

♩=52 THE APOCRYPHA: ECCLESIASTICUS 44,9.

solo - mezzo sop.

1. *mp* And some there be who have no me-mo - ri - al, *mf* Who are *p* *mp*

4. *mp* perished as though they had ne - ver lived, *mf* And are be - come as *p* *mp*

8. *mp* though they had ne - ver been born, *mf* And their chil - dren *mp* af - ter them. *mp*

11.

stesso tempo (♩=52) (V alone is without any following vowel sound.)

5. *pp* *mp*

8. *pp* *mp*

chorus

t. *pp* *mp*

b. *pp* *mp*

con sord. *pp* *mp*

cello solo *pp* *p* *mp*

14. tuba

19
 RUDYARD KIPLING "FOR ALL WE HAVE AND ARE" (EXCERPT)

$\text{♩} = 46$

123. *Chorus*

s. Our world has passed a way *pp* *mp* *pp*

a. Our world has passed a way *pp* *mp* *pp*

t. Our world has passed a way *pp* *mp* *pp*

b. Our world has passed a way *pp* *mp* *pp*

div.

poco allargando *a tempo*

126. *Chorus*

s. In wan - ton - ness o'er thrown; *p* *mf* *mp* *pp*

a. In wan - ton - ness o'er thrown; *p* *mf* *mp* *pp*

t. In wan - ton - ness o'er thrown; *p* *mf* *mp* *pp*

b. In wan - ton - ness o'er thrown; *p* *mf* *mp* *pp*

20

rit. ----- a tempo

129.

clar. in B \flat
blue coil

heavy metal beater

rit. ----- a tempo

s. (soprano)
a. (alto)
t. (tenor)
b. (bass)

There is nothing left to day

But steel & fire & stone.

There is nothing left to day

But steel & fire & stone.

There is nothing left to day

But steel & fire & stone.

There is nothing left to day

But steel & fire & stone.

chorus

132.

clar. B \flat

There is nothing left to day

But steel & fire & stone.

F. mar.

spoken

FREDRIC MANNING: 'THE TRENCHES'

tenors & basses

Endless lanes sunken in the clay,

Bays, and

cello (senza sord.)

ord. -> sul pont.

pp mp

134.

clar. B \flat

F. mar.

tenors & basses

cello

traverses, fringed with wa - sted herbage,

Seed-pods of blue sca - biours,

ord. pizz. 7.2

arco

port.

p

mp

135.

clar. B \flat

F. mar.

tenors & basses

cello

and some lin - ger - ing blooms;

and some lin - ger - ing blooms;

p

mf

mp

pp

pp