

Peace
Anthem for mixed choir & orchestra
with soprano, tenor and bass soloists

Rupert Brooke (1887-1915)

Philip Thicknes (b.1938)

Moderato ♩ = 69

The musical score is arranged in two systems. The first system includes the following parts from top to bottom: Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb 1, Trumpet in Bb 2, Snare Drum (labeled S.D. with a dynamic of *mf*), Soprano Solo or semi-chorus, SOPRANO 1, SOPRANO 2, ALTO, Tenor Solo or semi-chorus, TENOR, Bass Solo or semi-chorus, and BASS. The second system includes Violin 1, Violin 2, Viola, Violoncello 1, and Violoncello 2. The score is written in 2/2 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Moderato' with a quarter note equal to 69 beats per minute. The dynamic marking *mf* (mezzo-forte) is used for the Snare Drum and the Trumpets. The vocal parts are currently blank.

19

Tpt. 1

Tpt. 2

S.1

S.2

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

mf

mp

pp

And caught, and caught our youth, and wak - ened us from sleep -

And caught, and caught our youth, and wak - ened us from sleep -

And caught, and caught our youth, and wak - ened us from

matched us with his hour, And caught, and caught our youth, and wak - ened us from

matched us with his hour, And caught, and caught our youth, and wak - ened us from

pp

pp

pp

pp

pp

pp

25 **A**

Tpt. 1 *mf*

Tpt. 2 *mf*

S. D. *mp* *mf*

S. 1 *p*
- ing,

S. 2 *p*
- ing,

A. *p*
sleep - ing,

T. *p*
sleep - ing,

B. *p*
sleep - ing,

A

Vln. 1 *mf*

Vln. 2

Vla.

Vc. 1

Vc. 2

39 **B**

Fl. *mp* *mf pp subito*

Ob. *mp* *mf*

Cl. *mp* *mf pp subito*

Bsn. *mp* *mf*

Hn. *mp* *mf*

S.1 *mf* To turn,

S.2 *mf* To turn,

A. *mf* To turn,

T. *mf* To turn,

B. *mf* To turn, as

Vc. 1 *p*

Vc. 2

45

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

S.1 swim-mers in - to clean-ness leap - ing,

S.2 swim-mers to clean-ness leap - ing leap - ing, Glad

A. as swim-mers in - to clean-ness leap - ing, leap - ing, Glad

T. as swim-mers in - to clean-ness leap - ing, leap - ing, Glad

B. swim-mers in - to clean-ness leap - ing, leap - ing, Glad

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. 1 *mf*

Vc. 2 *mf*

53

Ob.

pp < *mf* > *pp*

S. Solo

Solo or semichorus *mf*

Leave the sick hearts that hon-our could not

S.1

f Glad from a world grown old and cold and wear - y. *mp*

S.2

— from a world grown old and cold and wear - y. *mp*

A.

— from a world grown old and cold and wear - y. *mp*

T.

— from a world grown old and cold and wear - y. *mp*

B.

— from a world grown old and cold and wear - y. *mp*

Vln. 1

p *pp*

Vln. 2

p *pp*

Vla.

p *pp*

Vc. 1

p *pp*

Vc. 2

p *pp*

C

63

Ob. *mf* *pp* *mf*

Cl. *p*

S. Solo
move, leave, leave the sick hearts that hon-our, hon-our could not move,

S.1 *p*
Leave, leave the sick hearts, leave the sick hearts, leave, leave the

S.2 *p*
Leave, leave the sick hearts, leave the sick hearts, leave, leave the

A. *p*
Leave, leave the sick hearts, leave the sick hearts, leave, leave the

T. *p*
Leave, leave the sick hearts, leave the sick hearts, leave, leave the

B. *p*
Leave, leave the sick hearts, leave the sick hearts, leave, leave the

Vln. 1 *tremolo*

Vln. 2 *tremolo*

Vla. *tremolo*

Vc. 1 *tremolo*

Vc. 2 *tremolo*

71 D

Ob. *p* *pp*

Cl. *pp* *ppp*

Hn. *mp* *pp*

S. Solo *f*
leave the_ sick_ the sick_ hearts_ that_ hon-our, hon-our could not move,

S.1 *mp*
sick hearts, Leave, leave the sick hearts, leave the sick hearts,

S.2 *mp*
sick hearts, Leave, leave the sick hearts, leave the sick hearts,

A. *mp*
sick hearts, Leave, leave the sick hearts, leave the sick hearts,

T. *mp* *mf*
sick hearts, Leave, leave the sick hearts, leave the sick hearts, And half men,

B. *mp* *mf*
sick hearts, Leave, leave the sick hearts, leave the sick hearts, And half men, half men,

D

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. 1 *p* *mf* *mp*

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

79

Fl. *mf* > *p*

Ob. *mf* > *p*

Cl. *mp* > *mf* > *p*

Bsn. *mf* > *p*

Hn. *mf* > *p*

S.1 *mf* > *mp*
drear - y, And all the lit - le emp - ti - ness of love!

S.2 *mf* > *mp*
drear - y, And all the lit - le emp - ti - ness of love!

A. *mf* > *mp*
drear - y, And all the lit - le emp - ti - ness of love!

T. *mp*
and their dir - ty songs and drear - y, And all the lit - tle emp - ti - ness of love!

B. *mp*
and their dir - ty songs and drear - y, And all the lit - tle emp - ti - ness of love!

Vln. 1 *mp* >

Vln. 2 *mp* >

Vla. *mp* >

Vc. 1 *mp* >

Vc. 2 *mp* >

90 **E**

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p* *pp*

Tpt. 1 *mp*

S. D. *mp* *mf*

S. 1

S. 2

A.

T.

B.

E

Vln. 1 *mf* *p* *pp*

Vln. 2 *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vc. 1 *mf* *p* *pp*

Vc. 2 *mf* *p* *pp*

Detailed description: This page of a musical score covers measures 90, 91, and 92. It features a woodwind section with Flute, Oboe, Clarinet, Bassoon, and Horn, a string section with Double Bass, Violin 1, Violin 2, Viola, Violoncello 1, and Violoncello 2, and a trumpet part. The woodwinds and strings play a melodic line that starts in measure 90 and continues through measure 92. The woodwinds and strings are marked with dynamics *p* and *pp*. The double bass part has dynamics *mp* and *mf*. The brass parts (Tpt. 1) are marked *mp*. The score is in a key signature of three sharps (F#, C#, G#) and a common time signature. A rehearsal mark 'E' is placed at the beginning of measure 90 and again at the beginning of the string section in measure 90.

100

Tpt. 1 *mf*

S. D. (To B. D.) Bass Drum *mf f ff mf*

Vc. 1 *mf*

Vc. 2

F



111

S. 1

S. 2

A.

T. *mf*
Oh! we, who have known shame, — we have found re-lease there, Oh! we, who have known shame,

B. *mf*
Oh! we, who have known shame,

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

Vc. 2 *mf* *mp*

122

G Solo or semi-chorus *mf*

S. Solo Where there's no ill, no

S.1 *p* re - lease, re - lease, have found re - lease,

S.2 *p* re - lease, re - lease, have found re - lease,

A. *p* re - lease, re - lease, have found re - lease,

T. — we have found re - lease there, we have found re - lease there,

B. — we have found re - lease there, we have found re - lease there,

G Solo *mf* \Rightarrow *mp*

Vln. 1 *pp* *mf* \Rightarrow *mp*

Vln. 2 *pp* *pp*

Vla. *pp* *pp*

Vc. 1

Vc. 2

132

S. Solo *p* grief, but sleep has mend - ing,

S.1 *p* sleep has mend - ing, *mp* there's no ill, *mf* no grief, but *mp* sleep has mend - ing,

S.2 *p* sleep has mend - ing, *mp* there's no ill, *mf* no grief, but *mp* sleep has mend - ing,

A. *p* sleep has mend - ing, *mp* there's no ill, *mf* no grief, but *mp* sleep has mend - ing,

T. *mp* Naught brok-en__ save this

B. *mp* Naught brok - en save this

Vln. 1 *p* *mp* *p* *pp*

Vln. 2 *pp* *ppp*

Vla. *pp* *ppp*

Vc. 1 *p*

Vc. 2 *p*

143

S.1 *sempre p* Naught bro-ken— save— this bo - dy, lost— but breath: *pp*

S.2 *sempre p* Naught bro-ken— save— this bo - dy, lost— but breath: *pp*

A. *sempre p* Naught bro-ken— save— this bo - dy, lost— but breath: *pp*

T. bo - dy, lost but breath: *f* naught bro - ken *mf* save this bo - dy, lost but breath:

B. bo - dy, lost but breath: *f* naught bro-ken— *mf* save this bo - dy, lost but breath:

Vln. 1 *Tutti* *pp* *ppp*

Vln. 2 *pp* *ppp*

Vla. *pp* *ppp*

Vc. 1 *p* *mf* *mp* *p*

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

154 **H**

Cl. *p* *pp*

B. Solo Solo or semi-chorus *mf*
No - thing to shake the laugh - ing heart's long

Vc. 1 *mf pizz.*



158

Cl. *p* *pp*

T. Solo Solo or semi-chorus *mf*
No-thing to shake the laugh - ing heart's long peace there

B. Solo
peace there

Vc. 1 *mf*

Meno mosso $\text{♩} = 56$

163

Fl. *pp* *p* *f* *pp*

Ob. *pp* *p* *f* *pp*

Cl. *pp* *p* *f* *pp*

Bsn. *p* *f* *pp*

Hn. *p* *f* *pp*

S.1 *mf* *mp* *ff* *pp*
 No-thing to shake the laugh - ing heart's long peace there. but on-ly a - go - ny,

S.2 *mf* *mp* *ff* *pp*
 No-thing to shake the laugh - ing heart's long peace there. but on-ly a - go - ny,

A. *mf* *mp* *ff* *pp*
 No-thing to shake the laugh - ing heart's long peace there. but on-ly a - go - ny,

T. Solo *mf* *f* *mf*
 But on-ly a - go - ny, and that has end -

T. (Tutti) *mp* *ff* *pp*
 but on-ly a - go - ny,

B. Solo *mf* *f* *mf*
 But on-ly a - go - ny, and that has end -

B. (Tutti) *mp* *ff* *pp*
 but on-ly a - go - ny,

Meno mosso $\text{♩} = 56$

Vln. 1 *p pizz.* *arco, p* *ff* *pp*

Vln. 2 *p pizz.* *arco, p* *ff* *pp*

Vla. *p pizz.* *arco, p* *ff* *pp*

Vc. 1 *arco, p* *f* *pp*

Vc. 2 *arco, p* *f* *pp*

I

174

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p* *pp*

S.1 *mp* *p* *mf*
and that has end - ing. And the worst friend and en - em - y

S.2 *mp* *p* *mf*
and that has end - ing: And the worst friend and en - em - y

A. *mp* *p* *mf*
and that has end - ing: And the worst friend and en - em - y

T. Solo
ing. —

T. (Tutti) *mp* *p* *mf*
and that has end - ing: The worst friend and en - em - y

B. Solo
ing. —

B. (Tutti) *mp* *p* *mf*
and that has end - ing: The worst friend and en - em - y

Vln. 1 *p* *pp sempre al fine*

Vln. 2 *p* *pp sempre al fine*

Vla. *p* *pp sempre al fine*

Vc. 1 *p* *pp sempre al fine*

Vc. 2 *p* *pp sempre al fine*

I

185

Fl. *pp sempre al fine*

Ob. *pp sempre al fine*

Cl. *pp sempre al fine*

Bsn. *pp sempre al fine*

Hn. *pp sempre al fine*

Tpt. 1 *mf*

Tpt. 2 *mf*

S. D. *mf* Snare Drum

S.1 *mp*
is but Death, is but Death.

S.2 *mp*
is but Death, is but Death.

A. *mp*
is but Death, is but Death.

T. *mp*
is but Death, is but Death.

B. *mp*
is but Death, is but Death.

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2