to the memory of my brother

FRANCIS KENNARD BLISS

and all other comrades

killed in battle

Composed for the Norfolk and Norwich Thirty-Third Triennial Musical Festival

MORNING HEROES

A SYMPHONY

FOR

ORATOR CHORUS AND ORCHESTRA

BY

ARTHUR BLISS

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MA

ORCHESTRA

3 Flutes. (3rd plays Piccolo)
2 Oboes.
English Horn.
2 Clarinets.
Bass Clarinet.
2 Bassoons.
Double Bassoon.

Timpani I.
" II.
Bass Drum.
Cymbals.
Gong. } 2 players
Side Drum.
Tenor Drum.

4 Horns.
3 Trumpets.
2 Tenor Trombones.
Bass Trombone.
Tuba.

Harp
Strings

If necessary, the following can be omitted:

~~3rd Flute.~~
~~2nd Oboe.~~
~~Bass Clarinet.~~
~~Double Bassoon.~~
~~Timpani II.~~
~~Percussion II.~~

Time of performance — about one hour.

The VIGIL may be performed separately, and plays for about fifteen minutes.

Altered tempo marks (in RED INK) authorised by composer 15.5.51 + 15.3.61 + 24.6.62

HECTOR'S FARE-WELL TO ANDROMACHE.

This movement is to be declaimed dramatically.

Correct timing between ORATOR and CONDUCTOR is necessary only at the bars marked 𝄞, but each speech should end approximately where indicated. Strict synchronisation throughout, which will restrict the orator, should naturally not be attempted, nor on any account must the flow of the music be interrupted.

NOTICE.

No marks of any kind should be made on this copy.

If cuts are required a piece of paper should be very carefully pinned over the parts to be omitted.

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I. HECTOR'S FAREWELL TO ANDROMACHE

Maestoso. (J. = circa 58)

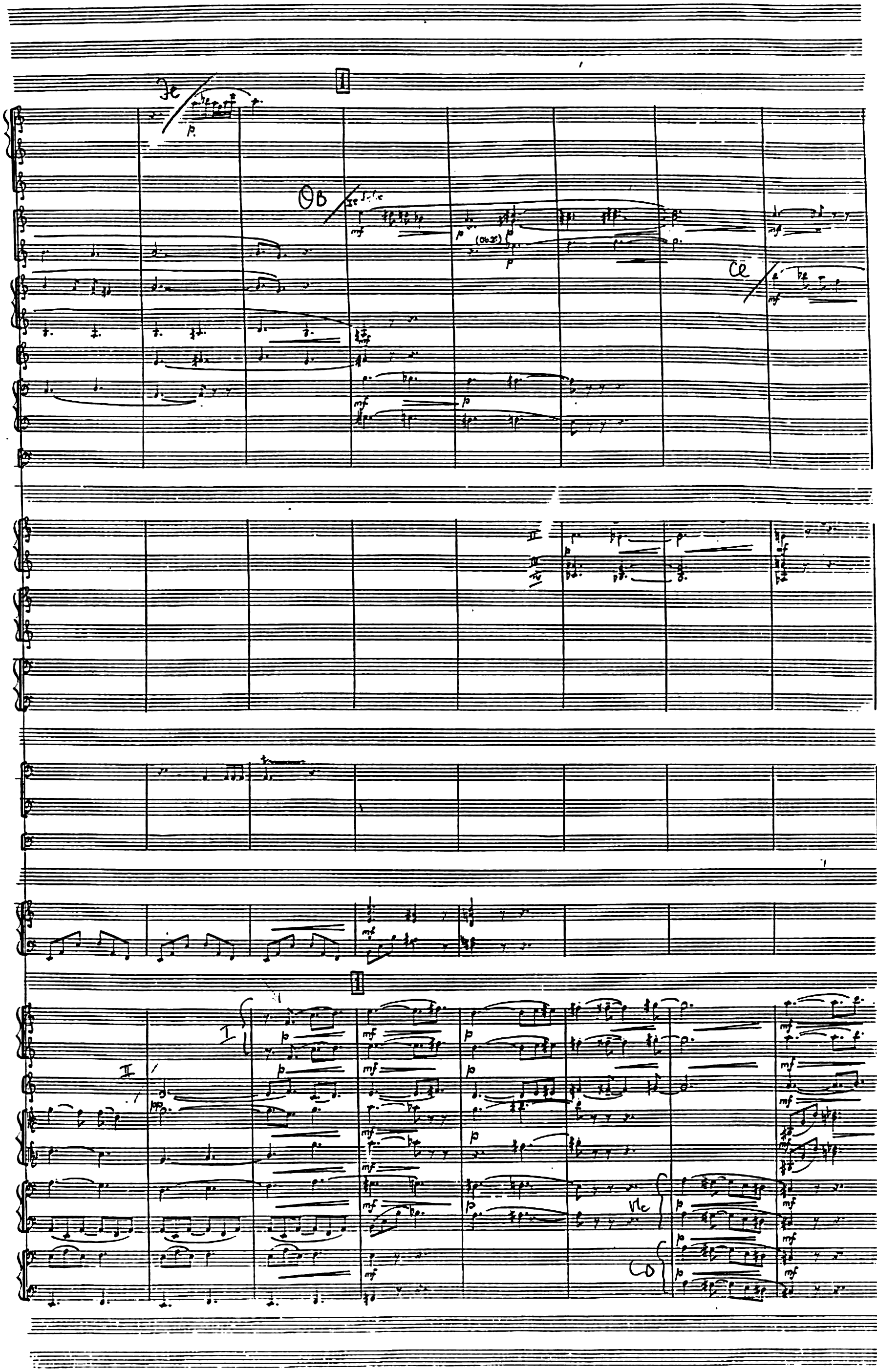
Flauto 1°
Flauto 2°
Flauto 3°
Oboi. 1°2°
Cor. Anglais
Clarinetto B♭
Clarinetto 2° B♭
Clarinetto Basso B♭
Fagotto 1.
Fagotto 2°
Contra Fagotto.

Corni 1.2. in F
Corni 3.4.
Trombe 1.2. in C
Tromba 3.
Tromboni 1.2.
Trombone Basso

Timpani I.
Timpani II.
Cassa. Piatti
Gong.

Arpa.

Maestoso. (J. = circa 58)

Violino 1°
Violino 2°
Viola.
Violoncello.
Contra Basso.

Fl
Ob
Cl
Vc
I
II

Cl

Cl

Cello

Cl

2

3

Fl

Cl

p

mf

Cl

B Cl

p

Cb

p

3

Fl

p

TRB

p

Gong.

p

mf

mf

mf

mf

mf

mf

mf

arco

mf

arco

mf

Cor

Vio I

Vio 2

Vla.

Vcl.

C.B.

Flauto 3º

(Fl.3º)

rapidamente

rapidamente

unis

5 ♩ = 63

mf mf mf mf p p

Cor

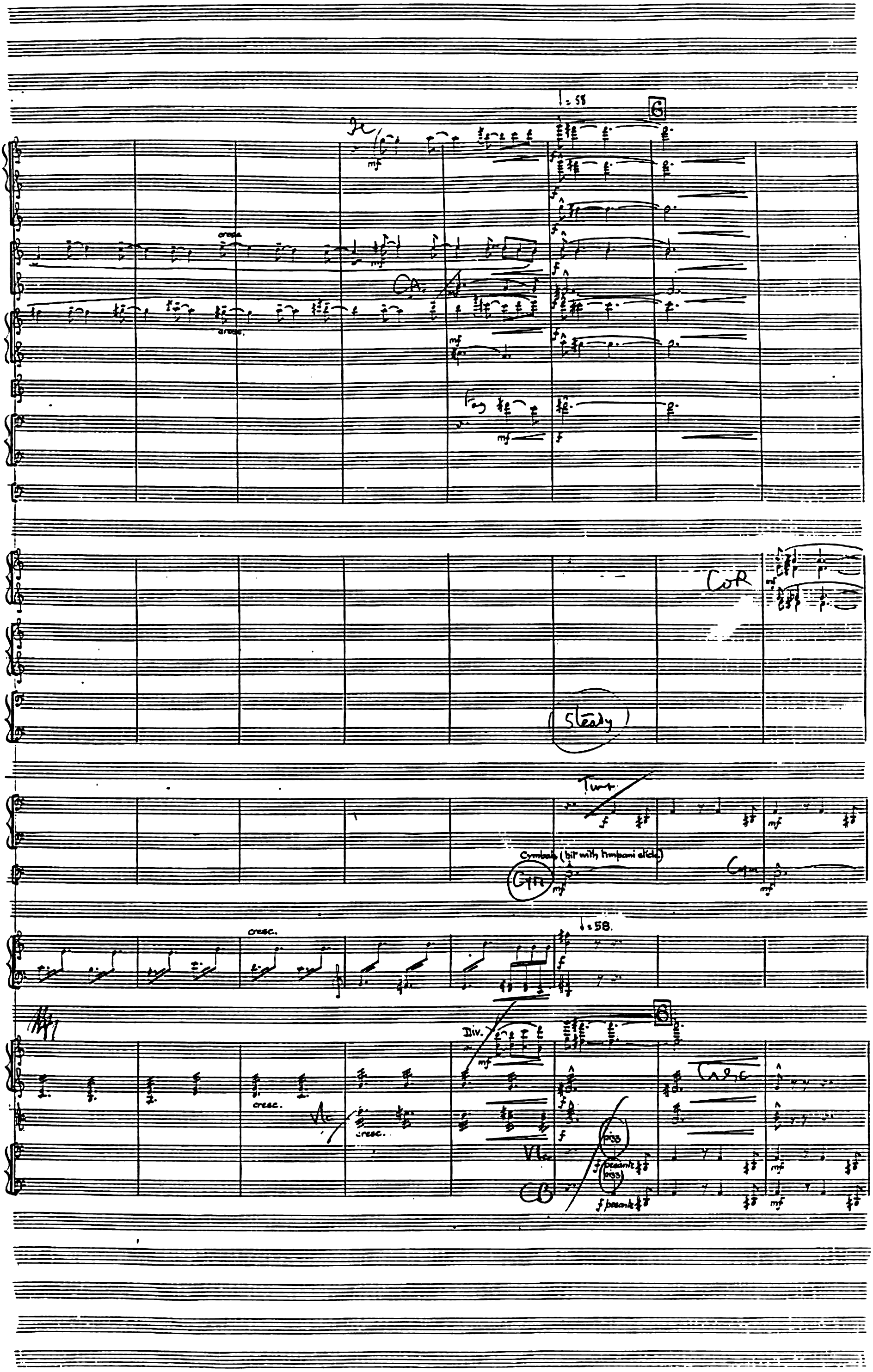
p mf p mf

move →

2

5 ♩ = 63

mf p Dw. mf mf p p mf p arco mf p

II unis

♩= 58
mf
cresc.
arco
Cor
(steady)
Tutti
Cymbals (bit with timpani stick)
Cym.
♩= 58.
cresc.
Div.
Vlc.
pizz.
f pesante
pizz.)
f pesante

CbR

Tmp 2

Harp

Keep the flow !!!! not !!!

Div.

Div.

Div.

Vcl.

C.B.

Ob

Ob 2

Cor I

BRASS

5

7

ff

ff

ff

Fe

p dolce

p dolce

p dolce

(C.B.)

p

p

II
III
IV

p

f

f

Cl

Tutti

f

(2)

p dolce

Vla

p dolce

pos

Vc

Cb

I
Fag.
II

I, II
Cor.
III, IV

Timp

ORATOR.

† So Andromache and Hector met, and with her went the handmaid bearing in her bosom the tender boy, the little child, Hectors' loved son, like unto a beautiful star.

I
Vlo.
II

Vla.

Vcl.

C.B.

Arpa.

♩ = circa 63.

L'istesso tempo (♩. = ♩.)

And he smiled and gazed at his boy silently, and Andromache stood by his side weeping, and clasped her hand in his, and spake and called upon his name.

Dear my lord, this thy hardihood will undo thee, neither hast thou any pity for thine infant boy, nor for me forlorn that soon shall be thy widow;

Vla I

Vla II

Vla.

Vcl.

C.B

† From THE ILIAD. Bk II translated by W. Leaf
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At the discretion of the Conductor Strings can be moved from * up till the last two bars of the movement.

10

Fl.

for soon will the Achaians all set upon thee and slay thee. But it were better for me to go down to the grave if I lose thee, for never more will any comfort be mine, when once thou, even thou, hast met thy fate,

Vio I

Vio II

Vla

Vcl.

pp

(con Sord.)

11

Fl. (Cl.B.)

Cl. Basso.

but only sorrow.

Moreover I have no father nor lady mother, and the seven brothers that were mine within our halls, all these on the selfsame day went within the

Vio I.

Vio II

Vla.

Vcl.

(senza sord.)

V. Solo.

Cl.B.

house of Hades. Nay, Hector, thou art to me father and lady mother, yea and brother, even as thou art my goodly husband, Come now, have pity and abide here upon the tower, lest

Vio I

Vio II

Vla Tutti.

Vcl.

12

Fl.

Ob.

Cl.B.

C.Fag.

Cor

Gong.

thou make thy child an orphan, and thy wife a widow.

Turn Ab

con sord.

con sord.

CA.

Cassa.

pesante

pesante

pesante

pesante

pesante

pesante

pesante

bass.

bass.

arco

bass

arco

bass

arco

bass

arco

REDU

Fl.
C.A.
I Cl.
II
Fag

Then great Hector of the glancing helm answered her: "Surely I take thought of all these things, my wife; but I have very sore

I Vln
II
Vla
Vcl.
C.B.

Div.
vla
Vlc
unis.

Fl.

shame of the Trojans and Trojan dames with trailing robes, if like a coward I shrink away from battle. Moreover mine own soul forbiddeth me, seeing I have learnt

T

Fl.
Timp.
Cass.
Arp.

Harp

ever to be valiant and fight in the forefront of the Trojans, winning my father's great glory and mine own. "Yea of a surety I know this in heart and soul; the day shall come for

sempre pp

14

Fl.

Timp

Cassa

Arpas

Timp

holy Ilios to be laid low, and Priam and the folk of Priam of the good ashen spear. Yet doth the anguish of the Trojans hereafter not so much trouble me, neither

Div.

unis

Div.

Div.

Fl.

Timp.

Cassa

Arpas

Hekabe's own, neither king Priam's, neither my brethren's, the many and brave that shall fall in the dust before their foemen, as doth thine anguish in the day when some mail-

unis

Div.

Ob.

Timp

clad Achaian shall lead thee weeping and rob thee of the light of freedom. And then shall one say that beholdeth thee weep:

poco rall.

15 a tempo ♩. = 63

Ob.

Move...

This is the wife of

poco rall.

a tempo ♩. = 63

Div.

unis

div

unis

Div

pp

Ob.

Hector, that was foremost in battle of the horse-taming Trojans when men fought about Ilios'. Thus shall one say hereafter, and fresh grief will be thine for lack of such an

Vio I

Vio II

Vla.

Vcl.

C.B.

Inv.

unis

pp

VCc

husband as thou hadst to ward off the day of thraldom. But me in death may the heaped-up earth be covering, ere I hear thy crying and thy carrying into captivity.

4

Vio I.

Vio II

Vla.

Vcl.

C.B.

unis

pizz

arco

Ob.

C.A.

I Cl. II.

I Fag II

Vcl Fag

(Inv.)

Tempo

So spake glorious Hector, and stretched out his arm to his boy.

16

Timp.

Cassa.

Arpa.

But the child shrunk crying to the bosom of his fair-girdled nurse, dismayed at his dear father's aspect, and in dread at the bronze and horse-hair crest that he

I. Vio. II

Vla.

Vcl.

C.B.

p ma pesante

Brass not unusual, but fig and away

I. II. Cor. III. IV.

I. II. Tr. III.

Ths I. II.

I. Timp. II.

Cassa.

COR

Timp

BEAT ON

Arpa.

beheld nodding fiercely from the helmet's top. Then his dear father laughed aloud and his lady mother; forthwith glorious Hector took the helmet from his head, and laid it all gleaming upon the earth; then kissed he his dear son and dandled him in his arms, and spake in prayer to Zeus and all the gods:

"O Zeus and all ye gods, vouchsafe ye

63

I. II. Cor. III. IV

I. II. Tr. III.

Trb. I. II.

I. Timp II.

Arpa

TUTTI AB

Hallo

Harp

That this my son, may likewise prove even as I, pre-eminent amid the Trojans, and may valiant in might, and be a great king of Ilios.

Then may men say of him, 'far greater is he than his father' as he returneth home from battle, and may he bring with him blood-stained spoils from the foeman he hath slain,

and may his mother's

Tempo

63

TUTTI

unis

arco

Vlc Div.

Div.

I. Fl. II. III. Ob. C.A. I. Clar. II.

Cor. I. II. III.

I. Timp II.

Arpa

heart be glad."

Keep the flow

unis

unis

18

Fl. I. II.

C.A.

Fag. I. II.

Gr. I. II.

Arpa

33221 AB up to end of No 1.

So spake he, and laid his son in his dear wife's arms; and she took him to her fragrant bosom, smiling tearfully. And her husband

CUE

18

Fl. 1

Ob.

Gong

Arpa

had pity to see her, and caressed her with his hand, and spake and called upon her name: "Dear one, I pray thee be not of oversorrowful heart; no man against my fate shall hurl me to Hades;

Vln. I. II.

Vla.

Vcl. Div.

C.B. Div.

(pizz.)

arco

19

Fl.
Ob.
Arpa

only destiny, I ween, no man hath escaped, be he coward or be he valiant, when once he hath been born. But go thou to thine house and see to thine

I. Vio.
II.
Vla.
Vcl.
C.B.

unis
arco

own tasks, the loom and distaff, and bid thine handmaidens ply their work; but for war shall men provide and I in chief of all men that dwell in Ilios."

Fl.
Clar.
Timp.

Timp. 2.

Harp

CHORUS RISE

20

Arpa

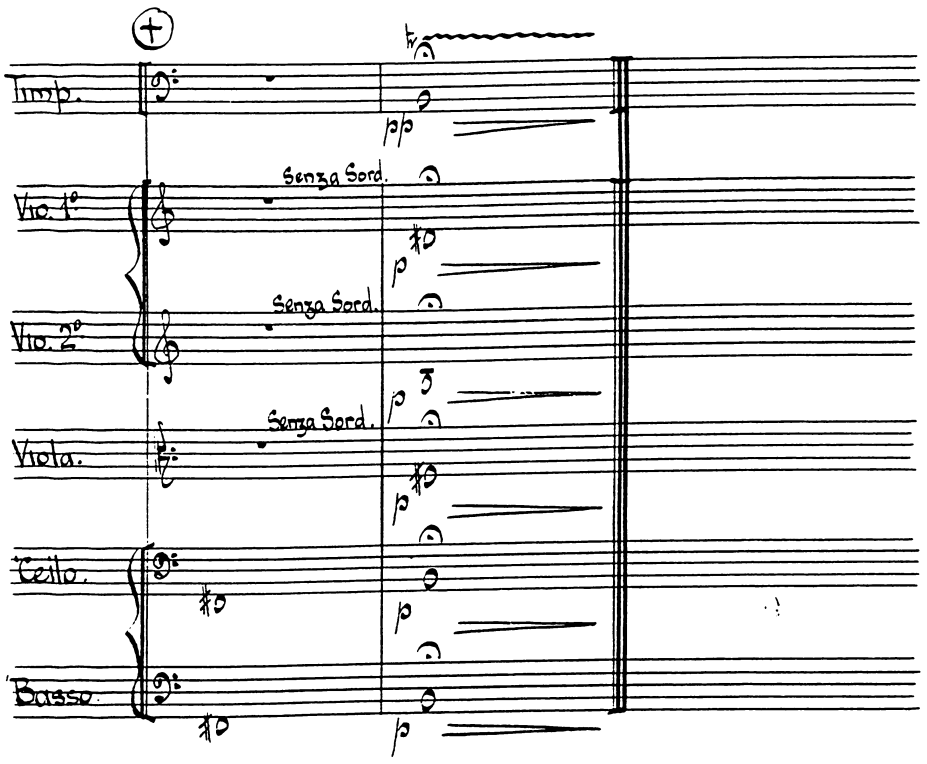
So spake glorious Hector, and took up his horse-hair crested helmet, and his dear wife departed to her home off looking back, and letting fall big tears.

Senza Sordini.

attacca.

When the "Prelude to the Choral Symphony
Morning Heroes.
Hector's Farewell to Andromache [Iliad Book VI]

is played separately, the movement must end as follows:-



NB. The title should be announced in full as above.

II. THE CITY ARMING.

alla marcia

Allegro ~~moderato~~ (with great spirit and elation.)

(♩=) 120

21

Flauto 1°

Flauto 2°

Flauto 3° or Piccolo

Oboi 1.2.

Cor Anglais

Clarinetto 1° in B♭

Clarinetto 2° in B♭

Clarinetto Basso B♭

Fagotto 1°

Fagotto 2°

Contra Fagotto

Corni 1.2 in F

Corni 3.4 in F

Trombe 1.2 in C.

Tromba 3ª in C.

Tromboni 1.2.

Trombone Basso e Tuba

Timpani I

Timpani II

Side Drum

Bass Drum e Gong

Timps

Arpa.

Soprano

Alto

Tenor

Bass

Chorus

First O songs for a pre - lude, Light-ly strike on the stretch'd

First O songs for a pre - lude, Light-ly strike on the stretch'd

alla marcia

Allegro ~~moderato~~ (♩=) 120

(with great spirit and elation.)

21

Violino 1°

Violino 2°

Viola.

Violoncello

Contra Basso

unis

Div.

unis

tym-pa-num pride and joy in my ci - ty, How she led the rest to arms,

tym-pa-num pride and joy in my ci - ty, How she led the rest to arms,

how she gave the

how she gave the

22

Cymbals

cue, How at once with lithe limbs un- waiting a mo-ment she sprang, (O su- perb! O Man-

cue, How at once with lithe limbs un- waiting a mo-ment she sprang, (O su- perb! O Man-

22

23

-hal-lan, my own, my peer-less! O strong-est you in the hour of dan-ger, in cri-sis! O

-hal-lan, my own, my peer-less! O strong-est you in the hour of dan-ger, in cri-sis! O

23

Div.

Div.

marcato

marcato

Cor

SD

Side Dr.

BD

Bass Dr.

mf

(4)

S

S

S

How you sprang,

How you sprang

how you

how you

threw off the cos-tumes of

Div.

Div.

Div.

Div.

23

mf

f

6

mf

3

mf

mf

1

mf

sprang, Ply-lum! How your soft ob-er-a-music changed — and the drum and fife were heard in their stead,

peace with in-dif-fer-ent hand How you sprang How your soft ob-er-a-mu-sic changed,

24

unis.

unis.

unis.

unis.

(♩= 108.)

(♩= 108.)

Cho. I

How you led to the war, (that shall serve for our pre - lude, songs of

How you led to the war, (that shall serve for our pre - lude, songs of

Cho. II

How you led (that shall serve for our

How you led (that shall serve for our

slead,

(♩= 108.)

are

32

25

a tempo 120 ♩

molto rall.

a tempo (♩ = 120)

(ob.)

Cor

mf

molto rall

a tempo

Keep in 4

molto rall

sol - - - - - diers)

How Man - hat - tan drum-taps led.

sol - - - - - diers)

How Man - hat - tan drum-taps led.

pre - - - - - lude)

How Man - hat - tan drum-taps led.

pre - - - - - lude)

How Man - hat - tan drum-taps led.

Keep in 4

25 Tempo 120

120

molto rall

a tempo (♩ = 120)

div.

arco

unis

arco

arco

arco

pizz.

pizz.

arco

26

Tenor Drum

f marcato

f marcato

f marcato

(with muted rhythm)

3

3

For-ty years had I in my ci-ty seen sol-diers pa-rad-ing,

For-ty years had I in my ci-ty seen sol-diers pa-rad-ing,

26

marcatissimo

marcatissimo

molto marcato

molto marcato

marcatissimo

simile

simile

simile

simile

3 4 6 3

for-ty years as a page-ant, till un-a-wares the la-dy of this teeming and tur-bu-lent ci-ty, sleepless a-mid her

(O su-perb! my own, my peer-less! —)

for-ty years as a pag-ant, till un-a-wares the la-dy of this teeming and tur-bu-lent ci-ty, sleepless a-mid her

(O su-perb! my own, my peer-less! —)

27

mf

mf

mf

tenuto

rall

Molto meno mosso
(Moderato ~~assai~~)
(♩ = 100)

Cor

Side Drum

Gong

rall

3 4 3 5 3

— at news from the south, Incensid struck with clinch'd hand the pave-ment.

— at news from the south, incensed struck with clinch'd hand the pave-ment.

tenuto

rall

Molto meno, mosso.
(Moderato ~~assai~~)
(♩ = 100)

unis

unis

unis

28

mf

Ob.2°

(Ob.2°)

mf

mf

mf

COR III

mf

(2)

2

3

S

mf

A mf

shock e-lec-tric,

shock e-lec-tric,

B

mf

A shock e-lec-tric,

A

shock e-lec-tric,

T

lec-tric, the

the night sus-tained

the night sus-tained

night sus-tained it,

sus-

B

the night sus-

28

mf

mf

29

GR III

Tutti

Tutti

1

Tutti

2

it,

Till with o-minous hum

attack

-tained il,

till with o-minous hum

our hive at day-break pour'd out its

our hive at day-break pour'd out its

29

bass

bass

bass

B. D. Cassa.

3 2

my - ri - ads. From the hou - ses then and the work - shops, and through all the door - ways, Leapt they tum - ult - u - ous.

From the hou - ses then and the work - shops, Leapt they tum - ult - u - ous.

my - ri - ads. From the hou - ses then and the work - shops, and through all the door - ways, Leapt they tum - ult - u - ous.

From the hou - ses and the work - shops, Leapt they tum - ult - u - ous.

arco

arco

arco

arco

pesante

30

a little steady

Ce

Cor

mf (poco sostenuto)

mf (poco sostenuto)

mf (poco sostenuto)

Bass

Cym

Batti

3

a little steady

Coro I

Coro II

To the drum-taps

To the drum-taps

To the drum-taps

30

3

a little steady

Bar.

unis.

pesante

31

CHOR

VS

prompt, The young men falling in and arm-ing, arm-ing, (the trowel, the jack-plane, ham-mer, fast a-side with precipi-ta-tion,)

prompt, The young men falling in and arm-ing, arm-ing, (the trowel, the jack-plane, ham-mer, fast a-side with precipi-ta-tion,)

prompt, The mechanics arm-ing, arm-ing, (the blacksmith's ham-mer, fast a-side with precipi-ta-tion,)

prompt, The mechanics arm-ing, arm-ing, (the blacksmith's hammer, fast a-side with precipi-ta-tion,)

31

Cor

mf

mf

mf

32 a tempo (♩=104)

Cl

mf

mf

mf

Cl

Tbn

Timp

3

a tempo (♩=104)

2

street,

The boss, book-keeper, por-ter, all leav- ing;

Chor

vs.

The salesman leaving the store, the boss, book-keeper, porter, all leav - ing;

The salesman leaving the store, the boss book-keeper, porter, all leav - ing;

32 a tempo (♩=104)

Vc

Div.

Unis

Div.

Ob

Fag

Tr

Tr

largely declaimed

Tutti

Squads ga-ther ere-ry-where by com-mon con-sent and arm, The new re-cruits, even boys,

Squads ga-ther ere-ry-where by common consent and arm, The new re-cruits

Squads ga - ther ere - ry - where, The new re - cruits

33

S.D.
Side Drum.

SD

Shw(2)

Out- doors arm-ing, in- doors arm-ing, the flash of the mus-ket- bar-rels, arm-ing,
the old men show them show to wear their ac- cout- re- ments, the flash of the musket - bar-rels,

33

voix

pizz

Div.

34

Ob.

Cor.

Ob.

Cor.

Tpt.

Tpt. 2

Tmpt.

The white tents cluster in camps, the amid sen-tries a-round, the sun-rise can-non

The white tents cluster in camps, the amid sen-tries a-round, the sun-rise can-non

34

arco

arco

Sw.

Sw.

Fe

Ob

(Ob I)

Cl

Fag

CorT

Tpt

Timp 2

(3)

(4)

(3)

and a-gain at sun - set,

and a-gain at sun - set,

35

Div.

unis

Armid regi-ments ar-rive every day, pass thro the ci-ty, and em-bark from the wharves,

Armid regi-ments ar-rive every day, pass thro the ci-ty, and em-bark from the wharves,

36

OB

COR

TRB

(4)

VS

COR I

36

Vlc

Div.

pizz

pizz

pizz

Div.

arco

B

(How good they look as they tramp down to the riv - er, sweat-y, with their guns on their shoulders! How I love them!

And regiments ar - rive ere - ry day, pass, pass through the ci - ty, through the ci - ty, and em-bark

arco

arco

37

(♩= 116)

Ancora più mosso.

BD

cassa.

3

4

3

(♩= 116)

Ancora più mosso.

2

how I could hug them with their brown fa . ces and their clothes and knap - sacks cover'd with dust!)

and em. bark, with their brown fa . ces and their clothes and knap - sacks cover'd with dust!) the

from the wharves, with their

37

arco

div.

div.

38

poco a poco cresc. molto

poco a poco cresc. molto

poco a poco cresc. molto

Timp. S

2

4

poco a poco cresc. molto

armd!

armd!

the cry eve-ry-where armd!

armd!

blood of the ea-ry

up armd!

armd!

the cry eve-ry-where armd!

armd!

38

poco a poco cresc. molto

Molto meno mosso (Moderato maestoso ♩=92)

(♩=100)

sempre ff

sempre fff

mf

ff3

f3

2

3

(♩=100)

Molto meno mosso (Moderato maestoso ♩=92)

arm'd! The flags flung out from the steeples of church-es and all the pub-lic buildings and stores.

arm'd! The flags flung out from the steeples of church-es and all the pub-lic buildings and stores,

rhythmic

2.

(2)

39

f poco sostenuto

mf poco sostenuto

mf poco sostenuto

mf poco sostenuto

mf

39

The tu-mul-tuous es-cort, the ranks of po-lice-men pre-ced-ing, clear-ing the

The tu-mul-tuous es-cort, the ranks of po-lice-men pre-ced-ing, clearing the

40

S. D.
Side Drum

Gong

way, the un-pent en-thu-si-asm, the wild cheers of the

way, the un-pent en-thu-si-asm, the wild cheers of the

40

rall. Alla marcia. (♩=92.)

SD

Harp

rall

Alla marcia

crowd for their fa - vour - ites,

crowd for their fa - vour - ites,

Div.

41

mf

mf

(Ob.2e)

Tromba I
Con Sord.

Cymbals

Side Drum

-fill - er-y, the si - lent can-non bright-ly gold, drawn a-long, rum-ble lightly o-ver the stones,

41

2 Desks only. mf marcato

2 Desks only. mf marcato

Tutti

Tutti

Div

CA

B. Cl.

B Cl.

Senza Sord.

(Si - lent cannons, soon to cease your si - lence.)

(Si - lent cannons, Soon un-lim-ber'd to be-gin the red busi-ness;)

The

arco

plenty of pizzicato

bass

arco

bass

Div.

bass

42

tear · · ful part · · · ing,

The tear · · ful part ing,

A

the mother kisses her

42

I

II

Ha

43

II

I

Harp

(Both

is the mother to

part.)

mother,

son,

the

son

kisses his

mother,

(Both

is the mother to

part.)

yet not a word

45

poco a poco cresc molto

poco a poco cresc molto

poco a poco cresc molto

poco a poco cresc molto

Più mosso (♩=108)

poco a poco cresc molto

Cassa.

poco a poco cresc molto

Più mosso (♩=108)

poco a poco cresc molto.

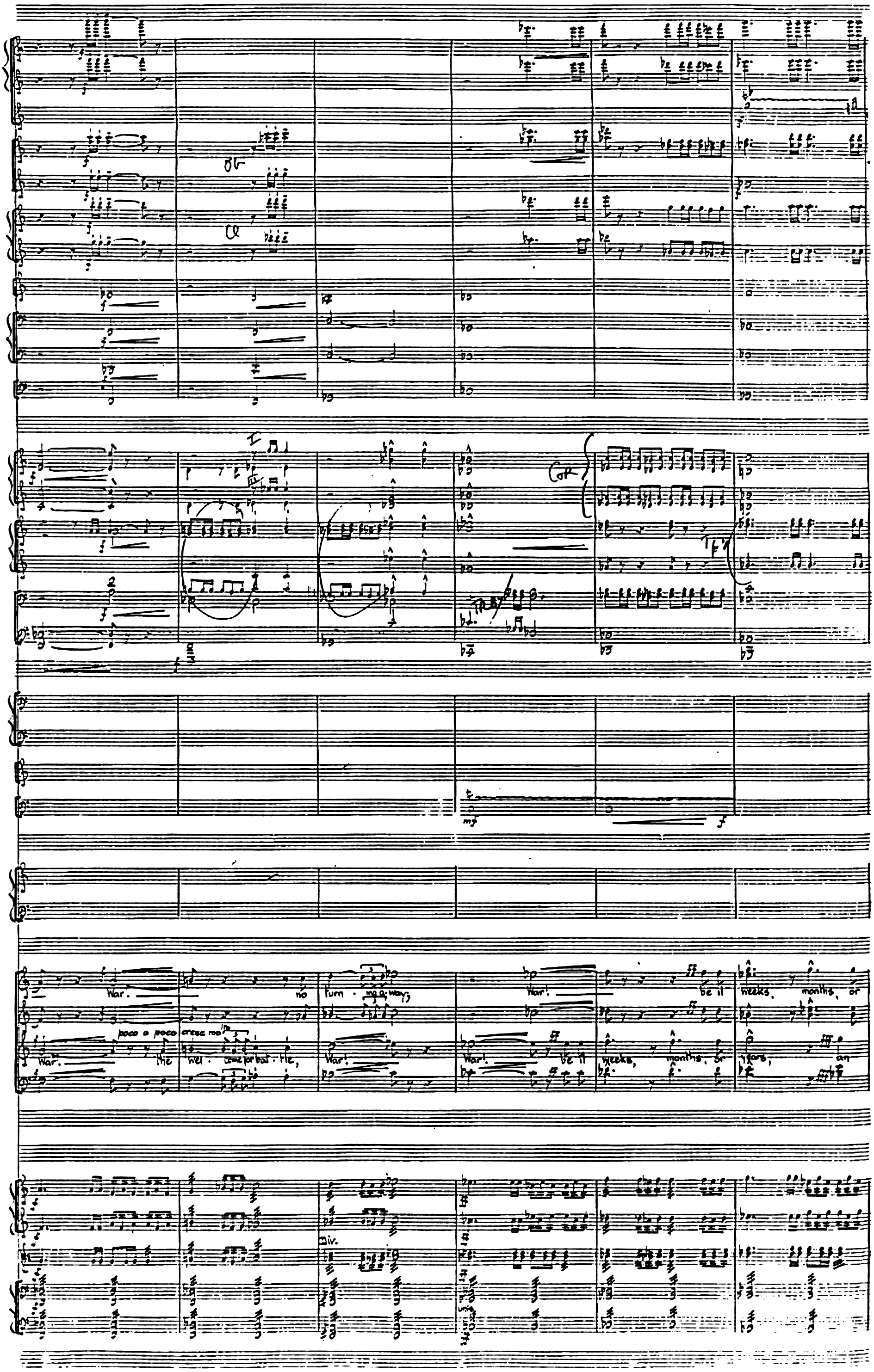
War! War! an armid mee is ad-vanc-ing! War!

B

does she speak to de-tain him) War! War! an armid mee is ad-vanc-ing! War!

poco a poco cresc molto

parco

arco

War.
no
turn
ma-ny ways,
War!
be it
weeks, months, or
poco a poco cresc. molto
War.
the
wel - come for bat - tle,
War!
War!
be it
weeks, months, or
years, an
div.
unis.

45

8va

Tutti

Tutti

years, an armd race is ad - van - cing!

armd race is ad - vanc-ing to wel-come!

War!

War!

45

unis

Div.

unis

Div.

Div.

pochissimo meno (♩= 108)

Cym

Piatti

CLIMAX

War!

pochissimo meno mosso (♩= 108)

46

mf

mp

I

III

mf

mp

p

VS.
SOP

(6)

(4)

(2)

(4)

A

B

(Pass.

46

Div.

47

I

III

IV

I

F

mf

mf

mf

(Ob. 2°)

Cor

Trb 2.

Timp

Harp

strong, with your knap - sacks and your muskets; A

proud bri-gades, with your tramp-ing sin-ew-y legs, With your shoule ders young and strong, with your knap - sacks and your

sin-ew-y legs, With your shoul - ders young and strong; B

legs, With your shoul - ders young and strong; With your knap - sacks and your mus - kets;

How e-late I

How e-late I

pizz

arco

48

Je

slightly slower

RV

COR

(2) (4)

stood and watchd you, how e late I watchd you, where start . . ing off you

mus - kets, how e late I stood and watchd you,

you, how e - late I stood and watchd you,

how e - late I stood and watchd you,

slightly slower

Flés

Pizz

Fl

Andante moderato ♩ = 88

molto rall.

andante

49

Fl

Ob

Ob.

mf

Bb

Tpt

Tpt

p

III

Ob

BD

Cassa

pp

Harp

molto rall.

a tempo, alla marcia

andante

80

march'd, how e - late I stood and watch'd you.)

march'd, how e - late I stood and watch'd you.)

Andante moderato ♩ = 88

49

arco

p

Div.

pizz

Vla

mf

unis.

Div.

pizz

rall.

Cor

TRB

rall

rall.

unis
arco

50 lunga

II

I

CHORUS SIT

50 lunga

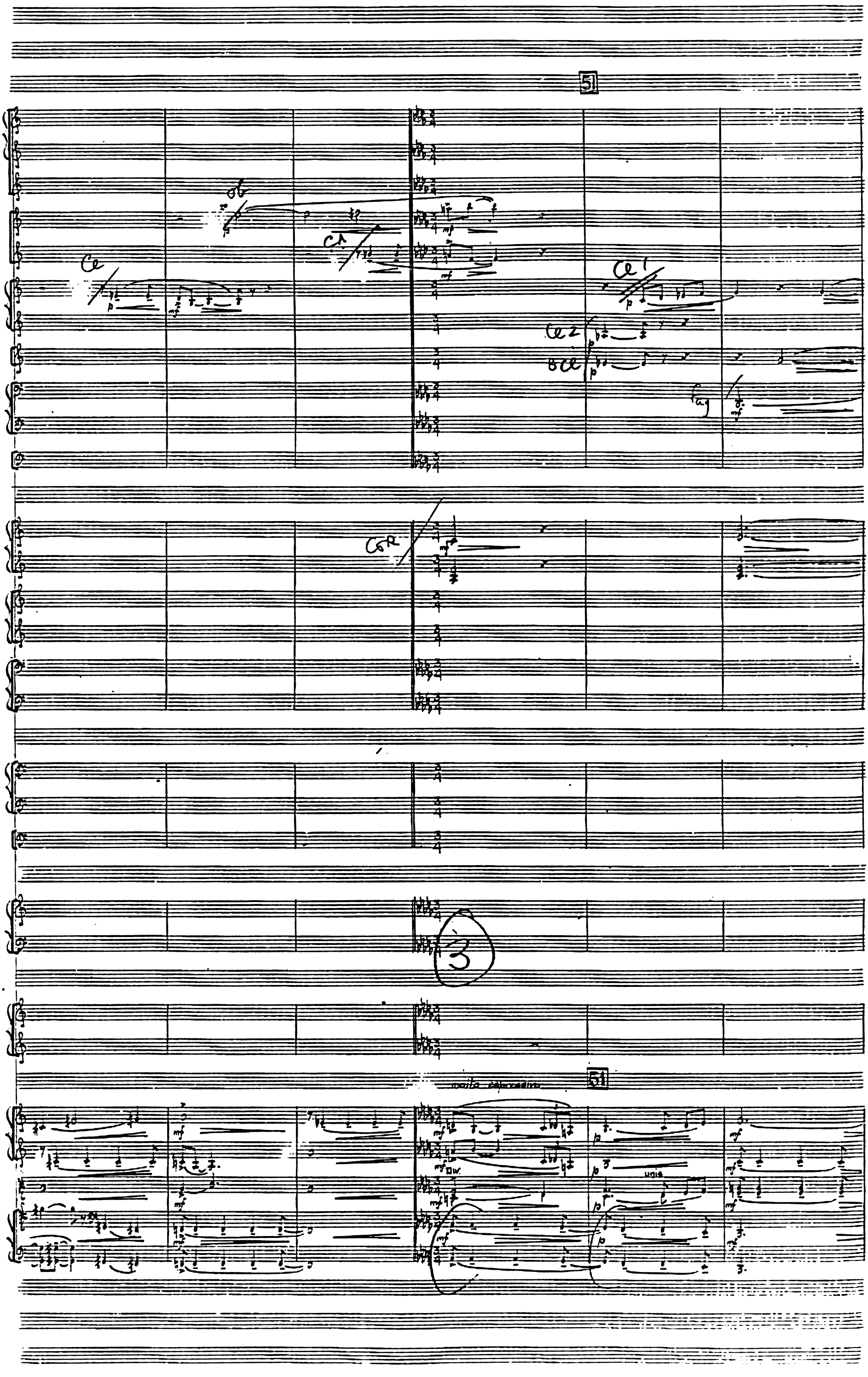
12

III. VIGIL

Andante sostenuto (♩=66-72.)

Flauto 1°
Flauto 2°
Flauto 3° ex Piccolo
Oboi 1-2
Cor Anglais
Clarinetto 1° in B♭
Clarinetto 2° in B♭
Clarinetto Basso in B♭
Fagotto 1°
Fagotto 2°
Contra fagotto
Corni 1-2 in F
Corni 3-4 in F
Trombe 1-2 in C
Tromba 3ª in C
Tromboni 1-2
Trombone Basso e Tuba
Timpani 1°
Timpani 2°
Bass Drum
Arpa.
Chorus

Andante sostenuto (♩=66-72.)

Violino 1°
Violino 2°
Viola.
Violoncello
Contra Basso

51
51
3

Cl.

Cl

fag 1

fag 2

fag

Cor²

II

OB

Vc

CB

52

Fl

mf

OB

cl

Fag

mf

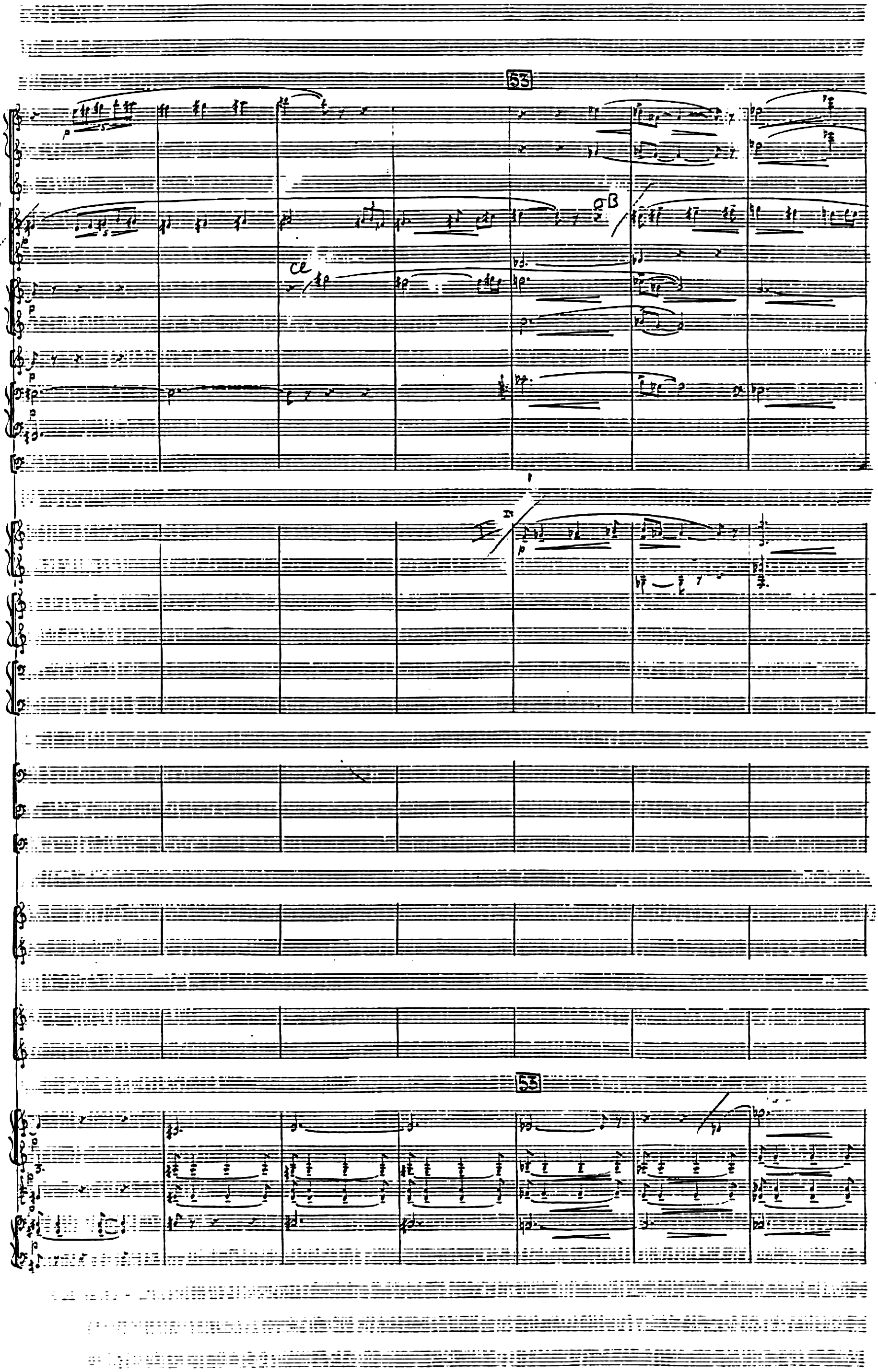
Tr

mf

mf

6

6B♭

52

53
Db
cl
53

Piccolo

54

rall.

L'istesso tempo (tranquillo)

(♩.x69)

Vlc.

pp

rall.

54

L'istesso tempo (tranquillo)

(♩.x69)

Soprano (seated.)

Alto (seated.)

Vlc.

pp

55

Flauto 3°

pp

pp

pp

pp(R.3°)

C. A.

p

Harp/

pp

* From Poems of Li Tai-Po (702-762)

Sop.

Alto. The war - ri- ors wife is sit - ting by her win - dow.

55

Div.

Unis

pp

pp

CB

pp

§ By kind permission of Messrs Ernest Benn, Ltd.

56

rall.

β Cl

p (con tristezza.)

Vocal score is correct here

AS 22-VIII 74

rall.

56 rall.

Cello I

a tempo

Fl 1

Fl 2

Cl

Cor

I

II

a tempo

I

II

57

cresc.

mf

Cl

mf

p

mf

Cor

I

II

III

IV

Timp

57

mf cresc.

unis

mf

58

Ob

p dolce.

Ce

p

Cor

Cor

Tim

mf

(Chorus S.v.A. rise.)

58

B

I°

p dolce

1. 2.

Harp

p dolce

With a hea - - vy heart she em- broi - - - - ders a white

p dolce

With a hea - - vy heart she em - broi - ders a white

55

più agitato

COR

MOVE

più agitato

rose on a cus - hion of silk. She pricks her fin. ger!. The

rose on a

56

60 poco rall.

OB

OB / Cl

poco rall.

QUICKER

blood falls up-on the white rose and turns it red.

60 poco rall.

VS

Pizz

Vlc

Andante ♩ = 80

Tempo (poco agitato)

ob

ob

cl

B cl

fag

I

Andante ♩ = 80

Swiftly her thoughts fly to her be - lov - ed one, who is at war, and whose

Tempo (poco agitato)

bass

arco

arco

61

Cl.

mf

fp

a2

B. Cl.

mf

Fag.

COR

Timp.

mf

4

3

blood per. haps red - dens the snow.

She hears the gal-lop of a horse.

Has her be - lov - ed come at

61

arco

arco

arco

più f

più f

più f

Flauto 3°

last?

1 2 3 1 2 3

62 poco a poco rall. al tempo I°

fag

(ob. 2°)

poco a poco rall.

OB

A

It is on - ly the ru - mult - u. ous beat - ing

62 poco a poco rall. al tempo I°

♩ = 64-72

al Tempo I°

65

solo

dolce

dolce

Flute

of the heart in her breast.

al Tempo I°

♩ = 66-72

65

Cl

Vla

Div.

unis

Div.

64 rall. a tempo

(fl.s')

rall. a tempo

C. B.

64 rall. a tempo

lower she bends o - ver the cush-ion, and with a

p dolcissimo

65

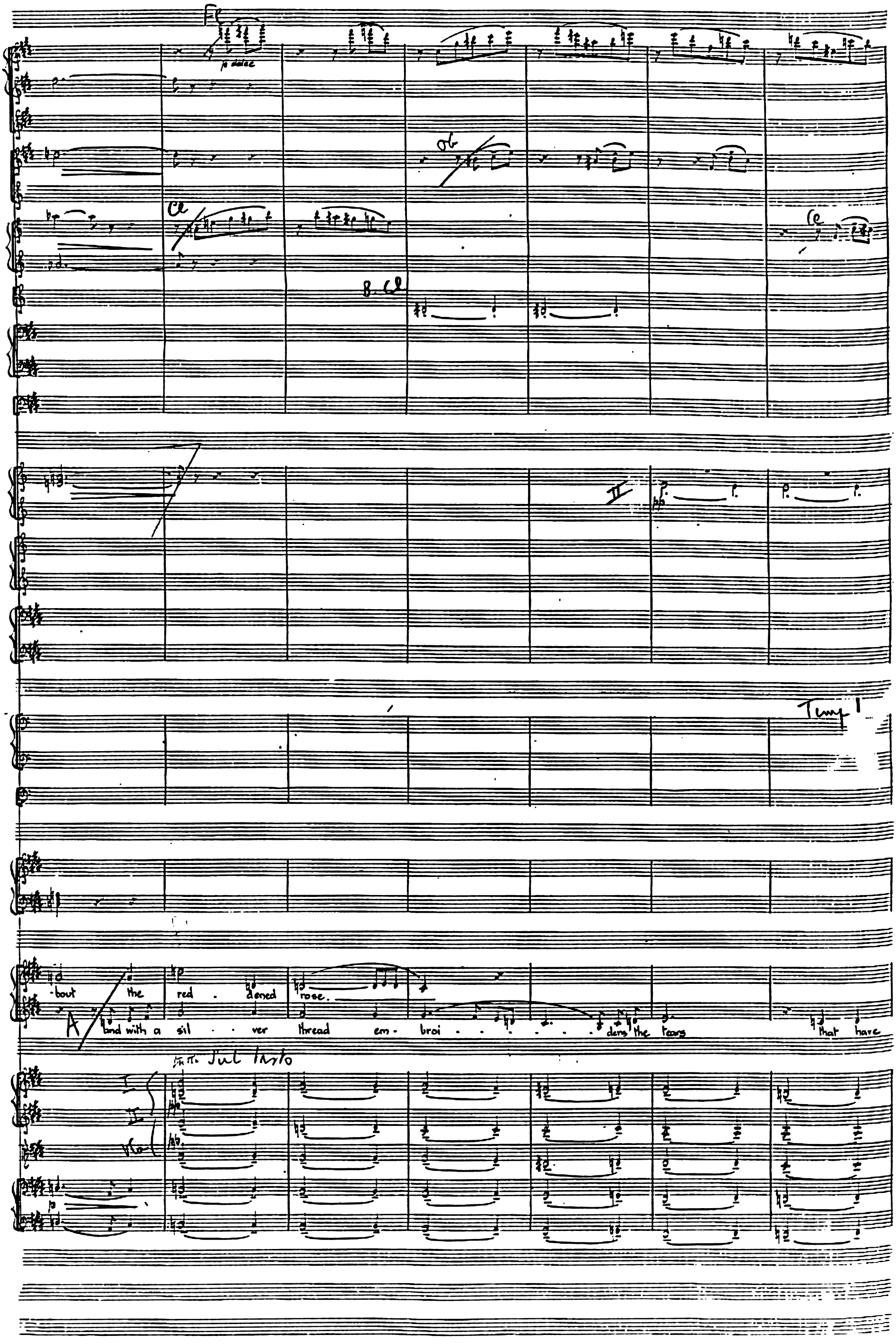
p dolce

sil - ver thread em- broi - - - ders the tears that have fall - en a -

V.S.

Allo

65

p dolce

p dolce
8va
8va
II
Tempo I
A
bout the red . dened rose.
band with a sil . . ver thread em- broi . . . . . ders the tears that have
Più. Più lento

68

C.A.

p con tristezza

-8-

fall - en a - bout the fed - dened rose

p con tristezza

molto rall. lunga 67 Adagio maestoso (♩=56)

Cl

p

B.Cl

p

Fag

p

Fag 2

♩=56

molto rall. lunga

p

Trump 2

(Chorus 1+2 rise)

molto rall. lunga 67 Adagio maestoso (♩=56)

trem.

trem.

From "Drum Taps" Walt Whitman

Fag. Solo.

TRB

Tuba

TRB

68

(ob.1.)

mf

bB

CA

Cb

CA

Cb

Tpt

Timp I

(6)

3

2

Tenor

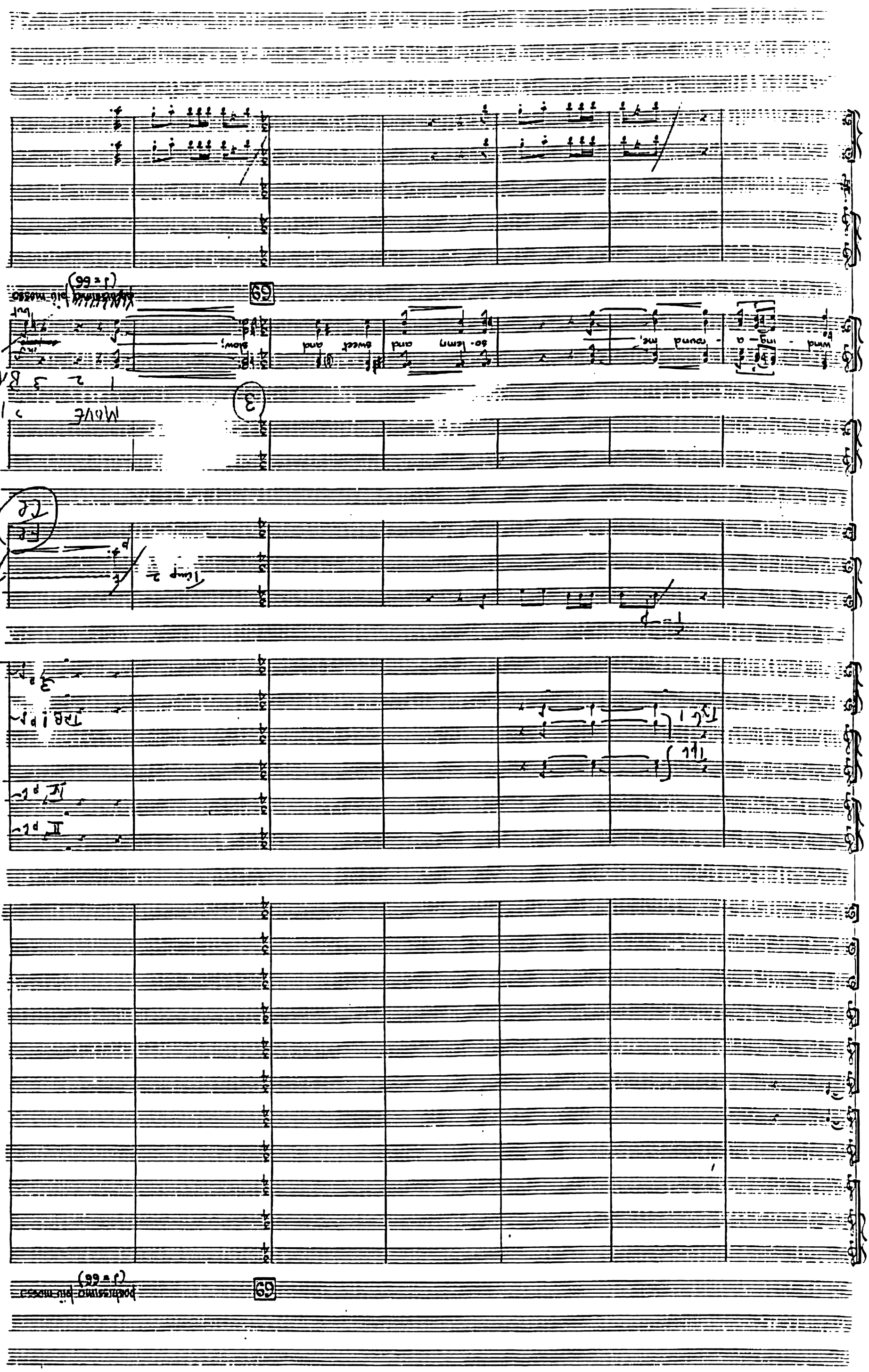
Bass

By the bi-vou-ac's fit: ful flame, A pro - ces - sion

68

bass

arco

arco

69
wind - ing - a - round me,
so - lemn and sweet and slow;
(♩ = 66)
Tempo I
Tempo I
Tempo I
Tempo I
69
(♩ = 66)

Ob.

(Ob.2°)

Trumpet

first I note The tents of the sleeping ar - my, the fields' and woods dim out - line,

70

Ravio 3e

ob

cl

cl

cl

cor

The dark - ness, lit by spots of kindled fire, the si - - - lence;

70

Div.

Div.

Div.

unis

Ob

mp

Fag

mp

mp

Cl

pesante

pesante

pesante

pesante

Cfag

p

Tuba.

12

Like a phan. tom far or near ano. cas. ion. al fi. gure mov. ing; the

mf

Timp.

mp

piss

piss

div.

pesante

pesante

div.

pesante

pesante

poco a poco accel.

p

poco a poco cresc.

p

poco a poco cresc.

(fp) p

p

poco a poco cresc.

poco a poco accel.

(p)

2

shrubs and trees (as I lift my eyes they seem to be stealth-i-ly watching me;)

poco a poco accel.

Div.

arco

arco

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

72

rall

mf

f

TRB

rall

(broadly, and not ff)

While

72

rall

unis

a tempo maestoso

73

a tempo maestoso

Timp 2

2

wind in pro-ces-sion thoughts, ten-der and won-drous thoughts.

a tempo maestoso

73

div. in 3.

div. in 2

(Oboe)

TRB

Trump

(2)
3

SOP

of life and death of home and the past and loved, and of

74

Oboe

Harp

B D

(2)

(2)

Sop.

Alto

Tenor.

Bass.

(Ah)

(Ah)

(Ah)

(Ah)

Those — that are far — a - way;

A

74

75

Ob

1e

pp

T

Solo (mark up if necessary)

Bass Drum.

pp

Harp

p

b

S

A'

75

pizz

pizz

poco rall. Tempo I (♩=56)

CoR

Tpt. 2

dim. sempre al Fine.

dim. sempre al Fine.

dim. sempre al Fine.

sol-emn and slow pro - ces-sion

poco rall. Tempo I (♩=56)

76 Largamente

2

3

6 Grave

S!

S!/2

A!

! beat

there as I sit on the ground,

By the bir-ca-oes fif-ful flame.

76 Largamente

1 2 3

close mic

SIT

IV. ACHILLES GOES FORTH TO BATTLE.

132.

Allegro con fuoco (♩= 116-120)

Flauto 1.
Flauto 2.
Flauto 3. e Piccolo
Oboi 1.2.
Cor Inglese
Clarinetto 1. in B♭
Clarinetto 2.
Clarinetto Basso
Fagotto 1.
Fagotto 2.
Contra Fagotto
Corni 1.2. in F.
Corni 3.4.
Trombe 1.2. in C.
Tromba 3.
Tromboni 1.2.
Trombone Bass-Tuba
Timpani I.
Timpani II.
Side Drum
Bass Drum
Arpa.

132.

Allegro con fuoco (♩= 116-120)

Violino 1.
Violino 2.
Viola
Violoncello
Contra Basso (Div.)

all piano e poi tutti la seconda

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

78

fe

mf cresc.

cresc.

CoR

Tuba

78

Dar.

mf cresc

mf

mf

unis

(KV)

2

79

Cymbals

Tom-t.

Bass Drum

B.D.

79

80

poco a poco cresc.

fp mf

mf

fp mf

poco a poco cresc.

Cor

fp mf

poco a poco cresc.

f

2 3 2 3

poco a poco cresc.

80

fp mf

unis

mf

fp mf

fp mf

poco rall.

I.

poco rall

Tpt

poco rall

Tuba

Bl

Cym

Cymbals

(4)

(3)

poco rall.

Str

a tempo

a tempo

poco a poco cresc.

a tempo

poco a poco cresc.

Bass Drum

poco a poco cresc.

a tempo

poco a poco cresc.

82

poco a poco cresc. molto.

poco a poco cresc molto.

poco a poco cresc molto.

poco a poco cresc molto

(2) (V.S 2 3) (3) (2)

steady V.S.

82

Tenor Drum

Cymbals

Tenor Drum
(with Timpani sticks.)

83

♩ = 120

a2

dim

mf

dim

mf

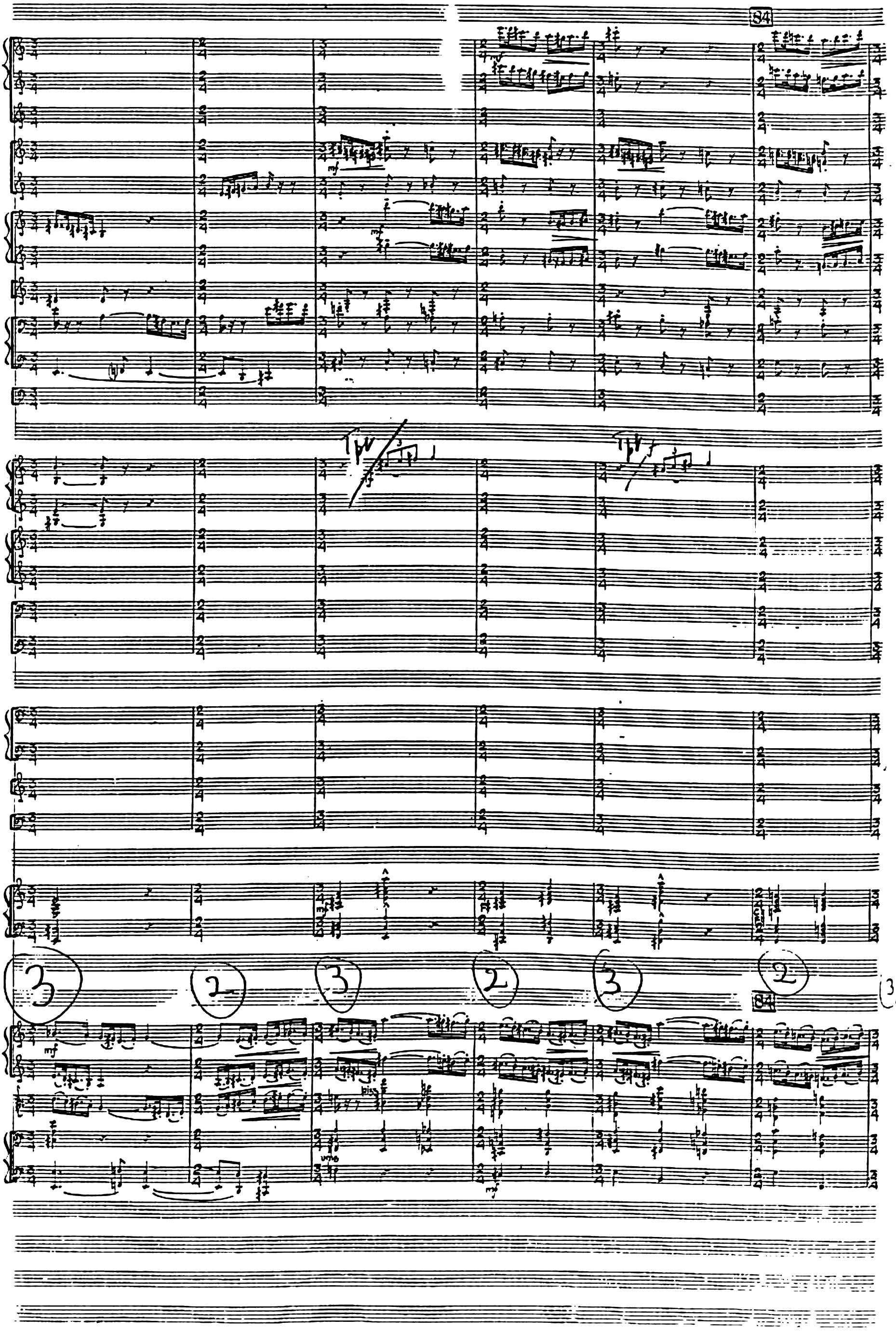
(3)

(2)

Harp

83

♩ = 112

Div.

84
3
2
3
2
3
2
3

(Picc.)

mf

mf

(Ob.2°)

mf

f

mf

BRASS

1 2

1 2

S.D.

MOVE →

3 2 3 2 3

arco

arco

85

Tag

S.D.

Side Drum.

CHORUS REPT.

85

Tim. 2

Div.

♩=116

a tempo ~~allegro moderato (♩=108)~~

rall molto

Cor

rall molto

Horns, Brass

Cymbals

rall molto

Moderato maestoso (♩=108)

S. The host set forth, and

A. The host set forth, and

T.

B.

♩=116

a tempo ~~allegro moderato (♩=108)~~

86

rall molto

brillante

brillante

brillante

unis

div

unis

from THE ILIAD, BOOK XXIX Translated by George Chapman

87

mf

mf

3

pour'd his steel waves far out of the fleet. And as from air the

pour'd his steel waves far out of the fleet. And as from air the

87

86

Tpt

frost-y north-wind blows a cold thick sleet, That dog-gies eyes, flakes af-ter flakes in-ces-sant-ly de-scend-ing;

frost-y north-wind blows a cold thick sleet, That dog-gies eyes, flakes af-ter flakes in-ces-sant-ly de-scend-ing;

88

pizz. arco pizz. arco arco

TRB

3 2 3

thick cu-rets, ash-en darts and round shields nev-er end-ing, Flow'd from the na-vys hol-low

thick cu-rets, ash-en darts and round shields nev-er end-ing, Flow'd from the na-vys hol-low

* Signed out (AB)

88

III

IV

Tpt 1

3

2

womb. Their splendours gave hea-vn's eye His beams a-gain.

womb

Earth laughd to see her

B

Earth

89

Div.

90

f

face so like the sky:

Arms shin'd so hot, and she such clouds made with the dust she

Arms shin'd so hot, and she such clouds made with the dust she

90

a2.

Timps

Harp

intention!

cast, She thun-der'd, thun-der'd, thun-der'd, thun-der'd, feet of men and horse im-

cast, thun-der'd, thun-der'd, feet of men and horse im-

91

poco rall.

a tempo

Tuba

poco rall

a tempo

Timp I

Cym

Cymbals

Harp

poco rall

a tempo

por- tun'd her so fast.

In midst of all di - vine A -

por- tun'd her so fast.

In midst of all di - vine A -

91

poco rall

a tempo

arco

Div.

brilliante

uniz.

92

7

-chil-les his fair per-son armd,

-chil-les his fair per-son armd,

B

His teeth gnashd as he

92

Cor

Tenor Drum

V. S.

-vine A - chil-les! Un-suf-ferd grief and an-ger— at the Tro-jans so com-

his eyes so full of fire they warmd

-vine. A - chil-les! Un-suf-ferd grief and an-ger— at the Tro-jans so com-

stood.

S.R.

a little steadier

sempre ff

sempre ff

sempre ff

sempre ff

COR I

-bind.

-bind.

His greaves first used, his good-ly cu-rets on his bo - som

His greaves first used,

93

a little steadier

sempre ff

sempre ff

sempre ff

93

sombre ff

sombre ff

sombre ff

sombre ff

fz

sword, his shield that cast a bright - ness from it like the moon. His crest - ed hel - met had

his good - ly cu - rets on his bo - som shin'd, his sword, his shield, his crest - ed hel - met had

shin'd. his sword, his shield. his crest - ed hel - met, grave and high, had next tri -

94

f

p

Sostenuto ?

Sostenuto ?

Sostenuto ?

COR

Db

next tri-um-phant place, and like a star it cast a spur-ry ray,

next tri-um-phant place, and like a star it cast a spur-ry ray,

-um-phant place On his curl'd head,

Div.

unis

Div.

Div.

unis bass

95

ff

f

mf

mf non legato

mf non legato

mf

mf

mf

mf

p

p

p

p

S

mf

A - bout which a bright thick-end bush of gold-en hair did play, which Vul - can

A mf Great son of Pe - leus! Might-y A - chil - les!

B♭ mf Great son of Pe - leus! Might-y A - chil - les!

95

Div.

Div.

unis

mf

mf

mf

arco

arco

mf

96

Ob

mf

mf

Pr 1

mf

Pr 2

mf

forg'd him for his plume. — Great son of Pe - leus! Mighty A -

Great son of Pe - leus! Mighty A

Thus com - plete arm'd, he tried how fit they were, — and if his

96

unis

mf

mf

mf

f

97

mf

CoR

mf

TRB

chil - lee!

Di - vine A -

chil - lee!

chil - lee!

Di - vine A -

chil - lee!

mo - tion could with ease a - bide Their brave in - struct - ion.

97

Div

Timp!

-chil-les.

Then from his ar-mour-y he drew his

-chil-les.

Then from his ar-mour-y he drew his

98

Cor

Tuba

Timp. 1

Timp. 2

his fa - thers spear, Hugh weight-y, firm, that not a Greek but he him-self a - lone knew how to shake.

lance, that not a Greek could shake.

his fa - thers spear, Hugh weight-y, firm, that not a Greek but he him-self a - lone knew how to shake.

lance, that not a Greek could shake.

98

99

mf sostenuto

mf sostenuto

mf sostenuto

mf sostenuto

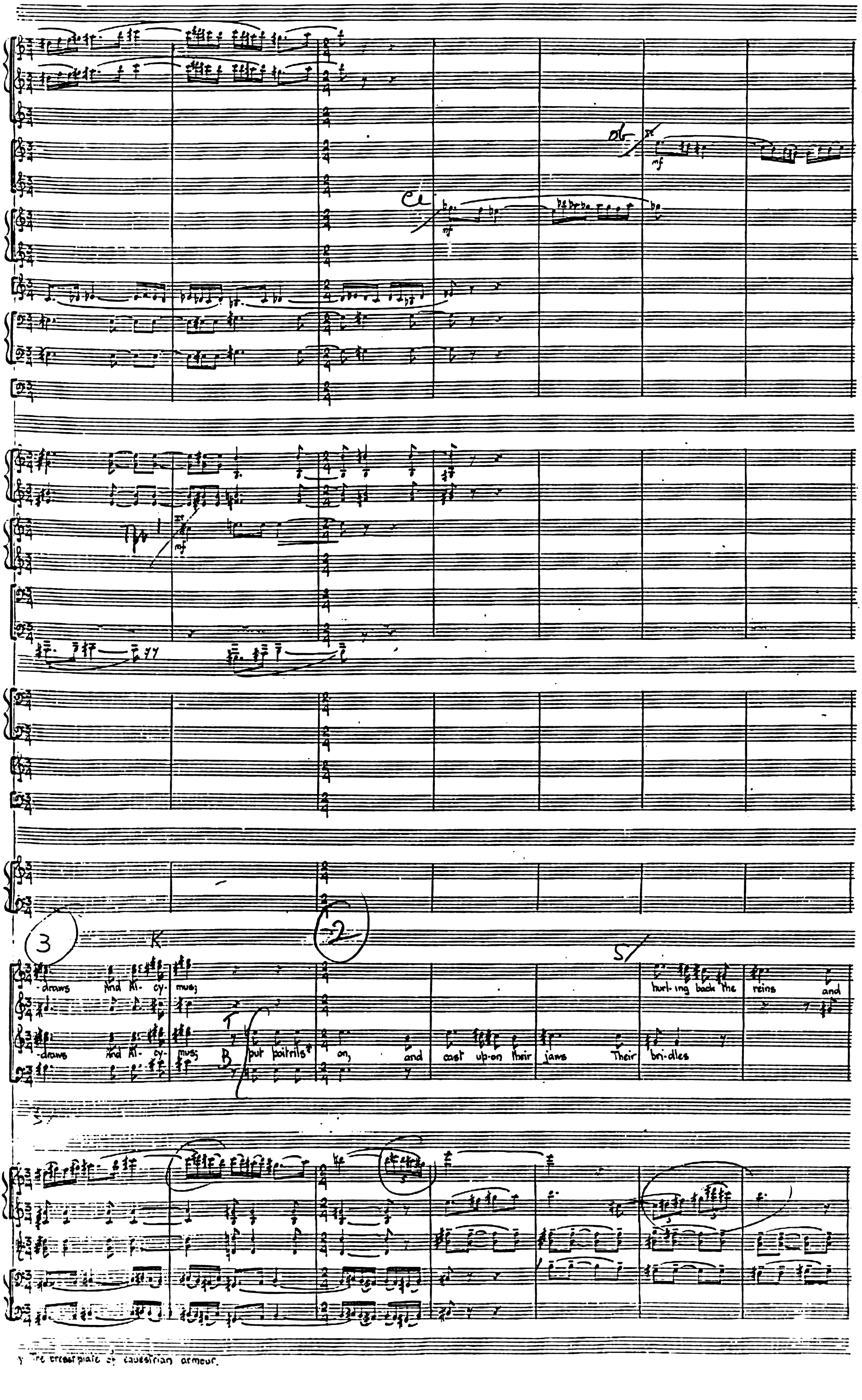
Cor

Tpt

Tuba

mf

mf

mf

y The crest plate of equestrian armour.

100

WW

Flauto 3º

(Ob 2º)

hung them on the seat.

The fair scourge then Au- ro - me-don takes up, and up doth get To

100

poco a poco accelerando.

101

p cresc.

p. cresc.

cresc.

f

RI

Tuba

Tenor Drum

Harp

guide the horse.

ON →

3

poco a poco accelerando.

101

cresc

150

♩ = 116
~~moderato (♩=100)~~

A Tempo ~~moderato (♩=96)~~

Sub.p cresc.

Sub. p. cresc.

Sub. p cresc.

Sub. p. cresc.

Sub. p. cresc.

Sub. p. cresc.

Sub. p. cresc.

Sub. p. cresc.

p cresc

mf

f

p cresc.

ff

The fight's last seat A - chil - les

The fight's last A - chil - les

♩ = 116
~~moderato (♩=100)~~

A Tempo, ~~moderato (♩=96)~~

Sub. p. cresc.

Sub. p. cresc.

Sub. p. cresc.

Div. sub. p. cresc.

Div.

Div.

Div.

unis.

102

look be - hind; Who look'd so arm'd as if the sun,

look be - hind; Who look'd so arm'd as if the sun,

102

molto rall

103

lunga

Tranquillo (♩.=72)

p dolce

p dolce

lunga

lunga

Keep in 7

lunga

2

there fall · en from heavn had shind.

there fall · en from heavn had shind.

molto rall

103

Tranquillo (♩.=72)

lunga

arco Div.

arco Div.

arco Div.

arco Div.

104

poco rall.

Fl

pp

1 ~ 3

Cl 2

Cl

to dolce

pp

poco rall.

2

3/8

3

104

poco rall.

Allegro con fuoco (♩ = 116-120)

lunga

lunga

lunga.

Ae. ne. as, Prince of Tro. jans! Di. vine Sar.

Ae. ne. as, Prince of Tro. jans! Di. vine Sar.

Allegro con fuoco (♩ = 116-120)

unis

brillante

cresc molto

105

a2

U - lyss - es!

-pe - don!

A

Great - souled Ar - chi - lo - chus!

Brave A - jax

Tel - a - mon!

B

105

106

106

Un - con - quer'd Di - o - mede!

god - like La - om - e - don!

Young A -

Young A -

Ha

mf marcato

S.D.

mf

Bass Drum.

mf

(3) 1 S 2 3 2 3 2 3

sempre f

Young Phyl- ei - des!

las - for!

meno f

Young Phyl- ei - des!

las - for!

Young Plat- ro - clus!

Young De-

Young Plat- ro - clus!

Young De-

meno f

pizz.

Div.

pizz.

Div. arco

unis pizz

unis pizz

(3) 2 3 2 3 2 3

107

mf marcato

Ap

Ap

1. pho-bus! Gay A - las - tor! Proud La - om - e-don! Best - be-loved Pat - ro - clus!

1. pho-bus! Gay A - las - tor! Proud La - om - e-don! Best - be-loved Pat - ro - clus!

div. arco

unis. arco

107

(♩= 116-120)

A - ga - mem - non, King of Men! A - ga - mem - non, King of Men! Prince U - lyss-es!

A - ga - mem - non, King of Men! A - ga - mem - non, King of Men! Prince U - lyss-es!

in one

108

loco roll

Molto Animato (♩. = 66)

Gong.

Rec - tor.

108

loco roll

Molto Animato (♩. = 66)

108

2 3

Hec- tor, like man - kill - ing Mars, Hec- tor!

Hec- tor, like man - kill - ing Mars, Hec- tor!

109

fz

Tenor II (with Side Dr sticks)

Bass Dr.

Hec - tor, fierce and grim as a - ny storm - y night, Hec - tor!

Hec - tor, fierce and grim as a - ny storm - y night, Hec - tor!

110

Molto rall.

a tempo

Molto rall.

a tempo

Secco

in 3

fff

Hec - tor,

brave

Hec - tor,

Hec - tor!

Hec - tor!

Molto rall.

a tempo

110

V NOW, TRUMPETER, FOR THY CLOSE

SPRING OFFENSIVE.

Wilfred Owen*

Andante maestoso (♩= circa 65.)

Timpani I
Timpani II
Bass Drum.

Orator.

Halted against the shade of a last hill,
They fed, and lying easy, were at ease

HOLD.

And finding comfortable chests and knees
Carelessly slept. But many there stood still.
To face the stark, blank sky beyond the ridge,
Knowing their feet had come to the end of the world.

Marvelling they stood, and watched the long grass swirled
By the May breeze, murmurous with wasp and midge,
For though the summer oozed into their veins

H.L.d

Like the injected drug for their bones' pains,
Sharp on their souls hung the imminent line of grass,
Fearfully flashed the sky's mysterious glass,

Hour after hour they pondered the warm field —
And the far valley behind, where the buttercups
Had blessed with gold their slow boots coming up,

Turn V. quietly!

Where even the little brambles would not yield,
But clutched and clung to them like sorrowing hands;
They breathe like trees unstirred

Till like a cold gust thrilled the little word
At which each body and its soul begird
And tighten them for battle. No alarms
Of bugles, no high flags, no clamorous haste

Only a lift and flare of eyes that faced
The sun, like a friend with whom their love is done
O larger shone that smile against the sun,—
Mightier than his whose bounty these have spurned.

So soon they topped the hill, and raced together
Over an open stretch of heath and heather
Exposed.

115

Più animato

immediately

And instantly the wide sky burned With fury against them; and soft sudden cups
Opened in thousands for their blood;

Tenor Drum

and the green slopes
Chasmed and steepened sheer to infinite space.

Of them who running on that last high place
Leapt to swift unseen bullets, or went up
On the hot blast and fury of hell's upsurge,
Or plunged and fell away past this world's verge,
Some say God caught them, even before they fell.

♩=66. But what say such as from existence' brink
Ventured but drave too swift to sink,
The few who crushed in the body to enter hell,

And there out fiending all its fiends and flames
With superhuman inhumanities,
Long-famous glories, immemorial shames —
And crawling slowly back have by degrees
Regained cool peaceful air in wonder —

114 Andante molto Tranquillo (♩. = 60)

3 Orator

Why speak they not of comrades that went under?

Fl. I II
Ob.
C.Ang.
Clar. I II
Fag. I II
Cor. I.II III.III
Fl. I II
Ob.
C.Ang.
Clar. I II
Fag. I II
Cor. I.II III.III
Vio. I II
Vla.
Vcl.
C.B.

molto sostenuto
pp possibile.
pp possibile molto sostenuto.
pp possibile.
pp molto sostenuto.
pp
Cue
p sostenuto.
p molto sostenuto.
p
Cor
Solo
Vla

Fl.
Ob.
C.A.
Cl.
Fag.
Cor.
ORATOR sits
div.
unis.
116
CHORUS RISE

Fl.
Ob.
C.A.
Cl.
B.Cl.
Fag.
B Cl
B Cl
Cor.
2
3
2
3
3
DAWN ON THE SOMME.
Robert Nichols*
molto rall
Grave (quasi chorale) (d. = circa 50)
B.D.
Coro. I
Last night rain fell o . . ver the
Last night rain fell o . . ver the
molto rall
Coro. II.
Last night rain fell o . ver the scarred pla. teau,
Last night rain fell o . ver the scarred pla. teau,

* By permission of the Author.

118

scarred bla - tea,

scarred bla - tea,

And now from the dark ho - ri - zon,

And now from the dark ho - ri - zon,

119 (♩.=56)

zon, dazz - ling, flies Ar - row on fire - plumed ar - row to the skies, Shot from the bright are of A - pol - lo's

zon, dazz - ling, flies Ar - row on fire - plumed ar - row to the skies Shot from the bright are of A - pol - lo's

(♩.=56)

dazz - ling, flies Ar - row on fire - plumed ar - row to the skies, Shot from the bright are of A - pol - lo's

dazz - ling, flies Ar - row on fire - plumed ar - row to the skies Shot from the bright are of A - pol - lo's

Andante tranquillo (♩.=60)

120

Ob. I II

Cl. I II

B.Cl.

Fag. I II

I.II Cor. III.IV

Cor. I.II.

bow;

bow;

Andante tranquillo (♩.=60)

I Vio II

Vla.

Vcl.

Cb

arco

I. Fl. II

Picc.

I Ob. II

C.A.

I Cl. II

Cl.B.

I Fag. II

C.Fag.

I. II Cor. III. IV

I. II Tr. III.

I. II Trb.

Bass Trb.

I. II Timp

Ten.Dr.

Bass Dr. Cymbals

Hp.

wri . . then waste be . low,

wri . . then waste be . low,

From flash . ing

From flash . ing

Div.

Unis

Fag

Cor

Tuba

TRB

pools and mounds lit one by one,

pools and mounds lit one by one,

72

a tempo, più mosso (♩. = 66)

122

pp poco a poco cresc.

pp poco a poco cresc.

TRB

pp poco a poco cresc.

a tempo, più mosso

2/12

Oh, is it mist, or are these

72

a tempo, più mosso (♩. = 66)

122

Div.

poco a poco cresc.

poco a poco cresc.

or are these com - pan - ies of morn - ing be - hes,

are com - pan - ies of morn - ing be - hes,

Div. Div. unis

poco cresc.

123

(div.)

mf

ff

CR

3

2

D!

who a - rise, a - rise

to - ward the ri - sen god,

who a - rise, a - rise

to - ward the ri - sen god,

123

124

124

up - on whose brow

Burns the gold lau - rel

up - on whose brow

Burns

Burns the gold lau - rel

Burns

dir.

125

(Pizz.)

125

of all vic - to - ries, He - ro and he - roes'

of all vic - to - ries, He - ro and he - roes'

Pizz

arco

god, the in · vin · ci · ble Sun?

god, the in · vin · ci · ble Sun?

mf

mf

mf

126 Maestoso. ♩ = 66

PERC

Tenor Drum.

Piatti

meno f

meno f

mf

mf

molto

molto

126 Maestoso ♩ = 66

Div.

Div.

Div.

Div.

127

mf

fz

f

Gong

127

rall. molto tranquillo. 128

rall. molto tranquillo

rall. molto tranquillo. 128

pp dolce

5

!!

Fl

lunga

Cl

lunga

pp

Solo

lunga

Div.
arco

lunga

Div.
arco

pp

M. REGER. Op. 131.