

Songs of Love and Protest on traditional texts

for mixed chorus (SSAATTBB) or soloists

David Feurzeig

for my father on his 75th birthday

- | | |
|--|-------|
| 1. Long Night | 40" |
| 2. Floating Stanzas (The True Lover's Farewell I) | 2'20" |
| 3. Jack Hall | 3'30" |
| 4. Floating Stanzas (The True Lover's Farewell II) | 2'30" |
| 5. The Young Man Who Travelled Up and Down | 3'20" |

Songs of Love and Protest

While the title *Songs of Love and Protest* may call to mind a mixed assortment—love songs and protest songs—it implies rather a synthesis. A lover makes “protestations” of faithfulness, or rebels against infidelity, inconstancy, and death; while in the protest songs, beneath irony and anger, lies the sorrow of a disappointed patriot. The political is personal.

Though often pointedly relevant, the texts are all traditional, culled word-for-word from centuries-old sources.

The songs may be performed by full chorus or a small group. Solo indications (in “Jack Hall” and “The Young Man”) apply if a larger group is used; in “Jack Hall” additional phrases may be sung by solo choir at the director’s discretion.

Long Night 2

One of the oldest English lyrics with surviving music. Ignorant of this fact and of the music, I wrote an entirely new setting in a distorted pseudo-Mediaeval style.

Floating Stanzas (The True Lover’s Farewell I) 4

A “floating stanza” denotes generic lines—not tied to a specific storyline—that “float” from song to song in an oral tradition. In the United States, these two verses have “spun off” to become a familiar stand-alone text.

Jack Hall 8

This song survives in many versions, often as “Sam Hall.” I imagine the proud defiance of a man unjustly convicted of murder (“I killed a man, they *said*...”) though the historical Jack Hall was executed in 1701 for burglary. The old-fashioned curse “damn your eyes” here provides an interesting twist on the moral concept of bearing witness.

The setting traverses many styles, from modernist tone-clusters to Renaissance polyphony, but the only actual musical quotation—of a well-known doo-wop tune—is at the very end.

Floating Stanzas (The True Lover’s Farewell II) 17

These two verses are often identified as part of “Lord Randall” because they are found there in Child no. 73, but are more aptly classified as floating. This song also “floats” within the set, a moment of calm between the angry songs before and after.

The Young Man Who Travelled Up and Down 21

This setting is full of musical quotations, from the “Sailor’s Hornpipe” and U.S. Marine Hymn to Handel and Rossini. However, the familiar tunes are distorted to fit the prevailing octatonic scale, lending them an eerie and fatalistic edge.

As with all the songs in the set, the venerable text is unaltered from the original source. The dedicatee is author of U.S. HR 2459, calling for the creation of a cabinet-level Department of Peace.

1. Long Night

Mirrie it is while sumer ilast
with fugheles song.
Oc nu necheth windes blast
and weder strong.
Ei, ei! What this night is long
and ich with well michel wrong
soregh and murne and fast.

mirjə it is wilə su:mɛə ilæst
wid fugeləs sɔŋ
ɔk nu neitʃeə windəs blæst
ænd wɛðə strɔŋ
ei ei wʌt ðis niçt iz lɔŋ
ænd iç wid wɛl mitʃɛl rɔŋ
sɔəɾɛx ænd mʊrnə ænd fæst

It is merry while summer lasts,
with the song of birds.
But now the wind's blast approaches,
and strong weather.
Ay, ay! How long this night is,
and I, most unjustly,
sorrow and mourn and fast.

2. Floating Stanzas (The True Lover's Farewell I)

O fare thee well my own true love,
O fare thee well a while.
I'm going away, but I'm coming back
If I go ten thousand mile.

Ten thousand mile, my own true love,
Ten thousand mile or more,
The sea may freeze, and earth will burn,
If I never more return.

3. Jack Hall

Oh my name it is Jack Hall, Jack Hall
Oh my name it is Jack Hall.
And I killed a man they said
And I smashed his bloody head
And I left him going dead
Damn your eyes!

And this shall be my knell, my knell
And this shall be my knell:
God damn you all to hell
And I hope you sizzle well
Damn your eyes!

4. Floating Stanzas (The True Lover's Farewell II)

Who will shoe your little feet,
Who will glove your little white hand
And who will kiss your red rosy cheeks
When I am in some foreign land?

Papa will shoe my little feet,
Mama will glove my little white hand,
Nobody will kiss my red rosy cheeks
When you are in some foreign land.

5. The Young Man Who Travelled Up and Down

When I was a little boy I travelled up and down
And I chanced to stop in a seaport town.
The drums they beat and the cannon did roar
And the people there told me the wars weren't o'er.

In come the soldier, so very neat and fine,
"Come landlady, draw me a pint of good wine,
And we'll charge it to the borrow along with the old score,
And I'll pay you for your liquors, when the wars are o'er."

In come the barber, a-wishing little harm
With a great long beard as long as your arm.
Saying, "If I don't get a kiss from the girl I adore,
I'll be hanged if I shave till the wars are o'er."

In come the blacksmith, greatest trade of all,
Sold his bed and blankets for some iron and coal.
Now he has to sleep upon the cold frozen floor,
He may lay there and freeze till the wars are o'er.

Along come the tailor, and loud did he say,
"The way I make my living is by four and six a day,
Mending up old clothes all ragged and torn,
And they never will get new ones till the wars are o'er."

Along come the teacher, with his cunning looks,
He said he made his living by the teaching of his books.
He has got a list of scholars and he can't get no more,
And he can't get the school till the wars are o'er."

In come the devil with a Yankee on his back,
He picked up the soldier to balance his pack.
The Yankee rode behind and the soldier rode before,
And away they went a-jogging till the wars are o'er.

Long Night

Anonymous, 13th C.

setting by David Feurzeig

Ritmico
♩. = 60

rit.

Soprano *mp* with fu-ghel-es song.

Alto *mf* with fu-ghel-es song.

Tenor *mf* with fu-ghel-es song.

Bass *poco f* *mf* with fu-ghel-es song.

Mi - rie it is whi - le su - mer i - last, with fu - ghel - es song.

(for Middle English pronunciation and modern translation see p. 1)

meno mosso
♩. = 72

rit.

A Tempo II
(♩. = 48)

5

mf and wed - er strong.

mf blast, and wed - er strong. *f* Ei!

mp Oc nu nech-eth wind-es blast, and wed - er strong. *f* Ei!

mf blast, wed - er strong.

rit. **ancora meno mosso**

9

mf this night is long! *p* well mi -
 Ei! what this night is long! *p* and
 Ei! is long! *p* and ich with
 and ich with well mi - chel

rit. **ancora meno** **rit.**

$\text{♩} = 112$

13

p chel wrong, sor - egh and fast.
 ich, with well mi - chel wrong, sor - egh and fast.
 well mi - chel wrong, sor - egh, mur - ne and fast.
più p wrong, sor - egh and mur - ne and fast.

attacca

...floating stanzas (The True Lover's Farewell I)

Traditional, before 1800

setting by David Feurzeig

Smoothly and flexibly

$\text{♩} = 92$

Soprano
fare - well

Alto
fare - well, my own true love,

Tenor
fare - well fare

Bass
fare - well, my own true love,

Soprano
O fare thee well, my own true love, O fare thee well a

Alto
O fare thee well, my own true love, O fare thee well a

Tenor
O fare thee well, my own true love, O fare thee well a

Bass
O fare thee well, my own true love, O fare thee well a

*) Dynamics for the echo choir indicate perceived levels. If the echo choir is much smaller than the main group, the echo singers should adjust their dynamics upward.

Held back

♩ = 86

rit. - - - - - ♩ = 82

poco rit.

I.

S *mp* I'm go-ing a - way com - ing back *pp*

A *p* fare - well, *mp* I'm go-ing a - way com - ing back *pp*

T well go - ing com - ing back *pp*

B *p* fare - well, *mp* I'm go-ing a - way com - ing back *pp*

II.

S while. I'm go-ing a - way, but *f* I'm com - ing back, *fp* If I go ten thou - sand *pp*

A while. I'm go-ing a - way, but *f* I'm com - ing back, *fp* If I go ten thou - sand *pp*

T while. I'm go-ing a - way, but *f* I'm com - ing back, *fp* If I go ten thou - sand *pp*

B while. I'm go-ing a - way, but *f* I'm com - ing back, *fp* If I go ten thou - sand *pp*

Slightly Faster than Tempo I

♩ = 96

moving forward - - - - -

I.

S *p floating* my own true love, *mp* ten thou - sand miles

A *p floating* miles, my

T *p floating* my own true love,

B

II.

S mile.

A *mp* mile. Ten thou - sand miles, my own true love, ten thou - sand mile or

T mile.

B *mp* mile. Ten thou - sand miles, my own true love, ten thou - sand mile or

Held back

♩ = 84

rit. - - - -

I.

S: I'm go - ing a - way com - ing

A: fare - well, I'm go - ing a - way com - ing back

T: well go - ing com - ing back

B: fare - well I'm go - ing a - way com - ing back

Dynamic markings: *mp*, *p*, *pp*

II.

S: while. I'm go - ing a - way, but I'm com - ing back,

A: while. I'm go - ing a - way, but I'm com - ing back,

T: while. I'm go - ing a - way, but I'm com - ing back,

B: while. I'm go - ing a - way, but I'm com - ing back,

Dynamic markings: *f*, *fp*

I.

S: back If I go ten thou - sand

A: (rest)

T: If I go ten thou - sand (mi...)

B: (rest)

Dynamic marking: *pp*

Note: the D "ghosted" as if the line continued down

II.

S: If I go ten thou - sand mile.

A: If I go ten thou - sand mile.

T: If I go ten thou - sand mile.

B: If I go ten thou - sand mile.

Dynamic marking: *pp*

Jack Hall

*to the 46th Governor of Texas, who oversaw 153 executions—
more than any other elected official in the history of the United States*

Traditional, before 1719

setting by David Feurzeig

Lively ♩ = 88

Soprano I
O my name it is Jack Hall ah

Soprano II
Jack Hall O my name it is

Alto I
Jack Hall ah

Alto II
O my name it is Jack Hall

Tenor I
Jack Hall O my name it is Jack Hall

Tenor II
O my name it is Jack Hall O my name it is Jack Hall

Baritone
Jack Hall O my name it

Bass
O my name it is Jack Hall

The stage directions (m. 96, m. 103) are only suggestions. Similar theatrics are appropriate throughout.

7 *mf* $\text{♩} = 80$ *sfzp* *sffz* 9

S I Jack they said

S II Jack Hall they said

A I *mf* *mp* *p* (senza dim.) *sfzp* *sffz*
Ha - - ll - ll - ll/zh they said

A II Jack (close jaw) (grimace while continuing to sing on "l" sound)

T I *p* And I killed a man.

T II

Bar is Jack Hall And I killed a man

Bass *mf* *mp* *p* (senza dim.) *mp*
Ha - - ll - ll - ll/zh And I killed a man

(close jaw) (grimace while continuing to sing on "l" sound)

16 *mp* *legato* *f* cheerfully *f* cheerfully **Tempo I** $\text{♩} = 88$

S I blood - y head

S II and I smashed his blood - y head

A I *mp* *legato* And I smashed his And I left

A II *mp* *legato* And I smashed his And I left

T I *mp* *legato* *marcato* *mf* And I smashed his smashed his blood - y

T II *mp* *legato* *marcato* *mf* And I smashed his And I smashed his

Bar *mp* *legato* And I smashed his

Bass *mp* *legato* And I smashed his

S I *pp* > dead

S II *pp* dead

A I — him_ *pp* > dead

A II — him_ *pp* dead

T I *pp* dead

T II *pp* dead

Bar *p legato* go - ing *pp* (h) dead

Bass *p legato* go - ing

S I dead

S II dead

A I dead

A II (elide "d") dead (d)dead

T I dead

T II dead

Bar dead

(measure-long port. to high range) **freely** **A tempo** ♩ = 96 11

39 *senza cresc.* *Yum bum ba da dum dum dee*

(omit final "d")

S I

senza cresc. *whistle* ff*

S II

(omit final "d")

A I

senza cresc. *whistle* (actual octave) ff*

A II

(omit final "d")

T I

senza cresc. *f sfzmp*

T II

(omit final "d") *Yum bum ba da dum dum dee*

Bar

f sfzmp *Yum bum ba da dum dum dee*

Bass

SOLO *p molto* (shout) (harsh guttural whisper) *sfz*

(n) damn yer aa → ee - z!

(slow diphthong)

46 ♩ = 80

lugubrious p *And this shall be my knell, my knell, my knell, my knell, my knell, my knell, my knell, my knell, my knell, my knell,*

S I

p ff

S II

p lugubrious *And this shall*

A I

ff *And this shall be my knell, my knell, my knell, my knell, my knell, my knell, my knell, my knell,*

A II

p lugubrious *And this shall be my knell, my knell, my knell, my knell, my knell, my knell, my knell, my knell,*

T I

p ff *And this shall be my knell, my knell, my knell, my knell, my knell, my knell, my knell, my knell,*

T II

p *And this shall be my knell, my knell, my knell, my knell, my knell, my knell, my knell, my knell,*

Bar

p ff *p lugubrious* *And this shall be my knell, my knell, my knell, my knell, my knell, my knell, my knell, my knell,*

Bass

tutti p lugubrious *And this shall be my knell, my knell, my knell, my knell, my knell, my knell, my knell, my knell,*

*) Vocal parts may be reassigned to free up the best whistlers; the lower B \flat should be taken only if the higher one is weak.

56

f

S I knell, my knell

S II be my knell, my knell,

f *mf*

A I knell, my knell, my knell, my knell, my knell,

f *mf*

A II knell, my knell, my knell, my knell,

f *mf* *mp*

T I knell, my knell, my knell, my knell, my knell, my knell, my knell,

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

T II knell, my knell my knell my knell, my knell, my knell, my knell, my knell, my knell,

f *mf* *p*

Bar my knell, my knell, my knell, And

f *mf* *mp* *p*

Bass my knell, my knell, my knell, my knell, And this, and

65

p

S I God damn you

p

A I God damn you

p

A II God damn you

p

T II God damn you

Bar this shall be my knell:

Bass this shall be my knell:

♩ = 88 *angelic*

72

S I
all to hell, God damn God damn

S II
p God damn, God

A I
all to hell, God damn, God damn

A II
all to hell, God damn, God

T II
all to hell,

78

S I
you all to hell,

S II
damn you all to hell,

A I
you all to hell,

A II
damn you all to all to

T I
p God damn, damn you all to

T II
p God damn you all

Bar
p God damn you, damn you all to

Bass
p God damn you to

mf *sub p* $\text{♩} = 96$ **colla parte**

84

S I I hope—

A I *f pesante* I hope you siz - zle well, *p*

A II hell, *f pesante* I hope you siz - zle well, *p*

T I hell, *f pesante* I hope you siz - zle well, *p*

T II hell, *f pesante* I hope you siz - zle well, *p*

Bar *mp* And I hope— *f* *ad lib—quasi parlando*
(like a shout from a crowd) I hope you siz - zle well.

Bass *mf* *sub p* hell, I hope—

91 **in tempo** **colla parte** $\text{♩} = 112$

S I *poco f* Oh yeah! I hope you

S II *poco f* Oh yeah! I hope you

A I *f* God damn you all to hell, *p*

A II *f* God damn you all to hell, *poco f* Oh yeah! I hope you

T I *f* God damn you all to hell, *p*

T II *f* God damn you all to hell, *p*

Bar

Bass *f* *ad lib—quasi parlando* God damn you all to hell, _____

feel free to bump and grind

96 (sop. I & II unison)

S I & II siz - zle well, God damn you all to hell

A I **SOLO** *f* chesty — nel modo BettyEveretto God damn you all to hell, I hope

A II siz - zle well, God damn you all to hell

T I & II *mp* doot doot doot doot doot

Bar *p* da doom boom doom da doom boom doom da doom boom

Bass *p* da doom boom - pa doom da doom boom - pa doom da doom boom - pa

(1/4-tone sharp)



99 *mp* rhythmic chop, drop, dan - gle,

A I — you siz - zle well, and this shall be my knell, God damn you

A II *mp* rhythmic chop, drop, dan - gle,

T I & II doot doot da doom boom

Bar doom da doom boom doom da doom boom

Bass doom da doom boom - pa doom da doom boom - pa

(ten. I & II unison)

turn backs to audience (on 3)

freely

101

S I
stran - gle snap!

A I
— all to hell, I hope you

A II
stran - gle snap!

T I
doom da doom boom

Bar
doom da doom boom

Bass
doom da doom boom - pa (n) ——— Damn yer eyes!

whip: *fff*
(like the drop of a scaffold)

molto ff sfz

SOLO

...floating stanzas (The True Lover's Farewell II)

Traditional, before 1800

setting by David Feurzeig

$\text{♩} = 88$ ($\text{♩} = \text{♩}$ throughout)
molto intenso e sempre legatissimo

Soprano *p* Who will shoe your lit - tle feet, and *p*

Alto 1 *p* Who will shoe your lit - tle, lit - tle feet, and *p*

Alto 2 *p* Who will shoe your lit - tle feet, and *p*

Tenor *p* Who will shoe your lit - tle, lit - tle feet, and *p*

Bass *p* Who will shoe your lit - tle feet, and *p*

movendo

7

who will glove your lit - tle white hand, and who will

who will glove your lit - tle, lit - tle white hand, and who will

who will glove your lit - tle, lit - tle hand, and who will

who will glove your lit - tle, lit - tle white hand, and who will

who will glove your lit - tle white hand, and who will

A tempo poco meno mosso

14 *poco f* *p*

kiss your red ros - y cheek when I am in some

kiss your ros - y, ros - y cheek when I am in some

kiss your ros - y cheek, when I am in some

8 kiss your red ros - y, ros - y cheek, when I am in some

kiss your ros - y cheek when I am in some

ritard Tempo I

19 *pp*

for - - eign land? Pa - pa will shoe my

for - eign land? Pa - pa will shoe my

for - - eign land? Pa - pa will shoe my

8 for - - eign land? Pa - pa will shoe my

for - - eign land? Pa - pa will shoe my

24

lit - tle feet, _____ Ma - ma will glove _____ my

lit - tle, lit - tle _____ feet, _____ Ma - ma will glove _____ my

lit - tle, lit - tle feet, _____ Ma - ma will glove _____ my

lit - tle, lit - tle feet, _____ Ma - ma will glove _____ my

lit - tle feet, _____ Ma - ma will glove _____ my

30

lit - tle white hand, _____ no - bo - dy will kiss my

lit - tle, lit - tle white hand, _____ no - bo - dy will kiss my

lit - tle lit - tle hand, no - bo - dy will kiss my

lit - tle lit - tle white _____ hand, _____ no - bo - dy will _____ kiss _____ my

lit - tle white hand, _____ no - bo - dy will kiss my

poco meno mosso

36

f *p* *pp*

red - ros - y - cheek when you are in some

f *p* *pp*

ros - y, - ros - y cheek when you are in some

f *p* *pp*

ros - y - cheek when you are in some

f *p* *pp*

8 red - ros - y, ros - y - cheek when you are in some

f *p* *pp*

ros - y cheek when you are in some

ritard. molto rit.

40

poco *mp*

for - eign, for - eign land.

poco *mp*

for - eign, for - eign, for - eign land.

poco *mp*

for - eign, for - eign, for- eign land.

poco *mf*

for - eign, for - eign land.

poco *mp*

for - eign, for - eign land.

attacca

The Young Man Who Travelled Up and Down

*Dedicated to U.S. Representative Dennis Kucinich—
“Our children deserve a world without end. Not a war without end.”*

Traditional, before 1915

setting by David Feurzeig

Allegro diabolico — molto ritmico e implacabile
 ♩ = 340 (♩ c. 84, ♩. c. 112) *mf* marcato

Soprano 1 & 2
 wars are o'er the wars are o'er the wars are

Alto 1 & 2

Tenor 1 & 2 *f* marcato
 8 when the wars are o'er when the wars are o'er when the

Baritone & Bass *f* marcato
 wars are o'er when the wars are o'er when the

3 *p* ma sempre marcato

wars are o'er the wars are o'er the wars are wars are o'er the wars are o'er the wars are

f
 When I was a lit - tle boy I trav - elled up and down

mp
 8 wars are o'er when the wars are o'er when the

mp
 wars are o'er when the wars are o'er when the

5

f

wars are o'er the And I chanced to stop in a

p *ma sempre marcato*

— wars are o'er the wars are wars are o'er the wars are o'er the wars are

mf *mp*

8 wars are o'er when wars are o'er when the

mf *mp*

wars are o'er when wars are o'er when the

7

p

sea - port town. wars are o'er the wars are

mp

wars are o'er the wars are o'er the wars are wars are o'er the wars when the

unison *f*

8 wars are o'er when the wars are o'er when The

unison

wars are o'er when the wars are o'er when

9

mp

wars are o'er the wars are o'er the wars are wars are o'er the wars are o'er the wars are

ffp *ff*

wars can - non did roar

ff

8 drums they beat and the can - non did roar

mf *f*

wars are o'er when the wars are o'er when the

11 *f*

wars are o'er the wars are And the peo - ple there told me the

fff *mf* *p*

wars are o'er the wars are o'er the wars are

mf *mp*

wars are o'er when the wars are o'er when the

13

wars weren't o'er.

mp

wars are o'er the wars are o'er the wars are wars are o'er when the

mp

wars are o'er when the wars

p

wars wars are o'er the wars are o'er the wars are

15 *mp* *ff*

wars are o'er when In come the sol - dier, so ver - y neat and

wars

p *f*

wars are o'er the wars are o'er

f

wars o'er

18 *suggestively*

mp *p*

port fine are o'er the

mp unison

wars are o'er the wars are o'er the wars are o'er

SOLO *f* "Sailor's Hornpipe"

"Come land - la - dy, draw me a pint of good

21

wars are o'er the wars are o'er the wars are

p

wine," ah ah

BARITONE SOLO *with menacing swagger*

"And we'll charge it to the bor - row a - long with the old

BASS (section) *mf* ah ah

slower, freely

♩ = 140

optionally: Countertenor SOLO

24

p "Semper Fi"

"And I'll pay you for your li - quors, when the
wars are o'er the wars are o'er the wars are

ff contemptuously *freely*
SOLO "And I'll pay you for your li - quors, when the

mp
Tenori altri: pay

score," *tutti* (Baritones) *fp*
(Basses) pay

rit. molto - - - - - A tempo

♩ = 340

27

wars are o'er..."

wars are o'er..."

mf *mp* *f* (unis.)
Tenori altri: wars are o'er when the wars are o'er when the

SOLO *freely, molto rit.* *tutti* *f*
mf wars are wars are o'er when the wars are o'er when the

30 (Soprani, tutti) *mp* "Il Barbiere di Siviglia"

(in come the bar - ber, in come the bar - ber, in come the

In come the bar - ber, a - wish - ing lit - tle harm

wars wars are o'er when the wars are o'er when the

wars are o'er when the wars are o'er when the wars are o'er when the

33

bar - ber, the bar - ber, the) with a great long beard as

wars are o'er the wars are o'er the wars are wars are o'er the wars are o'er the wars are

wars are o'er when the wars are o'er when the

wars are o'er when the wars are o'er when the

35

long as your arm say - ing, "If

wars are o'er the wars are o'er the wars are wars are o'er the wars are o'er the wars are

wars are o'er when the wars are o'er when "If I

wars are o'er when the wars are o'er when the wars are o'er when the

38 *f*

I don't

wars are_ o'er when the wars —

SOLO *manic* "Il Barbiere di Siviglia"
 "If I don't get a kiss from the girl I a-dore,"

don't get_ a *f* kiss,"

BARITONE SOLO "I'll be *f*

wars are_ o'er when the wars —

$\text{♩} = \text{♩}$
 slower: $\text{♩} = 112$ rit.

41 *fp* \leftarrow *f*

hanged

fp \leftarrow *f*

hanged

SOLO wars_ are_ *p* \leftarrow *mp* *espress.*

hanged_ if I shave_ 'till the wars_ are_ *p* \leftarrow *mp* *espress.*

altri (Baritones/ Basses) *p* shave_ wars_

A tempo ♩ = 340

rit.

Slow ♩ = 56

Handel, Harpsichord Suite No. 5

45

wars are_ o'er when the — In come the black-smith,

wars are_ o'er when the wars are_ o'er when_ the — In come black-smith,

o'er." tutti: wars are_ o'er when the wars are_ o'er when the wars In come black-smith,

tutti: wars are_ o'er when the wars In come black-smith,

moving (♩ = 88)

rit.

49

great - est trade of all, for some i - ron and coal,

trade of all, Sold his bed and blan - kets for some i - ron_ and coal,

the black - smith, oh

the black - smith, oh

Still slower ♩ = 48; misterioso

♩ = ♩
witchlike (nasal, senza espress.)

52

Now he has to sleep up - on the cold fro - zen floor, he may lay there and

ah mm ah mm ah mm ah mm

ah mm ah mm ah mm ah mm

ah mm ah mm ah mm ah mm

slightly slower than Tempo I (♩ = 294; ♪ = 150; ♩. = 96)

55

freeze till the wars are o'er. A-long come the

A - long come the tai-lor and loud did he say:

"The

but felt as:

59

teach-er with his cun-ning looks

he said he made his liv-ing by the teach-ing of his

way I make my liv-ing is by four and six a day, mend-ing up old clothes all

62

and he can't get the

books, he has got a list of schol-ars and he can't get no more, and he can't get the

rag-ged and torn, and they nev-er will get new ones

rit. molto Tempo I (♩ = 340)

65

f *cresc.* *ff*

school till the wars are

f *cresc.* *fff*

school till the wars are, till the

f *cresc.* *fff* *f* marcato

till the wars are, till the wars are o'er when the wars are o'er when the

f *cresc.* *ff* *f* marcato

till the wars are o'er when the wars are o'er when the

sfz

till the wars are o'er.

69 *p* ma sempre marcato

wars are o'er the wars are o'er the wars are wars are o'er the wars are o'er the wars are

f

in come the dev - il with a Yan - kee on his back,

mp

wars are o'er when the wars are o'er when the

mp

wars are o'er when the wars are o'er when the

71

f

wars are o'er the He picked up the sol - dier to

p *ma sempre marcato*

wars are o'er the wars are wars are o'er the wars are o'er the wars are

mf

wars are o'er when wars are o'er when the

mp

wars are o'er when wars are o'er when the

73

bal - ance his pack. wars are o'er the wars are

p

wars are o'er the wars are o'er the wars are wars are o'er the wars

mp

when the

f

mp unison

wars are o'er when the wars are o'er when The

mp unison

wars are o'er when the wars are o'er when

75

wars are o'er the wars are o'er the wars are wars are o'er the wars are o'er the wars are

mp

wars

ff

sol - dier rode be - fore,

ff

Yan - kee rode be - hind and the sol - dier rode be - fore,

mf

wars are o'er when the wars are o'er when the

f

77

f

wars are o'er the wars are — And a - way they went — a - jog - ging —

p

wars are o'er the wars are o'er the wars are

mf *mp*

wars are — o'er when the wars are — o'er when the

79

till the wars are all —

mp

wars are o'er the wars are o'er the wars are wars are o'er when the

mp

wars are — o'er when the wars

p

wars wars are o'er the wars are o'er the wars are

81

ff

o'er, are o'er.

wars are o'er,

mp *f*

wars are o'er the wars are — o'er. — when the wars are o'er when the

f *unis.*

wars are o'er when the wars are o'er when the

84

are

f

wars are o'er when the wars are o'er when the wars are o'er when the

wars are o'er when the wars are o'er when the wars are o'er

wars are o'er

87

ff cresc.

fff. pesante

o'er wars are o'er when the...

ff cresc. *fff. pesante*

wars are o'er when the wars are o'er when the wars are o'er when the...

ff cresc. *fff. pesante*

wars are o'er when the wars are o'er when the wars are o'er when the wars are o'er when the...

ff cresc. *fff. pesante*

wars are o'er when the wars are o'er when the wars are o'er when the wars are o'er when the...

*) Altos sing cue notes only if tenors need support.

**) Ab only if there are not enough singers with Cb. Cb alone is preferable, even if some of the section are tacet.