

Michael Hankinson

## "In time of war"

*With poems by Fernando Pessoa  
and text from the burial service*

Over the last decade alone, armed conflict has claimed the lives of over 2 million children, another six million have been left wounded or disabled for life.

One million have become orphans. It is estimated today that more than 300,000 children have been enrolled in militia groups and armies and been forced to carry a gun. Half of those they kill are other children.

Source: UNESCO

Almost five times as many children have died in conflict zones than fighters between 2013 and 2017, according to a report by Save the Children.

At least 870,000 children under the age of five have lost their lives as a result of armed conflict, a number far greater than the close to 175,000 fighters estimated to have died in the five-year period.

The data was released Friday ahead of the Munich Security Conference, which will take place Feb. 15-17.

The annual conference gathers more than 450 high-profile leaders to debate international security policy. The report analyzed data from 10 of the worst conflict-affected countries for children in 2017, including Afghanistan, Yemen and Syria.

Source: Save the Children



A

This musical score is for the section 'A' of the piece 'In Time of War', page 3. It features a large ensemble of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, and Contrabassoon. The brass section consists of Horns 1 & 3, Horns 2 & 4, Trumpets 1 & 2, Trumpet 3, Trombone 1 & 2, Trombone 3, and Tuba. The percussion section includes Snare Drum and Cymbals. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is written in a key signature of two flats and a 3/4 time signature. It includes various dynamics such as *mf*, *ff*, *fff*, *pp*, *ppp*, *fz*, and *ffz*. There are also performance markings like accents, slurs, and breath marks. A rehearsal mark 'A' is placed at the beginning of the section. The score concludes with a 'To Tub. B.' instruction for the tuba part.

**B**

Picc. *pp*

Fl. *pp*

Ob. *pp*

C. A. *pp* *mf*

Cl. *pp*

Bsn. *pp* *p* *f* *pp* *niente*

Cbsn. *pp*

Hn. 1.3.

Hn. 2.4. *mp*

Tpt. 1.2.

Tpt. 3. 17

Tbn. 1.2.

Tbn.3 Tba. 17

Timp.

S.D.

Cym. Tubular Bells *p* *L.V.*

Hp.

S.A. *poco piu mosso*  
Man that is born of a wo-man hath but a short time to live and is full of

T.B.

*dim e rall.....*

Vln. 1 17 *pp* *ppp* *niente* *ppp*

Vln. 2 *pp* *ppp* *niente* *ppp*

Vla. 1. solo *pp* *ppp* *niente* *ppp*

Vc. 1. solo *pp* *ppp* *niente* *ppp*

Db. *pp* *ppp* *niente* *ppp*

Picc. Fl. Ob. C. A. Cl. Bsn. Cbsn. Hn. 1.3. Hn. 2.4. Tpt. 1.2. Tpt. 3. Tbn. 1.2. Tbn.3 Tba. Timp. S. D. Tub. B. Hp. S.A. T.B. Vln. 1. Vln. 2. Vla. Vc. Db.

**C** =64

*mp* 3

*pp* 3

*p* *L.V.*

27

27

mis-er - y He com-eth up and is cut down like a flow - er He fle-eth as it were a shad-ow and ne-ver con-tin-u-eth in one stay

27

D Flute

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.** (Piccolo): Rests in the first three measures, then plays a series of eighth notes in the fourth measure.
- Fl.** (Flute): Features a melodic line with triplets in the first three measures and a sustained note in the fourth measure.
- Ob.** (Oboe): Rests throughout.
- C. A.** (Clarinet in A): Rests throughout.
- Cl.** (Clarinet): Enters in the second measure with a triplet and continues with a melodic line.
- Bsn.** (Bassoon): Rests throughout.
- Cbsn.** (Contrabassoon): Rests throughout.
- Hn. 1.3.** (Horn 1.3): Plays a melodic line with triplets.
- Hn. 2.4.** (Horn 2.4): Plays a melodic line with triplets.
- Tpt. 1.2.** (Trumpet 1.2): Rests throughout.
- Tpt. 3.** (Trumpet 3): Rests throughout.
- Tbn. 1.2.** (Trombone 1.2): Rests throughout.
- Tbn.3 Tba.** (Trombone 3/Tuba): Rests throughout.
- Timp.** (Timpani): Rests throughout.
- S. D.** (Snare Drum): Labeled "Bass Drum", it plays a rhythmic pattern in the fourth measure.
- Tub. B.** (Tuba): Rests throughout.
- Hp.** (Harp): Provides harmonic accompaniment with chords and arpeggios.
- S.A.** (Soprano): Rests throughout.
- T.B.** (Tenor): Rests throughout.
- Vln. 1.** (Violin 1): Rests throughout.
- Vln. 2.** (Violin 2): Rests throughout.
- Vla.** (Viola): Rests throughout.
- Vc.** (Violoncello): Rests throughout.
- Db.** (Double Bass): Rests throughout.

Key performance markings include *ppp* (pianississimo) for the Flute and Clarinet in the fourth measure, and *secco* for the Snare Drum. The score concludes with the vocal line "The child\_with the" in the Soprano part.

E

The musical score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl.):** Two staves, playing a melodic line with some rests.
- Oboe (Ob.):** One staff, mostly silent.
- Clarinet (Cl.):** One staff, playing a melodic line with dynamics *ppp*, *mf*, and *p*.
- Bassoon (Bsn.):** One staff, playing a melodic line with dynamics *ff* and a triplet.
- Contrabassoon (Cbsn.):** One staff, playing a melodic line with dynamics *ff* and a triplet.
- Horn 1 & 3 (Hn. 1.3.):** One staff, playing a melodic line with dynamics *ff* and a triplet.
- Horn 2 & 4 (Hn. 2.4.):** One staff, playing a melodic line with dynamics *ff* and a triplet.
- Trumpet 1 & 2 (Tpt. 1.2.):** One staff, playing a melodic line with dynamics *ff* and a triplet.
- Trumpet 3 (Tpt. 3.):** One staff, playing a melodic line with dynamics *ff* and a triplet.
- Trombone 1 & 2 (Tbn. 1.2.):** One staff, playing a melodic line with dynamics *ff* and a triplet.
- Trombone 3 (Tbn.3):** One staff, playing a melodic line with dynamics *ff* and a triplet.
- Tuba (Tba.):** One staff, playing a melodic line with dynamics *ff* and a triplet.
- Timpani (Timp.):** One staff, playing a rhythmic pattern with dynamics *ff*.
- Bass Drum (B.D.):** One staff, playing a rhythmic pattern with dynamics *ppp*, *f*, *p*, and *ff*.
- Cymbal (Cel.):** One staff, playing a rhythmic pattern.
- Harpsichord (Hp.):** Two staves, playing a rhythmic pattern.
- Soprano (S.A.):** One staff, with lyrics: "gol - den hair lies\_ on the crow\_ n of the roa\_ d." and a triplet.
- Tenor (T.B.):** One staff, mostly silent.
- Violin 1 (Vln. 1):** One staff, playing a melodic line with dynamics *ff* and a triplet, marked *loco*.
- Violin 2 (Vln. 2):** One staff, playing a melodic line with dynamics *ff* and a triplet.
- Viola (Vla.):** One staff, playing a melodic line with dynamics *ff* and a triplet.
- Violoncello (Vc.):** One staff, playing a melodic line with dynamics *ff* and a triplet.
- Double Bass (Db.):** One staff, playing a melodic line with dynamics *ff* and a triplet.

FL. *p*

Ob. *p*

C. A. *p*

Cl. *p*

Bsn. *2. p*

Hn. 1.3.

Hn. 2.4.

Tpt. 1.2.

Tpt. 3. *46*

Tbn. 1.2.

Tbn.3 Tba. *46*

Timp.

B. D. *pp* *To Cym.*

Cel. *Celesta* *To Cel.* *To Tub. B.* *mf*

Hp. *mp* *poco piu mosso*

S.A. *ff* *mf* *3* *poco piu mosso*  
Has his guts out si de and by it's bit of cord a train and is un-a-ware

T.B.

Vln. 1. *46* *p* *pp*

Vln. 2. *p* *pp*

Vla. *3* *pp*

Vc. *f* *pp* *unis.*

Db. *p* *pp*



Fl.   
 Ob.   
 C. A.   
 Cl.   
 Bsn.   
 Cbsn.   
 Hn. 1.3.   
 Hn. 2.4.   
 Tpt. 1.2.   
 Tpt. 3.   
 Tbn. 1.2.   
 Tbn.3.   
 Tba.   
 Timp.   
 B. D.   
 Cel.   
 Hp.   
 S.A.   
 T.B.   
 Vln. 1.   
 Vln. 2.   
 Vla.   
 Vc.   
 Db.

*p*   
*pp*   
*legato*   
*p*   
*pllegato*   
*s.a.*   
*l.b.*   
*mf*   
*pp*   
*pp*   
*pp*

Celesta   
 In the midst of life\_ we are in   
 In the midst of



G Accl.

poco piu mosso

To Picc.

FL. 1. & 2. (Flutes)

Ob. (Oboe)

C.A. (Cor Anglais)

Cl. (Clarinets)

Bsn. (Bassoon)

Cbsn. (Contrabassoon)

Hn. 1.3. & 2.4. (Horns)

Tpt. 1.2. & 3. (Trumpets)

Tbn. 1.2. & 3. (Trombones)

Tba. (Tuba)

Timp. (Timpani)

Cym. (Cymbals)

Cel. (Celesta)

Hp. (Harp)

S.A. & T.B. (Soprano and Tenor)

Vln. 1. & 2. (Violins)

Vla. (Viola)

Vc. (Violoncello)

Db. (Double Bass)

51

mf

pp

p

f

1.

3.

3.

3.

To B. D.

Lord who for our sins art just-ly dis pleased

unis.

unis.

♩=68

H

FL. Fl. Ob. C. A. Cl. Bsn. Cbsn.

Hn. 1.3. Hn. 2.4. Tpt. 1.2. Tpt. 3. Tbn. 1.2. Tbn.3 Tba.

Timp. Cym. Cel. Hp. S.A. T.B. Vln. 1. Vln. 2. Vla. Vc. Db.

Bass Drum  
Tubular Bells

To S. D.

*pp* *ppp* *ff* *mp* *sfz* *pizz.* *f* *arco* *pp* *normale* *pp* *senza vib* *pp senza vib* *pp senza vib* *unis.* *pp senza vib* *pp*

*Rit.* *mp* *3* *3* *3*

His face is now a mish mash of blood and no- thing there gli-tters a li-ttle fish, the

Fl.   
 Fl.   
 Ob.   
 C. A.   
 Cl.   
 Bsn.   
 Cbsn.

Hn. 1.3.   
 Hn. 2.4.   
 Tpt. 1.2.   
 Tpt. 3.   
 Tbn. 1.2.   
 Tbn.3   
 Tba.   
 Timp.

B. D.   
 Tub. B.   
 Hp.

S.A.   
 T.B.

kind for the bath tub, ov er by the kerb. Dar - k swathes the street feat-ure-less One gleam still far off

Yet O Lord most ho-ly O Lord most migh ty — O Ho ly

Vln. 1   
 Vln. 2   
 Vla.   
 Vc.   
 Db.

Piccolo

Fl.

Ob.

C. A.

Cl.

Bsn.

Cbsn.

Detailed description: This block contains the woodwind staves. The Clarinet in A (C.A.) and Clarinet (Cl.) parts have musical notation starting in the fourth measure. The C.A. part features a triplet of eighth notes marked *p*, followed by a melodic line marked *mp* and *mf*, ending with a long note marked *pp*. The Clarinet part mirrors this melody. Other woodwind staves are currently blank.

Hn. 1.3.

Hn. 2.4.

Tpt. 1.2.

Tpt. 3.

Tbn. 1.2.

Tbn.3 Tba.

Detailed description: This block contains the brass staves. All staves are currently blank, indicating no musical notation for these instruments in this section.

Timp.

B. D.

Tub. B.

Hp.

Detailed description: This block contains the percussion and harp staves. The Timpani (Timp.) staff has a few notes at the end of the page, marked *molto cresc.* and *pp*. The Bells (B.D.), Snare Drum (Tub. B.), and Harp (Hp.) staves are blank.

S.A.

T.B.

gilds the up-bring-ing of the fu ture... And the gol-den chi \_ld...

and most mer-ci - ful Sa viour... De - li-ver us not in - to the pains of e - ter-nal death

Detailed description: This block contains the vocal staves. The Soprano (S.A.) and Tenor (T.B.) parts have lyrics and musical notation. The lyrics are: "gilds the up-bring-ing of the fu ture... And the gol-den chi \_ld..." for the Soprano and "and most mer-ci - ful Sa viour... De - li-ver us not in - to the pains of e - ter-nal death" for the Tenor. Both parts feature triplet markings and a *rall.* instruction.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

unis. *molto cresc.*

Detailed description: This block contains the string staves. All staves (Violin 1, Violin 2, Viola, Violoncello, and Double Bass) have musical notation. The strings are playing in unison (*unis.*) and are marked *molto cresc.* throughout the section.

**J**  $\text{♩} = 53$

Picc./Flt. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

Bsn. *f*

Cbsn. *f*

Hn. 1.3. *ff*

Hn. 2.4. *ff*

Tpt. 1.2. *f*

Tpt. 3. *f*

Tbn. 1.2. *f*

Tbn.3. *f*

Tba. *f*

Timp. *ff*

Cym. *ff*

S.D. *f*

Hp.

S.A.

T.B. *doppio movimento*

Vln. 1. *sfp*

Vln. 2.

Vla.

Vc. *ff*

Db. *ff*

To B. D.

secco

This page of the musical score, titled "In Time of War", contains measures 96 through 100. The instrumentation includes Piccolo/Flute, Flute, Oboe, Clarinet in A, Clarinet in C, Bassoon, Contrabassoon, Horns 1 & 2, Trumpets 1 & 2, Trombones 1, 2, & 3, Timpani, Cymbals, Snare Drum, and Harp. The score is written in a key signature of two flats and a 4/4 time signature. It features a variety of dynamic markings such as *ff*, *f*, *fp*, *p*, and *fff*, along with articulation like accents and slurs. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The percussion section includes a snare drum part with dynamic changes and a xylophone part starting in measure 100. The string section consists of violins, violas, violoncellos, and double basses, with the violins playing a prominent melodic line.



This musical score is for the piece "In Time of War" and is page 17 of the score. It features a full orchestral arrangement with woodwinds, brass, and strings. The score is written in 5/4 time and includes various dynamics and articulations. Key features include:

- Woodwinds:** Piccolo/Flute, Flute, Oboe, Clarinet in A, Clarinet in C, Bassoon, and Contrabassoon. The Oboe and Clarinet in C parts feature prominent triplet patterns.
- Brass:** Horns in 1.3 and 2.4, Trumpets in 1.2 and 3, Trombones in 1.2 and 3, and Tuba. The Trombone 1.2 part includes a dynamic marking of 100.
- Other Instruments:** Timpani, Cymbals, Xylophone, Harp, and Percussion (S.A., T.B.).
- Strings:** Violins 1 and 2, Viola, Violoncello, and Double Bass. The Violin 1 part includes a dynamic marking of 100.
- Performance Indications:** The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte), as well as articulation marks like accents and slurs. A key signature change to one sharp (F#) is indicated at the beginning of the piece.

Picc./Flt. *loco* To Fl.  $\text{♩} = 62$  Flute  
 Fl. *loco*  
 Ob. *loco* *mf* *pp*  
 C. A. *loco* *pp* *mf* *3*  
 Cl. *loco* *pp*  
 Bsn. *pp*  
 Cbsn. *pp*  
 Hn. 1.3. *p*  
 Hn. 2.4. *p*  
 Tpt. 1.2. *1. solo* *mp*  
 Tpt. 3. *105*  
 Tbn. 1.2. *p* *pp*  
 Tbn.3. *105*  
 Tba. *p* *pp*  
 Timp. *p*  
 Cym.  
 Xyl. *ff* To Tub. B.  
 Hp.  
 S.A.  
 T.B.  
 Vln. 1. *105* *8<sup>va</sup>* *loco* *p* *pp*  
 Vln. 2. *loco* *p* *pp*  
 Vla. *p* *pp*  
 Vc. *div.* *p* *pp*  
 Db. *p* *pp*



accel. . . . ♩=84 . . . rit

Fl. *pp* *mf* *f* *rit*

Ob. *f* *mf* *f*

C. A. *pp* *mf* *f*

Cl. *mf* *pp* *mf* *f*

Bsn. *pp* *mf* *f* *p* *pp*

Cbsn. *mf* *f* *p* *pp*

Hn. 1.3

Hn. 2.4

Tpt. 1.2 *mf* *pp*

Tpt. 3. *pp* *pp* *pp*

Tbn. 1.2 *pp* *mf* *pp* *pp* *pp*

Tbn. 3. *pp* *mf* *pp* *pp* *pp*

Tba. *pp* *mf* *pp* *pp* *pp*

Timp. *p* *fff* *ff*

Cym. Bass Drum *secco* *p* *fff* *f* To Cym.

Tub. B. *ff* *f*

Hp. *mf*

S.A. through he lies there dead and cold. blood steaks his tu- nic.

T.B.

Vln. 1 *mf* *pp* *mf* *f* *ff* *pp*

Vln. 2 *mf* *pp* *mf* *f* *pp* *pp*

Vla. *pp* *mf* *pp* *pp* *pp*

Vc. *pp* *pp* *mf* *pp* *pp*

Db. *pp* *mf* *f* *pp*

Fl.  $\text{♩} = 72$   
 Fl. *p*  
 Ob.  
 C. A.  
 Cl. *p*  
 Bsn. *p*  
 Cbsn.  
 Hn. 1.3.  
 Hn. 2.4.  
 Tpt. 1.2.  
 Tpt. 3.  $125$   
 Tbn. 1.2.  
 Tbn.3.  $125$   
 Tba.  
 Timp.  
 B. D. Cymbals  
 Tub. B.  
 Hp. *f*  
 S.A. with arms out-streched blond, blood- less gha-st-ly white. with blind and list-less gaze  
 T.B.  
 Vln. 1.  $125$  *ppp senza vib*  
 Vln. 2. *ppp senza vib*  
 Vla. *ppp senza vib*  
 Vc. *ppp senza vib* *mp* *mf*  
 Db.

**M** ♩=50

Fl. 1. *pp* *ppp*

Fl. 2. *pp* *ppp*

Ob. *pp*

C. A. *pp* *mf* *pp*

Cl. *pp*

Bsn. *mf* *pp*

Cbsn.

Hn. 1.3.

Hn. 2.4.

Tpt. 1.2.

Tpt. 3. <sup>132</sup>

Tbn. 1.2.

Tbn.3. <sup>132</sup>  
Tba.

Timp.

Cym.

Tub. B. *To Crot.* *Crotales* *pp*

Hp. *mp*

S.A. he stares at the van-ished sky.

T.B. Re-qui-em ae - ter - nam Re-qui-em ae - ter - nam. do-na e-is Dom in-e— Re-qui-em ae-

Vln. 1. <sup>132</sup> *normale* *ppp*

Vln. 2. *normale*

Vla. *normale*

Vc. *normale*

Db. *ppp* *normale*

Flute **N**  $\text{♩} = 72$   
*mp*  $\text{trio}$

Hn. 1.3  
Hn. 2.4  
Tpt. 1.2  
Tpt. 3. <sup>142</sup>  
Tbn. 1.2  
Tbn. 3. <sup>142</sup>  
Tba.  
Timp.  
Cym.  
Crot. *To Crot. To Tub. B.*  
Hp.  
S.A.  
T.B. *ppp*  
Vln. 1 <sup>142</sup>  
Vln. 2 *pp mf pp*  
Vla. *pp mf pp*  
Vc. *pp mf pp ppp*  
Db. *mf ppp*

Triangle *ppp*

ter - nam do - na e - is re - qui - em et lux per - pet - u - a lu - ce - at e - is

Fl. *mp* 3 3 3 3 3 3 *p* 3 6 *mf* *p*

Ob. *mp* 3 3 3 3 3 3 *p* 3 6 *mf* *p*

Hn. 1.3 *ppp* *pp* *mf* *pp*

Hn. 2.4 *ppp*

Tpt. 1.2 150

Tpt. 3 150

Tbn. 1.2 150

Tbn.3 Tba. 150

Timp.

Tri.

Crot.

Hp.

S.A. *mp* He was so young, so ve-ry young. How old can he be now?

T.B.

Vln. 1 150 *pp* *mp* *pp* *rit.*

Vln. 2 *pp* *mp* *pp*

Vla. *mp*

Vc. *pp* *mp* *pp*

Db. *normale*



This musical score is for the piece "In Time of War" and is page 25. It features a variety of instruments and vocalists. The woodwind section includes Flutes (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section consists of Horns in 1.3 and 2.4 (Hn. 1.3, Hn. 2.4), Trumpets in 1.2 and 3 (Tpt. 1.2, Tpt. 3), Trombones in 1.2 and 3 (Tbn. 1.2, Tbn. 3), and Timpani (Timp.). Percussion includes Triangle (Tri.), Crotales (Crot.), Bass Drum, and Tubular Bells. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.). There are also parts for Soprano Alto (S.A.) and Tenor Bass (T.B.).

The score is written in 4/4 time. It begins with a key signature of one flat (Bb). The first system shows the Flutes playing a melodic line with triplets and sixteenth notes, while the Oboe and Clarinets provide harmonic support. The woodwinds and strings enter in the second system, with dynamic markings such as *pp*, *p*, and *mf*. The vocalists enter in the third system with the lyrics: "His mother gave this only son a name she never changed". The score continues with complex rhythmic patterns and dynamic contrasts, including *ff* and *mf* markings. The piece concludes with a *ff = mf* dynamic marking.



FL. *>mf* *mp* *8va*

Fl. *mf* *mp*

Ob. *pp* *pp* *mp*

C. A. *pp* *pp* *mp*

Cl. *pp* *mp* *ff* *pp* *mp*

Bsn. *mp*

Cbsn. *mp*

Hn. 1.3. *pp* *pp*

Hn. 2.4. *pp*

Tpt. 1.2. *pp*

Tpt. 3. *pp*

Tbn. 1.2. *pp*

Tbn.3. *pp*

Tba. *pp*

Timp. *ppp*

B. D. *ppp*

Tub. B. *fff* Crotales

Hp.

S.A. *ff* *p* *f*  
His mo-thers ve-ry own. From his po-cket all to soon the cig-arette case fell his mo-ther's gift. The case is still as good as new

T.B.

Vln. 1. *pp* *pp* *f* *ppp*

Vln. 2. *pp* *pp* *f* *ppp*

Vla. *pp* *pp* *f* *ppp*

Vc. *pp* *pp* *f* *ppp*

Db. *pp* *pp* *f* *ppp*

63 To Picc.

Fl. *pp* *ppp*

Ob. *pp* *ppp*

C. A. *pp* *ppp*

Cl. *pp* *ppp*

Bsn. *pp* *ppp*

Cbsn.

Hn. 1.3. *p* 1.

Hn. 2.4. 3.

Tpt. 1.2.

Tpt. 3. 163

Tbn. 1.2.

Tbn.3. 163

Tba.

Timp.

B. D. Bass Drum

Crot.

Hp.

S.A. He's fit for no-thing now. From a-noth-er po-cket droops, brush-ing the ground the white hem of a hand-ker-chief, the gift of the old ser-vant, who

T.B.

Vln. 1. 163

Vln. 2.

Vla.

Vc. *p*

Db. *p*

P

Picc./Flt  
Fl.  
Ob.  
C. A.  
Cl.  
Bsn.  
Cbsn.

Hn. 1.3.  
Hn. 2.4.  
Tpt. 1.2.  
Tpt. 3.  
Tbn. 1.2.  
Tbn.3  
Tba.

Timp.  
B. D.  
Crot.

Hp.

S.A.  
T.B.

ca-ried him in her arms. Far a-way at

*p* Re-qui-em ae-ter-nam re-qui-em ae-ter-nam. Re-qui-em do-na e-is sem-pi-ter-nam

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

Picc./Flt. *pp* *mf* *p* *ff* *ff*

Fl. *pp* *mf* *ff* *ff*

Ob. *ff* *ff*

C. A. *ff* *ff*

Cl. *mf* *sub pp* *ff* *sub pp*

Bsn. *ff* *sub pp* *ff* *sub pp*

Cbsn. *ff* *sub pp* *ff* *sub pp*

Hn. 1.3. *ff* *sub pp* *ff* *sub pp*

Hn. 2.4. *ff* *sub pp* *ff* *sub pp*

Tpt. 1.2. *ff* *sub pp* *ff* *sub pp*

Tpt. 3. *ff* *ff* *sub pp*

Tbn. 1.2. *ff* *ff* *sub pp*

Tbn.3. *ff* *ff* *sub pp*

Tba. *ff* *sub pp* *ff* *sub pp*

Timp. *fff* *ff* *sub pp*

B. D. *sffz* *sffz* *To B. D. To Cym.*

Crot. *sffz* *To Tub. B. To Tub. B. sffz*

Hp. *mp* *f*

home the prayer goes up *f* Such is the web that em-pire weaves. *3* He lies there dead *ff* and

S.A. *mf* May he soon come back in health.

T.B. *seu*

Vln. 1. *colla voce* *colla voce* *normale* *ff* *ff* *sub pp*

Vln. 2. *colla voce* *colla voce* *ff* *ff* *sub pp*

Vla. *colla voce* *colla voce* *ff* *ff* *sub pp*

Vc. *colla voce* *colla voce* *sub pp* *ff* *sub pp*

Db. *colla voce* *colla voce* *ff* *sub pp* *ff* *sub pp*

**Q** To Picc.

Picc./Flt. *pp*

Fl. *pp*

Ob.

C. A.

Cl. *pp*

Bsn. *pppp*

Cbsn. *pppp*

Hn. 1.3. *pppp*

Hn. 2.4. *pppp*

Tpt. 1.2.

Tpt. 3. 186

Tbn. 1.2.

Tbn.3. 186  
Tba.

Timp.

B. D.

Tub. B.

Hp.

S.A. *mf*  
soon to rot his mo-ther's ve-ry own\_\_

T.B. Man that is born of a wo - man, hath but a short time to live and is full of

Vln. 1. *pp* *ppp*

Vln. 2. *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pppp* *pp* *ppp*

Db. *pppp* *pp* *ppp*

Picc./Flt. *mf*

Fl.

Ob.

C. A. *mf*

Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn. 1.3. *mf*

Hn. 2.4. *mf*

Tpt. 1.2.

Tpt. 3. <sup>194</sup>

Tbn. 1.2. *mf*

Tbn.3. <sup>194</sup> Tba. *mf*

Timp. *p*

B. D. Cymbals *p*

Tub. B. Tubular Bells *p*

Hp.

S.A. *mf*

T.B. *mf*

Vln. 1. *f*

Vln. 2. *f*

Vla. *f*

Vc. *p* *f*

Db. *p* *f*

mi-ser - y. He co-meth up and is cut down, like a flow - er. He flee eth\_ as it were a show-er and ne-ver con-tin - u-eth in one stay.

This page contains the musical score for the 32nd page of the piece "In Time of War". The score is written for a large symphony orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- C. A.** (Clarinet in A)
- Cl.** (Clarinet in Bb, marked *mf*)
- Bsn.** (Bassoon, marked *f*)
- Cbsn.** (Contrabassoon, marked *fff*)
- Hn. 1.3.** (Horn 1, 3rd part, marked *f*)
- Hn. 2.4.** (Horn 2, 4th part, marked *f*)
- Tpt. 1.2.** (Trumpet 1, 2nd part, marked *f*)
- Tpt. 3.** (Trumpet 3, marked *ff*)
- Tbn. 1.2.** (Trombone 1, 2nd part, marked *f*)
- Tbn.3** (Trombone 3, marked *f*)
- Tba.** (Tuba, marked *fff*)
- Timp.** (Timpani, marked *fff*)
- Cym.** (Cymbals, marked *fff*)
- Tub. B.** (Tuba B, marked *fff*)
- Hp.** (Harp)
- S.A.** (Saxophone Alto)
- T.B.** (Tuba Bass)
- Vln. 1.** (Violin 1, marked *ff*)
- Vln. 2.** (Violin 2, marked *ff*)
- Vla.** (Viola, marked *ff*)
- Vc.** (Violoncello, marked *fff*)
- Db.** (Double Bass, marked *fff*)

The score features complex rhythmic patterns, including many triplets and sixteenth-note runs. It includes dynamic markings such as *f*, *ff*, *fff*, and *mf*. There are also performance instructions like *div.* (divisi) and *unis* (unison). The piece is in 4/4 time and consists of 201 measures on this page.



molto rit.

S To Picc.

a tempo

Picc. Fl. Ob. C. A. Cl. Bsn. Cbsn.

Hn. 1.3. Hn. 2.4. Tpt. 1.2. Tpt. 3. Tbn. 1.2. Tbn.3. Tba. Timp. Cym. Tub. B.

Harp (Hp.)

Voice parts (S.A., T.B.)

I heard a voice from heaven say-ing to me Write! From henceforth. From hence-forth

Write, write, write. From henceforth. From hence-forth

Write, write, write. From hence-forth. From hence-forth

Vln. 1 Vln. 2 Vla. Vc. Db.





**T** **U**

Picc. *ff* *fff* *8va*

Fl. *ff* *fff* *8va*

Ob. *ff* *fff*

C. A. *ff* *fff*

Cl. *ff* *fff*

Bsn. *ff* *fff*

Cbsn. *ff* *fff*

Hn. 1.3. *a<sup>2</sup>* *ff* *fff*

Hn. 2.4. *a<sup>2</sup>* *ff* *fff*

Tpt. 1.2. *ff* *fff*

Tpt. 3. *226 ff normale* *ff* *fff*

Tbn. 1.2. *226 ff* *fff*

Tbn.3. *ff* *fff*

Tba. *ff* *fff*

Timp. *ffz* *fff*

Cym. *fff* *ffz* *fff* *ffz* *fff* *ffz* *fff* *ffz*

B. D. *fff* *ffz* *fff* *ffz* *fff* *ffz* *fff* *ffz* *fff* *ffz* *fff* *ffz*

To Tub. B. *fff* *ffz*

Hp. *fff*

TRIONPHALE *fff*

S.A. *fff* *A - le-lu - jah\_*

T.B. *fff* *A 3. le-lu - jah\_*

Vln. 1. *226 ff* *ff* *f*

Vln. 2. *ff* *ff* *f*

Vla. *ff* *ff* *f*

Vc. *ff* *ff* *f*

Db. *ff* *ff* *f*

This page of the musical score includes the following parts and markings:

- Woodwinds:** Piccolo, Flute, Oboe, Clarinet in A, Clarinet in C, Bassoon, and Contrabassoon. The woodwinds feature a melodic line with triplets and slurs.
- Brass:** Horns 1 & 3, Horns 2 & 4, Trumpets 1 & 2, Trumpet 3, Trombones 1 & 2, Trombone 3, and Tuba. The brass parts provide harmonic support with chords and sustained notes.
- Percussion:** Timpani and Cymbals. The cymbals have dynamic markings of *fff*, *ffz*, *mf*, and *fff*.
- Keyboard:** Harpsichord (Hp) with a chord progression of DCB EFbGGB# and a *fff* dynamic marking.
- Vocalists:** Soprano Alto (S.A.) and Tenor Bass (T.B.) with the lyrics: "A le - lu - jah A le lu jah. A - le - lu - jah".
- Strings:** Violin 1, Violin 2, Viola, Violoncello (Vc.), and Double Bass (Db.). The strings play sustained notes with dynamic markings of *ff*, *f*, and *fp*, and a *molto cresc.* instruction.