

For Chris Watson and Sospiri and their Multitude of Voices project to mark the centenary of the start of World War I

THREE SONGS OF REMEMBRANCE

1 – 1914 IV: The Dead

RUPERT BROOKE
(1887–1915)

DAVID BEDNALL
(b 1979)

Slow, with much feeling and freedom

SOPRANO

ALTO

TENOR

BASS

These hearts were wo-ven of hu-man joys and cares, Washed mar-vellous-ly with

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These hearts were wo-ven of hu-man joys and cares, Washed mar-vellous-ly with

Slow, with much feeling and freedom

PIANO
(for rehearsal only)

3 *mf* *p*

sor - row, swift to mirth. The years had gi - ven them kind - ness.

sor - row, swift to mirth. The years had gi - ven them kind - ness.

sor - row, swift to mirth. The years had gi - ven them kind - ness.

sor - row, swift to mirth. The years had gi - ven them kind - ness.

5 *mf* very warm
tenuto

Dawn__ was theirs, And sun - set, and the co - lours of the earth.

mf very warm
tenuto

Dawn__ was theirs, And sun - set, and the co - lours of the earth.

mf very warm
tenuto

Dawn was theirs, And sun - set, and the co - lours of the earth.

mf very warm
tenuto

Dawn__ was theirs, And sun - set, and the co - lours of the earth.

A little more movement

8 *mf* *f dolce* *mf*

These had seen move - ment, and heard mu - sic; known Slum - ber and wa - king;

mf *f dolce* *mf*

These had seen move - ment, and heard mu - sic; known Slum - ber and wa - king;

mf *f dolce* *mf*

These had seen move - ment, and heard mu - sic; known Slum - ber and wa - king;

mf *f dolce* *mf*

These had seen move - ment, and heard mu - sic; known Slum - ber and wa - king;

A little more movement

11

rit **A little slower than the opening**
p but warm and sonorous

loved; gone proud-ly friend-ed; Felt the quick stir of won-der; sat a -

p but warm and sonorous

loved; gone proud-ly friend-ed; Felt the quick stir of won-der; sat a -

p but warm and sonorous

loved; gone proud-ly friend-ed; Felt the quick stir of won-der; sat a -

p but warm and sonorous

loved; gone proud-ly friend-ed; Felt the quick stir of won-der; sat a -

rit **A little slower than the opening**

16

mp *pp*

- lone; Touched flow - ers and furs and cheeks. All this is end - ed.

mp *pp*

- lone; Touched flow - ers and furs and cheeks. All this is end - ed.

mp *pp*

- lone; Touched flow - ers and furs and cheeks. All this is end - ed.

mp *pp*

- lone; Touched flow - ers and furs and cheeks. All this is end - ed.

2 – Lights Out

EDWARD THOMAS
(1878–1917)

DAVID BEDNALL

Slow, with an air of unease – with much rubato

SOPRANO *p*
I have come to the bor-ders of sleep, The un - fa-thom-a-ble deep

ALTO *p*
I have come to the bor-ders of sleep, The un - fa-thom-a-ble deep

TENOR *p*
I have come to the bor-ders of sleep, The un - fa-thom-a-ble deep

BASS *p*
I have come to the bor-ders of sleep, The un - fa-thom-a-ble deep

PIANO
(for rehearsal only)

Slow, with an air of unease – with much rubato

4 *poco* *mp*
For - est where all must lose Their way, how - ev - er straight,

poco *mp*
For - est where all must lose Their way, how - ev - er

poco *mp*
For - est where all must lose Their way, how - ev - er

poco *mp*
For - est where all must lose Their way, how - ev - er

poco rit

6

mp *mp* *p*

Or wind - ing, soon or late; They can-not choose.

mp *p*

straight, Or wind - ing, soon or late; They can-not choose.

mp *p*

straight, Or wind - ing, soon or late; They can-not choose.

mp *p*

straight, Or wind - ing, soon or late; They can-not choose.

poco rit

a tempo

9

mf *f dolce* *mf*

Ma-ny a road and track That, since the dawn's first crack,

mf *f dolce* *mf*

Ma-ny a road and track That, since the dawn's first crack,

mf *f dolce* *mf*

Ma-ny a road and track That, since the dawn's first crack,

mf *f dolce* *f dolce*

Ma-ny a road and track That, since the dawn's first crack, Up to the for - est

a tempo

11

p Up to the for-est brink, De-ceived the tra-vel-lers, Sud-den-ly *p>* now blurs, And

p Up to the for-est brink, De - ceived the tra-vel - lers, Sud-den-ly *p>* now blurs, And

p Up to the for-est brink, De - ceived the tra-vel - lers, Sud-den-ly *p>* now blurs, And

p brink, De-ceived the tra-vel - lers, Sud-den-ly *p>* now blurs, And

poco rit **A little slower and mysterious**

14

pp in they sink. Here love ends, De - spair, am-bi - tion ends, All

pp in they sink. Here love ends, De - spair, am-bi - tion ends, All

pp in they sink. Here love ends, De - spair, am-bi - tion ends, All

p in they sink. Here love ends, De - spair, am - bi - tion ends,

poco rit **A little slower and mysterious**

17

p *mp*

plea - sure_ and all trou - ble, — Al - though most sweet or bit - ter, — Here

p *mp*

plea - sure_ and all trou - ble, — Al - though most sweet or bit - ter, — Here

p *mp*

plea - sure_ and all trou - ble, — Al - though most sweet or bit - ter, — Here

— All plea - sure_ and all trou - ble, — Al - though most sweet or bit - ter, — Here

21

rit *pp*

ends in sleep that is sweet - er — Than tasks most no - ble.

pp

ends in sleep that is sweet - er — Than tasks most no - ble.

pp

ends in sleep that is sweet - er — Than tasks most no - ble.

pp

ends in sleep that is sweet - er — Than tasks most no - ble.

rit

3 – May, 1915

Let us remember Spring
will come again

CHARLOTTE MEW
(1869–1928)

DAVID BEDNALL

Slow and gentle

SOPRANO *p* Let us re-mem-ber Spring will come a - gain,

ALTO *p* Let us re-mem-ber Spring will come a -

TENOR

BASS

PIANO (for rehearsal only) **Slow and gentle**

3

let us re-mem-ber Spring will come a - gain, will come, will come a -

-gain, will come a - gain, will come a - gain,

p *a little to the fore*
Let us re-mem-ber Spring will come, let us re-mem-ber Spring will come a -

p
Let us re-mem-ber Spring will come a - gain, Spring will come a -

5

pp **rit**

-gain, let us re-mem-ber Spring will come a -

a little to the fore

pp

let us re-mem-ber Spring will come a - gain, let us re-mem-ber Spring will come a -

pp

-gain, let us re-mem-ber Spring will come a -

pp

-gain, let us re-mem-ber Spring will come a -

rit

a tempo

7

p *sf* *mf* *p*

-gain To the scorched, black-ened woods, where all the wound-ed trees

p *mf* *p*

-gain To the scorched, black - ened woods, where all the wound-ed trees.

p *mf* *p*

-gain To the scorched, black - ened woods, where all the wound-ed trees.

p *mf* *p*

-gain To the scorched, black - ened woods, where all the wound-ed trees

a tempo

9

Wait, with their old wise pa-tience for the hea - ven-ly rain, the hea-ven-ly rain,

Wait, with their old wise pa-tience for the hea - ven-ly rain, the hea-ven-ly rain,

Wait, with their old wise pa-tience for the hea - ven-ly rain, the hea-ven-ly rain,

Wait, with their old wise pa-tience for the hea - ven-ly rain, the hea-ven-ly rain,

11 **A little more insistent**

S
A

Choir 1

T
B

S
A

Choir 2

T
B

A little more insistent

Sure_ of the sky:___

Let us re-mem-ber Spring will come a - gain,

13 *mf* *mp*

Let us re-mem-ber Spring will come a - gain,

mp *p* *mp* *mf*

Sure _____ of the sky: sure of the sea to send its heal-ing

mp *p* *mp* *mf*

16 *mp* *mf*

sure of the sea to send its heal-ing breeze,

mp *mf*

breeze, Let us re-mem-ber Spring will come a -

mf

18 *mf* *mp* *f*

Let us re-mem-ber Spring will come a - gain, Sure of the

mf *mp* *f*

- gain, Sure of the sun.

20

sun. Sure of the sun.

Sure of the sun. Let us re-mem-ber Spring will come a -

mf *mf*