waited to see who would get the chance to roll again and who would not.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2

SPOKENTEXT **With a real spring. ♩ = 80**

3

Picc.

C. A.

E♭ Cl.

Bsn. 1

Hn. 1

Tamb. *f* Quasi gitara *p*

Hp.

Solo Bar. *mf* with a spring in the step

Vln. I *mp light*

Vln. II *mp light*

Vla.

Vc.

Cb. *f* pizz.

Suddenly, we were horribly
alone out here...we were
wide open, but we were alone.
Who are you?
Am I to you as you are to me?
You. Yes, you? Who are you?

When I was but a young boy My

4

Tamb. *mp*

Hp.

Solo Bar. *mp*

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *mp light* *pizz.*

Vc. *mf*

Cb. *mf*

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

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.

Cb.

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 *mf* *f*

Vln. II *mf* *f*

Vla. *f*

Vc. *f*

Cb. *f*

91 (2,3)

C. A.

Bsn. 1

Hn. 1

Tpt. 1

Solo Bar.

with more bite

poco f *sfp*

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

7

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. *f*

C. A.

E♭ Cl.

Bsn. 1

Hn. 1

Tpt. 1

Tamb. *f*

Hp. *f*

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

Vln. II

Vla.

Vc. *with swagger*



116 9

Bsn. 1 *mf solo*

Tpt. 1 *p* *ff*

Tamb.

Hp.

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

Vln. I *arco.* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *mf*

Bright march tempo. ♩ = 130

Boys chorus to walk on at a given point here and to have arrived by end of piccolo solo

126

C. A.

E♭ Cl.

Bsn. 1

Hn. 1

Tpt. 1

Tri. (OFF STAGE. TIMP.)

S. D. (OFF STAGE. P.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *ppp* *ppp* *mf* *ppp* *mp* *p* *mf* *ppp* *pizz.* *sfz* *pizz.* *sfz* *pizz.* *sfz* *p* *p*

Straight mute

ff l.v. sempre

solo *ff*

solo *mp* *p*



134 THIS SECTION IS REPEATED IF NEEDED FOR ENTRY OF CHORUS

11 SOLO (Off stage)

Picc.

Tri. (OFF STAGE. TIMP.)

S. D. (OFF STAGE. P.)

f marc. *meno f*



141

Picc.

Tri. (OFF STAGE. TIMP.)

S. D. (OFF STAGE. P.)

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.

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 *mf soli*

Bsn. 2 *mf soli*

Hn. 1 *mp soli*

Hn. 2 *mp soli*

Vln. II *mp con sord. soli*

Vla.

Vc. *arco. con sord. pp*

Cb. *arco. con sord. p*



In tempo!

201

Picc. *f with great cheer*

Cl. 1 *p dark/still*

Cl. 2 *p dark/still*

Hn. 1 *mp audible*

Hn. 2 *mp audible*

Vln. I *con sord. soli mp pp dark/still*

Vln. II *pp dark/still*

Vla. *dark/still*

Vc. *dark/still*

Cb. *dark/still*

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

Picc. *ff*

Cl. 1

Cl. 2

Hn. 1 *ff*

Hn. 2 *ff*

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

Tpt. 2 *ff bold and crisp*

Tbn. 1 *ff bold and crisp*

Tbn. 2 *ff bold and crisp*

B. Tbn. *ff bold and crisp*

T.-t. (DAMPEN)

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

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

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

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

B. *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 *senza sord.*

Vln. II *senza sord.*

Vla. *senza sord.*

Vc. *senza sord.*

Cb. *senza sord.*

217

Fl. 1
This entry can be missed if not back in time.
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*

S.
ganz-lich ganz-lich ein - zu-krei-sen
nat.
Ganz - lich

A.
ganz-lich ganz-lich ein - zu-krei-sen
nat.
Ganz - lich

T.
ganz-lich ganz-lich ein - zu-krei-sen
nat.
Ganz - lich

B.
ganz-lich ganz-lich ein - zu-krei-sen
nat.
Ganz - lich

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

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

223

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff sost*

Ob. 2 *ff*

Cl. 1 *ff sost*

Cl. 2 *ff sost*

Hn. 1 *ff sost*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Timp. *ff*

T.-t. *ff*

T. D. *ff*

Hp. (Quasi gliss) *ff*

S. *ff* *sffz*
ein-zu - krei - sen! Ein - zu - krei - sen! Ganz-lich ein - zu - krei - sen!

A. *ff* *sffz*
ein-zu - krei - sen! Ein - zu - krei - sen! Ganz-lich ein - zu - krei - sen!

T. *ff* *sffz*
ein-zu - krei - sen! Ein - zu - krei - sen! Ganz-lich ein - zu - krei - sen!

B. *ff* *sffz*
ein-zu - krei - sen! Ein - zu - krei - sen! Ganz-lich ein - zu - krei - sen!

Solo M.-S. *ff* *sffz*
ein-zu - krei - sen! Ein - zu - krei - sen! Ganz-lich ein - zu - krei - sen!

Solo Bar. *ff* *sffz*
ein-zu - krei - sen! Ein - zu - krei - sen! Ganz-lich ein - zu - krei - sen!

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *sfffz* *mf* *pp* *sfffz* *sfffz* *sfffz* *f* *mf*

Cb. *sfffz* *mf* *pp* *sfffz* *sfffz* *sfffz* *f* *mf*

230

Fl. 1 *mf dolce*

Fl. 2

Ob. 1 *sfz* *mf dolce*

Ob. 2 *sfz* *mf dolce*

Cl. 1 *sfz* *mf* *f*

Cl. 2 *sfz* *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf*

Hn. 1 *mp soli* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tbn. 1 *mp soli* *f*

Tbn. 2 *mf* *mp soli* *f*

B. Tbn. *mf* *mp soli* *f*

Harp (Hp) *gliss.*

S. (Soprano) *sfz* (closed 'n') *mf dolce*
- sen! Vic - toire!

A. (Alto) *sfz* (closed 'n') *mf dolce*
- sen! Vic - toire!

T. (Tenor) *sfz* (closed 'n')

B. (Bass) *sfz* (closed 'n')

Solo M-S. *sfz* (closed 'n') *mf dolce*
- sen! Vic - toire!

Solo Bar. *sfz* (closed 'n')

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mf*

Cb. *mf*

236

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Timp.

T.-t.

S.

A.

T.

Solo M.-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Scrap across

f

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

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

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

mf pizz.

p

ff

ff

ff

ff

242

Cl. 1 *mf texture*

Cl. 2 *mf texture*

Hn. 1 *f*

Hn. 2 *f*

Timp. *p*

S.
Vic - toire

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

T.
Vic - toire c'est la vo - lon - té! Vo - lon -

B.
c'est la vo - lon - té! Vo - lon - té!

Vln. I

Vln. II

Detailed description: This page of a musical score, numbered 242, contains staves for various instruments and vocal parts. The woodwind section includes two Clarinets (Cl. 1 and Cl. 2) with a *mf texture* marking, and two Horns (Hn. 1 and Hn. 2) playing a sustained *f* (forte) note. The percussion part (Timp.) features a *p* (piano) pattern. The vocal parts (Soprano, Alto, Tenor, Bass) are shown with lyrics in French: 'Vic - toire c'est la vo - lon - té! Vo - lon -'. The string section consists of Violin I and Violin II parts, both playing a rhythmic accompaniment.

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.

S. *ff* *p*
Vo - - - lon - - - té! É lan! É-lan! É-lan! É-lan!

A. *ff* *p*
- - - - - té! É lan! É-lan! É-lan! É-lan!

T. *ff*
- - - - - té! É lan!

B. *ff*
Vo - - - - - lon - - - - - té! 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.

S.

A.

T.

B.

Solo M-S.

Solo Bar.

ff

ff soli

ff

ff

ff

ff

ff

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

260 21

Cl. 2

E♭ Cl.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Susp. Cym.

Hp.

S.

A.

T.

B.

Solo M-S.

Solo Bar.

Vln. I

Vln. II

Vc.

Cb.

ff

mp audible but still distant

ff

pp

arco.

f

ff

mf noble

270 **22**

Bsn. 1 *mf solo*

Bsn. 2 *mf solo*

Timp. *mf sonore*

Susp. Cym. (dampen by here)

C. Cym. *mf sonore*

Hp.

Vc.

275

C. A.

Bsn. 1 *mf solo*

Bsn. 2

Timp.

C. Cym.

Hp.

Vla. *mf soli*

Vc.

280

C. A.

Bsn. 1

Bsn. 2

Timp.

C. Cym.

Hp.

Vln. I *mf soli*

Vln. II *mf soli*

Vla.

Vc.

285 23

Ob. 1 *f* *f cantabile*

C. A. *f*

Bsn. 1

Bsn. 2

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f crisp*

Tpt. 2 *f crisp*

Timp.

C. Cym.

Hp.

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

B. *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

Tpt. 1

Tpt. 2

Tbn. 1 *f crisp*

S. Die - se E-ro-be-rung ist ein

A. Die - se E-ro-be-rung ist ein

T. 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
 ('Pitched shouting!' *come sopra*)

B. 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
 ('Pitched shouting!' *come sopra*)

Vc.

Cb.

24

293

Fl. 1

Cl. 1

Cl. 2

Tpt. 1

Tpt. 2

Tbn. 1

Timp.

Crot.

Hp.

S.

A.

T.

B.

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.
f
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 *Cup mute* *mf* *f*

Tbn. 2 *# Cup mute* *mf* *f*

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

Timp. *f*

Glock.

Hp.

S. *f*
On les au - ra! On

A. *f*
On les au - ra! On

T. *f*
On les au - ra! On

B. *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

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Paper Sheet

Timp.

Water Gong

Hp.

S.

A.

T.

B.

Solo M-S.

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p (morse code!)

f

Cup mute

pp

f

pp

f

pp

f

pp

ff

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

IN AND OUT OF BUCKET OF WATER...

f < ff

mf

mf with fresh energy

au - ra!

Ma chère mère...

mf with fresh energy

au - ra!

Ma chère mère...

mf with fresh energy

au - ra!

My

mf with fresh energy

au - ra!

Mein Lie- bling...

Au - ra!

On les au - ra!

mp

mp

mp

Col legno

ppp

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.

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

B. Lieb - ling...

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

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Paper Sheet

Timp.

Clv.

Hp.

S.

A.

T.

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp (*sim*)

mf

Please don't

Please don't

Please don't

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.

mp

mp

mp

mp (*sim*)

330

Bsn. I

Hp.

S.
— wo - rry... Please don't... Wo - rry...

A.
— wo - rry... Please don't... Wo - rry...

T.
— wo - rry... Please don't... Wo - rry...

B.
Nie mand kann schla - fen... Nous a - vons chan - té des chan - sons...

Vln. I

Vln. II

Vla.

Vc.

Cb.

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.

S. *mf with authority*
Ich den - ke die gan - ze Zeit,

A. *mf with authority*
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.

343

Ob. 1

Ob. 2

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Croc.

Hp.

S.
die gan - ze Zeit an dich...

A.
die gan - ze Zeit an dich...

T.
I am not a - afraid...

B.
Je n'ai pas peur...

Solo M-S.
Attaquez!

Solo Bar.
A-ttaquez!

Vln. I
p — *mf*

Vln. II
p — *mf*

Vla.
p — *mf* — *p* — *mf* — *p*

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. *mf dry*

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.

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

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

T. *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.

S.

A.

T.

B.

Solo M-S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

du - ty_ to take up the sword. to a - venge_

du - ty_ to take up the sword. the sword of jus - tice to a - venge_

du - ty_ to take up the sword. the sword of jus - tice to a - venge_

the sword of jus - tice

It is_ your du - ty, your du - ty,

f bold and crisp

f bold and crisp

pp

pp

f

arco.

f

f

377
33 With glory!

Instrumental parts:

- Fl. 1, Fl. 2: *ff* (starting at measure 379)
- Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2: *ff*
- Tpt. 1, Tpt. 2: *ff* bold and crisp (with triplet markings)
- Tbn. 1, Tbn. 2, B. Tbn.: *ff*
- Timp.: *tr* with *pp* and *ff* dynamics
- Anv., T.D.: *ff*
- Vln. I, Vln. II, Vla., Vc., Cb.: *ff*

Vocal parts:

S.: this de - vil's work.

A.: this de - vil's work.

T.: this de - vil's work.

B.: *fff as full as possible*
 Sie wer-den zu Hau se sein,

Solo M-S.: to a - venge this de - vil's work.

Solo Bar.: *fff as full as possible*
 Sie wer-den zu Hau se sein,

poco allargando... **Tempo subito!**

382

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.

Timp.

T.-t.

Hp.

T. *fff as full as possible*

B. *fff as full as possible*

Solo M.-S. *fff as full as possible*

Solo Bar. *fff as full as possible*

Vln. I

Vln. II

Vla.

Vc. *pizz.* *ff pizz.* *arco.*

Cb. *ff* *arco.*

...be - vor die Blä-tter von den Bäu men. ge-fall - en sind!

be - vor die Blä-tter von den Bäu men. ge-fall - en sind!

...be - vor die Blä-tter von den Bäu men. ge-fall - en sind!

be - vor die Blä-tter von den Bäu men. ge-fall - en sind!

Quasi recit under dialogue...

397

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *p*

C. A. *p*

Cl. 1 *p*

Bsn. 1 *p*

Bsn. 2

Hn. 1 *pp*

Hn. 2 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Tub. B. *pp solo bisbigliando* *l.v.*

Hp. *ppp loud enough for dissonance to be heard*

Solo M.-S. SPOKEN: (British view of events)

Solo Bar. SPOKEN:

Vln. I *pp*

Vln. II *Con sord. ppp* *pp*

Vla. *pp*

Vc. *Con sord. ppp*

Cb. *ppp*

'As the first stroke of the 11th hour boomed out from Big Ben, a rustle of movement swept across the room. The war telegram, which meant, "Commence Hostilities against Germany", was flashed to the ships and establishments all over the world...'

SPOKEN:
'I walked across the Horse Guards Parade to the Cabinet room and reported to the Prime Minister and the ministers who were assembled there that the deed was done.'

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.

S. 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.

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 3*

Vln. II *mp soli* *pp* *p floated 3*

Vla. *mp soli* *pp* *p floated 3*

Vc. *pizz.* *mp*

Cb. *half pizz, half arco* *mp*

424 38

Fl. 1 *p leg* 3

Fl. 2 *p leg* 3

Ob. 1 *sfp sfp leg* 3

Ob. 2 *sfp sfp*

Cl. 1 *sfp sfp*

Cl. 2

Bsn. 1 *mp cantabile. Soli.*

Bsn. 2

Hn. 1 *mp cantabile. Soli.*

Hn. 2 *mp cantabile. Soli.*

Tpt. 1 *sfp sfp*

Tpt. 2 *sfp sfp*

Tbn. 1 *sfp sfp*

Harp

Vln. I *mf port. p*

Vln. II *mf port. p*

Vla. *mf port. p*

Vc.

Cb.

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

sfp

sfz p

arco.

mf rich

mp

Senza sord.

442

Picc.

Ob. 1

Ob. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

mf solo

mp soli

mf

ppp

Senza sord.



41

Distant to start.... ♩ = 80

452

Picc. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B. D. (OFF STAGE. TIMP.) (As aggressive and thunderous as possible) *fff* *l.v. sempre*

B. D. (OFF STAGE P.) (As aggressive and thunderous as possible) *fff* *l.v. sempre*

Hp.

Vln. I (short bow stroke. Quasi flautando) *mf* Senza sord.

Vln. II Senza sord.

Vla. Senza sord.

Vc. Sul pont. *pp* poco a poco cresc.

Cb. Sul pont. *pp* poco a poco cresc.

465

T. D. (OFF STAGE. TIMP.) Soft mallets *fff*

B. D. (OFF STAGE P.)

Vc.

Cb.



42 IN AWE

472

Ob. 1 *ff sost.*

Ob. 2 *ff sost.*

Cl. 1 *ff sost.*

Cl. 2 *ff sost.*

Bsn. 1 *ff sost.*

Bsn. 2 *ff sost.*

Hn. 1 *ff sost.*

Hn. 2 *ff sost.*

Tpt. 1 *ff sost.* senza sord.

Tpt. 2 *ff sost.* senza sord.

Tbn. 1 *ff sost.* senza sord.

Tbn. 2 *ff sost.* senza sord.

B. Tbn. *ff sost.* senza sord.

T. D. (OFF STAGE TIMP.)

B. D. (OFF STAGE TIMP.)

B. D. (OFF STAGE P.)

Vln. I *ff sost.*

Vln. II *ff sost.*

Vla. *ff sost.*

Vc. *ff*

Cb. *ff*

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 53, contains measures 479 through 488. The score is arranged in a standard orchestral format. The woodwind section includes two oboes (Ob. 1 and 2), two clarinets (Cl. 1 and 2), two bassoons (Bsn. 1 and 2), two horns (Hn. 1 and 2), two trumpets (Tpt. 1 and 2), two trombones (Tbn. 1 and 2), and a baritone trombone (B. Tbn.). The percussion section features two off-stage parts: a snare drum (B. D. OFF STAGE TIMP.) and a cymbal (B. D. OFF STAGE P.). The string section consists of two violins (Vln. I and II), a viola (Vla.), a violinist (Vc.), and a double bass (Cb.). The conductor's part is indicated by a vertical line on the left side of the page. The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The notation includes various note values, rests, and dynamic markings.

Quasi recit. ♩ = 60ca

487

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

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.) *l.v.*

Whist. (OFF STAGE. P) *ff*

B. D. (OFF STAGE P.) *l.v.*

Hp. *mf*

Solo M-S. *mp* La mi - traillouse est beau-coup plus arme

Solo Bar. *mp* The ma-chine gun is a much ov-er ra-ted wea- pon...

Vln. I *pp* 1. desk

Vln. II *pp* 1. desk

Vla. *pp (pp)* 1. desk

Vc. *pp (pp)* 1. desk

Cb.

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 tbn's when 'retake' of slide occurs)

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

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

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

Hp.

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

Solo M-S. *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.

Musical score page 46, rehearsal mark 516. The score is divided into two systems of staves. The first system includes:

- Fl. 1: Treble clef, rests for the first two measures, then *ff* followed by *sfz* in the third and fourth measures.
- Picc.: Treble clef, rests for the first two measures, then *ff* followed by *sfz* in the third and fourth measures.
- Ob. 1: Treble clef, eighth-note patterns with accents in the first two measures, then rests for the next two.
- Ob. 2: Treble clef, eighth-note patterns with accents in the first two measures, then rests for the next two.
- Cl. 1: Treble clef, eighth-note patterns with accents in the first two measures, then rests for the next two.
- Cl. 2: Treble clef, eighth-note patterns with accents in the first two measures, then rests for the next two.
- Bsn. 1: Bass clef, rests throughout.
- Cbsn.: Bass clef, eighth-note patterns with accents throughout.
- Hn. 1: Treble clef, rests throughout.
- Hn. 2: Treble clef, rests throughout.
- Tpt. 1: Treble clef, rests, then *ff sost and marc* in the third measure.
- Tpt. 2: Treble clef, rests, then *ff sost and marc* in the third measure.
- Tbn. 1: Bass clef, rests, then *ff sost and marc* in the third measure.
- Tbn. 2: Bass clef, rests throughout.
- B. Tbn.: Bass clef, rests throughout.

The second system includes:

- Vln. I: Treble clef, chords with accents throughout.
- Vln. II: Treble clef, chords with accents throughout.
- Vla.: Bass clef, eighth-note patterns with accents throughout.
- Vc.: Bass clef, rests in the first two measures, then eighth-note patterns with accents in the last two.
- Cb.: Bass clef, rests in the first two measures, then eighth-note patterns with accents in the last two.

521

Fl. 1 *sfz sfz sfz*

Picc. *sfz sfz sfz*

Ob. 1 *sfz sfz sfz*

Ob. 2 *sfz sfz sfz*

Cl. 1 *sfz sfz sfz*

Cl. 2 *sfz sfz sfz*

Cbsn.

Hn. 1 *sfz sfz sfz*

Hn. 2 *sfz sfz sfz*

Tpt. 1

Tpt. 2

Tbn. 1

Vc.

Cb.

526

Cl. 1

Cl. 2

Cbsn.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Vc.

Cb.



531

47

C. A.

Timp.

Hp.

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

ff

crisp

pp 3

ff

ff molto marc and with drive

3 3 3 3 3 3 3 3

For the ra - ttle and crack of the ri - fle's bri gade As we fire off the rounds that the wo - men have made In the



534

Timp.

Solo Bar.

3 3 3 3 3 3 3 3

fac - t'ries at home where they worked through the night Ma - king bu - llets we load and we line up our sights... For the

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*

543

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

B. D. (OFF STAGE P.)

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf soli

ff

ff

ff

ff

f *3*

f *3* [*3*] *3* [*3*]

ff

ff^z

549

Fl. 1

Fl. 2

Tpt. 1

Tpt. 2

Timp.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

fffz

^(Scrap across)



554

48

(Explosive)

Bsn. 1

Bsn. 2

Tbn. 2

B. Tbn.

Cup mute
(like a distant 'thud!')

ff

ff

ff

ff

ff

ff

B. D.
(OFF STAGE P.)

Hp.

fffz

(Explosive vowel sounds. 'Ssssa' like 'sa' in 'sat'.)

S.

A.

T.

B.

ff

ff

ff

ff

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

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

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

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

Solo Bar.

Shouted/ordered with a real sense of panic.

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

Vc.

Cb.

560

Bsn. 1 *ff*

Bsn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2

B. Tbn.

S. D.
(OFF STAGE. P.)

Rim-shot *ff*

Hp.

S. *ff* *ff* *ff* With real drive! *3*

Ssss - a! Ssss - a! Ssss a! Ka! Ka! Ka! For the ra-ttle and crack of theri-fle's brigade

A. *ff* *ff* *ff* With real drive! *3*

Ssss - a! Ssss - a! Ssss a! Ka! Ka! Ka! For the ra-ttle and crack of theri-fle's brigade

T. *ff* *ff* *ff* With real drive! *3*

Ssss - a! Ssss - a! Ssss a! Ka! Ka! Ka! For the ra-ttle and crack of theri-fle's brigade

B. *ff* *ff* *ff* With real drive! *3*

Ssss - a! Ssss - a! Ssss a! Ka! Ka! Ka! For the ra-ttle and crack of theri-fle's brigade

Solo Bar. as before! *3*

Day and night! For-ward! For-ward! Don't look back! For-ward! For-ward! Don't look back! For the ra-ttle and crack of theri-fle's brigade

Vln. I

Vln. II

Vla.

Vc.

Cb.

49 Subito half speed. Colla voce. ♩ = ca 75

567

Fl. 1 *ff* *pp dolce*

Fl. 2 *pp dolce*

Picc. *ff*

Ob. 1 *ff* *pp dolce*

Ob. 2 *ff*

Cl. 1 *pp dolce*

Cbsn.

Hn. 1 *mp*

Hn. 2 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2

B. Tbn.

Timp.

S. D. (OFF STAGE. P.)

S. D. (OFF STAGE. P.)

Hp.

S. *Ma-king bu-llets we load and we line up our sights...*

A. *Ma-king bu-llets we load and we line up our sights...*

T. *Ma-king bu-llets we load and we line up our sights...*

B. *Ma-king bu-llets we load and we line up our sights...*

Solo M-S. *mp dreamy*
Wake up Wake up boys.

Solo Bar. *Ma-king bu-llets we load and we line up our sights...*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

Subito previous tempo. ♩ = 150

Fl. 1 572

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1 Harmon mute. Stem out.

Tpt. 2 Harmon mute. Stem out.

Tbn. 1 Harmon mute. Stem out.

Timp.

S. D. (OFF STAGE. P.)

Hp.

Solo M-S.
Where we're go ing_ There'll be no more noise.....

Solo Bar. as before!
For the ra-ttle and crack of the ri-ffe's bri-gade

Vln. I Arco.
fff
C.L.

Vln. II fff
C.L.

Vla. fff
(Div Snap pizz/Arco)

Vc. fff
(Snap pizz)

Cb. fff

Dynamics: *pp*, *ff*, *fff*, *sffz*, *f*, *f sost*

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. *sfz*

S. *ff* Ssss - a! *ff* Ssss - a! *ff* Ssss - a!

A. *ff* Ssss - a! *ff* Ssss - a! *ff* Ssss - a!

T. *ff* Ssss - a! *ff* Ssss - a! *ff* Ssss - a!

B. *ff* Ssss - a! *ff* Ssss - a! *ff* Ssss - a!

Vln. I *fffz* *fffz* *fffz* arco.

Vln. II *fffz* *fffz* *fffz* *fffz*

Vla. *fffz* *fffz* *fffz* (sim)

Vc.

Cb.

582

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Timp.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

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

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

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

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

arco.

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. *ffz*

S. *ff* Ssss - a!

A. *ff* Ssss - a!

T. *ff* Ssss - a!

B. *ff* Ssss - a!

Vln. I 3

Vln. II 3

Vla. 3

Vc. 3

Cb. 3

592

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Timp.

Anv.

T.D.

Hp.

S.
Ssss - a! Ssss - a!

A.
Ssss - a! Ssss - a!

T.
Ssss - a! Ssss - a!

B.
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.

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.

S.

A.

T.

B.

Solo M.-S.

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

dolce

dolce

dolce

dolce

senza sord.

senza sord.

senza sord.

f

f dolce

f dolce

f dolce

f dolce

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

Ah Ah

Ah Ah

And the stars! And the

607

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Timp.

Anv.

T. D.

S.

A.

T.

B.

Solo M-S.

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

stars! And the stars!

stars! And the stars!

stars! And the stars!

stars! And the stars!

615

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Glock.

Hp.

S.

A.

Solo M.-S.

Vla.

Vc.

mf dolce

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

mf dolce

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

mf dolce

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

mp dolce

mp dolce

Detailed description: This page of a musical score (page 77) contains measures 615 through 618. The score is for a full orchestra and a vocal soloist. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), a glockenspiel (Glock.), and a harp (Hp.). The string section includes a soloist (Solo M.-S.), violas (Vla.), and violas/contrabasses (Vc.). The vocal soloist part has lyrics: "From the peace of a - bove I see two lines. Two". The harp and strings play a rhythmic accompaniment of quarter notes in groups of four. The woodwinds play melodic lines with various articulations. The vocal soloist part is marked *mf dolce*. The harp and strings are marked *mp dolce*. The score is in a key with one flat and a 4/4 time signature.

621

Cbsn. *mf dolce*

Tbn. 1 *mf dolce*

Tbn. 2 *mf dolce*

B. Tbn. *mf dolce*

T.-t. *mp*

Glock. *mf dolce*

Hp. *mf dolce*

S. *mf dolce*
pa - ra-llel lines so close I could touch and ca - ress them...

A. *mf dolce*
pa - ra-llel lines so close I could touch and ca - ress them...

T. *mp dolce. light!*
Each line looked full of li - vely grains of sand ma - king

B. *mp dolce. light!*
Each line looked full of li - vely grains of sand ma - king

Solo M.S. *mf dolce*
pa - ra-llel lines so close I could touch and ca - ress them...

Solo Bar. *mf dolce*
Each line looked full of li - vely grains of sand ma - king

Vln. I *p dolce*
con sord.

Vln. II *p dolce*
con sord.

Vla. *mp*

Vc. *mp*

Cb. *mp*

628

Fl. 1 *mf soli*

Ob. 1 *mf soli*

Ob. 2 *mf soli*

Cl. 1 *mf* *mf solo*

E♭ Cl. *mf* *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.

T. *bu - sy.*

B. *bu - sy.*

Solo M.S. *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__*

Solo Bar. *bu - sy. 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.

636 *Pompous*

Fl. 1

Ob. 1

Ob. 2

Cl. 1

E♭ Cl.

Bsn. 1

B. Tbn. *Straight mute*
mf solo
p with bite

Glock. *sempre l.v.*

Hp.

Solo M-S.
o-ther. They are but one line. _____

Solo Bar.
o-ther. They are but one line. _____

Vc. *Half arco/half pizz.*
p with bite



652 *Colla voce.* *Tempo.*

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Cl. 2

Bsn. 1

B. Tbn.

Hp. *mf*

Solo Bar. *mf pompous*
(freely) 3 3
Ve-ry succ-ess-ful a-ttack 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 -

Vla. *Con sord.*
mp

Vc. *Con sord.*
mp
pizz.

Cb. *mp*

658

Fl. 2 (sim.)

Cl. 1

Cl. 2

Hp.

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

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

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

B. *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 *mf soli*

Tpt. 2 *mf soli*

Hp.

S.

A.

T. *mf*

B. *mf*

Solo M-S. *mf with certainty*

Vln. I *p*

Vln. II *senza sord. pizz.*

Vla.

Vc. *arco*

Cb. *arco*

you re - ceive a di - rect blow to your own flesh.

Jér - ôme, fra ppé par un o

The ba - ttle is go - ing ve - ry well for us...

Building to fig. 53

674

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

T.

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

B.

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

Vln. II

Vla.

pizz. Senza sord.

mf pizz.

mf pizz.

mf

681

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Timp.

Glock.

Hp.

S.

A.

T.

Solo M-S.

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.

S.
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

A.
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

T.
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*

695

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Susp. Cym.

S.

A.

T.

B.

Solo M.S.

Solo Bar.

Vln. I

Vln. II

Vla.

Cb.

mf

f

ff

ff soli

mp

f

ff

With a metal beater

f l.v.

zer -drückt... zer -drückt sei-ne Rück - grat.

won-der-ful

Won der-ful spi-rits and full of con-fi-dence!

Won der-ful spi-rits and full of con-fi-dence!

Won der-ful spi-rits and full of con-fi-dence!

f

f

ff

ff

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: This page of a musical score covers measures 703 to 706. The instrumentation includes Flute 1, Piccolo, Oboe 1, Cor Anglais, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, Baritone Trombone, Timpani, Suspended Cymbal, and Contrabass. The score is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. Measures 703 and 704 feature a complex woodwind texture with various articulations and dynamics. Measures 705 and 706 show a shift in the woodwind parts, with some instruments playing sustained notes or short phrases. The brass section (Tbn. 1, 2, and B. Tbn.) enters in measure 705 with a powerful *ff* dynamic. The percussion parts (Timp., Susp. Cym., and Cb.) provide a steady rhythmic accompaniment throughout the measures.

709

Fl. 1

Picc.

Ob. 1

C. A.

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.)

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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 sfz fff p lontano dim*

Picc. *sfz sfz fff*

Ob. 1 *sfz sfz fff*

C. A. *sfz sfz fff*

Cl. 1 *sfz sfz fff*

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

Bsn. 1 *sfz sfz fff ppp lontano (Stagger breath)*

Bsn. 2 *sfz sfz fff ppp lontano*

Hn. 1 *p poco marc.*

Hn. 2 *p poco marc.*

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*

S. *CHOR TO TURN ABOUT THE MIDDLE AND FACE EACH OTHER AS IF ON TWO SIDES.*

Vln. I *sfz*

Vln. II *sfz*

Vla. *Con sord.*

Vc. *p senza vib.*

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*

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

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

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

Vla. *pp*

722

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hp.

S.

A.

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

Con sord.

Con sord.

5

725

Fl. 1

Fl. 2

Glock.

Hp.

T.
Qui es vous? Qui es vous mon frère? Mon

B.
Qui es vous? Qui es vous mon frère? Mon

Vln. I
con sord.
pp

Vln. II
pp

Vla.
pp

Vc.

Cb.

729

Fl. 1

Fl. 2

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Tbn. 1

Tbn. 2

B. Tbn.

Glock.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp distant

p dolce

mp dolce

p dolce

p softly

mf

l.v.

frère.

Mon frère, qui es vous?

frère.

Mon frère, qui es vous?

frère.

Mon frère, qui es vous?

frère.

Mon frère, qui es vous?

senza sord.

senza sord.

senza sord.

senza sord.

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.

S.

A.

T.

B.

Vln. I

Vln. II

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

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

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

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

pizz. mp

pizz. mp

With panic. ♩ = 160

740

Fl. 1
Fl. 2
Picc.
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.

Timp.

Rt.
Anv.
T. D.
Whist.
(OFF STAGE. P)
Hp.

S.
A.
T.
B.

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

TURN TO THE FRONT ON BEAT ONE

pp SHOUTED
fff
GAS! SHOUTED
fff
GAS! SHOUTED
fff
GAS! SHOUTED
fff
GAS!

arco.
*s.p.
ppp
cresc.
ppp
*s.p.
ppp
cresc.
ppp
*s.p.
ppp
cresc.

* SEMPRE QUASI GLISS UNTIL Fig 56

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.

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*

Detailed description: This page of a musical score, numbered 95, covers measures 749 to 752. It features a large ensemble of instruments. The woodwind section includes Flute 1, Piccolo, Oboe 1, Cor Anglais, Clarinet 1 and 2, E-flat Clarinet, Bassoon 1, Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, Timpani, and Whistle (off-stage). The string section includes Harp, Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes Snare Drum, Tom-toms, and Cymbals. The score is marked with various dynamics and performance instructions. Measures 749-750 feature complex woodwind passages with triplets and accents, marked *fff* with a sense of panic. Measures 751-752 show a more sustained texture with strings and woodwinds playing *fff* like a prayer. The harp provides a rhythmic accompaniment with chords. The strings play a melodic line with accents and dynamics ranging from *mp* to *f*.

755 56

Fl. 1 *fff* like a scream of pain

Picc. *fff* like a scream of pain

Ob. 1

C. A.

Cl. 1 *fff* like a scream of pain

E♭ Cl. *fff* like a scream of pain

Bsn. 1

Hn. 1 *ppp*

Hn. 2 *pp*

Tpt. 1 *ppp*

Tpt. 2 *pp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

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

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.

S.

A.

T.

B.

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'.

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'.

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'.

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

f



793

58

Fl. I

Picc.

Ob. 1

Cl. 1

Bsn. 1

Hn. I

Whip

Glock.

Hp.

S.

A.

T.

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

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

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

ff

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.

S.

A.

T.

Vla.

Harmon mute. (Stem out)

f

Harmon mute. (Stem out)

f

Harmon mute. (Stem out)

f

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

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

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* Harmon mute. (Stem out) *sffz*

B. Tbn. *ff* *sffz*

Timp. *ff*

Hp. *f* *fff*

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

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

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

B. *sffz* *sffz* *sffz* *sffz*
Tot! Tot! Tot! Tot!

Cb. *ff*

quasi gliss...

Harmon mute. (Stem out)

ff Harmon mute. (Stem out)

810 60

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

E♭ Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Timp.

Susp. Cym.

T.

B.

Vc.

Cb.

f soli

f soli

p *(ff) l.v.*

Tau

Tau

f

f

816

Ob. 1

Ob. 2

Hn. 1

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

S.

A.

T.

B.

Vln. II

Vla.

Vc.

Cb.

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

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

Shouted.
Fünf! Fünf! Fünf!

Shouted.
Fünf! Fünf! Fünf!

f

824

Horn 1: Treble clef, mostly rests with some notes in measures 825 and 829.

Trumpet 1: Treble clef, melodic line with accents.

Trumpet 2: Treble clef, mostly rests.

Trombone 1: Bass clef, melodic line with accents.

Trombone 2: Bass clef, melodic line with accents.

Wood Bass: Bass clef, melodic line with accents, starting with a forte *f* dynamic.

Soprano: Treble clef, lyrics: Acht! Acht! Huit! Huit! Huit! Neun! Huit! Neun! Huit!

Alto: Treble clef, lyrics: Acht! Acht! Acht! Acht! Fünf! Fünf! Fünf! Acht! Neuf! Neuf! Neuf! Fünf! Fünf! Acht!

Tenor: Treble clef, lyrics: Sie-ben. Huit! Huit! Huit! Neun! Huit! Neun! Huit!

Bass: Bass clef, lyrics: Sie-ben. Acht! Acht! Fünf! Fünf! Fünf! Acht! Neuf! Neuf! Neuf! Fünf! Fünf! Acht!

Violin II: Treble clef, melodic line.

Viola: Bass clef, melodic line.

Violoncello: Bass clef, melodic line.

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

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Neun! Zehn! Zehn! Zehn! In-sane! In-sane! In-sane!

Neuf! Zehn! Zehn! Zehn! In-sane! In-sane! In-sane!

Neun! Zehn! Zehn! Zehn! In-sane! In-sane! In-sane!

Neuf! Zehn! Zehn! Zehn! In-sane! In-sane! In-sane!

Shout!

Shout!

Shout!

Shout!

f

sfz

sffz

f

sfz

sffz

f

sfz

f

sffz

sffz

f

sffz

Senza sord.

Senza sord.

Senza sord.

Senza sord.

Senza sord.

Senza sord.

l.v.

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

Fl. 1 *sfffz* *fffz*

Picc. *sfffz* *fffz*

Ob. 1 *sfffz* *fffz*

Ob. 2 *sfffz* *fffz*

Cl. 1 *sfffz* *fffz*

E♭ Cl. *sfffz* *fffz*

Bsn. 1 *sfffz* *fffz*

Cbsn. *sfffz* *fffz*

Hn. 1 *sfffz* *fffz* *fffz*

Hn. 2 *sfffz* *sfffz* *fffz*

Tpt. 1 *sfffz*

Tpt. 2 *sfffz*

Tbn. 1 *sfffz*

Tbn. 2 *sfffz*

B. Tbn. *sfffz*

Timp. *sfffz* *sfffz*

T. D. *sfffz* *sfffz*

Mar. *mf*

Hp. *mf*

Vln. I *p* Col legno.

Vln. II *p* Col legno.

Vla. *p* Col legno.

Vc. *sfffz*

Cb. *sfffz*

843

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *mf*

Mar. *mp* *mf*

Hp.

Solo Bar. *mp* *mf*

Vln. I

Vln. II

Vla.

SPOKEN: 'The nation must be taught to bear losses. No amount of skill on the part of the higher commanders, no training, however good, on the part of the officers and men, no superiority of arms and ammunition, delivered in an assured manner



849

Mar. *mp* *mf*

Hp.

Solo Bar. *mp* *mf*

Vln. I

Vln. II

Vla.

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

855

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Mar. *mp* *mf*

Hp.

Solo M-S. *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.

S. *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 contains 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. The woodwinds play a rhythmic pattern of eighth and sixteenth notes, with dynamics ranging from mezzo-forte (mf) to forte (f). The strings (Vc. and Cb.) are mostly at rest, with some sustained notes in the first few measures.

878 Semplice. Subito. ♩ = 50

Fl. 1 *ff* *p* *fff*

Picc. *ff* *p* *fff*

Ob. 1 *ff* *ff* *fff*

Ob. 2 *ff* *ff* *fff*

Cl. 1 *ff* *f* *fff*

Cl. 2 *ff* *mf* *fff*

Bsn. 1 *ff* *mp* *fff*

Bsn. 2 *ff* *fff*

Hn. 1 *ff* *con sord.* *pp con sord.*

Hn. 2 *ff* *pp*

Tpt. 1 *mf* *f* *ff* *fff*

Tpt. 2 *mf* *f* *ff* *fff*

Tbn. 1 *mf* *f* *ff* *fff*

Tbn. 2 *mf* *f* *ff* *fff*

B. Tbn. *mf* *f* *ff* *fff*

Timp. *ff* *fff*

T. D. *mf* *f* *ff* *fff*

Hp. *pp* *fff*

S. *fff*

A. *fff*

T. *fff*

B. *fff*

Vln. I *arco.* *fff*

Vln. II *arco.* *fff*

Vla. *arco.* *fff*

Vc. *fff*

Cb. *pp*

FREELY WHISPERED AT FIRST AND THEN BUILDING IN MANIC ENERGY.

AD LIB ROUND THE NAMES 'John, Pierre, Armin, Kristof, Kurt, Gottfried, George, Rupert, Romain, Aaron, Paul, Augustin...

885

Cl. 2 *p*

Bsn. 1 *p piangero*

Hn. 1

Hn. 2

Tbn. 1 *p piangero* Cup mute

Hp.

Vla. *con sord.* *mp*

Cb.



893

Ob. 1 *p piangero* solo

Bsn. 1

Cbsn. *pp*

Tbn. 1

B. Tbn. *p* Cup mute

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-zon of the

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

Vla.

64

Quasi senza misura. Colla voce.

908

Fl. 1 *mp* *haunted*

Picc. *mp* *haunted*

Ob. 1 *mp* *haunted*

Ob. 2 *mp* *haunted*

E♭ Cl. *mp* *haunted*

Bsn. 2 *mp* *haunted*

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.



65

Poco piu mosso. Searching. ♩ = 70

915

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...

Quasi senza misura. Colla voce.

921

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 *fp*

Hn. 2 *fp*
Straight mute

Tpt. 1 *fp*
Straight mute

Tpt. 2 *fp*

Tbn. 1 *ffp*

Tbn. 2 *ffp*

B. Tbn. *ffp*
Cup mute

Harp *fffz*

Solo M.S.
"mi ssing and woun ded" loomed in-to sight, and lo! Morn slow - ly cha-lledged night..."

Solo Bar. His ri-ddled, dy-ing

Vla. *fffz* sul pont. arco. *mp*

Vc. *fffz* pizz.

Cb. *fffz* pizz.

With contained worry. ♩ = 50

927

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Susp. Cym.

Hp.

Solo M-S.

Solo Bar.

Vln. I

Vln. II

Vla.

932

Susp. Cym.

Solo M-S.

Vln. I

Vln. II

937

Susp. Cym.

Solo M-S.

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp under violins

sfz

mf

Prin-ted in small ha - zy let - ters of _____ lead _____ Was the

bo - dy a state - ment to all _____ sides...

Arco. Con sord. (Practice mute)

mf

mf

name of him, the man I wed, No need to scan more the Roll of Ho - nour

Too soon _____ had dawned _____ the drea - ded _____ to - mo - rrow...

...as we, his friends looked on, pow - er - less to help, pow - er - less to a ssist less

arco.

arco.

arco.

942

Fl. 1 *mp distant* *3*

Fl. 2 *mp distant* *3*

Ob. 1 *mp distant* *3*

C. A. *mp*

E♭ Cl. *mp distant* *3*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *p* *mp*

Tpt. 1 *p* *mp* Cup mute

Tbn. 1 *p* *mp* solo

Hp.

Solo Bar. we were to join him less we were to join him a- gainst_ the_ wai - - - - ling

Vla.

Vc.

Cb.

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

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

♩ (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* *ff* 3

Bsn. 2 *f* *ff* 3

Hn. 1 *pp*

Hn. 2 senza sord. *pp*

Tpt. 1 Senza sord. *ff* *ffpp* *ff* *pp*

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

Tbn. 1 Senza sord. *ff* *ffpp* *ff* *pp*

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

B. Tbn. Senza sord. *ff* *pp*

Susp. Cym. *p* *ff*

Hp. (Buzz/snap pizz) *ff* 3

Vln. I *p* 3

Vln. II *p* 3

Vla. *p*

Vc. arco. *p* 3

Cb. arco. *p* 3

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. *mf*

Hp. *mf*

S. *mf*
(whispered at a rough pitch with anger!)
Eight! Eight mi-nus one. Eight mi-nus one, mi-nus two mi-nus one, mi-nus two, mi-nus three, mi-nus four.

A. *mf*
(whispered at a rough pitch with anger!)
Eight! Eight mi-nus one. Eight mi-nus one, mi-nus two mi-nus one, mi-nus two, mi-nus three, mi-nus four.

T. *mf*
(whispered at a rough pitch with anger!)
Eight! Eight mi-nus one. Eight mi-nus one, mi-nus two mi-nus one, mi-nus two, mi-nus three, mi-nus four.

B. *mf*
(whispered at a rough pitch with anger!)
Eight! Eight Eight! Eight Eight! Eight Eight! Eight Eight! Eight Eight! Eight

Vln. I *ff* 1. solo *f*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

982

Picc. *ff*

Timp. *ff*

W.B.

Hp. *f*

Vln. I tutti - soli players enter 'p' and cresc.

Detailed description of the musical score: The score consists of five staves. The Piccolo staff (Picc.) has a treble clef and contains a rhythmic pattern of eighth notes with accents, marked *ff*. The Timpani staff (Timp.) has a bass clef and is mostly silent, with a single note at the end marked with an accent and *ff*. The Wood Bass staff (W.B.) has a bass clef and contains a steady eighth-note accompaniment. The Harp staff (Hp.) has a grand staff (treble and bass clefs) and contains arpeggiated chords, marked *f*. The Violin I staff (Vln. I) has a treble clef and contains a melodic line with *port.* markings and a *tutti* instruction for soli players.

Subito tempo primo. Lontano. ♩ = 160

992

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.

S. Mille.

A. Mille.

T. Mille. Mille. Mille.

B. Mille. Mille. Mille.

Vla. *mf* pizz. *mf*

Vc. pizz. *mf* *p*

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

1000

Ob. 1 *pp*

Ob. 2 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp* senza sord.

Tpt. 1 *pp* senza sord.

Tpt. 2 *pp* senza sord.

Tbn. 1 *pp* senza sord.

S. *pp* *Whispered with a wild energy*
 One! One! One! One! One! One! one two three four five four three two one, one two three four five six

A. *pp* *Whispered with a wild energy*
 One! One! One! One! One! One! one two three four five four three two one, one two three four five six

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

Vla. *pp*

1004

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. *p* *mp solo*

S. *nat.* With a closed 'n' on beat three. *mf* *p* *mf* *p*
 gone. _____ And here we are mi-nus one... ...mi-nus one...

A. *nat.* With a closed 'n' on beat three. *mf* *p* *mf* *p*
 gone. _____ And here we are mi-nus one... ...mi-nus one...

T. *nat.* With a closed 'n' on beat three. *mf* *p* *mf* *p*
 six six six o-der sechs vier fünf gone. _____ And here we are mi-nus one... ...mi-nus one...

B. *nat.* With a closed 'n' on beat three. *mf* *p* *mf* *p*
 six six six o-der sechs vier fünf gone. _____ And here we are mi-nus one... ...mi-nus one...

Vln. I *p*

Vln. II *pizz* *p*

Vla. *mp l.v.*

Vc. *mp l.v.*

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

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.

S. *mf* *p* ...mi - nus one...
 1. solo (or a small ensemble of boys if preferred)
p freely and with space
 Ah.
 (or any natural vowel sound)

A. *mf* *p* ...mi - nus one...

T. *mf* *p* ...mi - nus one...

B. *mf* *p* ...mi - nus one...

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*

S. ⁵ ³

Vln. I ⁵ 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* > *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.* *pp* *con sord.* *mf* > *mf* > *mf* > *mf* > *mf* > *mf* >

Hn. 2 *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.

Hp.

S. *fading away...* *5*

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

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

Vla. *s.v.* *pp*

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.

mf > *mf* >

p

p

p

mp cresc

mf

mp cresc

poco f

senza sord.

senza sord.

senza sord.

p pizz.

p

mp

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

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

1049

Hn. 1
mf *f* *p*

Hn. 2
mf *f* *p*

Tpt. 1
mf *f* *p*

Tpt. 2
mf *f* *p*

Timp.
f

B. D. (P)
f

Hp.
f

Solo M-S.
f
Men are made... to be hus-bands, fa thers - men. Men!...

Solo Bar.
f
hunt... each o-ther and cut the throats of our bro - thers...

Vln. I
mf *f*

Vln. II
f

Vla.
f

Vc.
f

Cb.
arco.
f

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!) *fff*
Ah!

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

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

Vla. *ff* *pp* *fff*

Vc. *ff* *pp* *fff*

Cb. *ff* *pp* *fff*

Quasi recitative - like the very start.

1061

Picc. *pp*

Ob. 1 *pp*

Cl. 1 *p*

E♭ Cl. *pp*

Cbsn. *pp*

Hn. 1 senza sord.

Hn. 2 senza sord.

Tpt. 1 *ppp*

Tpt. 2 *ppp*

Tbn. 1 senza sord. *ppp*

Tbn. 2 senza sord. *ppp*

B. Tbn. senza sord. *pp*

Timp. *p*

Crot. Bowed *mp*

Hp.

Solo M-S. *p*
Sis - ter?

Solo Bar. *p*
With a genuine curiosity...
Who are you? Qui es vous? Wer sind Sie? Sis-ter?

Vln. I *ppp*

Vln. II *ppp*

Vla. *pp*

Vc. *pp*

Cb. *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*

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*

Subito half speed. ♩ = 65

1088

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
B. Tbn.
T. D.
Hp.
S.
A.
T.
Solo M-S.
Solo Bar.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *pp*
mf *pp*
mf *pp*
mf
mp *mf*
mp *mf*
mf *pp*
mf *pp*
pp
pp
pp
mp *ppp*
p
mp like a wash of colour
Père. Frère.
mp like a wash of colour
Va-ter. Bru-der.
mp like a wash of colour
Fa-ther. Bro-ther. E-ne my.
mf dolce
3
When we were young.
yond. And now our friends; Our friends are gone.

1095 Solo *mp floated* *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.

S.

A.

T.

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*

S. *p* *mf dolce*
I a sol - dier. I a son.

A. *p* *mf dolce*
I a sol - dier. I a son.

T. *p* *mf dolce*
I a sol - dier. I a son.

B. *p* *mf dolce*
I a sol - dier. I a son.

Solo M-S. *5*
This web of grief,

Solo Bar. *3*
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*

Harp *mp but still a little distant*

S. *p* Bro - ther. A - mi...

A. *p* Bro - ther. A - mi...

T. *p* Bro - ther. A - mi...

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.

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

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

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

B. 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. Thensing 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 3 5 5

Ob. 2 *mf* 6 6 7 7

Cl. 1 *mf* 7 7

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

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

Glock. *mf*

Hp. *mf* 3 3 3 3 3

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

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

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

B. *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

S.

A.

T.

B.

Solo M-S.

Solo Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Freund. Mein Freund.

Freund. Mein Freund.

Freund. Mein Freund.

Freund. Mein Freund.

Freund. Mein a - mie.

friend. My friend.

take practice mute

take practice mute

take practice mute

ppp

ppp

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.
S.
A.
T.
B.
Solo M.-S.
Solo Bar.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Mein Freund. Mein
Mein Freund. Mein
Mein Freund. Mein
Mein Freund. Mein
Mon a - mie. Mon a -
My friend. My

p warm
p warm
p warm
p warm
p warm
p warm
pp
pp
mp full of flight
mp
p
p
p
p
p
mp full of flight
mp full of flight
p
p pizz.
p

1150 Morendo al fine...

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

B. D. (T)

B. D. (P)

Glock.

Hp.

S.
Freund.

A.
Freund.

T.
Freund.

B.
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.

iente

iente