

Echoes of War

I. War

Leslie Coulson

Claude Kraus, op. 20

Grave ♩ = 74

The first system of the musical score features five vocal parts: Soprano, Alto, Tenor, Baritone, and Bass. The Soprano part begins with the lyrics "Where war has left its wake of whiten-ed bone, Soft". The vocal lines are accompanied by piano accompaniment. Dynamics include *mp* for the Soprano and *p* and *pp* for the other parts. The word "War" is written below the accompaniment in the Alto, Tenor, and Bass parts.

The second system of the musical score continues the vocal parts. The Soprano part begins with the lyrics "stems of sum-mer grass shall wave a- gain, And all the blood that war has ev er strewn Is but a pass ing stain." Dynamics include *ff* for the Soprano and *f* and *pp* for the other parts. The word "blood" is written below the accompaniment in the Alto, Tenor, and Bass parts. The tempo marking *molto rit.* is present above the Soprano part.

II. The Call

Jessie Pope

March ♩ = 100

1 *mp*

S. *mp*
ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

A. *mp*
ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

T. *mf*
Who's for the tren - ch- Are you, my lad- die? Who'll fol- low Fren - ch- Will you, my lad- die?

Bar. *mp*
ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

B. *mp*
ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba ba

10 *mf* *mp*

S. *mf* *mp*
ba ba ba ba ba ba ba ba ba ba ba ba

A. *mf* *mp*
ba ba ba ba ba ba ba ba ba ba ba ba

T. *f* *mf*
Who's fret-ting to be- gin, Who's go- ing out to win? Do you, my lad- die?

Bar. *mf* *f* *mp*
ba ba ba ba ba ba ba ba ba And who wants to save his skin- ba ba

B. *mf* *f* *mp*
ba ba ba ba ba ba ba ba ba And who wants to save his skin- ba ba

IV. Gethsemane

Slowly $\text{♩} = 50$

mp

S. The gar - den called Geth - se - ma - ne in Pi - car - dy it was, and there the peo - ple came to

mp

A. The gar - den called Geth - se - ma - ne in Pi - car - dy it was, peo - ple came to

mp

T. The gar - den called Geth - se - ma - ne in Pi - car - dy it was, peo - ple came to

mp

B. The gar - den called Geth - se - ma - ne in Pi - car - dy it was, peo - ple came, the

6

a little faster $\text{♩} = 62$

mf

S. see the eng - lish sol - diers pass pass pass or halt,

mf

A. see eng - lish sol - diers pass pass pass or halt,

mf

T. see eng - lish sol - diers pass We used to pass; we used to pass or halt, as it might

mf

B. peo - ple came to see eng - lish sol - diers pass pass pass or halt,

12

mp

S. as it might be, masks gas be - yond Geth - se - ma - ne. Geth -

mp

A. as it might be, masks gas be - yond Geth - se - ma - ne. Geth -

mp

T. be, masks gas be - yond, be - yond Geth - se - ma - ne. Geth -

p

B. and ship our masks in case of gas be - yond Geth - se - ma - ne. Geth -

15

S. War Wa(a)r_ War Wa(a)r_ War Wa(a)r_ War Wa(a)r_ War Wa(a)r_

A. bloo blood-y_ bloo blood-y_ bloo blood-y_ bloo blood-y_ bloo blood-y_

T. this. this. this. this. this.

Bar. pass. You can tell the Ser - geant - Ma - jor To stick his pass - es up his arse. stew. You can tell the old Cook - Ser - geant, To stick his stew right up his flue.

B. When When When When When

20 1. War Wa(a)r_ 2. *f* War! When this blood - y war is o - ver, No more sol - dier - ing for

S. *f* War! When this blood - y war is o - ver, No more sol - dier - ing for

A. bloo blood-y_ *ff* blood-y_ When this blood - y war is o - ver, No more sol - dier - ing for

T. *f* this_ this_ When this blood - y war is o - ver, No more sol - dier - ing for

Bar. *ff* When this When this blood - y war is o - ver, No more sol - dier - ing for

B. *f* When When When this war is o - ver No more,

25

S. *mf*
me. When I get my civ - vy clothes on, Oh, how hap - py I shall be! No more ser - geants

A. *f*
me. When I get my civ - vy clothes on, Oh, how hap - py I shall be! No more ser - geants

T. *mf*
me. When I get my civ - vy clothes on, Oh, how hap - py I shall be! No more ser - geants

Bar. *f*
me. When I get my civ - vy clothes on, Oh, how hap - py I shall be! No more ser - geants

B. *mf*
no more, get my clothes on hap - py be! No more

31

S. //
bawl - ing 'Pick it up' and 'Put it down.' If I meet the ug - ly bas - tard I'll kick his

A. //
bawl - ing 'Pick it up' and 'Put it down.' If I meet the ug - ly bas - tard I'll kick his

T. //
bawl - ing 'Pick it up' and 'Put it down.' If I meet the ug - ly bas - tard I'll kick his

Bar. //
bawl - ing 'Pick it up' and 'Put it down.' If I meet the ug - ly bas - tard I'll kick his

B. //
no more no more bas - tard I'll kick his

36

S. arse all o - ver town. Wa - (a)r___ War Wa - (a)r___ War Wa - (a)r___

A. arse all o - ver town. bloo blood-y___ bloo blood-y___ bloo blood-y___

T. arse all o - ver town. this___ this___ this___

Bar. arse all o - ver town.

B. arse all o - ver When When When

VI. Waste

G.A. Studdert Kennedy

Ferociously ♩ = 96

1 *mf*

S. Waste of Mus-cle, waste of Brain, Waste of Pa-tience, waste of Pain, Waste of Man-hood, waste of Health, Waste of Beau - ty,

A. *mf* Waste of Mus-cle, waste of Brain, Waste of Pa-tience, waste of Pain, Waste of Man-hood, waste of Health, Waste of Beau - ty,

T. *mf* Waste of Mus-cle, waste of Brain, Waste of Pa-tience, waste of Pain, Waste of Man-hood, waste of Health, Waste of Beau - ty,

B. *mf* Waste of Mus-cle, waste of Brain, Waste of Pa-tience, waste of Pain, Waste of Man-hood, waste of Health, Waste of Beau - ty,

IX. An Irish Airman Foresees His Death

W.B. Yeats

1 **Not too slow** ♩ = 80 *mp*

S. I know that I shall meet my fate

A. *p* I know that I shall meet my fate Somewhere a-mong the clouds a-bove; I know that I shall meet my fate Some-where a-

10

S. Some-where a - mong the_ clouds a - bove; Those that I

A. mong the clouds a-bove; I know that I shall meet my fate Some-where a-mong the clouds a-bove; Those that I

18 *mf*

S. fight I do not hate, Those that I guard I do not love;

A. *mp* fight I do not hate, Those that I guard I do not love; I do not love not love not love

T. *p* love; I do not love; I do not love; I do not love; I do not love; I do

27 *mp*

S. My coun - try is Kil - tar - tan Cross, My coun - try men

A. *mp* love My coun - try is Kil - tar - tan Cross, My coun - try men

T. *mp* not love; I do not; My coun - try is Kil - tar - tan Cross, My coun - try men

B. *p* not love; I do not; My coun-try is Kil-tar-tan Cross, Kil - tar-tan Cross, My coun - try-men Kilt - tar-tan's poor,

35

S. Kil-tar-tan's poor, No like-ly end could bring them loss Or leave them hap-pi-er than be

A. Kil-tar-tan's poor, No like-ly end could bring them loss Or leave them hap-pi-er than be

T. Kil-tar-tan's poor, No like-ly end could bring them loss Or leave them hap-pi-er than be

B. Kil-tar-tan's poor, No like - ly end could bring them loss, or leave them, or leave them hap-pi-er than be

42

S. fore. Nor law, nor du-ty ba (a)de me fight, Nor pub-lic men, nor cheer-ing crowds, A lone-ly

A. fore. Nor pub-lic men, nor cheer-ing crowds, A lone-ly

T. fore. Nor law, nor du-ty ba (a)de me fight, Nor pub-lic men, nor cheer-ing crowds, A lone-ly

B. fore, be fore...— Nor pub-lic men, nor cheer-ing crowds, A lone-ly

50

S. im-pulse of de - light Drove to this tu- mult in the clouds; this tu - mult in the

A. im-pulse of de - light Drove to this tu- mult in the clouds; this tu - mult in the

T. im-pulse of de - light Drove to this tu- mult in the clouds; this tu - mult in the

B. im-pulse of de - light Drove to this tu- mult in the clouds; this tu - mult in the

S. af - ter - noon; High in the cloud - less haze the har - vest moon. Is

A. I hear the tink - ling of a High in High in High in

S. pal - lid as the phan - tom of a shell.

A. High in phan - tom of a shell I hear I hear I A

T. I hear A

B. I hear the tink - ling bell. A

pp *mf*

S. A girl is draw - ing wa - ter from a well, I hear the clat - ter of her

A. A girl is draw - ing wa - ter from a well, I hear the clat - ter of her

A. From a well, I hear the clat - ter of her

T. girl

B. girl

mf

26

S. wood-en shoon; Two moth-ers _____ I hear _____

A. wood-en shoon; Two moth-ers _____ I _____ hear _____ I _____

T. Two moth-ers to their sleep - ing ba - bies to their sleep - ing ba - bies

Bar. Two moth-ers to their sleep - ing ba - bies to their sleep - ing ba - bies

B. Two moth-ers to their sleep - ing ba - bies to their sleep - ing ba - bies

f *mf* *f* *mf* *f* *p* *pp* *f* *p* *pp* *f* *p* *pp*

30

S. _____ the tink - ling of a cat - tle bell, I hear _____ the tink - ling _____

A. hear _____ I hear _____ I hear _____ I hear _____ I hear _____

T. to their sleep - ing ba - bies to their sleep - ing ba - bies to their sleep - ing ba - bies

Bar. to their sleep - ing ba - bies to their sleep - ing ba - bies to their sleep - ing ba - bies

B. to their sleep - ing ba - bies to their sleep - ing ba - bies to their sleep - ing ba - bies

poco agitato

43

mf

S. spread; his en - gines scour the land, the sea, the sky; his

A. spread; en - gines scour the sea, sky; his

T. has spread; en - gines scour the land, sea, sky; his

Bar. spread; en - gines scour the sky; his

B. spread;

48

f

S. en-gines scour the land, the sea, the sky; all the weap- ons Are

A. en - gines scour the sea, sky; all the weap- ons Are

T. en-gines scour the land, sea, sky; And all the weap- ons of Hell's ar-mou ry Are rea- dy

Bar. en - gines scour the sky; And all the weap- ons of Hell's ar-mou ry Are rea- dy

B. And all the weap- ons of Hell's ar-mou ry Are rea- dy

S. *// pp*
 sprung. Life, to be sure, is no - thing much to lose; life, to be sure, is

A. *// pp*
 sprung. Life, to be sure, is no - thing much to lose; life, to be sure, is

T. *// pp*
 sprung. life is no - thing much to lose; life is

Bar. *// pp*
 sprung. no - thing much to lose; life, to be sure, is

B. *//*
 sprung.

S. *mp*
 no - thing much to lose; but young men think it is, and we were young.

A. *mp*
 no - thing much to lose; but young men think it is, young.

T. *mp*
 no - thing much to lose; but young men think it is, and we were young.

Bar. *mp*
 no - thing much to lose; but young men think it is, young.

B. *mp*
 but young men think it is, young.