

The Send Off, The End

Jeremy Rawson

Slowly (♩. = c.40)

Soprano Solo

Soprano

Alto

Tenor

Bass

Piano

(Violin 1)

p

6

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

mf

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

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

p

10

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

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

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

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

si - ding shed The old lie sang their way.

15

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

Their breasts were stuck all white with wreath and spray As

20 A shade faster *mf*

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

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

men's are, dead.

men's are, dead.

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

mp

31

p lamp Winked to the *p* guard. Dull

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

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

lamp Winked to the guard. So se-cret-ly so se-cret-ly

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

Sor-ry to miss them from the camp, *mf*

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*

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

mp *pp*

47 *pp* *p*

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

pp *p*

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

pp *p*

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

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

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

were not ours: The old lie were not

56

A shade faster

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

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

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

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

61

The musical score is for the song 'The Flowers' by Robert Burns. It consists of four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 5/8. The lyrics are: 'mock what wo - men meant Who gave them flowers. Shall they re - turn to'. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The score is marked with a forte (f) dynamic.

mock what wo - men meant Who gave them flowers. Shall they re - turn to

mock what wo - men meant Who gave them flowers. Shall they re - turn to

mock what wo - men meant Who gave them flowers. Shall they re - turn to

mock what wo - men meant Who gave them flowers. Shall they re - turn to

65

re - turn to bells, bells, bells, In wild train loads?
bea-tings of great bells, bells, bells, In wild train loads?
re - turn to bells, bells, bells, In wild train loads?
bea-tings of great bells, bells, bells, In wild train loads?

71 Tempo I

The musical score for measures 71-74 of 'The Village Song' is presented in a system of five staves. The first three staves are for the vocal line, and the last two are for the piano accompaniment. The time signature is 9/8. The key signature has one sharp (F#). The tempo is marked 'Tempo I'. The lyrics are: 'A few, too few, may creep back si - lent to still vil - lage'. The piano part features a steady eighth-note accompaniment in the right hand and a more active line in the left hand. The vocal line is marked with 'pp' (pianissimo) and includes a 'A' marking for the first vocal entry.

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, may creep back si - lent to still vil - lage

pp

76 *pp* wells, Up half-known roads. *pp* wells, Up half-known roads. *pp* wells, Up half-known roads. vil-lage wells.

Faster (♩ = c.70)

ff

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

86

clouds, the Cha-riot throne, Af-ter the drums of time have rolled and ceased And

clouds, the Cha-riot throne, Af-ter the drums of time have rolled and ceased And

clouds, the Cha-riot throne, Af-ter the drums of time have rolled and ceased And

clouds, the Cha-riot throne, Af-ter the drums of time have rolled and ceased And

91

from the bronze west long re - treat is blown, Shall Life re - new these bo-dies?

from the bronze west long re - treat is blown, Shall Life re - new these bo-dies?

from the bronze west long re - treat is blown, Shall Life re - new these bo-dies?

from the bronze west long re - treat is blown, Shall Life re - new these bo-dies?

98

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

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

111 Tempo I

age? "My head hangs

age? "My head hangs

age? When I do ask

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

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

mp

117

weighed with snow." "My fi - ery

weighed with snow." "My fi - ery

And when I hear - ken, to the Earth she saith

And when I hear - ken to the Earth she saith

And when I hear - ken to the Earth she saith

mp

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 shall not be glo - ri -

Mine an - - - cient scars,

p

127

fied Nor my ti - tan - ic tears the seas be dried."

pp

131

pp

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

The old lie the old lie.