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The Return (Armistice Poems)

for SATB chorus and piano

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Jonathan Santore

Performance Note

In any area where the chorus is not singing, the pianist should feel free to play very soloistically. This is also true in mm. 93-96, where the choral unison is subordinate to the piano part.

Program Note

When the New Hampshire Master Chorale first approached me about writing a piece celebrating the end of war, I found myself thinking about World War I – the “Great War,” the “War to End All Wars” – the heroic deeds, great hopes, and ultimate tragedy of a conflict which is rapidly fading from living memory, and the parlor songs and marches which formed the musical background of that conflict. Two of the three texts I set deal specifically with WWI and the Armistice – from an English soldier in the trenches, and an American woman receiving news of war’s end far from the battlefields of Europe. The third text, contained in a larger work by Robert Louis Stevenson which predates the Armistice by some forty years, seems apt for a piece about the conclusion and aftermath of war, particularly as seen through the quickly-dimming lens of remembrance.

All the texts set in this work are in the public domain.

The Return

(Armistice Poems)

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I -- The Return (John Freeman)

Hazily, as if dimly remembered (♩ = c. 60)

Musical score for the first section of "The Return". It features four vocal staves (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The tempo is marked "Hazily, as if dimly remembered" with a quarter note equal to approximately 60 beats per minute. The music is in 3/4 time and consists of four measures. The vocal parts enter in the fourth measure with a forte (*f*) dynamic. The piano accompaniment begins in the first measure with a piano (*p*) dynamic and includes a "Con molto ped. sempre" instruction. A large diagonal watermark "REVIEW COPY ONLY - DO NOT DUPLICATE" is overlaid on the score.

Musical score for the second section of "The Return". It features four vocal staves (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The tempo is marked "Forcefully" with a quarter note equal to approximately 72 beats per minute. The music is in 3/2 time and consists of four measures. The vocal parts enter in the first measure with a mezzo-forte (*mf*) dynamic. The lyrics are: "heard the rum-bling guns. I saw the smoke, The un-in-tel-li-gi-ble shock of hosts that still, Far". The piano accompaniment begins in the first measure with a mezzo-forte (*mf*) dynamic. A large diagonal watermark "REVIEW COPY ONLY - DO NOT DUPLICATE" is overlaid on the score.

7

S off, un-see-ing, strove and strove a-gain; And Beau-ty fly-ing na-ked down the hill

A off, un-see-ing, strove and strove a-gain; And Beau-ty fly-ing down the hill

T off, un-see-ing, strove and strove a-gain; And Beau-ty fly-ing down the hill

B off, un-see-ing, strove and strove a-gain; And Beau-ty fly-ing down the hill

Pno. *mp* *p*

rall.-----

9

S

A

T

B

Pno. *mf*

Come prima (♩ = c. 120)

Fiercely; lovingly (♩ = 72)

99

S *mf* < *ff*

A *mf* < *ff*

T *mf* < *ff*

B *mf* < *ff*

They pass and smile, the chil-dren of the sword— No more the sword they

Fiercely; lovingly (♩ = 72)

Pno.

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103

S *sub. mp* *rall.* *pp*

A *sub. mp* *rall.* *pp*

T *sub. mp* *rall.* *pp*

B *sub. mp* *rall.* *pp*

wield; And O, how deep the corn A - long the bat - tle - field!—

(♩ = 60)

rall.

Pno.

Come prima (♩ = c. 120)

108

S

A

T

B

Pno.

Come prima (♩ = c. 120)

mf

mp

112

S

A

T

B

Pno.

p

pp