

II

Allegro moderato $\text{♩} = 112$

The piano introduction consists of two staves. The right hand features a melodic line with a *cresc.* marking and a triplet of eighth notes. The left hand provides a rhythmic accompaniment with a triplet of eighth notes.

3 CHORUS

The chorus section includes four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Beat! beat! drums!" in a *ff* dynamic. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with a *p cresc.* marking.

The vocal staves continue with the lyrics "blow! bu-gles! blow!" and are marked with a *ms* (mezzo-soprano) and a *w* (whole note) symbol.

The piano accompaniment continues with a complex rhythmic pattern, including triplets and sixteenth notes.

p
Through the win-dows, through the doors, _____)

p
Through the win-dows, through the doors, _____

p
Through the win-dows, through the doors, _____

p
Through the win - dows, through the doors, _____

p sub. *cresc.*

ff *>*
burst like a ruth-less force, _____ *e*

ff *>*
burst like a ruth-less force, _____ *e*

ff *>*
burst like a ruth-less force, _____ *e*

ff *>*
burst like a ruth-less force, _____ *e*

ff *marcato*

p *3* In-to the sol - emn church, and scat - ter the con - gre - ga - tion, In - to the

p *3* In-to the sol-emn church, and scat - ter the con - gre - ga - tion, In - to the

p *3* In - to the sol - emn church, and scat - ter the con - gre - ga - tion, In - to the

p *3* In - to the sol - emn church, and scat - ter the con - gre - ga - tion, In - to the

p *3*

p *3*

p *3*

4 *p* school where the scho - lar is stu - dy - ing; Leave not the bride - groom qui - et, no

p *3* *3* school where the scho - lar is stu - dy - ing; Leave not the bride - groom qui - et, no

p *3* *3* school where the scho - lar is stu - dy - ing; Leave not the bride - groom qui - et, no

p *3* *3* school where the scho - lar is stu - dy - ing; Leave not the bride groom qui - et, no

f *p* *3* *3*

3

3

hap - pi - ness must he have now with his bride, - d Nor the peace - ful far - mer a - ny peace,

hap - pi - ness must he have now with his bride, - d Nor the peace - ful far - mer a - ny peace,

hap - pi - ness must he have now with his bride, - d Nor the peace - ful far - mer a - ny peace,

hap - pi - ness must he have now with his bride, - d Nor the peace - ful far - mer a - ny peace,

V

plough - ing his field, - d or gath - er - ing in his grain, - n

plough - ing his field, - d or gath - er - ing in his grain, - n

plough - ing his field, - d or gath - er - ing in his grain, - n

plough - ing his field, - d or gath - er - ing in his grain, - n

f marc.

f So fierce you whirr and pound you drums.

So fierce you whirr and pound you

So fierce you whirr and pound you drums.

So fierce you whirr and pound you

ms so shrill you bu - gles blow.

drums so shrill you bu - gles blow.

my so shrill you bu - gles blow.

drums so shrill you bu - gles blow.

fff

Side Drum

5

ff marcato

ff ms V
Beat! beat! drums! blow! bu - gles!

ff ms
Beat! beat! drums! blow! bu - gles!

ff ms
Beat! beat! drums! blow! bu - gles!

ff ms
Beat! beat! drums! blow! bu - gles!

blow! (w) ov - er the

blow! (w) ov - er the

blow! (w) Ov - er the traf - fic of ci - ties,

blow! (w) Ov - er the traf - fic of ci - ties,

ff *p*

rum - ble of wheels in the streets;

rum - ble of wheels in the streets;

f Are beds pre - pared for the sleep - ers at night in the hous - es?

f Are beds pre - pared for the sleep - ers at night in the hous - es?

cresc.

f no sleep-ers must sleep in those beds, *mf* would they con-

f no sleep-ers must sleep in those beds, *mf* would they con-

p No bar-gain-ers' bar-gains by day, *mf* would they con-

p No bar-gain-ers' bar-gains by day, *mf* would they con-

f - tin - ue? *mp* Would the talk - ers be talk - ing?

f - tin - ue? *mp* Would the talk - ers be talk - ing?

f - tin - ue? *mp* would the sing - er at-tempt to

f - tin - ue? *mp* would the sing - er at-tempt to

6

f Then rat-tle quick-er, heav - - - i - er

f Then rat-tle quick-er, rat-tle quick-er

sing? *f* Then rat-tle quick-er, heav - - - i - er

sing? *f* Then rat-tle quick-er, rat-tle quick-er

ff drums, rat-tle quick-er heav - - - i - er drums, *ms*

ff heav - - - vi - er, heav - - - i - er drums, *ms*

ff drums, rat-tle quick-er, heav - - - i - er drums, *ms*

ff heav - - - i - er, heav - - - i - er drums, *ms*

ff

VS

blow, you bu - gles wild - er, wild -

blow, you bu - gles wild - er blow, wild -

blow, you bu - gles wild - er blow, wild -

you bu - gles wild - er blow, wild -

er, wild - er blow! w

er, wild - er blow! w

er, wild - er blow! w

er, wild - er blow! w

p sub.

molto cresc.

ff Beat! beat! drums! *ms* blow! bu - gles! blow!

ff Beat! beat! drums! *ms* blow! bu - gles! blow!

ff Beat! beat! drums! *ms* blow! bu - gles! blow!

ff Beat! beat! drums! *ms* blow! bu - gles! blow!

ff

ff *w* Make no par - ley, stop for no ex - pos - tu - la - tion,

ff *w* Make no par - ley, stop for no ex - pos - tu - la - tion,

ff *w* Make no par - ley, stop for no ex - pos - tu - la - tion,

ff *w* Make no par - ley, stop for no ex - pos - tu - la - tion,

7 *p* Mind not the tim - - - id. *d* mind not the weep-er or

p Mind not the tim - - - id. *d* mind

p Mind mind not the tim-id, *p* mind

p Mind not mind not mind

p

Ossia

p pray - er, *p* mind not

not - t *p* Let not the

not - t *p* Mind not the old man be-seech-ing the young man, *p* mind

not - t *p* Mind not the old man be-seech-ing the young man, *p* mind

p *f*
 nor the mother's en - trea - - - ties,
cresc.
 child's voice be heard, nor the mother's en - trea - - - ties,
f
 not, mind not,
 not, mind not,

8

p marc. *cresc.*
 Make ev - en the tres - tles to shake the dead where they lie a - wait - ing the
p marc. *cresc.*
 Make ev - en the tres - tles to shake the dead where they lie a - wait - ing the
p marc. *cresc.*
 Make ev - en the tres - tles to shake the dead where they lie a - wait - ing the
p marc. *cresc.*
 Make ev - en the tres - tles to shake the dead where they lie a - wait - ing the
f *p* *cresc.*

hear - ses,

hear - ses,

hear - ses,

hear - ses,

f *p sub.* *molto cresc.*

ff So strong you thump O ter-ri-ble drums, so loud you

ff So strong you thump O ter-ri-ble drums, so loud you

ff So strong you thump O ter-ri-ble drums, so loud you

ff So strong you thump O ter-ri-ble drums, so loud you

ff

9

bu - gles blow. (ω)

bu - gles blow. (ω)

bu - gles blow. (ω)

bu - gles blow. (ω)

p

R.H.

pp

poco rit.

p

pp

segue

III Reconciliation

Andantino (♩ = 56)

p dolce

The piano introduction consists of two systems of music. The first system has a treble clef staff with a melody of eighth notes and a bass clef staff with a rhythmic accompaniment of eighth notes. The second system continues the melody and accompaniment. Both systems feature several triplet markings (indicated by a '3' above the notes) and are marked with a piano dynamic (*p*) and a soft, lyrical character (*dolce*).

10

BARITONE SOLO *p dolce*

Word o - ver all, beau - ti - ful as the

The baritone solo begins at measure 10. The vocal line is written in a treble clef with a piano dynamic (*p*) and a soft, lyrical character (*dolce*). The lyrics are: "Word o - ver all, beau - ti - ful as the". The piano accompaniment continues with a similar rhythmic pattern as the introduction, featuring triplet markings.

sky, Beau - ti - ful that war and all its deeds of car - nage must in time be

The vocal line continues with the lyrics: "sky, Beau - ti - ful that war and all its deeds of car - nage must in time be". The piano accompaniment remains consistent with the previous section, using triplet markings and a piano dynamic.

ut - ter - ly lost; That the hands of the sis - ters

pp cantabile

The vocal line concludes with the lyrics: "ut - ter - ly lost; That the hands of the sis - ters". The piano accompaniment continues with a piano dynamic (*pp*) and a soft, lyrical character (*cantabile*), featuring triplet markings.

Death and Night in - ces - sant - ly, soft - ly, wash a - gain and ev - er a - gain,

this soiled world;

11 CHORUS

SOPRANO

mp cantabile

Word o - ver all, beau - ti - ful as the sky, Beau - ti - ful that

ALTO *pp dolce*

Word o - ver all, beau - ti - ful as the sky, that

TENOR *pp dolce*

Word o - ver all, beau - ti - ful as the sky, that

BASS *pp dolce*

Word o - ver all, beau - ti - ful as the sky, that

war and all its deeds of car - nage must in time be ut - ter - ly lost, —

war and car - nage must in time be ut - ter - ly

war and car - nage must in time be ut - -

war and car - nage must in time be ut - ter - ly

v *pp* *pp* *pp*

3 3 3 3 3 3 3 3

— That the hands of the sis - ters Death and Night in - ces - sant - ly, soft - ly,

lost, — That the sis - ters Death and Night soft - ly,

- - ter - ly lost, — *st* That the sis - ters Death and Night soft - ly,

lost, — *st* That the sis - ters Death and Night soft - ly,

ppp *ppp* *ppp* *ppp*

3 3 3 3 3 3 3 3

wash a - gain and ev - er a - gain.

wash a - gain and ev - er a - gain.

wash a - gain and ev - er a - gain.

wash a - gain and ev - er a - gain.

12
this soiled world; *ld*

this soiled world; *ld*

this soiled world; *ld*

this soiled world; *ld*

pp

BARITONE SOLO

p

For my en-e-my is dead, A man di-vine as my-self is

pp sub. *pp*

dead, I look where he lies white-faced and still in the

pp sub. *pp sub.*

13

cof-fin. I draw near, Bend down

pp *pp sub.* *pp*

and touch light-ly with my lips the white face in the cof-fin.

pp

pp

p dolce

Word o - ver all, beau - - - ti - ful as the sky,

p cantabile

Word o - ver all, beau - ti - ful as the sky, Beau - ti - ful that

p dolce

Word o - ver all, beau - - - ti - ful as the sky,

p cantabile

Word o - ver all, Beau - - - ti - ful that

p dolce

Word o - ver all, Beau - - - ti - ful that

Beau - - - ti - ful that war -

war and all its deeds of car - nage must in time be

that war must in time

war and all its deeds of car - nage must in time be

war must in time

war must in time

*About three quarters of the Sopranos to sing the *lower* part and one quarter the *upper* part.

**About two thirds of the Basses to sing the *lower* part and one third the *upper* part.

pp
 must be ut - ter - ly lost, That Death and
 ut - ter - ly lost, That the hands of the sis - ters Death and
 be ut - - - ter - ly lost, That Death and
 ut - ter - ly lost, That the hands of the sis - ters Death and
 be ut - - - ter - ly lost, That Death and
 be ut - ter - ly lost, That Death and

Night soft - ly, wash a -
 Night in - cess - ant - ly, soft - ly, wash a - gain and ev - er a - gain
 Night soft - ly, wash a - gain and ev - er a -
 Night in - cess - ant - ly, soft - ly, wash a - gain and ev - er a - gain,
 Night soft - ly, wash a - -
 Night soft - ly, wash a - gain and

pp

Do - na, do - na no - bis pa - cem.

- gain. this soiled

- gain. this soiled

- gain. this soiled

ev - er a - gain. this soiled

- gain. this soiled

ev - er a - gain. this soiled

15

ppp

Do - na, do - na no - bis pa - cem, pa - cem.

world.

world.

world.

world.

world.

world.

world.

segue