

Great War Triptych

For SATB Chorus and String Quartet

Music by John M. Tarrh

**Words by Sara Teasdale, John McCrae,
Moina Michael, and Alan Seeger**

Full Score



Meriam Hill Music
www.tarrh.com
(ASCAP)

Instrumentation

SATB Chorus

String Quartet (Violin I, Violin II, Viola, Violoncello)

Piano (for rehearsal purposes only)

Performance Notes

Performance time: approximately 10 minutes

Program Notes

Great War Triptych (2019), composed for the 100th anniversary of the end of World War I, is my setting for SATB chorus and string quartet of selected poems written during the war. The first movement is a setting of Sara Teasdale's poem *Spring in War-Time*. Each of the four stanzas of the poem begins with ruminations on the beauties and joys of spring but ends with the clashing juxtaposition of the horrors of war and questions of how spring can exist in the context of war. In my setting, the strings interrupt our quiet ruminations forcing us to face the difficult, burning questions.

The second movement is a setting of two poems: *In Flanders Fields* by John McCrae and *We Shall Keep the Faith* by Moina Michael. The text of *In Flanders Fields* is written from the perspective of the men who fought and died in Flanders Fields and is set for tenors and basses only. Moina Michael read *In Flanders Fields* and was so moved that she wrote *We Shall Keep the Faith* and dedicated the rest of her life to raising funds to support veterans of the war. My setting of *We Shall Keep the Faith* begins with sopranos and altos only, who are then joined by the full chorus.

The third movement is a setting of the well-known poem by Alan Seeger, *I Have a Rendezvous with Death*. This has been one of my favorite poems for many years, in part because of its universality and the various images that are evoked. My setting alternates between energetic agitated passages and more serene sections depending on the mood of the text.

While there are life-affirming moments in *Spring in War-Time* and much of *We Shall Keep the Faith* is life-affirming, in the end death always wins. Neither Alan Seeger nor John McCrae survived the war. Seeger was killed in action in 1916 at the Battle of the Somme while McCrae died in 1918 of pneumonia and meningitis.

I have dedicated this work to Christina Gamota, who has been a tireless supporter of many worthy local causes over the years. The inspiration to set *In Flanders Fields* resulted from Christina's fund raiser for veterans, and she introduced me to the companion poem *We Shall Keep the Faith*.

John M. Tarrh

*Composed for the 100th anniversary of the end of World War I
Dedicated to Christina Gamota*

Full Score

Sara Teasdale

Rev. 8/22/22

Great War Triptych
I. Spring in War-Time

John M. Tarrh

Andante ($\text{♩} = 88$)

Soprano

Alto

Tenor

Bass

(piano for rehearsal purposes only)

Piano

Violin I

Violin II

Viola

Violoncello

7

I feel the Spring far off, far

This musical score page contains six staves of music. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass, all in treble clef and common time. The bottom two staves are for the piano, also in common time. The vocal parts begin with rests, followed by a melodic line starting at measure 7. The piano part consists of chords and sustained notes. Measure 7 begins with a vocal entry for the Alto and Tenor, both marked *mp*. The vocal parts continue with eighth-note patterns, and the piano provides harmonic support. Measures 8 through 12 show the vocal parts continuing their melody while the piano maintains a steady harmonic foundation. The bottom two staves (Violin I, Violin II, Viola, and Cello) are present in the score but are currently blank, indicated by a large bracket below them.

Great War Triptych

Marcato

S. 10 *off, I feel the Spring far off, far off, The faint far scent of bud and leaf--*

A. *off, I feel the Spring far off, far off, The faint far scent of bud and leaf--*

T. *I feel the Spring far off, The faint far scent of bud and leaf--*

B. *I feel the Spring far off, The faint far scent of bud and leaf--*

Pno. *mp* *mf* *f*

Vln. I *p* *mp* *f*

Vln. II *p* *mp* *f*

Vla. *p* *mp* *f*

Vc. *p* *mp* *f*

18 Martellato

Legato

17

Oh how can Spring take heart to come To a world in grief, deep grief?

Oh how can Spring take heart to come To a world in grief, deep grief?

Musical score for Tuba part, page 10, measures 1-2. The score consists of two staves. The first staff starts with a rest followed by a dynamic *f*. The second staff begins with a eighth note followed by a sixteenth note. The measure ends with a fermata over the eighth note.

Oh how can Spring take heart to come To a world in grief, deep grief?

A musical score page showing the bassoon part. The key signature is B-flat major (two flats). The time signature is common time (indicated by '2'). The bassoon starts with a rest. After a dynamic 'f', it plays a series of eighth-note patterns. The first pattern consists of two eighth notes followed by a sixteenth note. This is followed by a measure with a three over three time signature, where the bassoon plays two eighth notes followed by a sixteenth note. The next measure has a two over two time signature, with the bassoon playing two eighth notes followed by a sixteenth note. The final measure shown has a three over three time signature, with the bassoon playing two eighth notes followed by a sixteenth note. The score continues with a repeat sign and a bassoon solo line.

Oh how can Spring take heart to come To a world in grief, deep grief?

Vln. I

3 3 v v v v v v v v v v 3 3

mf

f

Musical score for Violin II (Vln. II) showing measures 11-12. The score consists of two staves. The first staff starts with a sixteenth-note pattern followed by eighth notes. Measure 11 ends with a dynamic *mf*. The second staff begins with a sixteenth-note pattern, followed by eighth notes, and concludes with a sixteenth-note pattern.

Musical score for strings section, measures 11-12. The score includes parts for Violin (Vln.), Viola (Vla.), Cello (Cello), Double Bass (Bass), and Trombones (Trombones). The key signature changes between B-flat major and A major. Measure 11 starts with a dynamic of mf . Measure 12 begins with a dynamic of f .

Great War Triptych

26**Marcato**

S. 25 *mp* *mf*

The sun turns north, the days grow long, Lat - er the eve-ning star grows bright--

A. *mp* *mf*

The sun turns north, the days grow long, Lat - er the eve-ning star grows bright--

T. 8 *mp* *mf*

The sun turns north, the days grow long, Lat - er the eve-ning star grows bright--

B. *mp* *mf*

The sun turns north, the days grow long, Lat - er the eve-ning star grows bright--

Pno. *p* *mp* *mf* *f*

Vln. I *p* *p* *mp* *f*

Vln. II *p* *p* *mp* *f*

Vla. *p* *p* *mp* *f*

Vc. *p* *pp* *p* *mp* *f*

33

34 Martellato

S. *f*

How can the day-light lin-ger on For men to fight, still fight?

A. *f*

How can the day-light lin-ger on For men to fight, still fight?

T. *f*

How can the day-light lin-ger on For men to fight, still fight?

B. *f*

How can the day-light lin-ger on For men to fight, still fight?

Pno.

Vln. I

Vln. II

Vla.

Vc.

Great War Triptych

44

Legato

S. *mp* — *mf* —
 The grass is wak - ing in the ground, Soon it will rise and blow in

A. *mp* — *mf* —
 The grass is wak - ing in the ground, Soon it will rise and blow in

T. *8* *mp* — *mf* —
 The grass is wak - ing in the ground, Soon it will rise and blow in

B. *mp* — *mf* —
 The grass is wak - ing in the ground, Soon it will rise and blow in

Pno. *ff* *p* *mp* — *mf* —
3 *3* *3*

Vln. I *ff* *p* *p* *mp* —
3 *3* *3*

Vln. II *ff* *p* *p* *mp* —
3 *3* *3*

Vla. *ff* *p* *p* *mp* —
3 *3* *3*

Vc. *ff* *p* *pp* *p* *mp* —
3 *3* *3*

Great War Triptych

51 Martellato

Marcato

S. 49 waves-- How can it have the heart to sway O-ver the graves, new graves?

A. waves-- How can it have the heart to sway O-ver the graves, new graves?

T. 8 waves-- How can it have the heart to sway O-ver the graves, new graves?

B. waves-- How can it have the heart to sway O-ver the graves, new graves?

Pno. f ff

Vln. I f^3 mf ff

Vln. II f^3 mf ff

Vla. f^3 mf ff

Vc. f^3 mf ff

Great War Triptych

57 **Legato**
rit.

59 Adagio, mournfully ($\text{♩} = 76$)

S. **p**
Un - der the boughs where lov - ers walked The ap - ple-blooms will shed their breath-- But what of

A. **p**
Un - der the boughs where lov - ers walked The ap - ple-blooms will shed their breath-- But what of

T. **p**
₈ Un - der the boughs where lov - ers walked The ap - ple-blooms will shed their breath-- But what of

B. **p**
Un - der the boughs where lov - ers walked The ap - ple-blooms will shed their breath-- But what of

Pno.


Vln. I


Vln. II


Vla.


Vc.


Great War Triptych

9

72 **Marcato,**
furiously (♩ = 96)

S. *f* — *ff* *pp* *pp*

all the lov-ers now Part-ed by Death, gray Death? Part-ed by Death, gray Death?

A. *f* — *ff* *pp* *pp*

all the lov-ers now Part-ed by Death, gray Death? Part-ed by Death, gray Death?

T. *f* — *ff* *pp* *pp*

8 all the lov-ers now Part-ed by Death, gray Death? Part-ed by Death, gray Death?

B. *f* — *ff* *pp* *pp*

all the lov-ers now Part-ed by Death, gray Death? Part-ed by Death, gray Death?

(for rehearsal only)

Pno. *f* — *ff* *pp*

Vln. I *mf* — *ppp* *ff*

Vln. II *mf* — *ppp* *ff*

Vla. *mf* — *ppp* *ff*

Vc. *mf* — *ppp* *ff*

Great War Triptych

73

Martellato

S. - *ff* But what of all the lov-ers now Part-ed by Death,

A. - *ff* But what of all the lov-ers now Part-ed by Death,

T. - *ff* ⁸ But what of all the lov-ers now Part-ed by Death,

B. - *ff* But what of all the lov-ers now Part-ed by Death,

(for rehearsal only)

Pno. { *ff*

Vln. I { *ff*

Vln. II { *ff*

Vla. { *ff*

Vc. { *ff*

80

S. gray Death?

A. gray Death?

T. gray Death?

B. gray Death?

Pno.

Vln. I

Vln. II

Vla.

Vc.

John McCrae

IIa. In Flanders Fields

John M. Tarrh

Andante ($\text{♩} = 96$)

6

S.

A.

T. $\frac{8}{8}$ *In Flan-ders fields the pop-pies..*

B. $\frac{8}{8}$ *In Flan-ders fields the pop-pies..*

Pno. (piano for rehearsal purposes only) (cue notes for rehearsal only)

Vln. I $\frac{8}{8}$ *mp* p

Vln. II $\frac{8}{8}$ *mp*

Vla. $\frac{8}{8}$ *mp*

Vc. $\frac{8}{8}$ *mp* p

8

S.

A.

T. grow Be-tween the cross-es,— row on row That mark our place: and in the sky The larks still brave - ly

B. grow Be-tween the cross-es,— row on row That mark our place: and in the sky The larks still brave - ly

Pno.

Vln. I

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Great War Triptych

19

15

S.

A.

T. 8 sing-ing, fly Scarce heard a - mid the guns be - low. We are the Dead. Short days a - go We

B. sing - ing, fly Scarce heard a - mid the guns be - low. We are the Dead. Short days a - go We

Pno.

Vln. I

Vln. II

Vla.

Vc.

ff ³ *mp*

ff ³ *mp*

f ³ *mp*

pp

pp

pp

21

S.

A.

T. *lived, felt dawn, saw sun - set glow, Loved, and were loved, and now we lie In Flan - ders fields.*

B. *lived, felt dawn, saw sun - set glow, Loved, and were loved, and now we lie In Flan - ders fields.*

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Great War Triptych

28

S.

A.

T. *f*
8 Take up our quar - rel with the foe: To you from fail-ing hands we throw the Torch: be yours to hold it

B. *f*
Take up our quar - rel with the foe: To you from fail-ing hands we throw the Torch: be yours to hold it

Pno. *f*
3

Vln. I *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

34

Attacca

S.

A.

T. *high!* If ye break faith with us who die We shall not sleep, though pop - pies grow in Flan - ders fields.

B. *high!* If ye break faith with us who die We shall not sleep, though pop - pies grow in Flan - ders fields.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Attacca

Moina Michael

IIb. We Shall Keep the Faith

John M. Tarrh

Andante, legato ($\text{d} = 96$)**6**

S. *f*
 Oh! you who sleep in Flan-ders Fields, Sleep sweet- to rise a - new! We caught the torch you threw And hold-ing

A. *f*
 Oh! you who sleep in Flan-ders Fields, Sleep sweet- to rise a - new! We caught the torch you threw And hold-ing

T. *mf* (tenors may support altos in this opening section)
 8 Oh! you who sleep in Flan-ders Fields, Sleep sweet- to rise a - new! the torch you threw And hold-ing

B. *f*

(piano for rehearsal purposes only)

Pno. *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf mp*

8

S. *mf* **13**
high, we keep the Faith with All who died. We cher-ish, too, the pop-py

A. *mf*
high, we keep the Faith with All who died. We cher-ish, too, the pop-py

T. *mf*
8 high, we keep the Faith with All who died. We cher-ish, too, the pop-py

B. *mf*
We cher-ish, too, the pop-py

Pno. (cue notes for rehearsal only)
p *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Great War Triptych

14

S. red That grows on fields where val-or led; It seems to sig - nal to the skies That blood of he-roses nev-er dies,

19

A. red That grows on fields where val-or led; It seems to sig - nal to the skies That blood of he-roses nev-er dies,

T. 8 red That grows on fields where val-or led; It seems to sig - nal to the skies That blood of he-roses nev-er dies,

B. red That grows on fields where val-or led; It seems to sig - nal to the skies That blood of he-roses nev-er dies,

Pno.

Vln. I

Vln. II

Vla.

Vc.

21

S. But lends a lus-tre to the red Of the flower that blooms a-bove the dead In Flan-ders Fields. *pp*

A. But lends a lus-tre to the red Of the flower that blooms a-bove the dead In Flan-ders Fields. *pp*

T. 8 But lends a lus-tre to the red Of the flower that blooms a-bove the dead In Flan-ders Fields. *pp*

B. But lends a lus-tre to the red Of the flower that blooms a-bove the dead In Flan-ders Fields. *pp*

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Great War Triptych

28 *f*

S. And now the Torch____ and Pop-py Red We wear in hon-or of our dead. Fear not that ye have died for

33 *f*

A. And now the Torch____ and Pop-py Red We wear in hon-or of our dead. Fear not that ye have died for

T. *f*
And now the Torch____ and Pop-py Red We wear in hon-or of our dead. Fear not that ye have died for

B. *f*
And now the Torch____ and Pop-py Red We wear in hon-or of our dead. Fear not that ye have died for

Pno. *f*

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *= mf*

Great War Triptych

23

a tempo
mp

35

S. naught; We'll teach the les - son that ye wrought _____ In

A. naught; We'll teach the les - son that ye wrought _____ In

T. naught; We'll teach the les - son that ye wrought _____ In

B. naught; We'll teach the les - son that ye wrought _____ In

Pno.

Vln. I

Vln. II

Vla.

Vc.

p

p

p

p

Great War Triptych

39

S. Flan - ders Fields.

A. Flan - ders Fields.

T. Flan - ders Fields.

B. Flan - ders Fields.

Pno. *pp* *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

rit.

Detailed description: The musical score consists of eight staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). They sing the lyrics 'Flan - ders Fields.' in a simple, rhythmic pattern. The bottom four staves are instrumental: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola/Cello (Vla./Vc.). The piano part provides harmonic support with sustained notes and dynamic markings 'pp' at two points. The strings play sustained notes with dynamic markings 'pp'. The violins play eighth-note patterns. The viola and cello/bass provide harmonic support. The score concludes with a 'riten' (ritardando) instruction.

Alan Seeger

III. I Have a Rendezvous with Death

John M. Tarrh

Moderato, marcato ($\text{d} = 108$)

S. 6 *I have a ren-dez-vous with Death*

A. *f* *I have a ren-dez-vous with Death*

T. *f* *I have a ren-dez-vous with Death*

B. *f* *I have a ren-dez-vous with Death*

(piano for rehearsal purposes only)

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Great War Triptych

15 Legato
p

S. *f* At some dis-pu-ted bar - ri - cade, _____ When

A. *f* At some dis-pu-ted bar - ri - cade, _____ When

T. *f* At some dis-pu-ted bar - ri - cade, _____ When

B. *f* At some dis-pu-ted bar - ri - cade, _____ When

Pno. *p*

Vln. I *mf* *f* *pp*

Vln. II *mf* *f* *pp*

Vla. *mf* *f* *pp*

Vc. *mf* *f* *pp*

16

S. Spring comes back with rus - tling shade And ap-ple blos-soms fill the air- I have a ren-dez-

A. Spring comes back with rus - tling shade And ap-ple blos-soms fill the air- I have a ren-dez-

T. Spring comes back with rus - tling shade And ap-ple blos-soms fill the air- I have a ren-dez-

B. Spring comes back with rus - tling shade And ap-ple blos-soms fill the air- I have a ren-dez-

Pno.

Vln. I

Vln. II

Vla.

Vc.

24

f

f

f

f

mf

mf

mf

mf

Great War Triptych

26

S. *mf*

vous with Death _____ When Spring brings back blue days and fair. _____

A. *mf*

vous with Death _____ When Spring brings back blue days and fair. _____

T. *mf*

⁸ vous with Death _____ When Spring brings back blue days and fair. _____

B. *mf*

vous with Death _____ When Spring brings back blue days and fair. _____

Pno.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

mp

mp

mp

mp

The musical score consists of eight staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom four staves are instrumental parts: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Double Bass (Vc.). The score is in common time, with a key signature of one flat. Measure 26 begins with vocal entries followed by piano chords. The vocal parts sing "vous with Death _____ When Spring brings back blue days and fair. _____". The piano part features eighth-note chords. Measures 27-28 show the instruments taking over, with dynamic markings *ff* followed by *mp*. The piano part continues with eighth-note chords. The vocal parts re-enter in measure 29 with the same lyrics. The piano part concludes with a sustained note in measure 30.

35

S. *p*
It may be he shall take my hand And

A. *p*
It may be he shall take my hand And

T. *p*
₈

B.

Pno. *ff* *fp* *p*

Vln. I *ff* *fp* *pp*

Vln. II *ff* *fp* *pp*

Vla. *ff* *fp* *pp*

Vc. *ff* *fp* *pp*

Great War Triptych

43

f 47

S. lead me in - to his dark land And close my eyes and quench my breath-- It

A. lead me in - to his dark land And close my eyes and quench my breath-- It

T. - 8

B. -

Pno. 3 *f*

Vln. I 3 *mf*

Vln. II 3 *mf*

Vla. 3 *mf*

Vc. 3 *mf*

57 Marcato

52

57 Marcato

S. may be I shall pass him still.

A. may be I shall pass him still.

T. *f* I have a ren-dez-vous with Death _____ On

B. *f* I have a ren-dez-vous with Death _____ On

Pno. *p* *f*

Vln. I *p* *mf* *f* *mf*

Vln. II *p* *mf* *f* *mf*

Vla. *p* *mf* *f* *mf*

Vc. *mp* *p* *mf* *f* *mf*

Great War Triptych

61

S.

A.

T. some scarred slope— of bat-tered hill, When Spring comes round— a - gain this year And the first mead-ow flowers ap -

B. some scarred slope— of bat-tered hill, When Spring comes round— a - gain this year And the first mead-ow flowers ap -

Pno.

Vln. I

Vln. II

Vla.

Vc.

The musical score consists of eight staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Tenor and Bass staves contain lyrics describing a "scarred slope" and "battered hill" that becomes "meadow flowers" in spring. The bottom four staves are instrumental: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Cello/Bassoon (Vla./Vc.). The piano part features sustained chords. The strings play eighth-note patterns, with the cellos/bassoon providing harmonic support. Measure 61 begins with a rest followed by eighth-note patterns. Measure 62 continues these patterns, with the vocal parts entering in measure 62.

Great War Triptych

33

69 (♩ = ♩)

rit.

73 Andante, legato (♩ = 100)

S. **p**
God knows 'twere bet - ter

A. **p**
God knows 'twere bet - ter

T. **p**
pear. God knows 'twere bet - ter

B. **p**
pear. God knows 'twere bet - ter

Pno. **ff** **pp** **p**

Vln. I **ff** **pp** **pp** sub.

Vln. II **ff** **pp** **pp** sub.

Vla. **ff** **pp** **pp** sub.

Vc. **ff** **pp** **pp** sub.

Great War Triptych

82

82

Soprano (S.) vocal line:

to be deep Pil - lowed in silk and scent - ed down, Where love throbs out in

Alto (A.) vocal line:

to be deep Pil - lowed in silk and scent - ed down, Where love throbs out in

Tenor (T.) vocal line:

8 to be deep Pil - lowed in silk and scent - ed down, Where love throbs out in

Bass (B.) vocal line:

to be deep Pil - lowed in silk and scent - ed down, Where love throbs out in

Piano (Pno.) accompaniment:

The piano part consists of two staves. The top staff uses treble clef and common time (indicated by '8'). The bottom staff uses bass clef and common time. The piano plays a continuous harmonic progression, primarily in G major, with occasional changes to F# major and E major. The harmonic changes occur at the beginning of each measure, indicated by changes in the key signature.

Violin I (Vln. I) vocal line:

The violin part consists of four measures of vocal line. The first three measures are sustained notes (long dots). The fourth measure begins with a note followed by a short rest, then continues with sustained notes.

Violin II (Vln. II) vocal line:

The violin part consists of four measures of vocal line. The first three measures are sustained notes (long dots). The fourth measure begins with a note followed by a short rest, then continues with sustained notes.

Viola (Vla.) vocal line:

The viola part consists of four measures of vocal line. The first three measures are sustained notes (long dots). The fourth measure begins with a note followed by a short rest, then continues with sustained notes.

Cello (Vc.) vocal line:

The cello part consists of four measures of vocal line. The first three measures are sustained notes (long dots). The fourth measure begins with a note followed by a short rest, then continues with sustained notes.

Great War Triptych

Great War Triptych

wak-en-ings are dear.

But I've a ren-dez-vous with Death But

wak-en-ings are dear.

But I've a ren-dez-vous with Death But

wak-en-ings are dear.

But I've a ren-dez - vous with Death But

wak-en-ings are dear.

But I've a ren - dez-

wak-en-ings are dear.

But I've a ren - dez-

Pno.

The musical score shows a piano part with two staves. The top staff has a dynamic marking of ***ppp***. The bottom staff has a dynamic marking of ***ff***.

Musical score for Violin I (Vln. I) showing measures 1-4. The score consists of four staves of music. Measure 1 starts with a melodic line in G major. Measure 2 begins with a dynamic of ***ppp***. Measure 3 continues the melodic line. Measure 4 concludes with a dynamic of ***f***.

Musical score for Violin II (Vln. II) showing measures 1 through 5. The score consists of five staves of music. Measure 1 starts with a half note followed by a dotted half note. Measure 2 begins with a dotted half note followed by a half note. Measure 3 starts with a half note followed by a dotted half note. Measure 4 begins with a dotted half note followed by a half note. Measure 5 starts with a half note followed by a dotted half note. The dynamics are indicated as ***ppp*** for the first three measures and ***f*** for the last two measures.

Vla.

12

8: **ppp**

8: **f**

Vc.

ppp

f

98

S. I've a ren - dez-vous with Death But I've a ren-dez-vous with Death But I've a ren - dez-vous with Death _____ At

A. I've a ren - dez-vous with Death But I've a ren-dez-vous with Death But I've a ren - dez-vous with Death _____ At

T. 8 vous with Death But I've a ren - dez-vous But I've a ren - dez-vous with Death But I've a ren - dez-vous with Death

B. vous with Death But I've a ren - dez-vous But I've a ren - dez-vous with Death But I've a ren - dez-vous with Death

Pno.

Vln. I

Vln. II

Vla.

Vc.

Great War Triptych

105**111**

S. mid-night in some flam-ing town,____ At mid-night in some flam-ing town,____ When Spring trips north a -

A. mid-night in some flam-ing town,____ At mid-night in some flam-ing town,____ When Spring trips north a -

T. 8 At mid-night in some flam-ing town,____ At mid-night in some town, When Spring trips

B. At mid-night in some flam-ing town,____ At mid-night in some town, When Spring trips

Pno.

Vln. I

Vln. II

Vla.

Vc.

113

S. gain this year, And I to my pledged word am true, I shall not fail that ren-dez-vous

119

A. gain this year, And I to my pledged word am true, I shall not fail that ren-dez-vous

T. 8 north a - gain this year, And I to my pledged word am true, I shall not fail that ren-dez-vous

B. north a - gain this year, And I to my pledged word am true, I shall not fail that ren-dez-vous

Pno.

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff

Great War Triptych

121

S. *ren-dez-vous* I shall not fail that ren - ***fff*** **$\frac{8}{8}$**

A. *ren-dez-vous* I shall not fail that ren - ***fff*** **$\frac{8}{8}$**

T. *ren-dez-vous* I shall not fail that ren - ***fff*** **$\frac{8}{8}$**

B. *ren-dez-vous* I shall not fail that ren - ***fff*** **$\frac{8}{8}$**

Pno. ***fff***

Vln. I ***ff***

Vln. II **$\frac{8}{8}$** ***ff***

Vla. **$\frac{8}{8}$** ***ff***

Vc. **$\frac{8}{8}$** ***ff***

Great War Triptych

128

S. - dez - vous. _____

A. - (h)8 dez - vous. _____

T. 8 - dez - vous. _____

B. - (h)8 dez - vous. _____

Pno. { -

Vln. I -

Vln. II -

Vla. -

Vc. -

Great War Triptych

132

S.

A.

T.

B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

(8)

fff

fff

fff

fff

This musical score page contains six staves of music. The top four staves (Soprano, Alto, Tenor, Bass) have sustained notes from measure 1 to measure 7, followed by a rest in measure 8. The bottom two staves (Piano and Strings) play eighth-note patterns throughout. The piano part includes dynamic markings fff at the start of measure 8 and measure 10. The strings (Violin I, Violin II, Cello, Double Bass) also play eighth-note patterns with dynamic markings fff at the start of measure 8 and measure 10. The tempo is marked as 132.