



ROYAL

COLLEGE

OF MUSIC

*London*

**KARL RANKL**

**WAR**

**ELEVEN SONGS FOR BARITONE  
OP. 10**

RCM EDITIONS

## RCM Editions

RCM Editions are performing editions of works. They have been created to support College performances, recordings and research. They are published to bring the works to a wider public.

### MUSIC, MIGRATION AND MOBILITY

This edition has been prepared for the research project 'Music, Migration and Mobility - The Legacy of Migrant Musicians from Nazi Europe in Britain', a performance-led and multi-disciplinary project that aimed to better understand the significance of migration and mobility for music. Funded by the Arts and Humanities Research Council (AHRC) from 2019-2023, the project brought together an international team of musicians, archival researchers, musicologists and geographers for one of the biggest practice-led research projects at the RCM to date. The project studied the mobile lives, artistic products and impact on British culture of musicians who came from Nazi-ruled Europe during the 1930s and '40s. The project also probed the practical challenges of performing and mediating the largely unknown body of works by these musicians, doing so through a series of open rehearsal workshops, public performances and recordings involving RCM students and staff.

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Website: [www.musicmigrationmobility.com](http://www.musicmigrationmobility.com)

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## RCM Editions of Songs Op. 5-10 by Karl Rankl

Created for research and performances at the Royal College of Music, these performing editions are faithful transcriptions of the manuscripts. Digital reproductions of Rankl's manuscripts are available publicly on the website of the KUG Library:

<https://phaidra.kug.ac.at/>

Editorial interventions have been kept to a minimum. Below is a small list of corrections made by editor Louis Stanhope:

Op/No.	Bar	Change
Op. 7/2		Spelling of Sara Teasdale – h removed on Sara.
Op. 7/3	9	B-flat changed to dotted quaver in piano right hand.
Op. 7/3	18	5 <sup>th</sup> quaver rest changed to dotted quaver in piano left hand.
Op. 7/3	38	Minim changed to dotted minim.
Op. 7/5	26	Spelling of 'being' corrected.
Op. 7/9	70	C changed from crotchet to dotted crotchet in piano left hand.
Op. 7/9	74	Spelling of 'physic' corrected.
Op. 7/9	74	Added staccatos to the whole bar.
Op. 7/9	93	Quaver rest changed to semiquaver.
Op. 8/5		Spelling of Mendez corrected.
Op. 8/5	49	Changed crotchet tied to minim to dotted minim.
Op. 9/6	14	C-sharp changed to semiquaver.
Op. 10/7	4	Added hyphen to 'amaze' to show it is one word.
Op. 10/7	4	Semiquavers changed to demisemiquavers on beat 1 left hand piano.
Op. 10/7	14	The word 'a' changed to 'an'.
Op.10/10	4	B-flat minim changed to dotted minim in baritone

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## Karl Rankl's Songs Op. 5-10

by Norbert Meyn

Born near Vienna in 1898, Karl Rankl studied privately with Arnold Schoenberg and Anton Webern from 1918-1921, often together with his close friend Hanns Eisler. From 1922 to 1925 Rankl was répétiteur and chorus master for the Volksoper Vienna. He later worked as conductor and répétiteur at Liberec, Königsberg and finally at the Krolloper Berlin from 1928. In 1931 Rankl became Kappellmeister in Wiesbaden, moving to Graz as Music Director from 1933 to 1937 and finally to Prague from 1937 to 1939.

Rankl was persecuted by the Nazis for political reasons due to his known association with socialist worker choirs during the 1920s. He was forced to emigrate to Britain via Prague in August 1939. Following his escape from the Nazis, Rankl and his wife Adele first settled in Bristol, but like most German, Austrian, and Italian nationals in Britain during this period, he was interned as an "enemy alien" during the summer of 1940. By the time he was released his health had declined, and, unable to accept paid employment because of his refugee status, Rankl turned to composition, in particular to setting English texts by British and American authors. All the English songs in Op. 5-10 date from this period, written in Oxford between 1941 and 1942. The German songs in Opus 6 and 10 were written in Bristol in 1939.<sup>1</sup> Some of the songs were performed in Oxford at the time, and the cycle *A Chinese Picture Book* was submitted to the BBC in 1944 but rejected.

After that, things started to improve for Rankl as he was offered opportunities to conduct the London Philharmonic Orchestra toward the end of the war. In 1946 he was appointed music director of the Royal Opera House at Covent Garden, one of the most important positions in post-war British musical life. He held this position until 1951 and afterward conducted several other leading orchestras in Britain and Australia. Rankl later orchestrated some of his songs for his oratorio *Der Mensch* (1963/64), but none of these songs were ever published. Eventually, their manuscripts were donated to the Kunstuniversität Graz, where they have been digitized and made available to the public. Rankl's compositions in Britain during and after the war included, in addition to *Der Mensch*, eight symphonies and an opera, *Deirdre of the Sorrows*. Unlike most migrant musicians of his generation, and despite the fact that he spent less than a third of his life in Britain and re-migrated to Austria toward the end of his life, Rankl is characterized as a "British conductor and composer of Austrian birth" in the *New Grove Dictionary of Music and Musicians*. This forms a stark contrast with the views of many at the time of his

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<sup>1</sup> For a list of all the songs with dates of composition see:  
Nicole Ristow, *Karl Rankl*, von Bockel Verlag, Neumünster, 2017, p. 514-522

appointment at Covent Garden who criticized the selection of an Austrian refugee and foreigner rather than a British artist.

Attempts to place the English Songs within a clear national or geographical context can lead to similar tensions. Their style of composition demonstrates clear roots in the Second Viennese School, unsurprisingly since Rankl studied with Arnold Schoenberg and Anton von Webern in Vienna. His treatment of harmony and atonality is associative and rather free, reminiscent sometimes of the earlier works of Schoenberg and of those of Zemlinsky. At other times, the songs feature elements of the more rhetorical style of his friend Hanns Eisler, a representative of the socialist art of Bertolt Brecht's circle in Berlin, where both musicians lived and worked for a number of years. This music arguably sounds more "Austro-German" than "English" to a majority of listeners, yet their English-language texts, consisting of poems by Siegfried Sassoon and Thomas Lisle as well as a number of twentieth-century American authors, locate the songs within an Anglo-American cultural context.

About twenty of these songs were performed during a 2017 student workshop at the Austrian Cultural Forum (with Austrian pianist Joseph Breinl), London and in concerts by Ensemble Émigré in London and Oxford in 2019. Then, in late 2022 and early 2023, 18 songs were recorded by advanced students and recent graduates of the Royal College of Music as part of the Music, Migration and Mobility project. Musicians and audiences found them well-crafted as well as engaging, humorous, and approachable. However, several performers commented on the occasional oddity of the text setting, sometimes felt to be more German than English. A similar observation could apply to Handel's English oratorios and Britten's settings of German and French poetry, which likewise reflect the mobility of these composers, but in the case of a less familiar composer such as Rankl, the discrepancy engenders another obstacle to appreciation of the music. If one maintains the ingrained habit of evaluating music with reference to fixed geographical location, then these songs may easily be regarded as deficient, "not really German" or "not really English," difficult to place exactly. However, if they are regarded as constituted not only by fixity but also by movement, then the path opens toward a favourable assessment of their stylistic hybridity and innovative nature, and to acceptance of Rankl as a positive agent of cultural mobility, rather than dismissal of him as a historical anomaly.

An earlier version of this text and further information about the research of the AHRC project Music, Migration and Mobility can be found in: Meyn, N. and Grosch, N. and Adey, P. (2023) *Foregrounding mobility rather than belonging: a conceptual framework for engaging with music shaped by transnational migration*. *Acta Musicologica*, 95 (1) pp. 4-20.

# War - Eleven Songs for Baritone, Op. 10

## No. 1: Kriegslied

Matthius Claudius (1740-1815)

Karl Rankl (1898-1968)

**Allegro pesante**

Baritone

Piano

**Allegro pesante**

*f*

*ff*

3

Bar.

Pno.

*f*

5

Bar.

Pno.

*ff*

*mf espr.*

7

Bar.

Pno.

*p*

*f*

's ist Krieg! 's ist Krieg! O En - gel

Got - - tes weh - re, und re - de

du da - rein 's ist lei - der

Krieg und ich be - geh - re nicht

9 *rit.* . . . . . *molto* . . . . . *a tempo*

Bar. *rit.* . . . . . *molto* . . . . . *a tempo*

schuld da - ran zu sein!

Pno. *p* *mf* *p* *mf*

11 *rit.* . . . . .

Bar. *rit.* . . . . . Was sollt' ich

Pno. *f* *p*

13 **Viel ruhiger**

Bar. **Viel ruhiger**

ma - chen, wenn im Schlaf mit Grä - men und blu-tig, bleich und blaß, —

Pno. *pp*

16 *poco rit.* . . . . .

Bar. *poco rit.* . . . . .

— die Gei - ster der Er - schlag - nen zu mir kä - men und vor mir

Pno. *poco rit.* . . . . .

19 **a tempo** **Etwas lebhafter**

Bar. wein - ten Wenn wack re Män - ner die sich Eh - re

Pno. **a tempo** **Etwas lebhafter**  
*mf* *p*

22 **rit.**

Bar. such - ten ver - stümm-elt, halb tot, im Staub

Pno. **rit.**

24 **Ruhig**

Bar. sich vor mir wälz - ten, und mir fluch - ten in ihr - er

Pno. **Ruhig** *mf espr. (doloroso)* *p* **Zeit lassen - - -**

26 **accel.** **Wieder lebhafter**

Bar. To - des- not? Wenn Tau - send

Pno. **accel.** **Wieder lebhafter**  
*f* *p*



Sehr Zeit lassen - - - - -

28

Bar. tau - send Vä - ter, Müt - ter, Bräu - te so glück - lich vor dem

Pno. *mf p*

Sehr Zeit lassen - - - - -

31

Bar. Krieg, — nun al - le e - lend, ar - me Leu - te,

Pno. *mf p*

*a tempo* *poco a poco*

34

Bar. weh - klag - ten ü - ber mich? Wenn

Pno. *p sub.* *cresc.* *ff*

*rit.* *molto*

36

Bar. Hun - ger, bö - se Seuch' und ih - re Nö - ten

Pno. *p subito* *f* *p sub.* *f sempre*

*Tempo I°, subito*

38

Bar. *f*  
Freund und Feind ins Grab ver -

Pno. *ff*

40

Bar. *p* *f* *ff*  
sam - mel - ten und mir zu Eh - ren kräh - - ten

Pno. *p* *f* *ff*

42

Bar. *Sehr heftig*  
von ei - ner Leich he - rab?

Pno. *Sehr heftig* *ff*

44

Bar. *rit.*

Pno. *dim.* *f* *mf*

47 - **molto** . . . . . **Sehr getragen (maestoso)**

Bar. 

**molto** . . . . . **Sehr getragen (maestoso)**

Pno. 

51

Bar. 

Pno. 

**rit.** . . . . . **molto**

55

Bar. 

**rit.** . . . . . **molto**

Pno. 

58 **Tempo I°**

Bar. 

**Tempo I°**

Pno. 

60

Bar.

Pno.

The musical score consists of two staves. The top staff is labeled 'Bar.' and contains three measures of whole rests. The bottom staff is labeled 'Pno.' and contains three measures of music. The first measure has a treble clef with a key signature of two flats (B-flat and E-flat) and a bass clef with a key signature of one flat (F-flat). The music is written in a complex, multi-measure style with many chords and moving lines. The second measure continues this texture. The third measure ends with a forte dynamic marking (*fff*) and a fermata over the final chord. The piece concludes with a double bar line.

No. 2: Dreamers

Siegfried Sassoon (1886-1967)

Maestoso (Tempo I)

Baritone

Sol-diers are ci - ti-zens of Death's gray\_ land,

Piano

*f*

4

Bar.

draw - ing no di - vi-dend from Time's to - mo - rows. In the great

Pno.

*mf* *p* *f* *mf*

7

Bar.

hour of de - sti-ny they stand\_\_\_\_\_ Each with his feuds\_ and

Pno.

*cresc.* *f* *mf* *pp*

poco rit. . . . molto tranquillo

poco rit. . . . molto tranquillo

Bar. *jea - lou - sies and so - rows Sol - diers are sworn\_ to*

Pno. *pp* *f* *p*

Bar. *ac - tion; they must win\_ some fa - tal cli - max with\_ their*

Pno. *f* *p* *f* *p*

Poco pesante

Bar. *lives. Sol - diers are drea - mers;*

Pno. *8va* *f* *rit.*

16 **Tempo I°** **un poco piu mosso (like a folk song) Ter**

Bar. *when the guns be - gin: They think of fire - lit*

Pno. **Tempo I°** **un poco piu mosso (like a folk song) Ter**

*p dim. pp cantabile*

19

Bar. *homes, clean beds,*

Pno. *mp*

22 **poco rit. .**

Bar. *and wives*

Pno. **poco rit. .**

*f mf dim. pp*

25 **poco** **a poco** **accel.**

Bar. I see them in foul dug-outs, gnawed by

Pno. **f** **p**

27 **Tempo II** **rit.**

Bar. rats, in the ruined trenches, lashed with

Pno. **f** **p** **f** **mf**

29 **Tempo I°**

Bar. rain— dreaming of things they did with balls and bats,

Pno. **f** **mf** **p** **pp**



32 **Tempo III**

Bar. and mocked by hope-less long-ing to re-gain Bank ho-li-days, and

Pno. **Tempo III**  
*mp* *mf*

35

Bar. Pic-ture shows, and spats, and go - ing to the of - fice in the train.

Pno.

38 **rit.** . . . . **Vivace (subito)**

Bar.

Pno. **rit.** . . . . **Vivace (subito)**  
*pp* *f* *ff*

No. 3: Alter Jäger an seinen gefallenen Sohn

F. Wien-Claudi

**Allegro, molto moderato**  
**Tempo I**

Baritone

Piano

**Allegro, molto moderato**  
**Tempo I**

*f* (quasi Hörner)

4 **poco rit.** . . . **a tempo**

Bar.

Pno.

**poco rit.** . . . **a tempo**

Du hast mich waid-round ge-

*p* *f* *mf*

8

Bar.

Pno.

macht. Das hast du dir nicht ge-

*p*

12 **rit.** . . . . . **a tempo**

Bar.

Pno.

dacht mein lie-ber, jun-ger Waid-mann. Die

**rit.** . . . . . **a tempo**

*p sempre*

16

Bar. *Strek - - ke hast du nicht mehr ge -*

Pno.

19

Bar. *sehn; jetzt muß ich al - lei - ne - - ja - gen*

Pno. *f p*

23

Bar. *gehn zu To - de ge - trof - fen.*

Pno. *poco rit. . . . . a tempo*  
*espr* *mp molto espr*

27

Bar. *Ich zieh durch un - ser - al - tes Re -*

Pno. *poco rit. . . . . Poco meno mosso Tempo II*  
*p*

rit. . . . .

32

Bar. *rit.*  
vier, es ge - hört noch im - mer Dir, nur Dir al - lei - ne.

Pno. *mf espr* *dim*

37 **Molto tranquillo**

Bar. **Molto tranquillo**  
Und ich ver - hoff und wei - ne.

Pno. *p espr* *mf*

42 *rit.* . . . . . **a tempo, Tempo I°**

Bar. *rit.* . . . . . **a tempo, Tempo I°**  
Auf Bö - cke und

Pno. *pp* *p sempre*

*poco rit.* . . . . . **a tempo**

46

Bar. *poco rit.* . . . . . **a tempo**  
Hir - schen wirst Du nicht mehr pür - schen, Du

Pno. *cresc* *mf*

50 **poco rit.**

Bar. lie - ber, ar - men Waid - mann!

Pno.

54 **poco meno, Tempo II°**

Bar. Erst in den e - wi - gen Jagd - grün - den

Pno.

*p espr*

58

Bar. wer - den wir uns wie - der fin - den,

Pno.

*mf espr*

63 **Tranquillo**

Bar. Du mein\_ lie - ber Jun - ge.

Pno. **Tranquillo**  
*p* *mp molto espr* *f*

68 **Molto tranquillo**

Bar. Du gu - ter, lie - - ber

Pno. **Molto tranquillo**  
*dim* *p*

73 **poco rit.**

Bar. Jun - ge.

Pno. **poco rit.**  
*pp*

No. 4: "They"

Siegfried Sassoon (1886-1967)

**Molto moderato** (♩ = about 60)

Baritone

The Bi-shop tells us: "When the boys come back they

**Molto moderato** (♩ = about 60)

Piano

4

Bar. will not be the same; \_\_\_\_\_ for they'll have

Pno.

7

Bar. fought \_\_\_\_\_ in a just cause: they lead the

*accel.*

Pno.

*mf*

9 **Poco Allegro**

Bar. last at - tack on An - ti - Christ; \_\_\_\_\_

**Poco Allegro**

Pno.

*f*

11 *rit.* (with dignity) **Tempo I°**

Bar. *rit.* **Tempo I°**

Piano: *p* *mp*

Their com - rade's blood has bought new

16 **accel.**

Bar. **accel.**

Piano: *mf*

right to breed an ho - nour - a - ble race. —

21 **Poco pesante** **Allegro energico**

Bar. **Poco pesante** **Allegro energico**

Piano: *f* *ff*

They have chall - enged Death and dared him face to face."

23 (shrill)

Bar. (shrill)

Piano: *p subito* *molto cresc.* *ff*

"We're none of us the



26

Slow March

Bar. same!" The boys re - ply "For George lost both his legs; and Bill's stone

Pno. *mp*

28

Bar. blind; poor Jim's shot through the lungs and like to

Pno. *mf*

30

Bar. die; and Bert's gone sy - phi - li - tic:

Pno. *f*

33

Bar. you'll not find a chap who's served that has - n't found some change."

Pno. *p*

35 rit. . . . . Tempo I°

Bar. *And the Bish - op said: "The ways of*

Pno. *pp* *f* *p*

39

Bar. *God are strange."*

Pno. *mf* *dim.* *pp*

No. 5: Böhmisches Rekrutenlied

Czech Volkslied, deutsch von. F. C. Weiskopf

Volkstümlich derb, etwas breitspürig

Baritone

Piano

4

Bar.

Pno.

*mp* *cresc.*

Als ich noch ein klei - ner Jun - ge habt ihr nicht nach mir ge - fragt, Hur -

8

Bar.

Pno.

*f* *p*

rah, hur - rah! Da habt ihr nicht nach mir ge - fragt.

12

Bar.

Pno.

Als ich dann um Brot ge - bett - elt,



30

Bar. rah, hur - rah! Da zwanzt ihr mich in's Feld zu geh'n.

Pno. *f* *p* *cresc.*

34

Bar.

Pno. *f* *ff*

37

Bar. Daß der Blitz in eu - re See - le, eu - re schwar - ze See - le schlag, hur -

Pno. *p marcato* *f*

41

Bar. rah, hur - rah! In eu - re schwar - ze

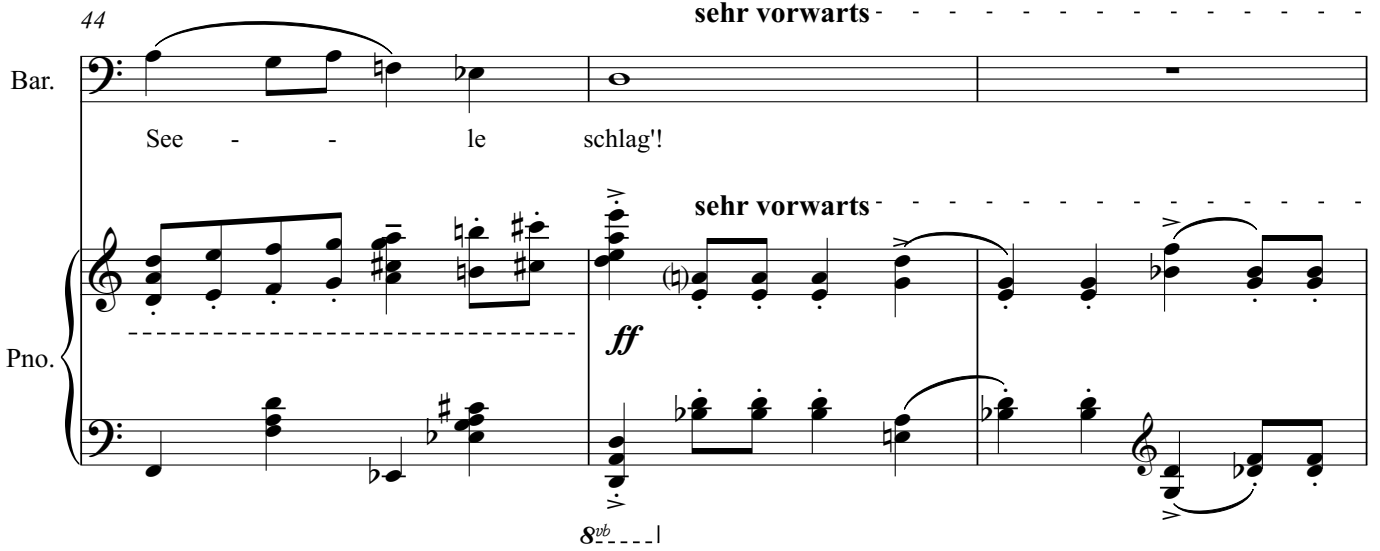
Pno. *p cresc. molto*

44 **sehr vorwärts** - - - - -

Bar. See - - le schlag!

Pno. **ff**


8<sup>vb</sup> - - - - -



47 **a tempo**

Bar. Hur - rah!

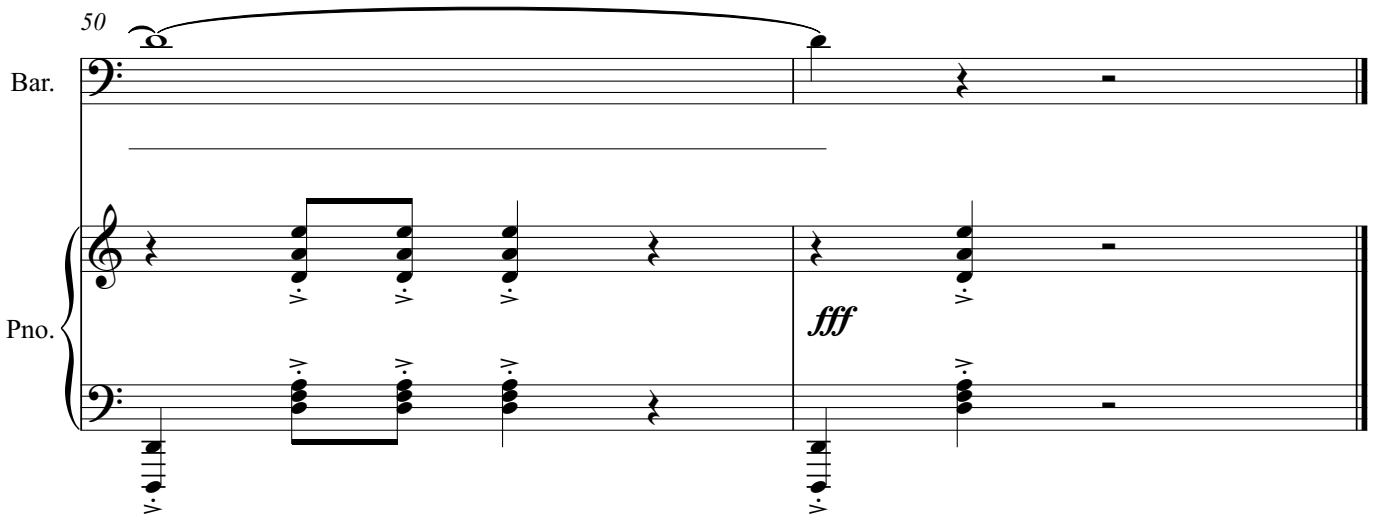
Pno. **a tempo**



50

Bar.

Pno. **fff**



No. 6: Attack

Siegfried Sassoon (1886-1967)

Andante con moto

Baritone

At dawn the ridge e - mer - ges massed

Piano

*pp espr.*

5

Bar.

and dun in the wild pur - ple of the glower - ing

Pno.

*p*

9

Bar.

sun smoul - dering through spouts of drif - ting smoke

Pno.

*mf* *p sub.*

13

Bar.

that shroud the me - na - cing scarred slope;

Pno.

*mf espr.* *cresc. molto*

17 **poco rit. . . . . a tempo**

Bar.  and, one by one, tanks

**poco rit. . . . . a tempo**

Pno. *piu f* *p* *mf* *p* *mf*



20 **poco rit. . . . .**

Bar.  creep and top-ple for-ward to the wire. The

**poco rit. . . . .**

Pno. 


22

Bar.  ba - - rage roars and lifts. Then, - - - - - clum-si - ly

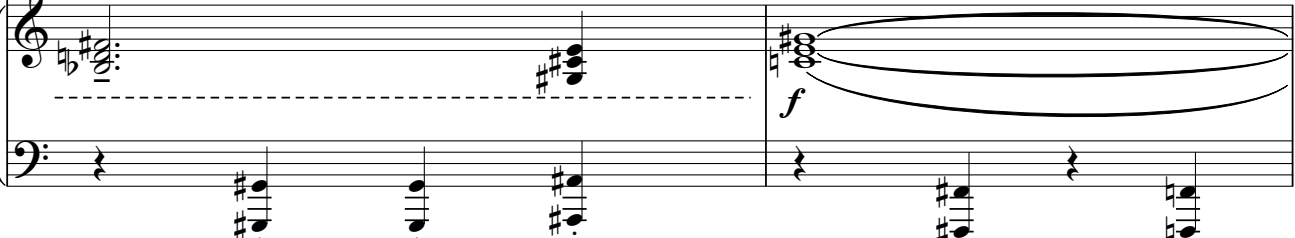
Pno. *ff* *p cresc.*



24

Bar.  bowed with bombs and guns and sho - vels and bat - tle gear, men

Pno. *f*





26

Bar. *jo - stle and climb to meet the brist - ling fire.*

Pno. *p* *f* *mf* *p* *f*

28

Bar. *lines of grey, mut - ter - ing fa - ces masked with fear, they leave their*

Pno. *p*

30

Bar. *tren - ches, go - ing o - ver the top, while*

Pno. *mf* *f* *p* *f*

32

Bar. *time ticks blank and bu - sy on their wrists, and*

Pno. *ff*

*poco a poco*

34 **accel.**

Bar. hope, with fur - tive eyes and grapp - ling fists, **accel.**

Pno. *p* *mp* *mf* *mf*

36 **poco pesante - a tempo**

Bar. floun - ders in mud. O Je - - - -

Pno. **poco pesante - a tempo**  
*ff* *ff* *p* *ff* *p* *ff*

38

Bar. - - su, make it stop!\_\_\_\_\_

Pno. *p* *ff* *ff marcato*

40

Bar.

Pno. *p* *ff*

No. 7: The Unconcerned

Thomas Flatman (1635-1688)

**Allegro moderato**

Baritone

Piano

**ff**

**Allegro moderato**

3

Bar.

Now that the world is all in a maze,

Pno.

*sub p*

5

Bar.

drums, and trum - pets ren - ding Heav - 'ns wounds a - blee - ding,

Pno.

*mf* *f*

7

Bar.

mor - tals dy - ing, wi - dows and or - phans

Pno.

*p*

9 **poco rit.** . . . . . **a tempo**

Bar. pit - eous - ly cry - - ing; Ar - - mies march - ing,

**poco rit.** . . . . . **a tempo**

Pno.

11

Bar. towns in a blaze, King - doms and states \_\_\_\_\_ at

Pno.

13 **rit.** . . . . .

Bar. si - xes and se - vens: What \_\_\_\_\_ should an

**rit.** . . . . .

Pno. *p cresc* *p sub* *8va*

15 **Molto tranquillo**

Bar. hon - est fel - low do, whose cou - rage and for - tunes run

**Molto tranquillo**

Pno.

17 **rit.** . . . . .

Bar. *eq - ual - ly low!\_* *Let him*

Pno. *pp* *mf* *p espr*

19 - **Andante**

Bar. *live, say I,* *'till\_ his glass be run,* *as ea - si -*

Pno. **- Andante**

21

Bar. *ly\_ as he may;\_* *Let the wine and the sand\_ of his*

Pno. *espr. sempre*

23 **un poco pesante** . . . . . **a tempo**

Bar. *glass flow to - ge - ther,* *for life's but a win - ter's day.* *A -*

Pno. **un poco pesante** . . . . . **a tempo**

*mf* *p*

25

Bar. *las* from sun to sun, the time's ve - ry short,

Pno. *mf* *p espr*

27

Bar. ve - ry dir - ty the wea - ther, and we si - lent - ly

Pno. *f* *p espr* *pp espr*

29

Bar. creep a - way. Let him

Pno. *ppp* *pp espr* *p* *mf*

32

Bar. no - thing do, he could wish un - done; and keep him -

Pno. *p espr* *poco rit.*

34 **pesante** **rit.**

Bar. self safe from the noise of

Pno. **pesante** **rit.**  
*mf* *f*

36 **Allegro subito (Tempo I°)** **rit.** **a tempo**

Bar. gun.

Pno. **Allegro subito (Tempo I°)** **rit.** **a tempo**  
*f* *ff* *fff*

No. 8: Stand-To: Good Friday Morning

Siegfried Sassoon (1886-1967)

Baritone

I'd been on du - ty from two till four.

Piano

3

Bar.

I went and stared at the dug - out door.

Pno.

*poco espr*

5

Bar.

Down in the frowst I heard them snore.

Pno.

*pp*

7

Bar.

"Stand to!" Some - bo - dy grun - ted and swore.

Pno.

*fp* *p* *pp* *p leggiero*



9

Bar.

Pno.

11

Bar.

Pno. *poco espr*

13

Bar.

Pno. *8va*

15

Bar.

Pno. *rit.* *cresc.*

17 **a tempo**

Bar. *mf* Deep in wa - ter I splashed my way up the trench

Pno. *mf* *p espr*

20

Bar. to our bogged front - line. Rain had fall - en the

Pno. *p espr sempre*

23 **poco rit.** . . . . . **a tempo**

Bar. whole damned night.

Pno. *mp* *espr* *dim*

26 **poco rit.** . . . **a tempo**

Bar.

Pno.

*pp* *mp* *p* *f*

29

Bar.

Pno.

*mf espr molto*

32 **poco accel.** . . . **rit.** . . . **a tempo**

Bar.

Pno.

*f* *dim* *mp*

35

Bar.

Pno.

*dim*

*pp*

*ppp*

7

No. 9: Der Soldat

Joseph Freiherr von Eichendorff (1788-1857)

**Allegro vivace**

Baritone

Piano

4

Bar.

Pno.

Und wenn

es einst dun - kelt,

7

Bar.

Pno.

und wenn es einst

10

Bar.

Pno.

13

Bar. *dun - - - kelt der Erd*

Pno. *mf* *p* *cresc.*

16

Bar. *bin ich satt!*

Pno. *mf* *f*

19

Bar. *Durch's*

Pno. *p* *pp* *8va*

22

Bar. *A - bend - - - rot fun - - - kelt*

Pno. *8va* *p* *mf*

25

Bar. ei - ne präch - ti - - - - ge

Pno. *p* *f* *mf*

28

Bar. Stadt, Von - - - - den

Pno. *cresc.* *f* *fp* *mf*

32

Bar. gol - de - nen Tür - - - - men

Pno. *p* *f* *fp* *mf*

36

Bar. sing - et - - - - der Chor, - - - -

Pno. *p* *f* *piu f* *p* *poco rit.*

40 - **a tempo**

Bar. wir a - - - ber stür - men,

Pno. ***p***

44

Bar.

Pno. ***f*** ***ff***

48

Bar. Wir a - - - ber stür - - - men das

Pno. ***p*** ***cresc.***

52

Bar. himm - - - li - sche Tor!

Pno. ***poco rit.*** ***a tempo, molto vivace***



55

Bar.

Pno.

*ff* *sempre*

58

Bar.

Pno.

61

Bar.

Pno.

*ff*

64

Bar.

Pno.

*fff*

No. 10: Died of Wounds

Siegfried Sassoon (1886-1967)

Karl Rankl (1898-1968)

**Very slow**  $\text{♩}$

Baritone

His wet white face and mis-er - a - ble eyes brought

Piano

**Very slow**  $\text{♩}$

*p*

3

Bar.

nur - ses to him more than groans and sighs: \_\_\_\_\_

Pno.

*poco cresc* ----- *mf espr*

5

Bar.

But hoarse and low and ra - pid rose and fell his trou-bled

Pno.

*f* ----- *p* ----- *mf* ----- *p*

7

Bar.

voice: He did the busi - ness well.

Pno.

*f*

9

Bar.

Pno.

*p* *dim* *pp*

**poco accel.** . . . . . **Allegro pesante**

11

Bar.

Pno.

*crescendo* *sempre f*

13

Bar.

Pno.

15

Bar. good? We'll ne - ver take it; and it's al - ways

Pno.

a tempo

17

Bar. rai - ning."

Pno.

poco rit. . . . . Tempo I°

19

Bar. I won - dered

Pno.

accel. . . . .

21

Bar. where he's been; then heard him shout:

Pno.

accel. . . . .

**molto.** **Allegro pesante**

23

Bar.

"They snipe like hell! O Di -

**molto.** **Allegro pesante**

Pno.

25

Bar.

- ckie don't go out"...

**rit.** **molto.**

Pno.

27

**Tempo I°**

Bar.

I fell a- sleep... next mor-ning he was dead;

**Tempo I°**

Pno.

29

Bar.

and some Slight Wound lay smi - ling on his

Pno.

31

Bar.

bed.

Pno.

*mf dim* *p* *f* *dim* *p*

# No. 11: Say not the Struggle Naught Availeth

Arthur Hugh Clough (1819-1861)

## Andante maestoso

Baritone

Say not the strug- gle naught a - vail- eth,

Piano

*mf*

3

Bar.

the la - bour and the wounds are vain,

Pno.

5

Bar.

the ene - my faints not, nor fai - leth, and as things

Pno.

7

Bar.

have been they re - main.

Pno.

9 **poco accel.**

Bar. *If hopes were dupes, fears may be*

Pno. *f* **poco accel.** *p* *f*

11

Bar. *liars; — it may be,*

Pno. *f sempre* *sfz*

13 **Allegro moderato**

Bar. *in yon*

Pno. **Allegro moderato** *p* *cresc.* *mf* *f*

15

Bar. *smoke con - cealed, your com - - rades chase e'en*

Pno. *sempre f*



17

Bar. *now the fliers, and, but for you, po - sess the*

Pno. *p cresc.*

19

Bar. *field. For*

Pno. *f*

21

Bar. *while the tir - ed waves, vain - - ly brea -*

Pno. *p*

23

Bar. *- king, seem here no pain - - ful inch to*

Pno. *mp mf*

25

Bar. *gain,* Far

Pno. *f*

26

Bar. back, through creeks and in - lets ma - king, comes

Pno. *p* *f*

28

Bar. si - lent, floo - ding in, the main.

Pno. *p subito cresc.* *f* *ff*

30

Bar.

Pno. *ff sempre* *poco pesante*

32


rit. . . . .


Bar. 

Pno. 


\*


34 - **Andante maestoso**

Bar. 

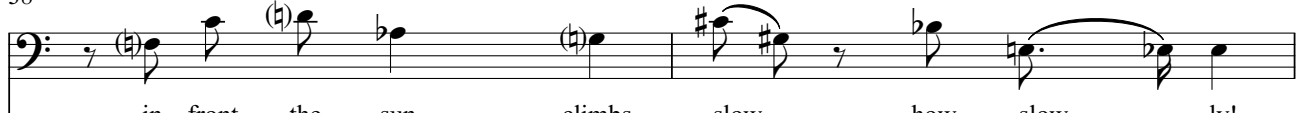
Pno. 


36

Bar. 

Pno. 

38

Bar. 

Pno. 

40

Bar. But west-ward, look, the land is

Pno.

42

Bar. bright!

Pno. **Molto maestoso**

44

Bar.

Pno. **ff sempre**

Bar.

Pno.

The musical score consists of two staves. The upper staff is for the Baritone (Bar.) and the lower staff is for the Piano (Pno.). The Baritone staff contains three measures of whole rests. The Piano staff is divided into two systems. The first system has three measures: the first two measures feature octaves marked *8va* and *8va-1* with a dotted line above the notes, and the third measure features octaves marked *8va-1*. The second system has three measures: the first two measures feature octaves marked *8va* with a dotted line above the notes, and the third measure features a triplet of eighth notes marked *3*. A fortissimo (*fff*) dynamic marking is placed below the second system. The score concludes with a double bar line.