

The Send Off, The End

Two poems by Wilfred Owen

set to music for four-part choir, soprano solo and piano
by Jeremy Rawson

for the 100th Anniversary of the end of the First World War

Slowly (♩. = c.40)

The musical score is arranged for Soprano Solo, Soprano, Alto, Tenor, Bass, and Piano. The tempo is marked 'Slowly' with a quarter note equal to approximately 40 beats per minute. The time signature is 9/8. The Soprano Solo part has five measures of whole rests. The Soprano, Alto, Tenor, and Bass parts also have five measures of whole rests. The Piano part begins with a piano (*p*) dynamic and features a melodic line in the right hand and whole rests in the left hand across five measures.

p Dul-ce et de-co-rum est Pro pa-tri-a mo-ri, Pro pa-tri-a
p Dul[#]ce et de-co-rum[#] est Pro pa-tri-a mo-ri, Pro pa-tri-a
 8 Dul-ce et de-co-rum est Pro pa-tri-a mo-ri, Pro pa-tri-a
mf Down, _____ Down the close, dark-'ning lanes they sang their way To the

The first system of the musical score consists of four staves. The top three staves are vocal parts, each starting with a piano (*p*) dynamic. The lyrics are Latin: "Dul-ce et de-co-rum est Pro pa-tri-a mo-ri, Pro pa-tri-a". The second staff has a sharp sign above the word "Dul". The bottom staff is a bass line starting with a mezzo-forte (*mf*) dynamic, with lyrics: "Down, _____ Down the close, dark-'ning lanes they sang their way To the". Below the vocal staves is a grand staff for piano accompaniment, with a piano (*p*) dynamic. The piano part features a series of chords in the left hand and rests in the right hand.

10 *p* Dul-ce et de-co-rum est Pro pa-tri-a mo-ri
 mo-ri, _____ The old lie _____ sang their way. *mf* And
 mo-ri, _____ The old lie _____ sang their way. *mf* And
 8 mo-ri, _____ The old lie _____ sang their way. *mf* And
p si-ding shed _____ The old lie _____ sang their way.

The second system of the musical score consists of six staves. The top staff is a vocal part starting with a piano (*p*) dynamic, with lyrics: "Dul-ce et de-co-rum est Pro pa-tri-a mo-ri". The next three staves are vocal parts with lyrics: "mo-ri, _____ The old lie _____ sang their way. *mf* And". The bottom staff is a bass line starting with a piano (*p*) dynamic, with lyrics: "si-ding shed _____ The old lie _____ sang their way.". Below the vocal staves is a grand staff for piano accompaniment. The piano part features a series of chords in the left hand and rests in the right hand. The system ends with a 6/8 time signature.

15

lined the train with fa - ces grim - ly gay, Their breasts were stuck all white with wreath and spray As

lined the train with fa - ces grim - ly gay, Their breasts were stuck all white with wreath and spray As

lined the train with fa - ces grim - ly gay, Their breasts were stuck all white with wreath and spray As

mf Their breasts were stuck all white with wreath and spray As

mf p

20

A shade faster

men's are, Dull por - ters watched them, and a cas - ual tramp Stood star - ing

men's are, Dull por - ters watched them, and a cas - ual tramp Stood star - ing

men's are, dead.

men's are, dead.

mp

25

hard, Then, un-moved, sig-nals nod-ded, and a
 hard, Then, un-moved, sig-nals nod-ded, and a
mf Sor-ry to miss them from the up-land camp, Then, un-moved, sig-nals nod-ded, and a
mf Sor-ry to miss them from the camp, Then, un-moved, sig-nals nod-ded, and a

8

mp

31

lamp Winked to the guard. Dull
 lamp Winked to the guard. Their breasts were stuck all white with wreath and
 lamp Winked to the guard. Their breasts were stuck all white with wreath and
 lamp Winked to the guard. So se-cret-ly so se-cret-ly

8

p *pp*

p

36 *cresc.* *mf*

por - ters watched them, and a cas-ual tramp Stood star-ing hard,

cresc. *mf*

spray, por - ters watched, a cas-ual tramp Stood star-ing hard,

8 spray *mf* Sor-ry to miss them from the up-land camp,

mf Sor-ry to miss them from the camp,

cresc. *mf*

42 *Tempo I* *p*

Then, un - moved, sig - nals nod-ded, and a lamp Winked to the guard.

p

Then, un - moved, sig-nals nod-ded, and a lamp Winked to the guard.

8 *p* Then, un - moved, sig-nals nod-ded, and a lamp Winked to the guard.

p *pp* Then, un - moved, sig - nals nod-ded, and a lamp Winked to the guard. So se-cret-ly

mp *pp*

47 *pp*
 like wrongs, — like wrongs hushed up, like wrongs, hushed
pp
 like wrongs, — like wrongs hushed up, like wrongs, hushed
pp
 like wrongs, — like wrongs hushed up, like wrongs, hushed
p
 so se-cret-ly — like wrongs hushed up They went, they went. They

51 *pp*
 Dul-ce et de-co-rum est Pro pa-tri-a mo-ri
 ("ours" must have the diphthong at the very end of the long note)
 up, they went. They were not ours: The old lie were not
 up, they went. They were not ours: The old lie were not
 up, they went. They were not ours: The old lie were not
p
 were not ours: The old lie were not

56 *mf* *mf* *mf* *mf*

ours: We ne-ver heard to which front these _____ were sent. Nor there if they yet

ours: We ne-ver heard to which front these _____ were sent. Nor there if they yet

8 ours: We ne-ver heard to which front these _____ were sent. Nor there if they yet

ours: We ne-ver heard to which front these _____ were sent. Nor there if they yet

61 *f* *f* *f* *f*

mock what wo - men meant Who gave them flowers. _____ Shall they

mock what wo - men meant Who gave them flowers. _____ Shall they re - turn to

8 mock what wo - men meant Who gave them flowers. _____ Shall they

mock what wo - men meant Who gave them flowers. _____ Shall they re - turn to

65 *cresc.* *ff*

re - turn to bells, bells, bells, In wild train loads?_

bea-tings of great bells, bells, bells, In wild train loads?_

8 re - turn to bells, bells, bells, In wild train loads?_

bea-tings of great bells, bells, bells, In wild train loads?_

cresc. *ff*

71 *pp*

A few, too few, may creep back si - - lent to still vil - lage

pp

A few, too few, may creep back si - - lent to still vil - lage

pp

A few, too few, may creep back si - - lent to still vil - lage

pp

A few, too few, too few may creep si - lent to still

pp

76 *pp* **Faster** (♩ = c.70)

wells, Up half-known roads.

wells, Up half-known roads.

8 wells, Up half-known roads.

pp vil-lage wells.

81 *ff*

Af-ter the blast of light-ning from the east, The flou-rish of loud

Af-ter the blast of light-ning from the east, The flou-rish of loud

8 Af-ter the blast of light-ning from the east, The flou-rish of loud

Af-ter the blast of light-ning from the east, The flou-rish of loud

86

clouds, the Cha-riot throne, Af-ter the drums of time have rolled and ceased And

clouds, the Cha-riot throne, Af-ter the drums of time have rolled and ceased And

8 clouds, the Cha-riot throne, Af-ter the drums of time have rolled and ceased And

clouds, the Cha-riot throne, Af-ter the drums of time have rolled and ceased And

91

from the bronze west long re - treat is blown, Shall Life re - new these bo-dies?

from the bronze west long re - treat is blown,

8 from the bronze west long re - treat is blown, Shall Life re - new these bo-dies?

from the bronze west long re - treat is blown,

98

All death will he an - nul, all tears as - suage? Or

mf Of a truth All death will he an - nul, all tears as - suage? Or

8 All death will he an - nul, all tears as - suage? Or

mf Of a truth All death will he an - nul, all tears as - suage? Or

104

(=) fill these void veins full a-gain with youth And wash with an im - mor - tal wa - ter

(=) fill these void veins full a-gain with youth And wash with an im - mor - tal wa - ter

8 (=) fill these void veins full a-gain with youth And wash with an im - mor - tal wa - ter

fill these void veins full a-gain with youth And wash with an im - mor - tal wa - ter

111 Tempo I

age? "My head hangs

age? When I do ask "My head hangs

age? When I do ask white Age, he saith not so,

age? When I do ask white Age, he saith not so,

mp

117

weighed with snow." "My fi - ery

weighed with snow." And when I hear - ken, "My fi - ery

And when I hear - ken to the Earth she saith

And when I hear - ken to the Earth she saith

122

heart sinks ach - ing It is death Mine an - cient scars shall not be glo - ri -

heart sinks ach - ing It is death Mine an - cient scars shall not be glo - ri -

8 Mine an - cient scars shall not be glo - ri -

Mine an - - - cient scars,

p

127

fied Nor my ti - tan - ic tears the seas be dried."__

fied Nor my ti - tan - ic tears the seas be dried."__

8 fied Nor my ti - tan - ic tears the seas be dried."__

Nor my tears be dried."__

pp

131

pp

Dul - ce et de - co - rum est Pro pa - tri - a mo - ri

The old lie. the old lie.

The old lie. the old lie.

The old lie. the old lie.

The old lie. the old lie.