

All day it has rained

♩ = 96 *mizzling*

Pno.

pp
senza ped.

5

Vc. 1

poco sul pont.
sempre ppp expressionless

Vc. 2

poco sul pont.
sempre ppp expressionless

Until m.22 cellos play at a steady tempo chosen from between ♩ = 82 and ♩ = 96 and should synchronize with each other, but not necessarily with the piano and voices.

Pno.

ppp *sempre*

6

Vc. 1

Vc. 2

Pno.

3:2

3:2

7

Vc. 1

Vc. 2

Pno.

3:2

1 Vc. 2

Pno.

Measure 8: Violin 1 and 2 play a continuous sixteenth-note pattern. The piano accompaniment consists of a single bass line with quarter notes.

1 Vc. 2

Pno.

3:2

Measure 9: Violin 1 and 2 continue their sixteenth-note patterns. The piano accompaniment has a 3:2 ratio marking and a fermata over the final note.

1 Vc. 2

Pno.

3:2

3 3

Measure 10: Violin 1 and 2 continue their sixteenth-note patterns. The piano accompaniment has a 3:2 ratio marking and triplet markings (3) over the final two notes.

1 Vc. 2

Pno.

3

Measure 11: Violin 1 and 2 continue their sixteenth-note patterns. The piano accompaniment has a triplet marking (3) over the final two notes.

12

1

Vc.

2

Pno.

13

Ten. 1.2

p

All day

poco

1

Vc.

2

Pno.

3:2

3:2

14

Ten. 1.2

pp

it has

1

Vc.

2

Pno.

3:2

15
Ten. 1.2
rained—

Vc. 1
2

Pno.

16

Vc. 1
2

Pno.

3:2 3:2

3 3

17
Ten. 1.2
p
I have *poco*

Vc. 1
2

Pno.

18

Ten. 1.2

lain down on my

Vc. 1

Vc. 2

Pno.

19

Ten. 1.2

mack - in - - tosh sheet,

Vc. 1

Vc. 2

Pno.

20 *p*

Ten. 1.2

which

Vc. 1

Vc. 2

Pno.

Ten.
1.2

is

Vc.
1
2

Pno.

22

Ten.
1.2

wet,

If cellos have been playing at a tempo slower than ♩ = 96,
Cello 1 should continue for another eight 32nd-notes
then stop (i.e. play the upper line).

1

If cellos have been playing at ♩ = 96 Cello 1 should play
the lower line.

Vc.

If cellos have been playing at a tempo slower than ♩ = 96,
Cello 2 should continue for another four 32nd-notes
then stop (i.e. play the upper line).

2

If cellos have been playing at ♩ = 96 Cello 2 should play
the lower line.

Pno.

**
mf
Red.

***) strike strings (staccato release)
with the palm of one hand –
location may change with each
iteration or remain the same,
always, though, strike the low
strings.

25

Ten. 1.2 *p*
with my

Vc. 1 *pizz.* *mf* *arco - poco sul pont.*
sempre ppp expressionless

Vc. 2 *pizz.* *mf* *arco - poco sul pont.*
sempre ppp expressionless

***) strike strings (staccato release) with the palm of one hand – location may change with each iteration or remain the same, always, though, strike the low strings.

As before; until m.31 cellos play at a steady tempo chosen from between ♩ = 82 and ♩ = 96 This should, however, be the same tempo as was chosen for the passage beginning at m.1 – and cellos should synchronize with each other but, as before, not necessarily with the piano and voices.

Pno. *sempre pp*
(*Red.*) * *senza Red.*

27

Ten. 1.2
blan - - - - - ket

Vc. 1

Vc. 2

Pno. *3*

28

Ten. 1.2

o - - - - - ver me,

Vc. 1

Vc. 2

Pno.

29

Ten. 1.2

which is

Vc. 1

Vc. 2

Pno.

30

Ten. 1.2

al - - - - - so

Vc. 1

Vc. 2

Pno.

poco

Ten. 1.2

wet—

As before, if cellos have been playing at a tempo slower than ♩ = 96, Cello 1 should continue for another sixteen 32nd-notes and stop (i.e. play the upper line).

1

As before, if cellos have been playing at ♩ = 96 Cello 1 should play the lower line.

Vc. 2

As before, if cellos have been playing at ♩ = 96 Cello 2 should play the lower line.

Pno.

3

32 *ppp* *breathy*

Bar.

ah

Bass

ah

1

Vc.

pizz.
mf
mp

2

pizz.
mf
mp

Pno.

pp
mf
Red.

mp
Red.

36 *mp*

Ten. 1.2 my trou - - - sers,

arco - poco sul pont.
sempre ppp expressionless

Vc. 1
 2 arco - poco sul pont.
sempre ppp expressionless

As before, at the tempo chosen for the passage beginning at m.26.

Pno. *sempre pp*

(*Red.*) * *senza Red.* 3:2

37

Ten. 1.2 put - tees, and

1
 Vc. 2

Pno. 3:2

38

Ten. 1.2

tu - - - - - nic

are

p

Vc. 1

Vc. 2

Pno.

3:2

3

3

39

Ten. 1.2

wet

oh

oh

mp

pp

mp

pp

Vc. 1

Vc. 2

Pno.

3

3

40 *mp* *pp*

Ten. 1.2

through

As before, if cellos have been playing at a tempo slower than ♩ = 96, Cello 1 should continue for another eight 32nd-notes

1

As before, if cellos have been playing at ♩ = 96 Cello 1 should play the lower line.

Vc. 2

Cello 2 continues for nine and a half beats (seventy-six 32nd-notes) in the cello's chosen tempo.

Pno.

mp
(red.)

41 *pp* *mf*

Bar.

oh

pp *mf*

Bass

oh

Vc.2

Pno.

mf
* (red.)

(red.)

42

Ten. 1.2 *mf*
so I have

Vc.2 *f*

Pno. *f*
sempre pp
senza ped.

44

Ten. 1.2 *p* *mf*
lain in a less wet

Vc. 1 *As before*
ppp

Vc. 2 *As before*
ppp

Pno. *3:2*

46

Ten. 1.2 *p*
mf *pp*

Bar. *mf* *pp*
oh

Bass *mf* *pp*
oh

Vc. 1 *ppp*

Vc. 2 *ppp*

Pno.

47

Ten. 1.2 pair of pants

Bar. oh

Bass oh

pp

pp

1

Vc.

2

Pno.

48

Ten. 1.2 and a sweater-

Bar.

Bass

1

Vc.

2

Pno.

3

49

1

Vc.

2

Pno.

50

Ten.
1.2

there are no

1

Vc.

2

Pno.

51

Ten.
1.2

op - - por - - tu - - ni - - ties for

Bar.

oh oh

Bass

oh oh

3:2

1

Vc.

2

Pno.

poco mf

52

Ten. 1.2
dry - - ing things,

Bar.
oh

Bass
oh

Vc. 1
2

Pno.

53

Bar.
oh

Bass
oh

Vc. 1
2

Pno.

54 *p*

Ten. 1.2
so we take our

Bar.
oh

Bass
oh

1
Vc.

2

Pno.

55 *mp* *pp*

Ten. 1.2
chan - ces with pneu -

Bar.
oh

Bass
oh

1
Vc.

2

Pno.

As before, if cellos have been playing at a tempo slower than ♩ = 96, Cello 2 should continue for another twenty-four 32nd-notes and stop (i.e. play the upper line).

As before, if cellos have been playing at ♩ = 96 Cello 2 should play the lower line.

56

Ten. 1.2
 mo - - - - nia;
mp *pp*

Bar.
 oh
mp *pp*

Bass
 oh

As before, if cellos have been playing at a tempo slower than ♩ = 96, Cello 1 should continue for another six 32nd-notes and stop (i.e. play the upper line).

1
 As before, if cellos have been playing at ♩ = 96 Cello 1 should play the lower line.

Vc. 1
mf *mp*

Vc. 2
mf *mp*

Pno.

mf *mp* *p*

Red. * *Red.* * *Red.*

59

Ten. 1.2
p
 Sev - eral peo - ple have got it this morn - ing I think.

Vc. 1
p

Vc. 2
p

Pno.
p dry

(*Red.*) *

62

Ten. 1.2 *p*

Vc.2 *As before*
arco
poco sul pont.
sempre ppp

Pno. *senza ped.*

p
ped.

3:2

*

66

Ten. 1.2 *mf* *p*

am still

Bar. *mf* *p*

Bass *mf* *p*

still

As before
arco
poco sul pont.
sempre ppp

Vc. 1

Vc. 2

Pno.

3:2

67 *mf* *p*

Ten. 1.2

wet

mf *p*

Bar.

wet

mf *p*

Bass

wet

1

Vc.

2

Pno.

3:2

68

1

Vc.

2

Pno.

69

Ten. 1.2

and

1

Vc.

2

Pno.

70

Ten. 1.2

ve - - - - - ry

cold

mf *p*

Bar. Bass

cold

Vc. 1

Vc. 2

Pno.

71

Vc. 1

Vc. 2

Pno.

73

Ten. 1.2

and I sup - pose

my

p

Bar. Bass

my

Vc. 1

Vc. 2

Pno.

3:2

75 *mf* *p*

Ten. 1.2 wet things will have to dry on

Bar. Bass wet things dry on

Vc. 1

Vc. 2

Pno.

78 *mp*

Ten. 1.2 me.

Bar. Bass me.

As before, if cellos have been playing at a tempo slower than ♩ = 96, Cello 1 should continue for another four 32nd-notes then stop (i.e. play the upper line).

Vc. 1

As before, if cellos have been playing at ♩ = 96 Cello 1 should play the lower line.

Vc. 2

As before, if cellos have been playing at ♩ = 96 Cello 2 should play the lower line.

Pno.

80

1

Vc. 1

2

Pno.

mp

p

mf

mf

pizz.

pizz.

* *Red.*

* *Red.*

* *Red.*

84

Ten. 1.2

Bar. Bass

Pno.

p

p

p dry

We lost two men, one killed and one wound - ed—

We lost two men,

87

Ten. 1.2

Bar. Bass

Pno.

This life is aw - ful and I can - not think that the trench fight - ing

This life is aw - ful

90

Ten. 1.2
can con - tin - ue long— no hu - man being can stand it—

Bar. Bass
no hu - man being can stand it—

Pno.

93 *mp*

Ten. 1.2
I heard to - day two pla - toons of Ger - mans came in and sur -

Bar. Bass
I heard to - day two pla - toons of Ger - mans came in and sur -

Pno. *mp*

96 *mf*

Ten. 1.2
ren - dered as they could - n't stand it a - ny long - er— the con -

Bar. Bass
ren - dered as they could - n't stand it a - ny long - er— the con -

Pno. *mf*

99

Ten. 1.2
 di - tions of the Roy - al Scots who were in the trench - es next to us was

Bar. Bass
 di - tions of the Roy - al Scots who in the trench - es next to us was

Pno.

102

Ten. 1.2
 more pi - ti - ful than our own— sev - eral of their men went

Bar. Bass
 more pi - ti - ful than our own— sev - eral of their men went

Pno.

105

Ten. 1.2
 off their heads from ex - po - sure and

Bar. Bass
 off their heads from ex - po - sure and

Pno.

109

Ten.
1.2

cold and wretch - ed - ness.

pp

Bar.
Bass

cold and wretch - ed - ness.

pp

Pno.

pp

The image shows a musical score for three parts: Tenor (Ten. 1.2), Baritone/Bass (Bar. Bass), and Piano (Pno.). The Tenor and Baritone/Bass parts are vocal lines with lyrics "cold and wretch - ed - ness." and a piano (pp) dynamic marking. The Piano part consists of two staves, with the right hand playing chords and the left hand playing a melodic line. The piano part also has a piano (pp) dynamic marking. The score is for measures 109-114.

attacca

