

The Send Off, The End

Words by Wilfred Owen
Music by Jeremy Rawson

Slowly (♩. = c.40)

Soprano Solo

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Cello

Piano

The musical score is for a vocal ensemble and orchestra. It features five vocal parts: Soprano Solo, Soprano, Alto, Tenor, and Bass. The instrumental parts include Violin 1, Violin 2, Viola, Cello, and Piano. The tempo is marked 'Slowly' with a note indicating a quarter note equals approximately 40 beats per minute. The time signature is 9/8. The Soprano Solo part has a melodic line starting on a whole note, followed by a half note and a quarter note. The other vocal parts have whole notes. The Violin 1 part has a melodic line starting on a whole note, followed by a half note and a quarter note. The other instrumental parts have whole notes. The Piano part has a whole note. The score is written for five systems, each containing five staves. The first system is for the vocal soloist, and the subsequent systems are for the vocal ensemble and the instrumental ensemble. The Violin 1 part is marked 'con sord.' and 'p'.

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This music can be fully distributed, duplicated, performed, and recorded,
but proper acknowledgement of the composer should be made.

p
 Dul-ce et de-co-rum est Pro pa-tri-a mo-ri, Pro pa-tri-a

p
 Dul-ce et de-co-rum est Pro pa-tri-a mo-ri, Pro pa-tri-a

p
 8 Dul-ce et de-co-rum est Pro pa-tri-a mo-ri, Pro pa-tri-a

mf
 Down, Down the close, dark-ning lanes they sang their way To the

con sord.
p
con sord.
p
con sord.
p
con sord.
p

10

p

Dul-ce et de-co-rum est Pro-pa-tri-a mo-ri

mf

mo-ri, The old lie sang their way. And

mf

mo-ri, The old lie sang their way. And

mf

mo-ri, The old lie sang their way. And

p

si-ding shed The old lie sang their way.

5

lined the train with fa - ces grim - ly gay, Their breasts were stuck all white with wreath and spray As

lined the train with fa - ces grim - ly gay, Their breasts were stuck all white with wreath and spray As

lined the train with fa - ces grim - ly gay, Their breasts were stuck all white with wreath and spray As

mf Their breasts were stuck all white with wreath and spray As

senza sord.

mf *senza sord.*

mf *senza sord.*

mf *senza sord.*

A shade faster

20

mf

men's are, Dull por - ters watched them, and a cas - ual tramp Stood star - ing

mf

men's are, Dull por - ters watched them, and a cas - ual tramp Stood star - ing

8 men's are, dead.

men's are, dead.

pizz. *mf*

pizz. *mf*

pizz. *p* *arco* *mp*

pizz. *p* *arco* *mp*

mp

25

hard, Then, un - moved, sig - nals nod-ded, and a

hard, Then, un - moved, sig-nals nod-ded, and a

mf Sor-ry to miss them from the up-land camp, Then, un - moved, sig-nals nod-ded, and a

mf Sor-ry to miss them from the camp, Then, un - moved, sig - nals nod-ded, and a

arco

mp *arco*

mp *pizz.* *arco*

mf *pizz.* *arco*

mf *mp*

31 *p* lamp Winked to the guard. Dull

p lamp Winked to the guard. Their breasts were stuck all white with wreath and

8 *p* lamp Winked to the guard. Their breasts were stuck all white with wreath and

p *pp* lamp Winked to the guard. So se-cret-ly ____ so se-cret-ly ____

pizz. *p* *pizz.* *p* *pp*

p

36 *cresc.* *mf*

por - ters watched them, and a cas-ual tramp Stood star-ing hard,

cresc. *mf*

spray, por - ters watched, a cas-ual tramp Stood star-ing hard,

8 spray *mf* Sor-ry to miss them from the up-land camp,

mf Sor-ry to miss them from the camp,

pizz. cresc. *mf* *(arco)*

cresc. *mf* *(arco)*

arco cresc. *mf* *(arco)*

arco cresc. *mf* *(arco)*

cresc. *mf*

42

Tempo I

p

Then, un - moved, sig - nals nod-ded, and a lamp Winked to the guard.

p

Then, un - moved, sig-nals nod-ded, and a lamp Winked to the guard.

p

8 Then, un - moved, sig-nals nod-ded, and a lamp Winked to the guard.

p *pp*

Then, un - moved, sig - nals nod-ded, and a lamp Winked to the guard. So se-cret-ly

arco

arco

pizz.

pp

mp

pp

47

pp

like wrongs, _ like wrongs hushed up, like wrongs, hushed

pp

like wrongs, _ like wrongs hushed up, like wrongs, hushed

pp

like wrongs, _ like wrongs hushed up, like wrongs, hushed

p

so se-cret-ly _ like wrongs hushed up They went, they went. They

arco, con sord.

pp

arco, con sord.

pp

arco, con sord.

pp

arco, con sord.

pp

51

pp

Dul-ce et de-co-rum est Pro pa-tri-a mo-ri

("ours" must have the diphthong at the very end of the long note)

up, they went. They were not ours: The old lie were not

up, they went. They were not ours: The old lie were not

up, they went. They were not ours: The old lie were not

8

were not ours: The old lie were not

p

were not ours: The old lie were not

A shade faster

56

mf

ours: We ne-ver heard to which front these _____ were sent. Nor there if they yet

mf

ours: We ne-ver heard to which front these _____ were sent. Nor there if they yet

mf

ours: We ne-ver heard to which front these _____ were sent. Nor there if they yet

mf

ours: We ne-ver heard to which front these _____ were sent. Nor there if they yet

mp *senza sord.*

mp *senza sord.*

mp *senza sord.*

mp *senza sord.*

mf

[illegible]

- 14 -

71 Tempo I

pp
A few, _____ too few, may creep back si - - lent to still _____ vil - lage

pp
A few, _____ too few, may creep back si - - lent to still _____ vil - lage

pp
A few, _____ too few, may creep back si - - lent to still _____ vil - lage

pp
A few, _____ too few, _____ too few may creep si - lent to still

con sord.
pp
con sord.
pp
con sord.
pp
con sord.
pp

pp

76 *pp* Faster (♩ = c.70)

wells, Up half-known roads.

pp

wells, Up half-known roads.

pp

8 wells, Up half-known roads.

pp

vil-lage wells.

pp *senza sord.*

pp *senza sord.* *sim.*

pp *senza sord. marcato*

pp *senza sord. marcato*

ff *ff* *ff* *ff* *ff*

ff 3 3 3 3 3

81

ff Af-ter the blast of light-ning from the east, The flou-rish of loud

ff Af-ter the blast of light-ning from the east, The flou-rish of loud

ff Af-ter the blast of light-ning from the east, The flou-rish of loud

ff Af-ter the blast of light-ning from the east, The flou-rish of loud

The musical score is presented in two systems. The first system contains four staves: three vocal staves (Soprano, Alto, and Tenor/Bass) and one piano accompaniment staff. The vocal parts have the lyrics: "from the bronze west long re - treat is blown, Shall Life re - new these bo-dies?". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The second system continues the music, with the vocal parts having rests and the piano accompaniment providing a rhythmic and harmonic foundation. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte).

98

All death will he an - nul, all tears as - suage? Or
 Of a truth All death will he an - nul, all tears as - suage? Or
 All death will he an - nul, all tears as - suage? Or
 Of a truth All death will he an - nul, all tears as - suage? Or

Musical score for three voices (Soprano, Alto, Bass) and piano accompaniment. The score is in 3/4 time and D major. The lyrics are: "All death will he an - nul, all tears as - suage? Or Of a truth All death will he an - nul, all tears as - suage? Or". The piano part consists of chords and arpeggiated figures.

104

fill these void veins full a-gain with youth And wash with an im - mor - tal wa - ter

fill these void veins full a-gain with youth And wash with an im - mor - tal wa - ter

fill these void veins full a-gain with youth And wash with an im - mor - tal wa - ter

fill these void veins full a-gain with youth And wash with an im - mor - tal wa - ter

mf

111 Tempo I

age? "My head hangs

age? When I do ask "My head hangs

age? When I do ask white Age, he saith not so,

age? When I do ask white Age, he saith not so,

con sord. *mp*

con sord. *mp*

con sord. *mp*

con sord. *mp*

mp

117

weighed with snow." "My fi - ery

weighed with snow." And when I hear - ken, "My fi - ery

And when I hear - ken to the Earth she saith

And when I hear - ken to the Earth she saith

122

heart sinks ach - ing It is death Mine an - cient scars shall not be glo - ri -

heart sinks ach - ing It is death Mine an - cient scars shall not be glo - ri -

Mine an - cient scars shall not be glo - ri -

Mine an - - - cient scars,

p

p

p

p

p

p

131 *pp*

Dul - ce et de - co - rum est Pro pa - tri - a mo - ri

The old lie the old lie.

The old lie the old lie.

The old lie the old lie.

The old lie the old lie.