

commissioned by The Cantata Singers Vocal Ensemble

# Entrenched

ANDY VORES  
(2015)

♩ = 132 *jabbing*

Violoncello

1

2

Piano

*f*

*f*

*f*

Vc.

1

2

Pno.

*mf p*

*mf p*

Vc.

1

2

Pno.

*mf*

*mf*

*mf detached*

18

Vc. 1

Vc. 2

Pno.

Violin 1 and 2 parts start with rests. The Piano part begins with chords in the right hand and a bass line in the left hand. Dynamics include *f*.

23

Vc. 1

Vc. 2

Pno.

Violin 1 and 2 parts have melodic lines with dynamics *mf*, *mp*, and *mf*. The Piano part features chords and a bass line with dynamics *mp*.

28

Vc. 1

Vc. 2

Pno.

Violin 1 and 2 parts have melodic lines with dynamics *mf*, *mf*, and *f*. The Piano part features chords and a bass line with dynamics *f*.

34

Vc. 1

Vc. 2

Pno.

Measures 34-38. Violin 1 and 2 parts feature eighth-note patterns. The piano accompaniment consists of chords and eighth-note figures.

39

Vc. 1

Vc. 2

Pno.

Measures 39-43. Violin 1 has a long note with a slur. Violin 2 plays a steady eighth-note line. The piano accompaniment includes chords and a melodic line in measure 42.

44

Pno.

Measures 44-48. Piano accompaniment featuring chords and eighth-note patterns.

49

*♩ = 66 measured*

Vc. 1

Vc. 2

Pno.

Measures 49-53. Violin 1 and 2 parts feature eighth-note patterns. The piano accompaniment consists of chords and eighth-note figures.

55

Vc. 1

Vc. 2

Pno.

faster ♩ = 88

59

Ten.1

Ten.2

Bar.

Bass

Vc. 1

Vc. 2

Pno.

*mf*

*mp*

I am fit and well, but wear - ying for

*mf*

*mp*

I am fit and well, but wear - ying

*mf*

*mp*

I am fit and well, but wear - ying

*mf*

*mp*

*mf*

*mp*

*mp*

64

Ten.1 *p* home. It is a gha - st - ly *mf* job, and I of - ten have to

Ten.2 *p* home. It is a gha - st - ly *mf* job, and I of - ten have to

Bar. *p* for home. It is a gha - st - ly *mf* job, and I of - ten

Bass *p* for home. It is a gha - st - ly *mf* job, and I of - ten

1 *p*

Vc. 2 *p*

Pno. *mf*

Detailed description of the musical score: The score is for page 5, starting at measure 64. It features five vocal parts and three instrumental parts. The vocal parts are Tenor 1, Tenor 2, Baritone, and Bass, all with lyrics: "home. It is a gha - st - ly job, and I of - ten have to". The Baritone part has an additional lyric "for home." at the start of the phrase. The instrumental parts are Violin 1, Violin 2, and Piano. The Piano part has a dynamic marking of *mf*. The score is in 3/4 time and has a key signature of one flat. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are crescendo and decrescendo hairpins throughout the piece.

68

*mp*

Ten.1  
bu - ry one of my poor fel - lows af - ter dark in a

Ten.2  
bu - ry one of my poor fel - lows af - ter dark in a

*mp*

Bar.  
have to bu - ry one of my poor fel - lows.

Bass  
have to bu - ry one of my poor fel - lows.

1  
*mf* *mp*

Vc.  
2  
*mf* *mp*

Pno.  
*mp*

72

*p*

Ten.1 name - less grave. Have to wait till dark to a -

*p*

Ten.2 name - less grave. Have to wait till dark to a -

*p*

Bar. Have to wait till

*p*

Bass Have to wait till

*p* *p* *mp* *p* *mp* pizz. *mp* pizz.

Vc. 1 *p* *p* *mp* *p* *mp* *mp* pizz. *mp* pizz.

Vc. 2 *p* *p* *mp* *p* *mp* *mp* *mp*

Pno.

78 *poco* *mf* *f*

Ten.1  
- void be-ing shelled. I'm al-ways up half the night pa-trol-ling.

Ten.2  
- void be-ing shelled. I'm al-ways up half the night pa-trol-ling.

Bar.  
dark. half the night pa-trol-ling.

Bass  
dark. half the night pa-trol-ling.

1 *arco* *pp* *f*

Vc.  
2 *pp* *f*

Pno. *mf*

83

Ten.1  
The rest I spend in a lit - tle hole in the ground,

Ten.2  
The rest I spend in a lit - tle hole in the ground,

Bar.  
The rest in a lit - tle hole in the ground,

Bass  
The rest in a lit - tle hole in the ground,

1  
Vc.  
*fp*

2  
*fp*

Pno.

Detailed description of the musical score: The score is for page 83 and consists of six systems. The first system contains the vocal parts: Tenor 1, Tenor 2, Baritone, and Bass. Each vocal part has a treble or bass clef and a key signature of one flat. The lyrics are 'The rest I spend in a lit - tle hole in the ground,'. The second system contains the Violin (Vc.) parts, labeled 1 and 2, both in bass clef. They play a single note (G2) with a fortissimo (fp) dynamic. The third system contains the Piano (Pno.) accompaniment, with a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes and chords, primarily in the bass register, with some chords in the treble register.

89 *mf* *f*

Ten.1 just like a rab-bit. We all dig our - selves right in - to

Ten.2 just like a rab-bit. We all dig our - selves right in - to

Bar. just like a rab-bit. Dig our - selves right

Bass just like a rab-bit. Dig our - selves right

Vc. 1 *mf* *mp* *mf* *f*

Vc. 2 *mf* *mp* *mf* *f*

Pno. *mp* *f*

Detailed description of the musical score: The score is for measures 89-94. It features four vocal parts and three instrumental parts. The vocal parts (Tenor 1, Tenor 2, Baritone, and Bass) all sing the same lyrics: 'just like a rab-bit. We all dig our - selves right in - to'. The instrumental parts include Violin 1, Violin 2, and Piano. The Piano part has a dynamic of *mp* in measure 89 and *f* in measure 94. The Violin parts have dynamics of *mf*, *mp*, *mf*, and *f* across the measures. The vocal parts have dynamics of *mf* and *f*. The score is in a key with one flat and a 4/4 time signature.

♩ = 96 mizzling

95

Ten.1  
the earth.

Ten.2  
the earth.

Bar.  
in - to the earth.

Bass  
in - to the earth.

Vc.  
1

Vc.  
2

Pno.

*pp*

senza Red.

101

poco sul pont.

Vc.  
1  
*sempre ppp expressionless*

Vc.  
2  
*sempre ppp expressionless*

Until m.118 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*

1

Vc. 1

Vc. 2

102

Pno.

This system covers measures 102 and 103. The Violin 1 and 2 parts play a continuous sixteenth-note figure with various accidentals. The Piano part has a right-hand line with a 3:2 ratio and a left-hand line with a descending melodic sequence.

1

Vc. 1

Vc. 2

103

Pno.

This system covers measures 103 and 104. The Violin 1 and 2 parts continue their sixteenth-note patterns. The Piano part features a 3:2 ratio in the right hand and a melodic line in the left hand.

1

Vc. 1

Vc. 2

104

Pno.

This system covers measures 104 and 105. The Violin 1 and 2 parts play sixteenth-note patterns. The Piano part has a right-hand line with a melodic line and a left-hand line with a descending melodic sequence.

1

Vc.

2

105

Pno.

3:2

1

Vc.

2

106

Pno.

3:2

3

3

1

Vc.

2

107

Pno.

3

1  
Vc. 1

2  
Vc. 2

108  
Pno.

109 *p*

Ten. 1.2

All day

1  
Vc. 1

2  
Vc. 2

3:2

3:2

Pno.

110 *pp*

Ten. 1.2

it has

1  
Vc. 1

2  
Vc. 2

3:2

Pno.

111

Ten. 1.2

rained—

Vc. 1

Vc. 2

Pno.

112

Vc. 1

Vc. 2

Pno.

3:2

3:2

3

3

113

Ten. 1.2

I have

*p*

*poco*

Vc. 1

Vc. 2

Pno.

16

114

Ten. 1.2

lain down on my

Vc. 1

Vc. 2

Pno.

Detailed description: This system covers measures 114 and 115. The Tenor part (1.2) has lyrics 'lain down on my' and consists of four measures of quarter notes. The Violin (1) and Viola (2) parts feature a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The Piano part has a simple bass line with quarter notes and a long slur over the first four measures.

115

Ten. 1.2

mack - in - tosh sheet,

Vc. 1

Vc. 2

Pno.

Detailed description: This system covers measures 115 and 116. The Tenor part (1.2) has lyrics 'mack - in - tosh sheet,' and consists of four measures of quarter notes. The Violin (1) and Viola (2) parts continue with their complex rhythmic accompaniment. The Piano part continues with its simple bass line, featuring a long slur over the first four measures.

116 *p*

Ten. 1.2

which

Vc. 1

Vc. 2

Pno.

Detailed description: This system covers measures 116 and 117. The Tenor part (1.2) has lyrics 'which' and consists of four measures of quarter notes. The Violin (1) and Viola (2) parts continue with their complex rhythmic accompaniment. The Piano part continues with its simple bass line, featuring a long slur over the first four measures. A dynamic marking of *p* (piano) is present at the beginning of the system.

117

Ten. 1.2

is

Vc. 1

Vc. 2

Pno.

118

Ten. 1.2

wet,

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

Vc. 1

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

Vc. 2

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

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

Pno.

pizz. \*)

mf

pizz. \*)

mf

mf

Red.

\*) strike all four strings simultaneously with the palm of the right hand.

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

18  
122

Ten. 1.2 *p*  
with my blan - - - - - ket

arco - poco sul pont.

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

Vc. 2 *sempre ppp expressionless*

Pno. *sempre pp*  
\* senza *leg.*

As before; until m.127 cellos play at a steady tempo chosen from between ♩ = 82 and ♩ = 96 - however, this should be the same tempo as was chosen for the passage beginning at m.101 - and should synchronize with each other, but not necessarily with the piano and voices.

3:2

124

Ten. 1.2  
o - - - - ver me,

125

Ten. 1.2  
which is

*poco*

126

Ten. 1.2  
al - - - - - so

Vc. 1  
2

Pno.

127

Ten. 1.2  
wet—

Bar.

Bass

*ppp* breathy  
ah  
*ppp* breathy  
ah

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).

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

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

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

1

Vc. 1

2

Pno.

*mf*

*mf*

*pp*

*mf*

*ced.*

130

Ten. 1.2 *mp*  
my trou - sers,

Bar. *gl.*  
ah

Bass *gl.*  
ah

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

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

Pno. *mp*  
*sempre pp*  
3:2  
*senza Red.*

\* *Red.* \*

As before, at the tempo chosen for the passage beginning at m.101.

133

Ten. 1.2  
put - tees, and

Vc. 1

Vc. 2

Pno. 3:2

134

Ten. 1.2

tu - - - - nic are

*p*

Vc. 1 2

Pno.

3:2

3 3

135

Ten. 1.2

wet

Bar.

Bass

*mp* *pp*

*mp* *pp*

oh

oh

Vc. 1 2

Pno.

3 3

136 *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 and stop (i.e. play the upper line).

1

Vc. 1

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

2

Vc. 2

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

Pno.

*mp*  
Red.

137 *pp* *mf*

Bar.

oh

*pp* *mf*

Bass

oh

Vc. 2

Pno.

*mf*  
\* Red.

138

Ten. 1.2 *mf* *p*

so I have lain in a

Vc.2 *f*

Pno. *f* *sempre pp* 3:2 3:2

\* senza Red.

141

Ten. 1.2 *mf*

less As before wet

Vc. 1 *ppp* As before

Vc. 2 *ppp* As before

Pno.

142

Ten. 1.2 *p*

Bar. *mf* *pp*

Bass *mf* *pp*

oh oh

Vc. 1 2

Pno.

143

Ten. 1.2 pair of pants

Bar. *pp*

Bass *pp*

oh oh

Vc. 1 2

Pno.

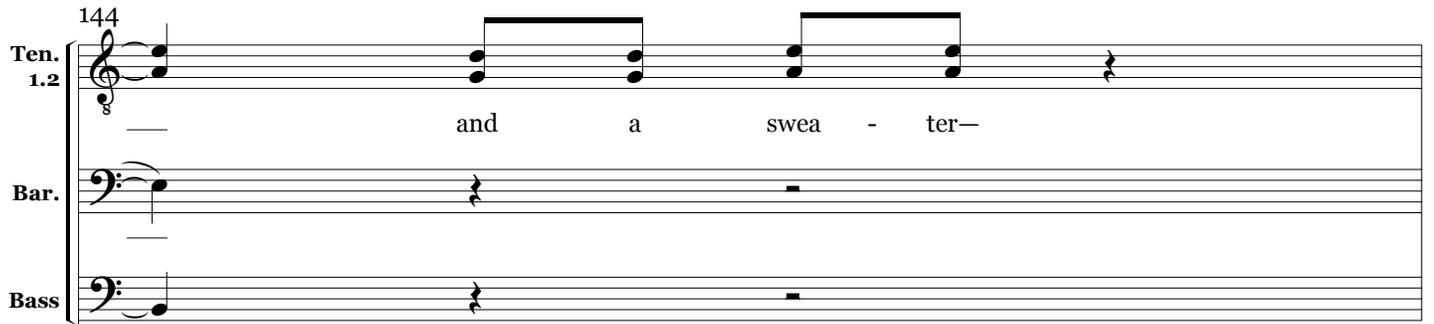
144

Ten. 1.2

and a swea - ter—

Bar.

Bass



Vc. 1

Vc. 2

Pno.



145

Vc. 1

Vc. 2

Pno.



146

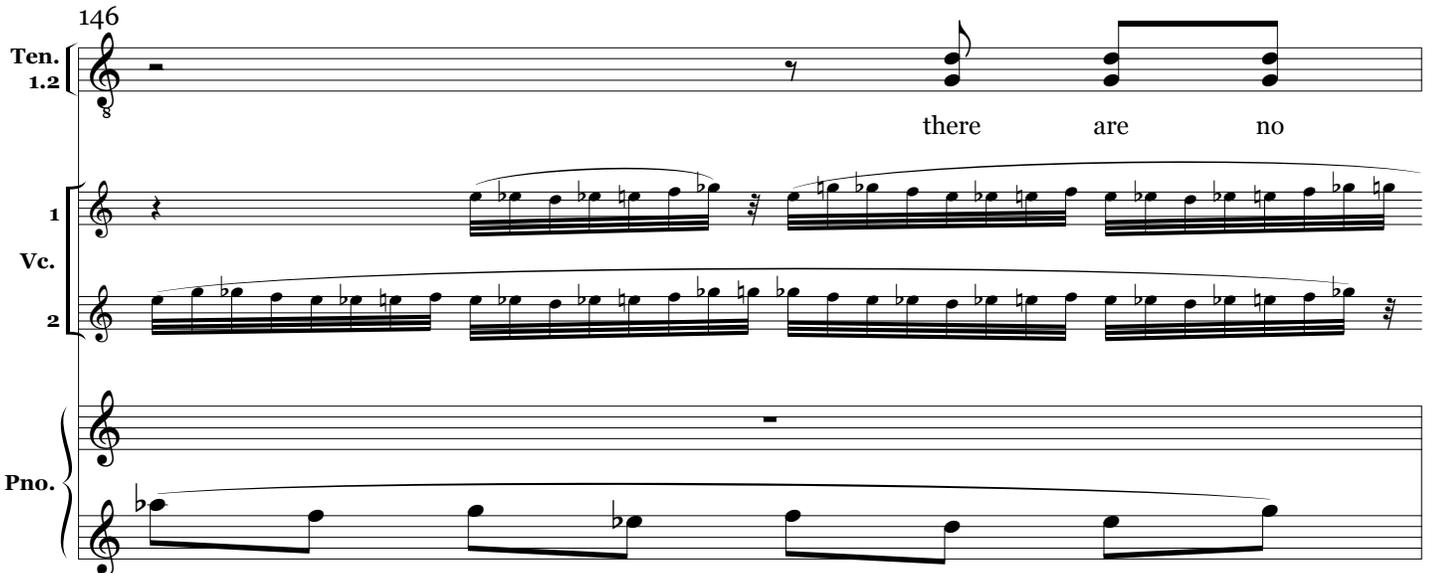
Ten. 1.2

there are no

Vc. 1

Vc. 2

Pno.



147

Ten. 1.2  
opp - or - tu - ni - ties for

Bar.  
*pp*  
oh oh

Bass  
*pp*  
oh oh

Vc. 1  
2

Pno.  
3:2

148

Ten. 1.2  
dry - ing things,

Bar.  
*mp* *mf*  
oh

Bass  
*mp* *mf*  
oh

Vc. 1  
2

Pno.  
3:2

149

Bar. oh

Bass oh

Vc. 1

Vc. 2

Pno.

3:2

*p*

150

Ten. 1.2 so we take our

Bar. oh

Bass oh

Vc. 1

Vc. 2

Pno.

*p*

151

*mp* *pp*

Ten. 1.2  
 chan - ces with pneu -

Bar.  
*mp* *pp*  
 oh

Bass  
*mp* *pp*  
 oh

1

Vc.  
 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).

2

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

Pno.

3 3

152

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).

Vc. 1

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

Vc. 2

*mf* *mp*

*mf* *mp*

pizz.

Pno.

*mf* *mp* *p*

*Red.* \* *Red.* \* *Red.*

155

Ten. 1.2

*p*

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

Vc. 1

Vc. 2

*p*

Pno.

*p dry*

158

Ten. 1.2 *p*

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

Pno. *senza Red.*  
*p Red.* \*

I

162

Ten. 1.2 *mf* *p*  
am still

Bar. *mf* *p*  
still

Bass *mf* *p*  
still

Vc. 1 *As before*  
arco  
poco sul pont.  
*sempre ppp*

Vc. 2 *sempre ppp*

Pno. *3:2*

163 *mf* *p*

Ten. 1.2  
wet

Bar. *mf* *p*  
wet

Bass *mf* *p*  
wet

1  
Vc. 2

Pno.

3:2

164

1  
Vc. 2

Pno.

165

Ten. 1.2

Vc. 1

Vc. 2

Pno.

and

166

Ten. 1.2

Bar. Bass

Vc. 1

Vc. 2

Pno.

ve - - - ry

cold

cold

*mf* *p*

*mf* *p*

167

Vc. 1

Vc. 2

Pno.

169 *p*

Ten. 1.2 and I sup - - pose my *p*

Bar. Bass my

Vc. 1 2

Pno.

3/4 3/4 3:2

171 *mf* *p*

Ten. 1.2 wet things will have to

Bar. Bass wet things

Vc. 1 2

Pno.

4/4 4/4 2/4 2/4

3 3

173 *mp*

Ten. 1.2  
dry on me.

Bar. Bass  
dry on me.

As before, if cellos have been playing at a tempo slower than ♩ = 96, Cello 1 should continue for another four 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.  
As before, if cellos have been playing at a tempo slower than ♩ = 96, Cello 2 should continue for another two 32nd-notes and stop (i.e. play the upper line).

2

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

Pno.

176

Vc.  
1  
pizz. *mf*

2  
pizz. *mf*

Pno.

*mp*

*p*

\* Red.

180 *p*

Ten. 1.2  
We lost two men, one killed and one wound-ed— This life is

Bar. Bass  
*p*  
We lost two men, This life is

Pno.  
*p dry*

184

Ten. 1.2  
aw - ful and I can - not think that the trench fight - ing can con - tin - ue long—

Bar. Bass  
aw - ful

Pno.

187 *mp*

Ten. 1.2  
no hu - man being can stand it— I heard to - day two pla - toons of

Bar. Bass  
*mp*  
no hu - man being can stand it— I heard to - day two pla - toons of

Pno.  
*mp*

191

Ten. 1.2

Ger - mans came in and sur - ren - dered as they could - n't

Bar. Bass

Ger - mans came in and sur - ren - dered as they could - n't

Pno.

193

Ten. 1.2

stand it a - ny long - er -

the con - di - tions of the Roy - al

Bar. Bass

stand it a - ny long - er -

the con - di - tions of the Roy - al

Pno.

*mf*

196

Ten. 1.2

Scots who were in the trench - es next to us was

Bar. Bass

Scots who in the trench - es next to us was

Pno.

198

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

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

Pno. *f*

201

Ten. 1.2 *molto p*  
 off their heads from ex - po - sure

Bar. Bass *molto p*  
 off their heads from ex - po - sure

Pno. *molto p*

204

Ten. 1.2 *pp*  
 and cold and wretch - ed - ness.

Bar. Bass *pp*  
 and cold and wretch - ed - ness.

Pno. *pp*

♩ = 82 *matter-of-fact*

209

Pno.

*ff* *pp*

214

Bar.

Bass

Vc. 1

Vc. 2

Pno.

*mp*

*mp*

*p*

*p*

*p*

nat. pizz.

nat. pizz.

Fif - teen Off - i - cers

Sev - en - teen Off - i - cers killed.

217

Ten. 1.2

Bar.

Vc. 1

Vc. 2

Pno.

Sev - en hun - dred and thir - ty - nine Oth - er Ranks

wound - ed.

220

Ten. 1.2

killed and wound - ed.

Bass

One hun - dred and

Vc. 1

Vc. 2

Pno.

222

Bass

eight - y - eight Oth - er Ranks miss - ing.

Vc. 1

Vc. 2

Pno.

*mf*

*mf*

*mf*

225

Ten. 1.2 *p*  
 Tot - al Nine hun - dred and fif - ty - nine.

Bar. Bass *p*  
 Tot - al Nine hun - dred and fif - ty - nine.

Vc. 1 *p*  
 2 *p*

Pno. *p*

228

Ten. 1.2 *pp*  
 The

Bar. Bass *pp*  
 Prac - ti - cally the strength of a whole Bat - tal - ion.

Bass *pp*  
 Prac - ti - cally the strength of a whole Bat - tal - ion.

Vc.1 *pp* *poco*  
 arco

Pno. *ppp*  
 una corda

232

Ten.1  
miss - ing must near - ly all be dead.

Ten.2  
miss - ing must near - ly all be dead.

Vc.1  
*pp*

Pno.

234

Bar.  
Some were pro-bab - ly hit di - rect by big shells, or bu-ried.

Vc.1  
*poco* *pp*

Pno.

237

Ten.1  
Oth - ers may have dropped in the woods and not been found.

Ten.2  
Oth - ers may have dropped in the woods and not been found.

Vc.1  
*mp*

Pno.  
*p*

Vc. 1  
Vc. 2  
Pno.

*pp* *mp* *mp*

♩ = 126 *jaunty*

Vcs.  
Pno.

*mf* *mf*

Ten.1  
Ten.2  
Bar.  
Bass

*mf*

We've had a play in rag - time, and we've had a rag - time

*mf*

We've had a play in rag - time, and we've had a rag - time

*mf*

We've had a play in rag - time, and we've had a rag - time

*mf*

We've had a play in rag - time, and we've had a rag - time

Vcs.  
Pno.

*a 2*

*8va*

261 *p*

Ten.1  
band, We've had a rag - time ar - my, and we've had a rag - time land; But

Ten.2  
band, We've had a rag - time ar - my, and we've had a rag - time land; But

Bar.  
band, We've had a rag - time ar - my, and we've had a rag - time land; But

Bass  
band, We've had a rag - time ar - my, and we've had a rag - time land; But

Vcs.  
a 2

Pno.  
(8va)-----

266 *ff*

Ten. 1,2  
why, \_\_\_\_\_ what we have ne - ver Let's wade right in to -

Bar. Bass  
why, not let us have what we have ne-ver had be - fore? Let's wade right in to -

Vc. 1  
2

Pno.  
*p* *ff*

271

Ten. 1.2  
- mor - row and let's have a rag - time war,

Bar.  
- mor - row and let's have a rag - time war,

Bass  
- mor - row and let's have a rag - time war,

Vc. 1  
2

Pno.

275

Ten.1  
*mp*  
let's wade right in to - mor - row

Ten.2  
*mp*  
let's wade in to - mor - row

Bar. Bass  
*mp*  
let's wade in to - mor - row

Pno.  
*sub. p*

278 *mf*

Ten.1 and let's have a rag - time war,

Ten.2 and have a rag - time war,

Bar. Bass and have a rag - time war,

Pno. *mf*

282 *f*

Ten.1 let's wade right in to -

Ten.2 let's wade in to -

Bar. Bass let's wade in to -

Vc. 1 *f* pizz.

Vc. 2 *f* pizz.

Pno. *f*

46

285 *più f* *ff*

Ten.1  
- mor - row and let's have a rag - - - - - time

Ten.2  
- mor - row and have a rag - - - - - time

Bar. Bass  
- mor - row and have a rag - - - - - time

Vc. 1 *ff* arco

Vc. 2 *ff* arco

Pno. *più f* *ff*

290

Ten.1  
war.

Ten.2  
war,

Bar. Bass  
war,

Vc. 1 *mf*

Vc. 2

Pno.

295

Pno.

*mp*

299

Vc. 1

Vc. 2

Pno.

*f*

*ff*

*pp*

*con sord.*

*pp*

*sub. pp*

$\text{♩} = 66 \text{ dark}$

303

Bass

Halt - ed last night in a

Vc. 1

Vc. 2

Pno.

*p*

*ppp*

*ppp*

*sempre pp*

*senza sord.*

3:2

3:2

Bass

field and had to stand in pitch

Vc. 1 *no cresc.*

Vc. 2 *no cresc.*

Pno. *no cresc.*

3:2

Bass

dark - - - - ness in the

Vc. 1

Vc. 2

Pno.

3

3:2

Bass

worst rain - storm I have

Vc. 1

Vc. 2

Pno.

3:2

3:2

309

*mf*

Bass

ev - er ex - pe - - - rienced.

Vc. 1 *mf* *ppp*

Vc. 2 *mf* *pp*

Pno.

310

*p*

Bar. At dusk to - -

Vc. 1

Vc. 2

Pno. 3 3:2 3:2

311

*cresc. poco a poco*

Bar. - night we ad - vance to at - -

Vc. 1 *no cresc.*

Vc. 2 *no cresc.*

Pno. *no cresc.* 3:2

312

Bar. *- tack*                      *the*                      *e - ne - my*

Vc. 1

Vc. 2

Pno.

3:2

313

Bar.                      *three*                      *miles*                      *a - way.*

Vc. 1

Vc. 2

Pno.

3

3:2                      3:2

314

Bar.                      *It*                      *will*                      *be*                      *hard*                      *work,*                      *but*                      *as*                      *the*                      *ar -*

Vc. 1

Vc. 2

Pno.

*mf*

316

Bar. *mf* - till - ia - ry has been shell-ing them for a week, per - haps we shall

Pno.

318

Ten.1 *p* I don't know ex - act - ly how ma - ny are op -

Bar. do it.

Vcs. *pp* a 2

Pno. *mf* *pp*

321

Ten.1 - posed to us, a con - sid - era - ble num - ber, I be - lieve. *pp*

Ten.2 Well, au re -

Vcs.

Pno.

323 *p*

Ten.2 *- voir, all. God bless you. We have marched and fought our way from St. Na - zaire to*

Vc. 1

Vc. 2

Pno.

327 *mf*

Ten.1 *I may not write an - y more,*

Ten.2 *this place, Bourg - et - Co - min.*

Vc. 1 *mf*

Vc. 2 *mf*

Pno. *mf*

330 *p* *mf*

Ten.1  
Ne - mo Mor - ta - lium Om - ni - bus Hor - is Sa - pit.

Ten.2  
*ppp*  
(No man knows the hour

Bar. Bass  
*ppp*  
(No man knows the hour

Vc. 1  
*p* *mp* *ppp*

Vc. 2  
*p* *mp*

Pno.  
*p*

334 *pp*

Ten.1  
Ah, me: Wife, — Chil - dren,

Ten.2  
of his death.)

Bar. Bass  
of his death.)

Vc. 1  
*pp* senza sord. *pp*

Vc. 2  
*pp*

Pno.  
*mf* *Red.*

339

Ten.1  
Mo-ther, all fare-well.

Bar.  
Ah, me:

Vcs.

Pno.

*ppp*

*p*  
Red.

*mp*  
Red.

345

Bar.  
Wife,— Chil-dren, Mo-ther, all fare-well.

Vc. 1  
pizz.  
*mp*  
pizz.

Vc. 2  
*mp*

Pno.

*pp*  
Red.

Cambridgeport, MA - 3/3/15