

The Send Off, The End

A setting of two poems by Wilfred Owen
for four-part choir, soprano solo,
piano and string quartet

by Jeremy Rawson



Composed to commemorate the centenary
of the end of the First World War

Vocal Score

The Send Off, The End

Music by Jeremy Rawson

Slowly (♩. = c.40)

Soprano Solo

Soprano

Alto

Tenor

Bass

Piano

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

p 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

p

10

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

mo-ri, The old lie sang their way. And *mf*

mo-ri, The old lie sang their way. And *mf*

8 mo-ri, The old lie sang their way. And *mf*

si - ding shed The old lie sang their way.

15

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

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

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

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

20 *A shade faster*
mf

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

mp

31 *p* lamp Winked to the guard. *p* Dull

lamp Winked to the guard. *p* Their breasts were stuck all white with wreath and

8 lamp Winked to the guard. *p* Their breasts were stuck all white with wreath and

lamp Winked to the guard. *p* *pp* So se-cret-ly — so se-cret-ly —

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*

Tempo I

p

42

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

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

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

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-corum 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

8 up, they went. They were not ours: The old lie were not

were not ours: The old lie were not

p

A shade faster

56

mf

mf

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

mf

mf

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

mf

mf

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

mf

mf

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

mf

61

f

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

f

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

f

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

f

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

65

cresc.

re - turn to bells,____ bells,____ bells, In wild train loads?__

cresc.

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

cresc.

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

cresc.

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

ff

ff

ff

ff

Tempo I

Musical score for measures 71-75. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 9/8. The lyrics are: "A few, too few, may creep back si - - lent to still vil - lage". The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Musical score for measures 76-80. It features four vocal staves and a piano accompaniment. The key signature is one flat and the time signature is 2/4. The lyrics are: "wells, Up half - known roads. vil-lage wells.". The tempo is marked "Faster" with a quarter note equal to approximately 70 beats per minute. The piano part features a rhythmic accompaniment with triplets in the right hand and a bass line in the left hand.

81

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

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

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

ff 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

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

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,

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

127

pp

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

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

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

pp

Nor my tears be dried."



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.



