

Aug 1914.

Emily Feldberg 2018, Un-named Ruhr Miner, Helen Jowett 2014, George Rothwell Seager 1914/15, Alfred Liethenstein, 1914

Emily Feldberg

Baritone Solo

mf $\text{♩} = 75$ 5 $\text{♩} = 95$

Lest we for - get Lest we for - get, Lest we for get, for get

Soprano

ff slightly faster

Alto

War!

ff slightly faster

Tenor

War!

ff slightly faster

Bass

War!

ff slightly faster

Piano

mf $\text{♩} = 75$ *sfz* *ff* $\text{♩} = 95$

10

Bar. Solo

S.

mf

Krieg! War! No-ble War! Krieg! No-ble war No-ble war. Krieg!

A.

mf

Krieg! War! No-ble war a no-ble war, It's war. A no-ble war. Krieg! I'll

T.

mf

Krieg! War! we're at war a no-ble war, It's war. A no-ble war. I'll

B.

Krieg! War we're at war Krieg! It's war War. Krieg!

Pno.

ff *mf* *mf* *mf*

V.S.

15 **A** 20

Bar. Solo

S.
Ich sterb' für das Licht I can face

A.
fight for my coun-try, Ich sterb' für die Hei-mat. I'll die for my coun-try, Ich sterb' für das Licht I can face

T.
fight for my coun-try, Ich sterb' für die Hei-mat. I'll die for my coun-try, Ich sterb' für das Licht I can face

B. *mf*
Fight for coun - try, Sterb' für Hei - mat, Die for coun - try, Sterb' für das Licht, das Licht Can_ face_

Pno.

25

Bar. Solo

S. *f*
death Die Hei-mat Die Hei-mat Hoch ging-en die Wo - gen. Hoch ging-en die

A. *f*
death Die Hei-mat Die Hei-mat Hoch ging-en die Wo - gen. Hoch ging-en die

T. *f*
death My coun-try My coun-try Hoch ging-en die Wo - gen. Hoch ging-en die

B. *f*
death death. My coun - try My coun_ try_ Hoch ging-en Wo_ gen_ Hoch ging-en die

Pno.

B 30

Bar. Solo

S. *p*
Wo - gen Hoch ging - en die Wo - gen. It will all be ov - er by Christ - mas

A. *p* *mf*
Wo - gen Hoch ging - en die Wo - gen. It will all be ov - er by Christ - mas I'll

T. *p* *mf*
Wo - gen Hoch ging - en die Wo - gen. It will all be ov - er by Christ - mas I'll

B. *p* *mf*
Wo - gen, Wo - gen Hoch ging - en Wo - gen. It will all be ov - er by Christ - mas. I'll

Pno. *p* *mf*

B 35

Bar. Solo

S. *mf*
Ich sterb' für das Licht. I

A. *mf*
fight for my coun - try, Ich sterb' für die Hei - mat. I'll die for my coun - try. Ich sterb' für das Licht. I

T. *mf*
fight for my coun - try, Ich sterb' für die Hei - mat. I'll die for my coun - try. Ich sterb' für das Licht. I

B. *mf*
Fight for coun - try, Sterb' für Hei - mat, Die for coun - try, Sterb' für das Licht, das Licht

Pno. *mf*

C

40

Bar. Solo

S. *ff*
can face death Die Hei - mat Die Hei - mat

A. *ff*
can face death Die Hei - mat Die Hei - mat!

T. *ff*
can face death My coun - try My coun - try can be solo

B. *f* *mf*
Can face death death. My coun - try My coun - try. I work on the land help - ing me dad, but

Pno. *ff* *mf*

D

45

Bar. Solo

S.

A.

T.

B. *f*
Oh how I hate it being a farm lad I know I'll be here for the rest of my life milk - ing the cows and find - ing a wife

Pno. *f*

50

Bar. Solo

S.

A.

T.

B.

Pno.

But I hear there's a war, and young lads they need to spread their wings, and you

55

E

Bar. Solo

S.

A.

T.

B.

Pno.

mf He works on the land help - ing his dad,

mf He works on the land help - ing his dad,

Tutti mf don't have to read. I work on the land help - ing me dad, but Oh how I hate it

E

f *mf*

60

Bar. Solo

S. *mf*
there's a war, for young lads to spread their wings, to

A. *mf*
there's a war, for young lads to spread their wings, to

T. *mf*
But I hear there's a war, and young lads they need to spread their wings,

B. *mf*
being a farm lad But I hear there's a war, and young lads they need to spread their wings,

Pno.

F 65 70

Bar. Solo

S. *ff* *p*
spread their wings, spread their wings, young lads spread their wings their wings

A. *ff* *p*
spread their wings spread their wings, young lads spread their wings, their wings

T. *ff* *p*
spread their wings spread their wings, spread their wings spread their wings, their wings

B. *ff* *p*
spread their wings, spread their wings, young lads spread their wings, their wings

Pno. **F** *ff* *p*

G 75

Bar. Solo

S. *mf* jaunty
 jaunty If I stop a bit of Ger-man lead It will be a sport a sport a sport

A. *mf*
 If I stop a bit of Ger-man lead If I stop a bit of

T. *mf*
 Join the war and fight It will be a sport— a sport a sport

B. *mf*
 Join the war and fight for King and Coun - try, join the war Join the war and

Pno. *mf*
 jaunty
 with grandeur

80

Bar. Solo

S. *ff*
 If I stop a bit of Ger-man lead It will be a sport It will be a sport. War, glor ious

A. *ff*
 Ger-man lead It will be a sport It will be a sport. Sport, it will

T. *ff*
 a sport stop, Ger-man lead a sport Stop Ger man

B. *ff*
 fight for King and Coun - try, join the war. Join ther war, the war. glor ious

Pno. *ff*
ff

V.S.

H 85

Bar. Solo

S. *mp* war. Ich geh' gern' ein! *mf* Hoch ging-en die Wo - gen. Hoch ging-en die Wo - gen

A. *mp* be a sport. Ich geh' gern' ein! *mf* Hoch ging-en die Wo - gen. Hoch ging-en die Wo - gen

T. *mp* lead, a sport. Ich geh' gern' ein! *mf* Hoch ging-en die Wo - gen. Hoch ging-en die Wo - gen

B. *mp* war Ich geh' gern' ein! *mf* Hoch ging-en Wo - gen - Hoch ging-en die Wo - gen, wo - gen

Pno. *p* *mf*

90

Bar. Solo

S. *f* *mp* Wo - gen der Be - geis - te - rung Hoch ging-en die Wo - gen. It will all be ov - er by Christ - mas, It will

A. *f* *mp* Wo - gen der Be - geis - ter - ung Hoch ging-en die Wo - gen. It will all be ov - er by Christ - mas, It will

T. *f* *mp* Wo - gen Be - geis te - rung Hoch ging-en die Wo - gen. It will all be ov - er by Christ - mas, It will

B. *f* *mp* Wo - gen der Be - geis - te - rung - Hoch ging-en Wo - gen It will all be ov - er by Christ - mas, It will

Pno. *f* *mp*

95 **I**

Bar. Solo

S. *pp* all be ov - er by Christ - mas, Christ - mas *mp* I'll fight for my coun - try, Ich

A. *pp* all be ov - er by Christ - mas Christ - mas *mf* He works on the land

T. *pp* all be ov - er by Christ - mas. Christ - mas *mp* I'll fight for my con - try, Ich

B. *pp* all be ov - er by Christ - mas Christ - mas, Christ - mas *mf* I work on the land

Pno. *pp* *mp*

100 **J**

Bar. Solo

S. *f* sterb' für die Hei - mat. I'll die for my coun - try. Ich sterb' für das Licht I

A. help ing his dad, but Oh how he hates it being a farm lad But I hear there's a war and

T. *f* sterb' für die Hei - mat. I'll die for my coun - try. Ich sterb' für das Licht I

B. help ing me dad, but Oh how I hate it being a farm lad But I hear there's a war and

Pno. **J**

Bar. Solo

S.
can face death Die Hei-mat! My coun-try! Die Hei mat! ah!

A.
young lads they need, young lads they need. Die Hei-mat! My coun-try! Die Hei mat! ah!

T.
can face death Die Hei-mat! My coun-try! Die Hei-mat! ah!

B.
young lads they need, young lads they need. I can face death Die Hei-mat! ah!

Pno.

Abschied: Song of Parting.

Alfred Lichtenstein 1914, a German soldier who died in 1914
a few weeks after reaching the front line.

Emily Feldberg

1 $\text{♩} = 77$ 5

$\text{♩} = 77$

mf

mf

mf 10 *mf*

Bar. Solo

Vorm Ster - ben mach' ich noch mein Ge - dicht Still Ka-me-ra-den

S.

A.

T.

B.

Pno.

mf

V.S.

15 *pp* 20

Bar. Solo *mf*

stört mich nicht. Still Still Vorm Ster-ben mach' ich

S. *mf*

Still, still stört mich nicht.

A. *mf*

Still, still stört mich nicht.

T.

B.

Pno. *pp* *mf* *f*

25

Bar. Solo

noch mein Ge - dicht Still Ka-me-ra-den stört mich nicht no breath

S. *p*

Still, Ka-me-ra - den Still Still Ka-me-ra - den

A. *p* no breath

Still Ka-me-ra - den Still Still Ka-me-ra - den

T.

B.

Pno. *mp*

K

Bar. Solo

Wir ziehn zum Krieg! Wir ziehn zum Krieg! Wir ziehn zum

S. *p* Still, Still, Still.

A. *p* Still, Still, Still.

T.

B.

Pno.

K

Bar. Solo

Krieg Wir ziehn zum Krieg zum Krieg Der Tod ist un-ser Kitt. Der Tod ist un-ser Kitt Der

S.

A.

T.

B.

Pno. *ff* *maetoso* 35

ff *maetoso*

40 *mf* *p*

Bar. Solo

Tod is un - ser Kitt. O heult' mi-r doch die Ge - lieb - te nit. Vorm

S.

A.

T.

B.

Pno.

mf

45

Bar. Solo

Ster - ben mach' ich noch mein Ge - dicht Still Ka-me-ra - den, stört mich nicht

S.

A.

T.

B.

Pno.

p

50 **L** *mf* 55 *cresc*

Bar. Solo

— Was liegt an mir. Ich geh' gern' ein ich geh' gern' ein, ich geh' gern' ein,

S.

A.

T.

B.

L *mf* *cresc*

Pno.

p

60 *rall*

Bar. Solo

geh' gern' ein. Was liegt an mir. Ich geh' gern' ein ich geh' gern' ein, gern' ein. Was liegt an mir Ich

ff *p*

S.

A.

T.

B.

ff *mp* *rall*

Pno.

p

V.S.

65

Bar. Solo

geh' gern' ein. Die Mut-ter weint Die Mut - ter

S.

A.

T.

B.

Pno.

a tempo

mp *mf* *mp*

70

Bar. Solo

weint Die Mut - ter weint weint. Man muss aus Ei-sen sein. Man muss aus Ei-sen sein. Die

pp

S.

A.

T.

B.

Pno.

f *pp* *f*

Bar. Solo

M

p
80

sfz

Son-ne fällt zum Ho - ri-zont hin - ab ——— Bald wirft man mich ins mil - de mil-de Mass-en-grab Am
f

S.

A.

T.

B.

Pno.

M

p

sf

Bar. Solo

mf
85

Him-mel brennt das brav ——— e A-bend rot Viel leicht bin ich in drei-zehn Ta - gen tot Vie-lliecht bin ich in

S.

A.

T.

B.

Pno.

mf

90 *pp* 95

Bar. Solo
 drei-zehn Ta - gen tot _____ Vorm Ster - ben mach' ich noch mein Ge - dicht _____

S.
 A.
 T.
 B.

Pno.
p

Bar. Solo
sempre pp *pp* 100 < > *rit*

Still Ka-me-ra-den stört mich nicht. _____ Man muss aus Eis-en sein. Man muss aus Eis-en sein. _____

S.
pp *rit*
 Man muss aus Eis-en sein. Man muss aus Eis-en sein. _____

A.
 T.
 B.

Pno.
pp *rit*

105 110

Bar. Solo

S.

A.

T.

B.

Vorm Ster - ben mach' ich

Vorm Ster - ben mach' ich

Pno.

mf

mf

mp

mf

115

Bar. Solo

S.

A.

T.

B.

Stil Ka-me-ra-den stört mich nicht..

Stil, Stil stört mich nicht,

Stil, Stil stört mich nicht,

noch mein Ge - dicht Still Ka-me-ra-den stört mich nicht

noch mein Ge - dicht Still Ka-me-ra-den stört mich nicht

Pno.

pp

pp

V.S.

120

Bar. Solo

S. stört mich nicht.

Still, Still stört mich nicht.

A. Still, Still stört mich nicht.

T. Still, Still stört mich nicht. *f*

B. Vorm Ster - ben mach' ich noch mein Ge - dicht

Vorm Ster - bem mach' ich noch mein Ge - dicht

Pno. *mf*

125

Bar. Solo

S. *p* Still, Still, Still no breath

Still, Ka-me-ra - den Still Still Ka-me-ra - den Still, Still,

A. *p* Still, Ka-me-ra - den Still no breath

T. Still Ka-me-ra - den stört mich nicht

B. Still Ka-me-ra - den stört mich nicht Still Still

Pno. *mp*

Bar. Solo

130

S.
Still. *p* Wir ziehn zum Krieg!. *f* Wir ziehn zum Krieg! *ff* Krieg! Wir

A.
Still. *f* Wir ziehn zum Krieg *f* Wir ziehn zum *ff* Krieg

T.
Wir ziehn zum Krieg!. Wir ziehn zum Krieg. *crescend.* zum Krieg! *ff* Wir

B.
Still *p* Wir ziehn zum Krieg! *mf* Wir ziehn zum! *f* Krieg Wir ziehn zum Krieg Krieg! Wir

Pno.

Bar. Solo

135

S.
Krieg zum Krieg! Der

A.
zum Krieg! *maetoso* Der Tod ist un-ser Kitt. Der Tod Der Kitt Der

T.
zieh zu Krieg zum Krieg *maetoso* Der Tod ist un-ser Kitt. Der Tod ist un-ser Kitt Der

B.
zieh zu Krieg zum Krieg zum Krieg *maetoso* Der Tod, Der Tod ist un-ser Kitt, Der Tod, Der Tod Der Kitt, Der

Pno.

140

Bar. Solo
 Tod is un-ser Kitt.

S.
 - - - - -

A.
 Tod is un-ser Kitt.

T.
 Tod is un - ser Kitt. *mf* O heult' mir doch die Ge - lieb - te nit. *p* Vorm

B.
 Tod is un-ser Kitt. *mf* O heult' mi-r doch die Ge - lieb - te nit. *p* Vorm

Pno.
mf

145

Bar. Solo
 Still, Still stört mich nicht

S.
 Still Ka-me-ra-den *p*

A.
 Still Ka-me-ra-den *p*

T.
 Ster-ben mach' ich noch mein Ge - dicht Still Ka-me-ra-den, stört mich nicht

B.
 Ster-ben mach' ich noch mein Ge - dicht Still Ka-me-ra-den, stört mich nicht

Pno.
p

150

P

155

Bar. Solo

S.
stört mich nicht

A.
stört mich nicht

T.
mf Was liegt an mir. Ich geh' gern' ein ich geh' gern' ein, ich geh' gern' ein, geh' gern' *cresc*

B.
mf Was liegt an mir. Ich geh' gern' ein ich geh' gern' ein, ich geh' gern' ein, geh' gern'

Pno.

P

160

Bar. Solo

S.
ein. Was liegt an mir. Ich geh' gern' ein ich geh' gern' ein, gern' ein *ff* *p*

A.

T.
ein. Was liegt an mir. Ich geh' gern' ein ich geh' gern' ein, gern' ein. Ich geh' gern' ein. *p* Ich geh' gern' *rall*

B.
ein. Was liegt an mir. Ich geh' gern' ein ich geh' gern' ein, gern' ein *ff* *p* ich. geh' gern' ein Ich geh' gern'

Pno.

165 *p* *a tempo* *mp* *sfz* *mf* *f* <

Bar. Solo Die Mut-ter_ weint Die Mut-ter_ weint Die Mut-ter_ weint Die

S. Die Mut-ter weint Die Mut - ter

A. *a tempo* Die Mut-ter_ weint Die Mut - ter

T. *p* Die Mut-ter_ weint Die Mut - ter

B. ein. *p* Die Mut-ter_ weint *mp* Die Mut - ter
ein. Die Mut-ter_ weint Die Mut - ter

Pno. *a tempo* *mf* *mp* *ff* *pp*

170 175

Bar. Solo Mut-ter_ weint Mut - ter weint weint weint weint

S. weint Die Mut - ter *f* weint weint.

A. weint Die Mut - ter *f* weint weint. Man muss aus Eis - en sein. Man muss aus Eis - en

T. weint Die Mut - ter *f* weint weint. Man muss Eis - en, muss Eis'n

B. weint Die Mut - ter *f* weint weint. Man muss aus Eis - en sein. Man muss aus Eis - en

Pno. *f* *pp* *pp*

Bar. Solo

Die Son-ne fällt fällt Bald wirft man mich ins mil - de mil-de Mass-en

mf

S.

A.

sein.

T. sein Die Son-ne fällt zum Ho - ri zont hin - ab ah ah ins mil-de Mass-en

f *p*

B. sein.. Die Son-ne fällt zum Ho-ri-zont hin - ab Bald wirt man Mass - en

mf

Pno.

180

Bar. Solo

grab Am Him-mel brennt das brav e A-bend - rot

sfz *f*

S.

A.

grab Am Him-mel brennt das brav e A-bend - rot Viel leicht bin ich in drei-zehn Ta - gen Tot Viel

sfz *f* *mf* *mf*

B. grab Am Him-mel brennt das brav e A-bend - rot Viel leicht bin ich in drei-zehn Ta-gen Tot Viel

sf *mf*

Pno.

185

190 *pp* 195

Bar. Solo *Vorm Ster-ben mach' ich noch mein Ge - dicht.*

S.

A.

T. *leicht bin ich in drei-zehn Ta-gen tot* *pp* *mm*

B. *leicht bin ich in drei-zehn Ta - gen tot.*

Pno. *p*

Bar. Solo *sempre pp* *pp* 200 *rit*

Still Ka-me-ra-den stört mich nicht. *Man muss aus Ei-sen sein. Man muss aus Ei-sen sein.*

S.

A. *ppp* *rit*

T. *sempre pp* *pppah* *ah* *rit*

B. *pp* *ppp* *rit*

mm *ah* *ah* *mm* *ah*

Pno. *pp* *rit*

vocal score
Lament 1

Käthe Kollwitz 1917, Vera Brittain 1916, Mohammed Agim 1915

Emily Feldberg

♩ = 75 *1*

5

Schmerz! Schmerz! Ge-nomm-en und ge-nomm-en Mensch-en ge-nomm-en Glau-ben ge-

Schmerz! Schmerz! Ge-nomm-en und ge-nomm-en Mensch-en ge-nomm-en Glau-ben ge-

Schmerz! Schmerz! Ge-nomm-en und ge-nomm-en Mensch-en ge-nomm-en Glau-ben ge-

Schmerz! Schmerz! Ge-nomm-en und ge-nomm-en. Mensch-en ge-nomm-en, Glau-ben ge-

♩ = 75

10

Bar. Solo

S. nomm-en I walk in the half-light, I walk in the half-light, The pain has left

A. nomm-en I walk in the half-light, I walk in the half-light, Pain left

T. nomm-en I walk in the half-light, I walk in the half-light, The pain has left

B. nomm-en I walk in the half-light, I walk in the half-light, Pain

Pno. *p* *mf*

V.S.

15

Bar. Solo

S. *mf*
wea-ri-ness The pain has left wea-ri-ness Life on its way to death.

A. *mf*
wear'(ri) - ness pain left wear'(ri) - ness Life *mf* on its way to death.
p to sing lower note if you can

T. *mf*
wea-ri-ness The pain has left wea-ri-ness Life on its way to death.

B. *mf*
wear'(ri) - ness pain, pain Life on way to death.

Pno.

20

Q

25

Bar. Solo

S. *ff* Schmerz! Schmerz! Schmerz! Schmerz! *p* *ff* 1st sop Schmerz! Halb - dun - kel

A. *ff* Schmerz! Schmerz! Schmerz! Schmerz! *p* *mf* 1st alto Ich geh' im Halb - dun - kel *ff* Schmerz! Schmerz! Schmerz! Schmerz!

T. *ff* Schmerz! Schmerz! Schmerz! Schmerz! *p* *ff* 2nd alto Schmerz! Schmerz! Schmerz! Schmerz! *p* Schmerz! Halb - dun - kel

B. *ff* Schmerz! Schmerz! Schmerz! Schmerz! *p* *mf* Ich geh' im Halb - dun - kel

Pno.

30

Bar. Solo

Der Schmerz hat Mü-di-keit zu-ruck - ge - lass-en. No count - ing lives lost,

S. *mf* *ff* *pp* *p* *p* *ff*
Schmerz, Mü Aah! Aah! dig none left keit. none No count - ing the lives, Aah! No

A. *mp* *ff* *pp* *p* *p*
Aah! Aah! none left none

T. *mp*
Schmerz, Mü - - dig - keit Lives lost, no

B. *mf* *f*
Der Schmerz hat Mü - dig-keit z'ruck-ge - lass-en There is no count-ing the

Pno.

35 **R**

Bar. Solo

count - ing loss. None_ are_ left None are_

S. *f* *f* *ff* *ff* *f* *p*
count - Aah! ing loss, None_ none are left left. None left are, none none are

A. *f* *f* *mf* *ff* *ff* *p*
none left left. None left none

T. *f* *mf* *mf* *mf*
count - ing loss. none_ are left. None are none_ are

B. *mp*
num-ber of lives lost None left, None are

Pno. **R** *p*

40 45

Bar. Solo

S. *left.* *f* *pp* *tutti* *ff*

A. *left.* *none* *f* *pp* *ff* *tutti* *Schmerz!* *Schmerz!* *Schmerz!* *Schmerz!* *Schmerz!*

T. *left.* *none* *ff* *Schmerz!* *Schmerz!* *Schmerz!* *Schmerz!* *Schmerz!*

B. *left.* *Schmerz!* *Schmerz!* *Schmerz!* *Schmerz!* *Schmerz!*

Pno. *f* *ff* *f*

S 50

Bar. Solo

S. *mmm*

A. *pp* *mmm*

T. *pp* *mmm*

B. *mmm* *solo bottom bass only if possible*

Pno. *p*

Canary Girls (Munitions Workers)

Madeline Ida Bedford 1917

Emily Feldberg

1 $\text{♩} = 58$ Jaunty 5

mf
Earn-ing high wa- ges? Yus! five quid a week. A wo- man too mind you I calls it dim sweet. Ye'are ask - ing some ques- tions but

mf
Earn-ing high wa- ges? Yus! five quid a week. A wo- man too mind you I calls it dim sweet. Ye'are ask - ing some ques- tions but

8

$\text{♩} = 58$ Jaunty

mf

10

Bar. Solo

pp whisper *f*
S. bless yer here goes, I spends the whole ra- cket on good times and_ clothes I'm

pp whisper *f*
A. bless yer here goes, I spends the whole ra- cket on good times and_ clothes I'm

T.

B.

sfp

Pno.

V.S.

T 15

Bar. Solo

S. *p*
hav-ing life's good times See 'ere it's like this, The oof come o'dan-ger, the touch and go bizz.. We're all here to-day mate, to-

A. *p*
hav-ing life's good times, See 'ere it's like this, The oof come 'o dan-ger, the touch and go bizz. We're all here to-day mate, to-

T.

B.

Pno. *f* *p*

20

Bar. Solo

S. *f* *f*
mor-row p'haps dead, if Fate tum-bles on us and blows up our_ shed_ Me

A. *f* *f*
mor-row p'haps dead, if Fate tum-bles on us and blows up our_ shed_ Me

T.

B.

Pno. *f* *f*

25

Bar. Solo

S. sav__ing?E - li - jah__ Yer do think_ I'm mad__ I'm act - ing the La-dy__but I ain't liv__ing

A. sav__ing?E - li - jah__ Yer do think_ I'm mad__ I'm act - ing the La-dy__but I ain't liv__ing

T.

B.

Pno.

30

U

Bar. Solo

S. bad Earn-ing high wa- ges? Yus! Five quid a week. A wo-man too mind you I

A. bad. Earn-ing high wa- ges? Yus!Five quid a week. A wo-man too mind you I

T.

B.

Pno.

U

35

Bar. Solo

S.
calls it dim sweet We're all here to day mate, tom mor row p'haps dead if Fate tum-bles on us and Blows

A.
calls it dim sweet. W'ere all here to-day matec to - mor-row p'haps dead if Fate tum-bles on us and Blows,

T.

B.

Pno.

40

V

Bar. Solo

S.
Blows up our shed! *ff* A - fraid! are yer kid-ding with

A.
Blows up our shed! *ff* A - fraid! are yer kid-ding with

T.

B.

Pno.

45

Bar. Solo

S.
mon-ey to spend Years back I wore tat-ters now silk stock-ings mi friend I've *p*

A.
mon-ey to spend Years back I wore tat-ters now silk stock-ings mi friend I've *p*

T.

B.

Pno. *p*

50

Bar. Solo

S.
brace-lets and jewl-'ry, Rings en-vied by friends, A ser-geant to swank with, and some-thing to lend

A.
brace-lets and jewl-'ry, Rings en-vied by friends, A ser-geant to swank with, and some-thing to lend

T.

B.

Pno. *p*

V.S.

55 60

Bar. Solo

S.

A. *mf*
The

T. *mp* *p*
Oh Sil ver town oh Sil-ver town

B. *mp*
Oh Sil ver town The

Pno.

65

Bar. Solo

S.

A. *sfp* *mf*
place blew up there were scores of dead.

T. *mf* *f*
Fate tum bled down, tumbl - ed down, one great roar and

B. *p* *sfp* *mf* *f* *p*
place blew up there were scores of dead Fate tumbl - ed down, one great roar and

Pno. *sempre p* *sfz*

70 X 75

Bar. Solo

S.

A.

T. *sfz*
flash— Oh— Sil - ver town foun - tains of flame spread like a rose, fier - y

B. *sfz*
flash! flash! flash! ah ah ah ah fouun - tains flame spread, rose, fier -

Pno. *mp*
sfz

80

Bar. Solo

S.

A. oh— Sil ver town fate— tum bled down what a

T. rose, hund - reds dead— what a

B. - y rose. Hun - dreds dead, dead, dead. ah ah ah ah fate tum - bled down, what a

Pno. *mf*

85 Y 90

Bar. Solo

S. what a price, Oh *f* Sil - ver town foun - tains of flame spread like a rose, fier - y

A. high price to pay Oh *f* Sil - ver town foun - tains of flame spread like a rose, fier - y

T. high price to pay

B. high price, what a price, ah ah ah ah ah ah ah ah ah ah

Pno. *mp*

95

Bar. Solo

S. rose hund - reds dead dead hund reds are dead hund - reds are dead *ff*

A. rose hund - reds dead dead hund - reds are dead hund - resda are dead *ff*

T. hund - reds are dead *ff*

B. ah hund - reds dead dead hund - reds are dead hund - resd are dead *ff*

Pno. *ff*

Z
100

Bar. Solo

S. *f*
A - fraid are you kid-ing? with mon-ey to spend, yearsback I wore

A. *f*
A - fraid are you kid-ding? with mon-ey to spend, yearsback I wore

T.

B.

Z

Pno.

105

A1

110

Bar. Solo

S. tat-ters now silkstock-ings mifriend I *ff* drive out in tax-is do thea-tres in style And this is mi ver-dict It's

A. tat-ters now silkstock-ings mifriend I drive out in tax-is do thea-tres in style And this is mi ver-dict It's

T. I *ff* drive out in tax-is do thea-tres in style And this is mi ver-dict It's

B. I *ff* drive out in tax-is do thea-tres in style and this is mi ver-dict It's

A1

Pno.

ff

Ped.

V.S.

Bar. Solo

S.
 jol - ly worth while, worth while for to - mor - row if I'm blown to the sky I'll have *pp*

A.
 jol - ly worth-while, worth while for to - mor - row if I'm blown to the sky, I'll have *pp*

T.
 jol - ly worth while, Worth while for to - mor - row if I'm blown to the sky, I'll have *pp*

B.
 jol - ly worth while, worth while for to - mor - row if I'm blown to the sky I'll have *pp*

Pno.
pp

115

Bar. Solo

S.
 re-paid mi wa-ges in Death, Death, re-paid mi wa-ges in Death. and pass by *ff*

A.
 re-paid mi wa-ges in Death Death *ff* re paid mi wa-ges in Death. and pass by

T.
 re-paid mi wa-ges in Death, Death, *ff* re-paid mi wa-ges in Death. and pass by

B.
 re-paid mi wa-ges in Death, Death, *ff* re-paid mi wa-ges in Death and pass by

Pno.
ff

SPoken Parts 2 here (optional)
The Knock on the Door
vocal score
(Conscientious Objectors)

Society of Friends 1661,
No Conscription Fellowship Manifesto 1915
Dr H Miller 1913, Richard Verney 1913, Keir Hardie 1915,
David Boulton 2016

Emily Feldberg

1 *mf* $\text{♩} = 75$

All blood-y prac-ti-ces we do utt-er-ly de-ny All blood-y prac-ti-ces we do utt-er-ly de-ny and

5

mp $\text{♩} = 75$

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in bass clef, starting with a dynamic marking of *mf* and a tempo of $\text{♩} = 75$. The lyrics are "All blood-y prac-ti-ces we do utt-er-ly de-ny All blood-y prac-ti-ces we do utt-er-ly de-ny and". A slur covers the first six measures, and a second slur covers the next six measures, with a "5" above the second slur. The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The piano part begins with a dynamic marking of *mp* and a tempo of $\text{♩} = 75$.

Bar. Solo $\text{♩} = 75$

all out-ward wars and strife and fight-ing with out-ward wea-pons for an-y end or un-der an-y pre

10

S.

A.

T.

B.

Pno.

v.s.

Detailed description: This system contains the second two staves of music. The top staff is a baritone solo line in bass clef, starting with a dynamic marking of *mp* and a tempo of $\text{♩} = 75$. The lyrics are "all out-ward wars and strife and fight-ing with out-ward wea-pons for an-y end or un-der an-y pre". A slur covers the first six measures, and a second slur covers the next six measures, with a "10" above the second slur. The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The piano part continues with the same tempo and dynamic. The system ends with the initials "v.s." in the bottom right corner.

B1 15

Bar. Solo

tence pre-tence

S. stay seated *mp* *mf*

A. stay seated *mp* *mf*

T.

B. stay seated *mp* *mf*

Con-scrip - tion or not Con-scrip - tion or

Con-scrip - tion or not Con-scrip - tion or

Con-scrip-tion or not con-scrip-tion or

Pno. *ff* *mp* *mf*

ff *p*

20

Bar. Solo

S. *f*

A. *f* *mp*

T.

B. *f*

not con-scrip - tion or not con scrip - tion or not

not Con-scrip - tion or not con-scrip - tion or not

not con-scrip - tion or not con-scrip - tion or not

Pno. *f*

Bar. Solo **C1** *mf* 25

All blood-y prac-ti-ces we do utt-er-ly de-ny All blood-y prac-ti-ces we do utt-er-ly de-ny and stand up *f*

S. *f* stand up
By

A.

T.

B. *f* stand up
By

Pno. **C1** *mp* *f*

30 35

Bar. Solo all out-ward wars and strife and fight-ing with out-ward wea - pons for an - y end or un - der an - y pre

S. George I'd have mi - li - t'ry train - ing in Hea - ven in Hea - ven

A.

T. *mf* con - scrip - tion just for the low - er class - es as an ex

B. George I'd have mi - li - t'ry train - ing in hea - ven, in hea - ven

Pno.

40

Bar. Solo

tence or un-der an - y pre-tence

S. *mp*

A. *mp*

T. *mp*
am-ple, ex-am - ple to the low-er cla - sses! Con

B. *f*
con-scrip-tion It is the badge of the slave

Pno. *f* *mp*

D1

Bar. Solo

S. *mf*
scrip-tion or not Con scrip-tion or not

A. *mf*
scrip-tion or not Con - scrip-tion or not

T. *f* stand up *sf*
scrip-tion By George I'd have mi - li - t'ry train - ing in Hea - ven By

B. *p*
Con - scrip-tion or not Con - scrip-tion

Pno. *mf*

45

Bar. Solo

S. *mp*
in Hea-ven in Hea-ven in

A. *mf*
By George! I'd have mi - li - t'ry train - ing in Hea-ven in

T. *mf* *mp*
George! I'd have mi - li - t'ry train - ing in Hea-ven in Hea-ven in

B. *mf*
It is the badge of the slave The slave.

Pno. *mf* *mp*

E1

50

Bar. Solo
We de - ny the right of an-y gov-ern-ment to make a bound-en du - ty the slaugh-ter of our

S.
Hea-ven

A.
Hea-ven

T.
Hea-ven

B.

Pno. *f* *mp* *legato*
f *mf*

55 **F1**

Bar. Solo

fell-ows the slaugh-ter of our fe-llovs

S. *mp*
En - list or de-sert En - list or de-sert En - list or de-sert En

A. *mp*
En - list or de-sert En - list or de-sert En - list or de-sert En

T.

B. *mp*
En - list or de-sert En - list or de-sert En - list or de-sert En

Pno.

60 65

Bar. Solo

S. *f* *p*
list or de-sert En - list En - list En - list En - list or de-sert En - list or de-sert En - list or de-sert. Ex -

A. *f* *p*
list or de-sert En - list En - list En - list En - list or de-sert En - list or de-sert En - list or de-sert. Ex -

T. *p*
En - list or de-sert En - list or de-sert

B. *f*
list or de-sert En - li - st En - list En - list or de-sert. Ex -

Pno. *f* *p*
p

G1 70

Bar. Solo

S.
emp-tion on grounds of con-science. grounds of Con-science ex emp-tion on grounds of

A.
emp-tion on grounds of con - science. Ex - emp - tion on grounds of Con-science, ex emp-tion on grounds of

T.

B.
emp-tion on grounds Con-science. Ex emp - tion on grounds of Con-science, ex emp-tion on grounds of

Pno.

H1 75

Bar. Solo

S.
Con-science, ex - emp-tion on ground of Con - science

A.
Con-science, ex emp- tion Con - science

T.

B.
Con-science, ex - emp - tion — Con - science

Pno.

H1

con moto

mp

V.S.

Bar. Solo

S. *p*
En

A. *con moto* *mf*
Ev-ery man who is sin - gle must reg-i-ster to en - list, or be come a de - ser-ter *p*
En

T. *con moto* *mf*
Ev-ery man who is sin - gle or be come a de - ser-ter *p*
En

B. Must reg-i-ster to en - list, or be come a de - ser-ter

Pno. *con moto* *mf* *p*

II

Bar. Solo

S. *f* *pp* *f*
We de - ny the right of
list or de - sert En - list or de - sert That knock on the door that

A. *f*
list or de - sert En - list or de - sert

T. *f* *pp* *f*
list or de - sert En - list or de - sert That knock on the door that

B. that

Pno. *pp* *ff*

Bar. Solo *90*
 an - y gov-vern-ment to make a bound-en du - ty the slaugh - ter of our fell-ows.

S.
 knock on the door that brings the great de - ci - cion That

A.
 that brings the great de - ci - cion That

T.
 knock on the door that brings the great de - ci - cion

B. *ff*
 knock on the door that brings the great de - ci - cion

Pno.

J1 *95*
 I've made the great de - ci - cion, I've

S. *pp*
 knock on the door that knock on the door, that brings the great de - ci - cion En - list or be

A. *pp*
 knock on the door that knock on the door, that brings the great de - ci - cion En - list or be

T.
 That brings the great de - ci - cion

B.
 That brings the great de - ci - cion

J1 *pp*
mf *f*

Pno.

Bar. Solo

K1
100 *mf*

made the great de - si-cion All blood-y prac-ti-ces we do utt-er-ly de - ny all out-ward

S.
come a de - ser - ter

A.
come a de - ser - ter

T.

B.

Pno.

K1
mp

Bar. Solo

105

wars and strife and fight-ing with out - ward wea - pons for an - y end and

S.

A.

T.

B.

Pno.

Bar. Solo

f *110*

fight-ing for an - y end this is our tes - ti - mo - ny to the whole world

S.

A.

T.

B.

Pno.

Under a cloudless blue sky vocal score (The Somme)

Title from the Official Army Report of the Somme 1916,
extracts from *Open Fire* by Helen Jowett 2014, other words Emily Feldberg 2017.

Emily Feldberg

1 $\text{♩} = 51$ 5

ff *mp*

L1
10

Bar. Solo

S. *legato mf*
Un-der a cloud-less blue sky hay mea-dows rea-dy and dry Troop mass of thou sands

A. *legato mf*
Un-der a cloud-less blue sky ah hay mea-dows rea - dy. Troop, mass,

T. *legato mf*

B. *legato mf*

L1

Pno. *mf*

mf

15

Bar. Solo

S. two migh-ty Em-pires all stand-ing rea-dy to die. Pro-mise of hot sum-mer sun

A. thou - sands all stand-ing rea-dy to die. Pro-mise of hot sum-mer sun

T.

B.

Pno.

20

Bar. Solo

S. bay-o-nets glist' ning as one, wave up-on wave come, bay-o-nets shi-ning, This is the place called The

A. bay-o-nets glist' ning, wave up-on wave come, bay-o-nets shi-ning, This is the place called The

T. This is the place called The

B. This is the place called The

Pno.

M1 25 30

Bar. Solo

S. *f*
Somme this is the place called The Somme

A. *f*
Somme this is the place called The Somme

T. *f* words and rhythm are the priority:
Somme this is the place called The Somme *f* wrong notes don't matter (though get them right if you can!)
Somme this is the place called The Somme Big boots can't walk

B. *f*
Somme this is the place called The Somme *f* Big boots, can't walk

Pno. *f* *f* *mp*

M1 35

Bar. Solo

S.

A.

T. Out of breath, can't talk I'm here in War no go-ing back. Big boots, can't walk

B. Out of breath, can't talk I'm here in War, no go-ing back. Big boots, can't walk

Pno.

N1

40

Bar. Solo

S.

A.

T.

B.

Pno.

Un-der a cloud-less blue sky

Un-der a blue sky ——— voiced words

Out of breath can't talk, I'm here in War no go-ing back, back! No go-ing

Out of breath, can't talk, I'm here in War, no go-ing back back! No go-ing

N1

45

Bar. Solo

S.

A.

T.

B.

Pno.

The loss-es were te-rr-i-ble, men fell in their ba-ta-l'ons the

back!

back!

50 01 55

Bar. Solo

S. ver-y first day they count-ed six-ty thou - sand

A. *mf* six-ty thou sand

T. *mf* Can't walk, out of breath, can't talk, I'm

B. *mf* Can't walk, out of breath, can't talk, I'm

Pno. 01 *sfp*

60

Bar. Solo

S.

A. *f* Un-der a Sep-tem-ber

T. *acapella f* here in War, no go-ing back— Big boots, can't walk no go-ing back. no go-ing back.

B. *acapella f* here in War, no go-ing back— Big boots, can't walk no go-ing back. no go-ing back.—

Pno. *sf* *p* *p*

65

Bar. Solo

S. Three lines of tren - ches, three lines of barb'd wire,

A. sky troops from all coun-tries will die.

T. troops from all coun - tries die. Three lines of tren-ches, three lines of barb'd wire,

B.

Pno.

70 **P1** 75

Bar. Solo *v important rhythm*
please dont rush
think in quavers:
1,2. 1,2. 1,2

S. *ff*
ma-ny will die in the mire the mire_____ the mire_____ Die in the

A. *ff*
the mire_____

T. *ff*
ma-ny will die in the mire the mire_____ the mire_____ *v important rhythm*
please dont rush
think in quavers:
1,2. 1,2. 1,2

B. *ff*
the mire_____ Ma - ny will,

P1

Pno.

Bar. Solo

S. *mp* *syncopated.* *please dont rush* *think 1.2. 1.2. 1.2.* *ff*
 mire. die mire, die in the mire die in the mire.

A. *mp* *think 1.2. 1.2. 1.2.* *ff*
 ma - ny will die die in the mire, die in the mire die in the mire.

T. *mp* *syncopated.* *please dont rush* *think 1.2. 1.2. 1.2.*
 Die in the Die in the mire. die in the die in the

B. *mp* *syncopated.* *please dont rush* *think 1.2. 1.2. 1.2.*
 ma - ny, will die, die ma - ny die in the mire, die in the, die in the

Pno. *ff*

Q1

Bar. Solo

S. *mp* *f*
 There is trench foot, bo-dy lice, surg' ry with-out mor-phine. un-tend-ed woun-ded, the sweet stench of gan-grene

A. *mp*
 There is trench foot, bo-dy lice, surg' ry with out mor-phine. un-tend-ed woun-ded, the sweet stench of gan-grene

T. *mp*
 mire.

B. *mp*
 mire.

Pno. *mf*

Q1

95 100

Bar. Solo

S.

A.

T.

B. *p*

sweet stench of gan-grene, — sweet stench of gan-grene, gan-grene, sweet stench of gan-grene, sweet stench of gan-

Pno.

p

105 R1 110 115

Bar. Solo

S.

A.

T.

B. *p* solo from choir tutti

grene There's a War and I came—and I'm no dam good—please God stop it now— If

Pno. R1

120 125

Bar. Solo

S. *f* the mire the mire ah the mire *ff*

A. Un-der a No-verm-ber sky the mire the mire mire, the mire

T. syncopated, please dont rush think in quavers
Ah Ah The mire, mire, Mire,

B. *f* on ly I could Ah ah, Ah The mire, the mire Ah

Pno. *f* *ff*

130 135

Bar. Solo

S. *rall* ah the Mire I see! *a tempo*

A. *rall* mire the mire *a tempo mp*

T. *rall* Mire, Ah I see their fa ces scared, eyes wide, boys just like me. In - side I cried

B. *rall* ah I see their fa ces scared, eyes wide, boys just like me. In - side I cried

Pno. *rall* *a tempo*

140 S1 145

Bar. Solo

S. *f*
Screams and blood, bo - dies out of con - trol, _____

A. *f*
Screams and blood, out of con - trol, _____

T. *f*
Screams and blood, bo - dies out of con - trol, _____

B. *f*
Screams and blood, bo - dies out of con - trol, _____

Pno. *ff* *sempre*

150 155 **2**

Bar. Solo

S. **2**
Waves of col - our waves of co - lour

A. **2**

T. *f* legato ----- *intense mp* **2**
Waves of co - lour sil - ver hole

B. *f* legato ----- *mp* *intense* **2**
waves of co - lour sil - ver hole

Pno. legato ----- *p* **2**

T1 160

Bar. Solo

S. *legato*
mf *f*
Your John - ny died peace-f'lly he felt no *legato* pain. — He

A. *f*
Your John - ny died

T. *f* *legato*
Your John - *legato*

B. *mf*
Your

Pno. *mf* *mf* *p*

T1 165

Bar. Solo

S. *mp*
died for his coun - try, Your John - ny — died

A. *f* *f*
peace - f'lly he felt no pain. — Your John - ny died peace - f'lly he

T. *f*
ny died peace - f'lly he felt no pain. — Your John - ny died peace -

B. *f*
John - ny died peace - f'lly he felt no pain. — Your John - ny died

Pno. *mf*

170 175

Bar. Solo

S. *f* He died for his coun - try, did not die in vain *p*

A. felt no pain. *p*

T. *f* flly he felt no pain. *ff* He died for his coun - try, did not die in vain *p*

B. peace - flly he felt no pain. *p*

Pno. *f* *p*

U1 180 185

Bar. Solo

S. *mf* Wal - ter starb ru - hig Schmerz fühlt' er nicht, Er starb für die Hei - mat, er starb für das Licht. *p* but very distinct, we must hear the words No shrap - nel dis

A. *mf* Wal - ter ru - hig fühlt' - er nicht, starb für Hei - mat starb für das Licht.

T. *mf* Wal - ter starb ru - hig Schmerz fühlt' er nicht, er starb für die Hei - mat, Er starb für das Licht.

B. *mf* Wal - ter ru - hig fühlt' - er nicht, starb für Hei - mat starb für das Licht.

Pno. *mf* *mp* *p*

V.S.

190

Bar. Solo

S.

- mem-ber'd his limbs or his brain, No ly-ing in shell holes in the Somme's le-thal rain

A.

mp legato
No long drawn out

T.

B.

Pno.

195

Bar. Solo

S.

A.

death sur-round-ed by blood No help less drow ning in Gang gre-nous mud

T.

B.

Pno.

Bar. Solo V1

mp 200 205

We don't know where he died, _____ where to find _____ his re - mains. _____ but we know he died

S.

A.

T.

B.

Pno. V1

mp

Bar. Solo V1

210 215 220

peace _____ ful - ly, and felt no pain. _____

S. *p*
und-er a cloud-less blue sky _____

A. *p*
und er a cloud less blue sky _____

T. *p*
Cloud - les blue sky _____

B. *p* *tutti*
Cloud - less blue sky _____

Pno.

vocal score
Lament 2

Käthe Kollwitz 1917, Vera Brittain 1916, Mohammed Agim 1915

Emily Feldberg

♩ = 75 *1*

Schmerz! Schmerz! Ge - nomm-en und ge-nomm-en... Mensch-en ge - nomm-en... Glau-ben ge nomm-en... I

♩ = 75

Bar. Solo

10 *p* *mf* 15

walk in the half-light, I walk in the half-light The pain has left wea-ri-ness The pain has left

S.
A.
T.
B.

Pno.

Bar. Solo

W1

ff 20 *p*

wea-ri-nes Life on its way to death. Schmerz! Schmerz! Schmerz! Schmerz!

S.

A.

T.

B.

Pno.

W1

ff *p* *p*

Bar. Solo

mf 25 *mf* 30

— Ich geh' im Halb - dun - kel — Der schmerz hat Mu-dig-keit zu-ruck - ge-

S.

A.

T.

B.

Pno.

mf *mf*

Bar. Solo

lass-en There is no count-ing the num-ber of lives lost, none are left. None are

mf X1
35

S.

A.

T.

B.

Pno.

Bar. Solo

none are left *tutti* *ff* Schmerz! Schmerz! Schmerz! Schmerz! Schmerz!

S.

A.

T.

B.

Pno.

40 45

Y1

bottom d continued if possible 50

Bar. Solo

S. Schmerz

A. *pp* mmm

T. *pp* mmm

B. *p*

Pno. *p*

vocal score
Kuchen!

Another Mother's Son

Emily Feldberg 2018

Emily Feldberg

1 $\text{♩} = 110$ 5 10

1st time instrumental only
2nd time with words.

We bring some cake here it is for you Eat and be rest - ed

$\text{♩} = 110$

15 20

Bar. Solo

1st time instrumental only
2nd time words

S. *f*
We bring some cake here, it is for you Eat and be rest-ed, you look too thin!

A. *f*
you are too thin— We bring some cake here, it is for you Eat and be rest-ed, you look too thin!

T.

B.

Pno.

Bar. Solo

25 30

S.

A.

T. *f* Excited, with a swing

B. *f* Excited with a swing Hier gibt es Kuch-en,

Habt Ihr ge-hört? Habt Ihr ge-hört? Hier gibt es Kuch-en, Kuch-en für uns!

Pno.

35 40

Bar. Solo

S. *f* Sing both times
Eat and be rest-ed, you look too thin!

A. *f* Sing both times
Eat and be rest-ed, you look too thin!

T. *f* Kuch-en für uns! *f* Kuch-en! Kuch-en! Kuch-en für uns! Vie-len Dank,

B. *f* Kuch-en! Kuch-en! Kuch-en! Schmeckt! Vie-len Dank,

Pno.

A2
45

50

Bar. Solo

S.

A.

T.
das ist gut! Kuch - en! Kuch - en! Kuch-en für uns! Schmeckt! Das ist gut!
very playful

B.
das ist gut! Kuch - en! Kuch - en! Kuch-en für uns! Schmeckt! Schmeckt! pom pom pom

Pno.

A2

55

Bar. Solo

S.

A.

T.
Habt Ihr ge - hört? Habt Ihr ge - hört? Hier gibt es Kuch... en.....
falter and fade away

B.
pom pom Habt Ihr ge - hört? Habt Ihr ge - hört? Hier gibt es Kuch... en.....
fade away

Pno.

60 **B2** 65 70

Bar. Solo

S.

A. possible solo from chorus
Some where I have ___ a son ___

T.

B.

Pno. **B2**

75 80 85

Bar. Solo

S. He smiled ___ had fears ___ but I

A. He fought and killed just like you ___ He smiled ___ had fears ___ but I

T.

B.

Pno.

90 95 100

Bar. Solo

S. almost speak it if necessary mime the low B!
 can-not dry his tears and he lived and liked cake just like you He was his

A. almost speak it
 can-not dry his tears and he lived and liked cake just like you like you. He was his

T.

B.

Pno.

105 110 115

Bar. Solo

S. mo - ther's son you are your mo - thers' son and you

A. mo - ther's son you are your mo - thers' son and you

T.

B.

Pno.

120 125 130

Bar. Solo

S.
still live to you I give this cake to a mother's son

A.
still live to you I give this cake to a mother's son

T.

B.

Pno.

D2 135 140 145

Bar. Solo

S.

A. *tutti mp* *mf*
Somewhere now lies my son He fought and killed just like you

T.

B.

Pno. D2

150 155 160

Bar. Solo

S. *f* He smiled had fears and I can-not dry my tears but I can *mf* give to a - no-ther mo-ther's

A. *f* He smiled had fears and I can-not dry my tears but I can *mf* give to a - no-ther mo-ther's

T.

B.

Pno.

165 170

Bar. Solo

S. *son*

A. *son*

T. *mp* He smiled had fears and she can-not dry her tears but she can give to a-

B. *mp* He smiled had fears and she can-not dry her tears but she can give to a-

Pno. *mp*

175 E2 180 185

Bar. Solo

S.

A.

T. *8*
-no-ther mo-ther's son

B. *8*
-no-ther mo-ther's son

Pno.

190 195 200

Bar. Solo

S.

A. *p*
mm

T. *f* Excited, with a swing
Hier gibt es Kuch-en,

B. *p*
mm

Pno. *p*

205 210

Bar. Solo

S. *f*
Eat and be rest-ed, you look too thin!

A. *f*
Eat and be rest-ed, you look too thin!

T. *f*
Kuch-en für uns! Kuch-en! Kuch-en! Kuch-en für uns! Vie-len Dank.

B. *f*
Kuch-en! Kuch-en Kuch-en! Schmeckt! Vie-len Dank

Pno.

215 220

Bar. Solo

S. *f*
Ca-ke will do you good Ca-ke will

A. *f*
Ca-ke will do you good Ca-ke will

T. *f*
Das ist gut! Kuch-en! Kuch-en! Kuch-en für uns! Schmeckt! Das ist gut!
very playful

B. *f*
Das ist gut! Kuch-en! Kuch-en! Kuch-en für uns! Schmeckt! Schmeckt! bah bah bah bam bam bah bah bam

Pno.

225 230

Bar. Solo

S.
do you good

A.
do you good

T.
8

B.
bah bah bam bah bah bam bam.

Pno.
pp
pp

The image shows a page of a vocal score for a piece in G major (one sharp). The score is for measures 225 to 230. It includes staves for Baritone Solo, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The vocal parts have lyrics: 'do you good' for Soprano and Alto, and 'bah bah bam bah bah bam bam.' for Bass. The piano part features a rhythmic accompaniment with a 'pp' (pianissimo) dynamic marking. The Tenor staff has an '8' below it, likely indicating an octave. The Bass staff has a '1' below it, likely indicating an octave. The piano part has a 'pp' marking in the right hand and another 'pp' in the left hand.

vocal score

Three Tommies (The Burning Question)

Anon from
The Wipers Times 1917

Emily Feldberg

1 $\text{♩} = 110$ 5

mf

Three Tom-mies sat in the trench one day dis-cus sing the war in the us-u-al way They talked of the mud and they

mf

Three Tom-mies sat in the trench one day dis-cus sing the war in the us-u-al way They talked of the mud and they

mf

Three Tom-mies sat in the trench one day dis-cus sing the war in the us-u-al way They talked of the mud and they

mf

Three Tom-mies sat in the trench one day dis-cus sing the war in the us-u-al way They talked of the mud and they

$\text{♩} = 110$

f *mf*

10

Bar. Solo

S. *mp* mime as necessary
talked of the Hun of what was to do and what had been done. They talked ab-out rum, and

A. *mp*
talked of the Hun of what was to do and what had been done. They talked ab-out rum, and

T. *mp*
talked of the Hun of what was to do and what had been done. They talked ab-out rum, and

B. *mp*
talked of the Hun of what was to do and what had been done. They talked ab-out rum, and

Pno. *p*

15

Bar. Solo

S. *f*
though it tis hard to be-lieve they ev - ven found time to talk a-bout leave, but the

A. *f*
though it tis hard to be-lieve they ev - ven found time to talk a-bout leave, but the

T. *f*
though it tis hard to be-lieve they ev - ven found time to talk a-bout leave, but the

B. *f*
though it tis hard to be-lieve they ev - ven found time to talk a-bout leave, but the

Pno. *f*

20

Bar. Solo

S.
point which they ar-gued from post back to pil lar— was whe-ther Notts coun-ty could beat As-ton Vil-la

A.
point which they ar-gued from post back to pil lar— was whe-ther Notts coun-ty could beat As-ton Vil-la

T.
point which they ar-gued from post back to pil lar— was whe-ther Notts coun-ty could beat As-ton Vil-la

B.
point which they ar-gued from post back to pil lar— was whe-ther Notts coun-ty could beat As-ton Vil-la

Pno.

F2

25

Bar. Solo

Verse 2 *mp*

S. The night sped a-way and ze-ro drew nigh, E-quip-ment made rea-dy, all lips get-ting dry, and

A. Verse 2 *mp* The night sped a-way and ze-ro drew nigh, E-quip-ment made rea-dy, all lips get-ting dry, and

T. Verse 2 *mp* The night sped a-way and ze-ro drew nigh, E-quip-ment made rea-dy, all lips get-ting dry, and

B. Verse 2 *mp* The night sped a-way and ze-ro drew nigh, E-quip-ment made rea-dy, all lips get-ting dry, and

F2

Pno.

mf *mp*

30

Bar. Solo

S. watch-es con-sul-ted with each pass-ing min-ute till five more to go, then t'would find them all in it

A. watch-es con-sul-ted with each pass-ing min-ute till five more to go, then t'would find them all in it

T. watch-es con-sul-ted with each pass-ing min-ute till five more to go, then t'would find them all in it

B. watch-es con-sul-ted with each pass-ing min-ute till five more to go, then t'would find them all in it

Pno.

f

35

Bar. Solo

S. *p* find them all in it— *mf* The word came a long down the line to "get ready!" The ser-geants ad-mon - i-shing

A. *p* find them all in it— *mf* The word came a long down the line to "get ready!" The ser-geants ad-mon - i-shing

T. *p* find them all in it— *mf* The word came a long down the line to "get ready!" The ser-geants ad-mon - i-shing

B. *p* find them all in it— *mf* The word came a long down the line to "get ready!" The ser-geants ad-mon - i-shing

Pno.

Bar. Solo

S. *f* all to keep stea-dy . But out rang a voice gett-ing shrill-er and shrill-er—

A. *f* all to keep stea-dy . But out rang a voice gett-ing shrill-er and shrill-er—

T. *f* all to keep stea-dy . But out rang a voice gett-ing shrill-er and shrill-er—

B. *f* all to keep stea-dy . But out rang a voice gett-ing shrill-er and shrill-er—

Pno.

"I tell yer Notts Coun-ty can beat As-ton Vil- la."

40

G2

45

Bar. Solo

Verse 3 *ff* *mf*

S. The earth shook and swayed and the ba-rage was on as theyleapt 'oer the top with a rush and were gone A-

A. Verse 3 *ff* *mf*

T. Verse 3 *ff* *mf*

B. Verse 3 *ff* *mf*

The earth shook and swayed and the ba-rage was on as theyleapt 'oer the top with a rush and were gone A-

G2

Pno. *ff* *mp*

50

Bar. Solo

S. way in - to Hun - land, throughmud and through wire, stab - ing and drag - ging themselves through the mire

A. way in - to Hun - land, throughmud and through wire, stab - ing and drag - ging themselves through the mire

T. way in - to Hun - land, throughmud and through wire, stab - ing and drag - ging themselves through the mire

B. way in - to Hun - land, throughmud and through wire, stab - ing and drag - ging themselves through the mire

Pno. *mp*

55

Bar. Solo

S. *ff*
Through mud and through wire. No time to heed those fall - en on route, till stopped by a strong point they

A. *ff*
Through mud and through wire. No time to heed those fall - en on route, till stopped by a strong point they

T. *ff*
Through mud and through wire. No time to heed those fall - en on route, till stopped by a strong point they

B. *ff*
Through mud and through wire. No time to heed those fall - en on route, till stopped by a strong point they

Pno. *ff*

60

Bar. Solo
"Say Jack Mil-ler_ I tell yer Notts coun ty can beat As ton Vil la!"

S.
lay down to shoot, Then through the din came a voice:

A.
lay down to shoot, Then through the din came a voice:

T.
lay down to shoot, Then through the din came a voice:

B.
lay down to shoot, Then through the din came a voice:

Pno.

H2

65

Bar. Solo

Verse 4 *mf*

S. The strong point has gone and for-wards they press to-wards their ob-ject-ive in num-bers grow-ing less, They

A. The strong point has gone and for-wards they press to-wards their ob-ject-ive in num-bers grow-ing less, They

T. The strong point has gone and for-wards they press to-wards their ob-ject-ive in num-bers grow-ing less, They

B. The strong point has gone and for-wards they press to-wards their ob-ject-ive in num-bers grow-ing less, They

H2

70

Bar. Solo

don't breathe here please --

S. reach it at last and pre-pare to re-sist the coun-ter a-ttack which will come through the mist through the mist

A. reach it at last and pre-pare to re-sist the coun-ter a-ttack which will come through the mist through the mist

T. reach it at last and pre-pare to re-sist the coun-ter a-ttack which will come through the mist through the mist

B. reach it at last and pre-pare to re-sist the coun-ter a-ttack which will come through the mist through the mist

don't breathe here please --

don't breathe here please --

don't breathe here please --

don't breathe here please --

pp

pp

pp

pp

Pno.

pp

75

Bar. Solo

S. *no breath* of the rain fall-ing stead-i— ly: *sf* Dig and hang on. *f* The word for sup-port back to H. Q. has gone *mp* The

A. *no breath* of the rain fall-ing stead-i— ly: *sf* Dig and hang on. *f* The word for sup-port back to H. Q. has gone *mp* The

T. *no breath* of the rain fall-ing stead-i— ly: *sf* Dig and hang on. *f* The word for sup-port back to H. Q. has gone *mp* The

B. *no breath* of the rain fall-ing stead-i— ly: *sf* Dig and hang on. *f* The word for sup-port back to H. Q. has gone *mp* The

Pno. *pp* *no breath* rit *a tempo sf* *mp*

Bar. Solo

S. "Notts coun-ty's no earth ly be - side As-ton Vil- la!"

A. air charged with mo-ment grows still - er and still-er -

T. air charged with mo-ment grows still - er and still-er -

B. air charged with mo-ment grows still - er and still-er -

Pno. *p* 80

12 85

Bar. Solo

S. Verse 5 *p* Two "Bligh - ties a stru - ggle through the mud to get back to the old A. D. S. down a rough duck board track, a *mp*

A. Verse 5 *p* Two "Bligh - ties a stru - ggle through the mud to get back to the old A. D. S. down a rough duck board track, a *mp*

T. Verse 5 *p* Two "Bligh - ties a stru - ggle through the mud to get back to the old A. D. S. down a rough duck board track, a *mp*

B. Verse 5 *p* Two "Bligh - ties a stru - ggle through the mud to get back to the old A. D. S. down a rough duck board track, a *mp*

Pno. *mf* *mp* *mp*

90

Bar. Solo

S. *mf* *f* mime if necessary

A. has - ty field dress - ing, a ride in a car, a wait in a C. C. S. then there *mf* they are *f* and here we

T. has - ty field dress - ing, a ride in a car, a wait in a C. C. S. then there *mf* they are *f* and here we

B. has - ty field dress - ing, a ride in a car, a wait in a C. C. S. then there *mf* they are *f* and here we

Pno. *mf* *f*

Bar. Solo

S.
are packed side by side in a clean Red Cross train, Ha-ppy in hopes to see Bligh-ty a - gain, Still

A.
are packed side by side in a clean Red Cross train, Ha-ppy in hopes to see Bligh-ty a - gain, Still

T.
are packed side by side in a clean Red Cross train, Ha-ppy in hopes to see Bligh-ty a - gain, Still

B.
are packed side by side in a clean Red Cross train, Ha-ppy in hopes to see Bligh-ty a - gain, Still

Pno.

Bar. Solo

mf but muffled! 100

"Jack Mill-er I bet you Notts Coun ty could beat As-ton Vil- la".

S.
through the band-age muffl - ed

A.
through the band-age muffl - ed

T.
through the band-age muffl - ed

B.
through the band-age muffl - ed

Pno.

105

Bar. Solo

S. Verse 6 *f*
Three Tom-mies sat in the trench one day dis - cus-sing the war in the us-ual way They talked of the mud and they

A. Verse 6 *f*
Three Tom-mies sat in the trench one day dis - cus-sing the war in the us-ual way They talked of the mud and they

T. Verse 6 *f*
Three Tom-mies sat in the trench one day dis - cus-sing the war in the us-ual way They talked of the mud and they

B. Verse 6 *f*
Three Tom-mies sat in the trench one day dis - cus-sing the war in the us-ual way They talked of the mud and they

Pno. *f*

110

Bar. Solo

S. *mf*
talked of the Hun of what was to do and what had been done. And

A. *f* *mf*
talked of the Hun of what was to do and what had been done. They talked ab-out rum. And

T. *f* *mf*
talked of the Hun of what was to do and what had been done. They talked ab-out rum. And

B. *f* *mf*
talked of the Hun of what was to do and what had been done. They talked ab-out rum. And

Pno. *f* *mf*

115

Bar. Solo

S. *legato* *f*
 though it is hard to be-lieve they ev - ven found time to talk a-bout leave, but the

A. *legato* *f*
 though it is hard to be-lieve they ev - ven found time to talk a-bout leave, but the

T. *legato* *f*
 though it is hard to be-lieve they ev - ven found time to talk a-bout leave, but the

B. *legato* *f*
 though it is hard to be-lieve they ev - ven found time to talk a-bout leave, but the

Pno. *legato* *f*

120

Bar. Solo

S. *rall* *a tempo*
 point which they argu-ed ov - er and ov - er was whe-ther Mine-head Town could beat Bris-tol Ro-vers!

A. *rall* *a tempo*
 point which they argu-ed ov - er and ov - er was whe-ther Mine-head Town could beat Bris-tol Ro-vers!

T. *rall* *a tempo*
 point which they argu-ed ov - er and ov - er was whe-ther Mine-head Town could beat Bris-tol Ro-vers!

B. *rall* *a tempo*
 point which they argu-ed ov - er and ov - er was whe-ther Mine-head Town could beat Bris-tol Ro-vers!

Pno. *rall* *a tempo*

vocal score
Duty Alone

Unknown German soldiers 1918, Victor Richardson 1916.

Emily Feldberg

1 5 10

mp He is sus-tained by du-ty a-lone

mp He is sus tained by du-ty by du-ty a-lone

mp Du - ty, Du-ty a-lone. *mp* Du - ty,

mp Du - ty, Du-ty a-lone. *mp* Du ty,

mp

15

Bar. Solo

mf Schwim - del Schwim - del

With bitterness *mf* Es ist all-es Schwim - del Schwim - del. Es ist all-es Schwim - del

With bitterness *mf* Du-ty a-lone. Es ist all-es Schwim - del

With bitterness *mf* Du-ty a-lone.

mf

20

Bar. Solo

S.
Schwin - del He is sus-tained by du - ty a - lone

A.
Schwin - del Du - ty, a - lone.

T.
Schwin - del He is sus - tained by du - ty, by du ty a - lone

B.
Schwin - del He is sus - tained by du - ty, by du ty a - lone

Pno.

K2

25

Bar. Solo

S.

A.
Es ist all es Schwin del, very bitterly
mf

T.
Schwin-del, schwin-del, very bitterly
mf

B.
Es ist all-es Schwin-del.
f

Pno.

K2

30

Bar. Solo

S. *p* almost whispering to almost shouting *f*
 Schwin - del, Schwin-del Schwin-del, Schwin-del Schwin - del, Schwin - del!

A. *mf* almost whispering to almost shouting *f*
 Schwin - del, Schwin-del Schwin - del, Schwin - del!

T. *p* almost shouting *f*
 Schwin - del, Schwin-del Schwin-del, Schwin-del Schwin - del, Schwin - del!

B. *mf* almost shouting *f*
 Schwin-del, Schwin-del Schwin - del, Schwin - del! Es ist all-es Schwin-del Der

Pno. *f* *p*

35

Bar. Solo

S.

A.

T.

B. *mf* *p*
 Krieg ist für die Reich-en, der Mi-ttel-stand muss wei-chen, das Volk, das stellt _____ die Lei-chen. Das

Pno. *mf* *p*

40 L2

Bar. Solo

S. *ff* Es ist all-es Schwin-del, der Krieg ist fur die Reich-en, der

A. *ff* Es ist all-es Schwin-del, der Krieg ist fur die Reich-en, der

T. *ff* Es ist all-es Schwin-del, der Krieg ist fur die Reich-en, der

B. *ff* stellt die Lei-chen die Lei-chen Es ist all-es Schwin-del, der Krieg ist fur die Reich-en, der

Pno. *mf* *ff*

45

Bar. Solo

S. Mi-ttel-stand muss wei-chen, das Volk, das stellt die Lei-chen Das stellt die

A. Mi-ttel-stand muss wei-chen, das Volk, das stellt die Lei-chen. Das stellt die

T. Mi-ttel-stand muss wei-chen, das Volk, das stellt die Lei-chen. Das stellt die

B. Mi-ttel-stand muss wei-chen, das Volk, das stellt die Lei-chen. Das stellt die

Pno. *mf* *p* *mf*

50

M2

Bar. Solo

S. *ff* Lei-chen, die Lei-chen *mp* Schwin - del,

A. *mf* Lei-chen die Lei-chen *mp* Schwin-del, Schwin-del *p* Schwin - del, Es

T. *mf* Lei-chen die Lei-chen *mp* Schwin-del, Schwin-del *mf* Schwin - del, *mp* Schwin-del, Schwin-del

B. *mf* Lei-chen die Lei-chen *mp* Schwin-del, Schwin-del *mp* Schwin - del,

Pno. *mf* *mp*

55

Bar. Solo

S.

A. *p* ist all-es Schwin-del

T.

B. *p* Es ist all-es Schwin-del

Pno. *p* *pp* *pp*

60 65

Bar. Solo

S. *mp* He is sus-tained by du - ty a - lone *pp* Du - ty a - lone.

A. *mp* He is sus-tained by du - ty, by du - ty a - lone *pp* Du - ty a - lone.

T. *pp* Du - ty a - lone.

B. *pp* Du - ty a - lone.

Pno. *mp* *p*

vocal score
Vale (Farewell)

Roland Leighton c 1917

Emily Feldberg 2017

1 ♩ = 60

mf

5

And so, fare well. — All our sweet songs are sung — our red rose gar-lands with-ered; — The

8

♩ = 60

p

10 *f* 15

Bar. Solo

sun bright day - sil-ver and blue and gold - wea-ried to sleep —

S.

A.

T.

B.

Pno.

mp *> p* *mf* *f*

Bar. Solo

The shimm' ring eve-ning, like a grey soft, bird, Barred, Barred, Barred with the blood of sun-set, Has flown to

S.

A.

T.

B.

Pno.

Bar. Solo

rest Un-der the scent-ed wings Of the dark blue Night

S.

A.

T.

B.

Pno.

vocal score
Lament 3

Käthe Kollwitz 1917, Vera Brittain 1916, Mohammed Agim 1915

Emily Feldberg

♩ = 75 1

5

Schmerz! Schmerz! Ge-nomm-en und ge-nomm-en Mensch-en ge-nomm-en Glau-ben ge-

Schmerz! Schmerz! Ge-nomm-en und ge-nomm-en Mensch-en ge-nomm-en Glau-ben ge-

Schmerz! Schmerz! Ge-nomm-en und ge-nomm-en Mensch-en ge-nomm-en Glau-ben ge-

Schmerz! Schmerz! Ge-nomm-en und ge-nomm-en. Mensch-en ge-nomm-en, Glau-ben ge-

♩ = 75

10

Bar. Solo

S. nomm-en I walk in the half-light, I walk in the half-light, The pain has left

A. nomm-en I walk in the half-light, I walk in the half-light, Pain left

T. nomm-en I walk in the half-light, I walk in the half-light, The pain has left

B. nomm-en I walk in the half-light, I walk in the half-light, Pain

Pno. p mf

15

Bar. Solo

S.
wea-ri-ness The pain has left wea-ri-nes Life on its way to death.

A.
wear'(ri) - ness pain left wear'(ri) - ness Life to sing lower note if you can

T.
wea-ri-ness The pain has left wea-ri-nes Life on its way to death.

B.
wear'(ri) - ness pain, pain Life on way to death.

Pno.

20 N2

25

Bar. Solo

S.
ff Schmerz! Schmerz! Schmerz! Schmerz! *p* Schmerz! *ff* 1st sop Schmerz! Halb - dun - kel

A.
ff Schmerz! Schmerz! Schmerz! Schmerz! *p* Schmerz! *mf* 1st alto Ich Schmerz! Schmerz! Schmerz! *ff* im Halb - dun - kel

T.
ff Schmerz! Schmerz! Schmerz! Schmerz! *p* Schmerz! *ff* 2nd alto Schmerz! Schmerz! Schmerz! *p* Schmerz! Halb - dun - kel

B.
ff Schmerz! Schmerz! Schmerz! Schmerz! *p* Schmerz! *mf* Ich geh' im Halb - dun - kel

Pno.

30

Bar. Solo

Der Schmerz hat Mü-di-keit zu-ruck - ge - lass-en. No count - ing lives lost,

S. *mf* *ff* *pp* *p* *p* *ff*
Schmerz, Mü Aah! Aah! dig none left keit. none No count - ing the lives, Aah! No

A. *mp* *ff* *pp* *p* *p*
Aah! Aah! none left none Aah!

T. *mp*
Schmerz, Mü - - dig - keit Lives lost, no

B. *mf* *f*
Der Schmerz hat Mü - dig-keit z'ruck-ge - lass-en There is no count-ing the

Pno.

35 02

Bar. Solo

count - ing loss. None_ are_ left None are_

S. *f* *f* *ff* *ff* *f* *p*
count - Aah! ing loss, None_ none are left left. None left are, none none are

A. *f* *f* *mf* *ff* *ff* *p*
none left. none left none

T. *f* *mf* *mf* *mf*
count - ing loss. none_ are left. None are none_ are

B. *mp*
num-ber of lives lost None left, None are

Pno. 02 *p*

40 45

Bar. Solo

S. *left.* *f* *pp* *tutti* *ff*

A. *left.* *none* *f* *pp* *ff tutti* *Schmerz!* *Schmerz!* *Schmerz!* *Schmerz!* *Schmerz!*

T. *left.* *none* *ff* *Schmerz!* *Schmerz!* *Schmerz!* *Schmerz!* *Schmerz!*

B. *left.* *Schmerz!* *Schmerz!* *Schmerz!* *Schmerz!* *Schmerz!*

Pno. *f* *ff* *f*

P2 50

Bar. Solo

S. *mmm*

A. *pp* *mmm*

T. *pp* *mmm*

B. *>* *mmm* *solo bottom bass only if possible*

Pno. *p*

vocal score
Lest we Forget

Rachel Cadbury 1918, Corder Catchpole 1919, Vera Brittain 1917, Ludwig Uhland 1809,

Emily Feldberg

1 $\text{♩} = 77$ 5 10

All was quiet. *mp*

All was quiet. *mp* *mf*

no flash-es *sfz*

p *mp* *sfz* *mf*

15 $\text{♩} = 84$

Bar. Solo

S. *p* no-thing

A. shells

T. *mp* the Great Sha - dow,

B. *mf* no-thing *mp* the Great Sha - dow,

mf *p* *mp*

Pno. $\text{♩} = 84$

20

Bar. Solo

S.

A. *mf* and Peace has come.

T. Great Sha - dow is lif - ted and Peace, Peace has come and Peace has come.

B. Great Sha - dow is lif - ted and Peace, Peace has come and peace has come *mf*

Pno. *mf*

25

Q2

30

Bar. Solo

S. *f* Peace Peace Peace, *pp* *p* Peace Peace Peace, *still p* Peace, The Great Sha - dow is lift - ed

A. *f* Peace Peace, *pp* *p* Peace Peace Peace, Peace,

T. *f* Peace Peace, *pp* *p* Peace Peace Peace, Peace,

B. *f* Peace Peace Peace, *pp* *p* Peace Peace Peace, Peace,

Pno. *f* *pp* *p* *p*

35 40

Bar. Solo 

S.  *f* And we are on - ly

A.  *mp* and Peace has come, Peace has come, has *f* come. come

T.  *mp* Peace has come, has *f* come. come
Peace has come, has come.

B. 

Pno.  *mf* *f* baritone solo

Bar. Solo  *3* *45* no breath here

S. 

A. 

T. 

B. 

Pno.  *p*

jus-ti-fied in go-ing on liv - ing — if our fu-tures ma-ni-fest at ev-'ry point and at

Bar. Solo

f *mp*

50 3

all times, a he-ro-i-sm... e-qual to those killed, those killed in bat-tle

S.

A.

T. *p*
Ich

B. *p*
Ich

Pno. *f* *mp* *p*

55 **R2** 60

Bar. Solo

S. *pp* *f* *<f*
Ah... Suff-'ring world The long drea-ry years a

A. *pp* *f*
Ah... The long years a head

T. *f*
hatt' ein'n Kam-e - ra - den, Ein-en bess-ern findest du nit

B. *f*
hatt' ein'n Kam-e - ra - den, Ein-en bess-ern findest du nit Suff-'ring world

Pno. *pp* *f* *f*

Bar. Solo

S. head the long drea - ry years Suff-'ring world and long drea-ry years drea-ry years a

A. the long drea - ry year The long drea-ry years drea-ry

T. suff 'ring world, suff 'ring world suff 'ring world Suff-'ring world Suff-'ring world

B. suff - er - ing, suff - 'ring world. Suff-'ring world. The long drea-ry years the long drea - ry

Pno.

Bar. Solo

S. head a head. Suff-'ring world Suff-'ring world Suff-'ring world suff - 'ring world.

A. years a-head Suff-'ring world, Suff-'ring world, Suff-'ring world, suff-'ring world.

T. The long drea-ry years drea-ry years a-head

B. years. Suff-'ring world Suff-'ring world, Suff-'ring world, world, suff - 'ring world.

Pno.

75 **S2**

Bar. Solo

f legato *f* legato 80

S. *f* legato *f* legato
Peace has come to a suff - er - ing world Peace has come to a suff - er - ing

A.
Suff - er - ing world Peace has come, come to a suff - er - ing

T. *f* legato
Suff - er - ing world Peace has come to a suff - er - ing

B.
Suff - er - ing world Peace has come to suff - er - ing

Pno. *f* *f* legato

85

Bar. Solo
world

S. *f* *f*
world and we are on - ly jus - ti - fied, jus - ti - fied jus - ti - fied in go - ing on liv - ing

A. *f* *f*
world and we are on - ly jus - ti - fied jus - ti - fied, jus - ti - fied in go - ing on liv - ing

T. *f* *f*
world and we are only jus - ti - fied, on - ly jus - ti - fied in go - ing on liv - ing

B. *f* *f*
world and we are on - ly jus - ti - fied on - ly jus - ti - fied jus - ti - fied liv - ing

Pno. *f* *f* no breath here

Bar. Solo

S. *f* if our fu-tures ma-ni-fest at ev-ry point and at all

A. *p* in go-ing on liv-ing *f* if our fu-tures ma-ni-fest at ev-ry point and at all

T. *f* if our fu-tures ma-ni-fest at ev-ry point and at all

B. *p* in go-ing on liv-ing *f* if our fu-tures show at all points, and at all

Pno. *p* in go-ing on liv-ing *f* *mf*

Bar. Solo

S. *ff* a he-ro-i-sm e-equal to those killed,

A. *ff* times a he-ro-i-sm e-equal to those killed, a he-ro-i-sm e-equal to those killed,

T. *ff* times a he-ro-i-sm e-equal to those killed, a he-ro-i-sm e-equal to those killed,

B. *ff* times a he-ro-i-sm e-equal to those killed, a he-ro-i-sm e-equal to those killed,

Pno. *ff* *f* *a* *p*

T2

105

Bar. Solo

S. *f* legato *mf*
Peace has come to a suff - er - ing world suff - er - ing suff - er - ing world

A. *f* legato *mf*
Peace has come to a suff - er - ing world suff - er - ing suff - er - ing world

T. *f* legato *mf*
Peace has come to a suff - er - ing world suff - er - ing suff - er - ing world

B. *f* legato *mf*
Peace has come to a suff - er - ing world suff - er - ing suff - er - ing world

T2

Pno. *f* legato

110

f

ff

115

Bar. Solo

S. *f* *ff*
Lest we for - get Lest we for - get, lest

A.

T.

B.

Pno. *ff*

Bar. Solo

we for - get _____ lest we for - get _____ lest we for - get.

S.

A.

T.

B.

Pno.

120

p *pp*

p

Detailed description: This is a page from a vocal score, page 112. It features a vocal solo part and piano accompaniment. The vocal line is in bass clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "we for - get _____ lest we for - get _____ lest we for - get." The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The score includes dynamic markings: *p* (piano) and *pp* (pianissimo). A tempo marking of 120 is present above the vocal line. The piano part has a *p* marking at the end of the piece. The vocal line has a fermata over the first two measures of the second phrase.