

EDGAR WARREN WILLIAMS

I HEAR AN ARMY

for Mixed Chorus

text by
James Joyce



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EDGAR WARREN WILLIAMS

Fuoco $\text{♩} = \text{ca. } 54$

SOPRANO

ALTO

TENOR

BARITONE

Fuoco $\text{♩} = \text{ca. } 54$ I hear

HARP

ff *l.v.* *l.v.*

6 *ff* hear an ar - my

ff hear an ar - my

ff hear an ar - my

ff hear an ar - my

f *v*

8^{vb} C \flat F \flat

11

mf

I hear an ar - my charg - ing

mf

I hear an

15

u - pon the land,

mf

I hear an ar - my charg - ing

ar - my charg - ing u - pon the land,

mf

I hear an

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4

19

u - pon the land, _____

And the thun - der of

ar - my charg - ing u - pon the land, _____

G_b

Detailed description: This block contains the musical score for measures 19 through 22. It features four staves: a vocal line, a piano accompaniment line, and two grand staff lines. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest in measure 19, followed by the lyrics 'u - pon the land,' in measure 20. In measure 21, the vocal line has a rest, and the piano accompaniment plays a rhythmic pattern. The lyrics 'And the thun - der of' appear in measure 21. In measure 22, the vocal line has a rest, and the piano accompaniment continues. The lyrics 'ar - my charg - ing u - pon the land,' appear in measure 22. A fermata is placed over the final note of the vocal line in measure 22. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. A 'G_b' marking is present below the piano part in measure 22.

23

And the thun - der of

And the thun - der of hor - ses _____

hor - ses plung - ing, u - pon the land,

Detailed description: This block contains the musical score for measures 23 through 26. It features four staves: a vocal line, a piano accompaniment line, and two grand staff lines. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest in measure 23, followed by the lyrics 'And the thun - der of' in measure 24. In measure 25, the vocal line has a rest, and the piano accompaniment plays a rhythmic pattern. The lyrics 'And the thun - der of hor - ses _____' appear in measure 25. In measure 26, the vocal line has a rest, and the piano accompaniment continues. The lyrics 'hor - ses plung - ing, u - pon the land,' appear in measure 26. A fermata is placed over the final note of the vocal line in measure 26. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand.

27

hor - ses plung - ing, *f* plung - ing, -
 u - pon the land, u - pon the land, *f* plung - ing,
 And the thun - der of hor - ses *f*
 And the thun - der of hor - ses _____ ing,
l.v.
ff

32

plung - ing, *f* foam a - bout their *ff*
 plung - ing, *f* plung - ing, foam a - bout their *ff*
 plung - ing, plung - ing, *f* plung - ing, foam a - bout their *ff*
 plung - ing, *f* plung - ing, foam a - bout their *ff*
 8va
 (loco)
 loco

38

knees: _____
 knees: _____
 knees: _____
 knees: _____
 knees: _____
 loco
 F \flat G \sharp

42

Ar - ro-gant,
 Ar - ro-gant, Ar - ro-gant,
 Ar - ro-gant, Ar - ro-gant, in black ar - mour,
 Ar - ro-gant, Ar - ro-gant, in black ar - mour,
 loco loco

46

mf

Dis - dain - ing the

be - hind them stand, Dis - dain - ing the

be - hind them stand, Dis - dain - ing the

be - hind them stand, Dis - dain - ing the

gliss.

l.v.

50

fp

reins, with flut - ter - ing ships, the cha - ri - o - teers.

reins, with flut - ter - ing ships, cha - ri - o -

reins, with flut - ter - ing ships, cha - ri - o - teers.

reins, with flut - ter - ing ships,

fp

fp

G#

C#

56

fp *ff* *ff* *ff*

tears.

cha - ri - o - teers.

ff non arp. *l.v.* *f* B \natural

61

mp *mp* *mp* *mp*

They cry

They cry

They cry

They cry

l.v. F \sharp

65 *mp* un - to the night _____ They *mp*

mp un - to the night _____ They

mp un - to the night _____ They

mp un - to the night _____ They

l.v. *l.v.*

E# G#

69 *mf* cry They cry their bat-tle-name! *f*

mf cry They cry They cry their bat-tle-name! *f*

mf cry They cry They cry their bat-tle-name! *f*

mf cry They cry They cry their bat-tle-name! *f*

l.v. *loco* *8va* *loco* *ff ben marc.*

E# G#

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10

75

p I moan

p I moan in sleep I

p I moan in sleep

p I moan in

l.v.

G₄

81

I moan in sleep

moan in sleep I hear a -

when I hear I hear in

sleep I moan in

l.v.

87

I hear a - far - their
- far - their whirl - ing laugh - ter. I hear their
sleep I hear their whirl - ing laugh - ter.
sleep I hear a - far - their

l.v.

92

whirl - ing laugh - ter. *mf* They cleave the gloom - the
whirl - ing laugh - ter. *mf* They cleave the gloom - the
mf They cleave the gloom - the
whirl - ing laugh - ter. *mf* the gloom -

mf

mf

mf

mf

G# Bb

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12

98

f gloom of the gloom of dreams, *ff*
gloom of the gloom of dreams, *ff*
gloom of the gloom of dreams, *ff*
the gloom of dreams, *ff*
the gloom of dreams, *ff*
the gloom of dreams, *ff*
the gloom of dreams, *ff*

ff *l.v.* *ff* *l.v.*

E_b *A_b*

104

ff *gliss.* *8va* *gliss.* *l.v.* *ff*

G_b *C₄*

108

mp

mp

a blind - ing

a blind - ing

Musical score for measures 108-111. The score includes vocal staves and piano accompaniment. The vocal parts have lyrics "a blind - ing". The piano accompaniment features a dynamic marking *f* and consists of a rhythmic melody in the right hand and sustained chords in the left hand.

112

flame,

Clang - ing,

flame,

Clang - ing,

Musical score for measures 112-115. The score includes vocal staves and piano accompaniment. The vocal parts have lyrics "flame, Clang - ing,". The piano accompaniment continues with the same rhythmic melody and sustained chords as in the previous section.

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116

mf Clang - ing,

mf Clang - ing,

mf Clang - ing, *mf* Clang - ing,

mf Clang - ing,

120

mf clang - ing u - pon the

mf Clang - - - - ing,

mf clang - - - - ing u - pon the

mf clang - - - - ing u - pon the

gliss. *gliss.* *loco* *l.v.*

123

f heart *mf* as u-pon an
f heart *mf* as u-pon an
heart
ff *f*
A \flat C \sharp G \sharp D \flat

128

mf Clang-ing,
an - vil. as u-pon an an - vil. Clang-ing,
an - vil. as u-pon an an - vil.
mf as u-pon an an - vil. an - vil.
B \flat E \flat B \flat

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133

mf *mf* *unis.*
shak - ing shak-ing
mf *mf*
shak - ing shak-ing They come
mf *mf* *mf*
They come shak - ing shak-ing They come
mf *mf* *mf*
They come shak - ing shak-ing shak-ing They come

139

f *ff*
shak - ing in tri-umph tri - umph
f *ff*
shak - ing shak - ing in tri-umph tri - umph
f *ff* *mf*
shak - ing shak - ing in tri-umph tri - umph They
ff
shak - ing tri - umph
l.v. *ff* *ff*

145 *mf* *unis.*

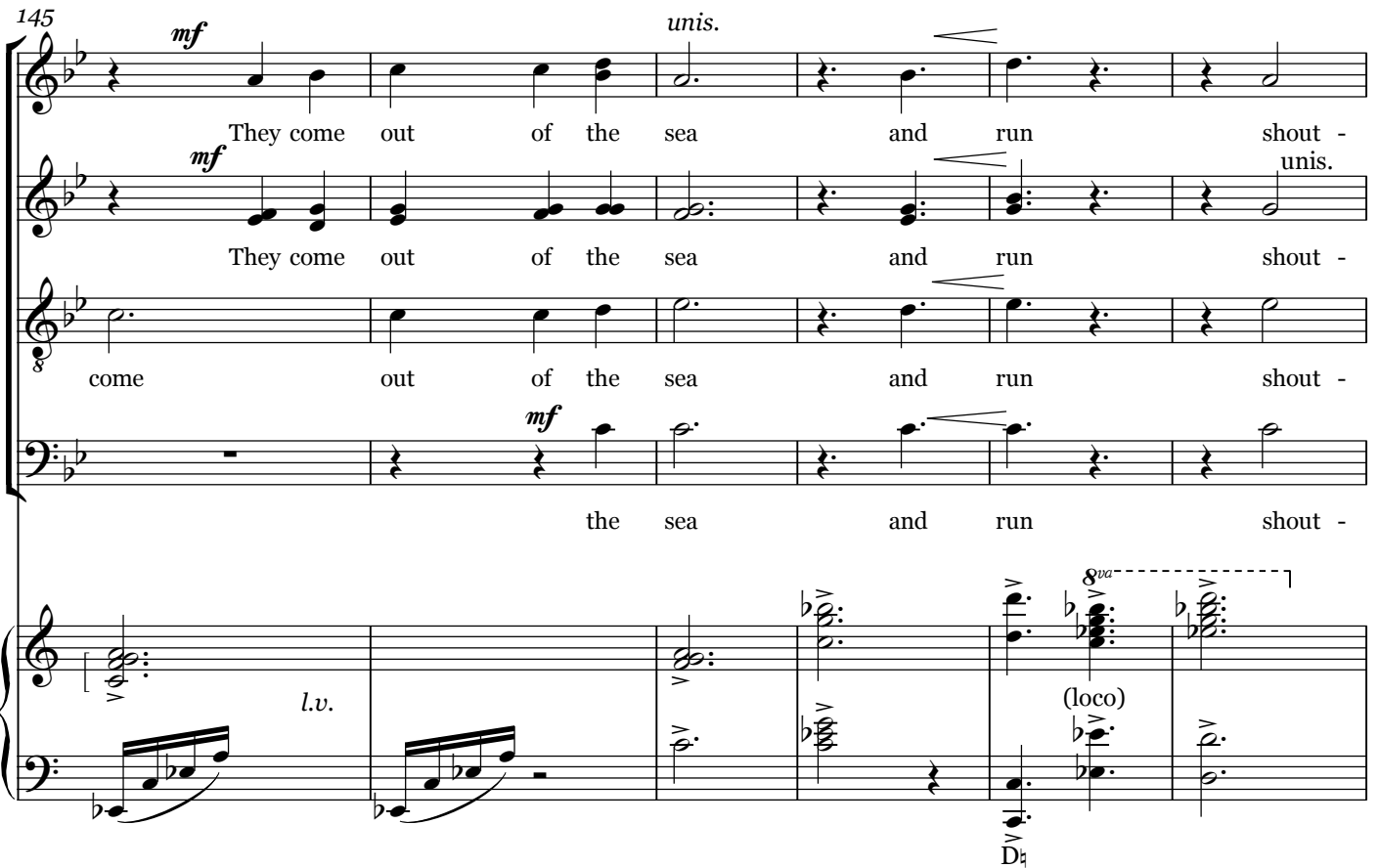
They come out of the sea and run shout -
mf unis.

They come out of the sea and run shout -

come out of the sea and run shout -

mf the sea and run shout -

l.v. (loco) *8va*



151 *ff*

-ing by the shore.

ff

-ing by the shore.

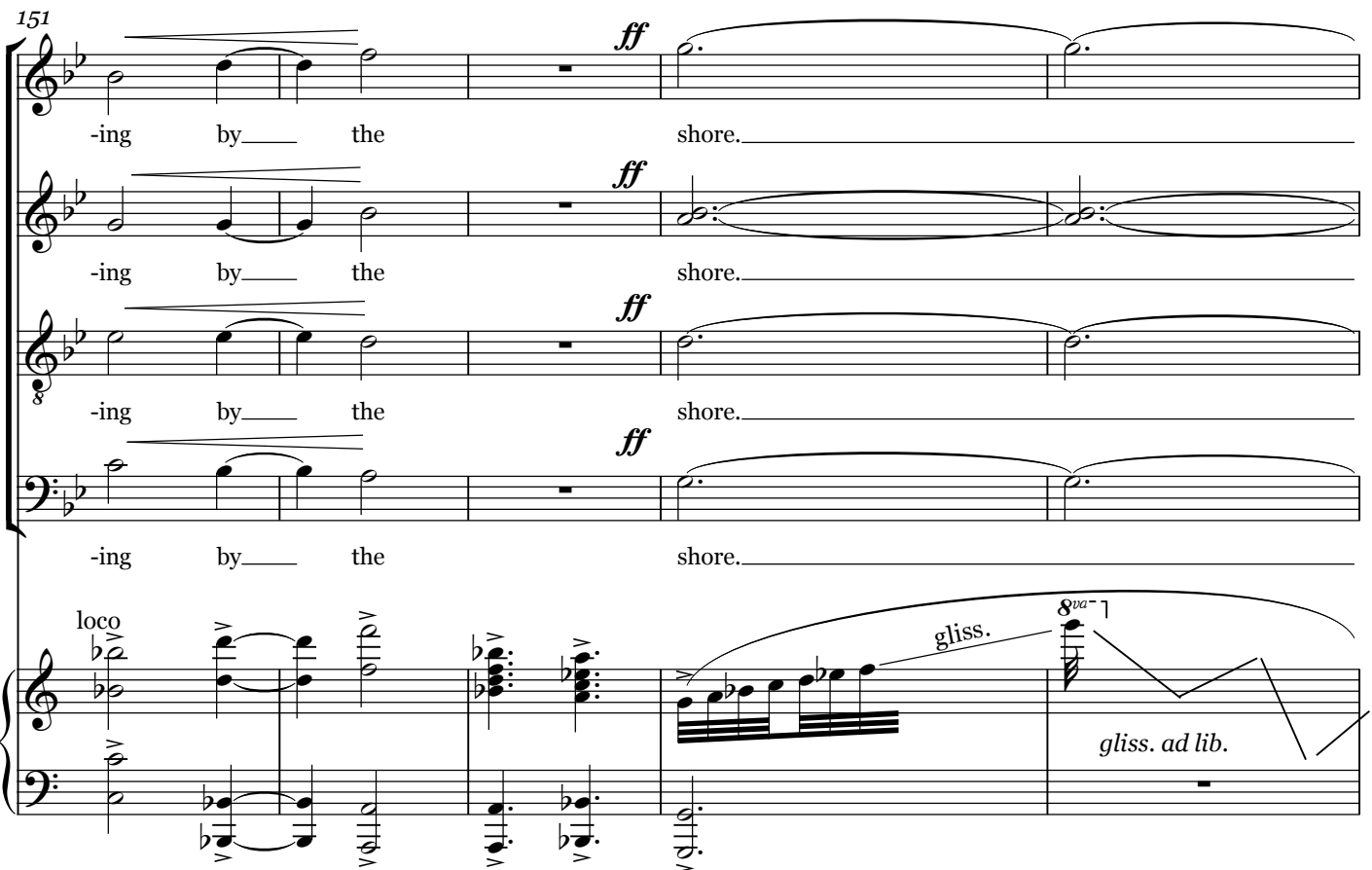
ff

-ing by the shore.

ff

-ing by the shore.

loco *gliss.* *8va* *gliss. ad lib.*



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← ♩. = ♩ (= 54) →

156

← ♩. = ♩ (= 54) →

l.v.

f

F#

159

p My heart,

p My heart,

p My heart,

p My heart

f

6

6

6

6

Db

160 *cresc.*

have you no wis - dom

have you no wis - dom

have you no wis - dom

cresc.

E \flat A \flat

161 (*cresc.*)

thus to des - - -

thus to des - - -

thus to des - - -

thus to des - - -

cresc.

B \flat

allargando

162 *mf* (cresc.)

- pair?

- pair?

- pair?

- pair?

allargando

A# *ff* C#

Meno mosso ♩ = ca. 48
---- (cresc.)

163 *f* My love,

f my love,

Meno mosso ♩ = ca. 48

D# *l.v.*

164

Musical score for measures 164-165. The score is in 4/4 time and consists of four vocal staves and a piano accompaniment. The vocal parts are in the key of D major. The lyrics are: "my love, my love, my love, O". The piano accompaniment features a melodic line with sixteenth-note runs and sixteenth-note chords, marked with a forte (*f*) dynamic. The piano part includes a large slur over the first two measures and a *l.v.* marking at the end.

165

Musical score for measures 165-166. The score is in 4/4 time and consists of four vocal staves and a piano accompaniment. The vocal parts are in the key of D major. The lyrics are: "why have you left me alone? My why have you left me alone? My why have you left me alone? My". The piano accompaniment features a melodic line with sixteenth-note runs and sixteenth-note chords, marked with a mezzo-forte (*mf*) dynamic. The piano part includes a large slur over the first two measures and a *ff* marking at the end. The piano part also includes a *gliss.* marking and a *loco* marking.

167

heart, My love, O

heart, My love,

mf
My heart,

mf unis.
My heart,

loco *8va*

loco *8va*

E_b *E₄* *G#*

169

un poco allargando

why O why

why O

My love, O

My love, O

un poco allargando

loco *8va*

loco *8va*

E# *E#*

171 **Tempo primo** (♩ = ca. 54) *dim.*

Four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics "why" written below each staff. The notes are held as long as the lyrics, with a fermata over the final note of each staff.

Tempo primo (♩ = ca. 54) *dim.*

Piano accompaniment for measures 171-172. Measure 171 features a glissando marked "gliss. ad. lib." with a line connecting the piano and vocal parts. Measure 172 contains a sixteenth-note chordal pattern in the bass clef with notes D \flat , C \sharp , and E \flat . The right hand has a chord marked "8^{va}" consisting of D \flat , C \sharp , and E \flat .

172

Vocal and piano accompaniment for measures 172-173. Measures 172-173 show the vocal parts with a fermata over the final note and a "(dim.)" marking. The piano accompaniment continues with a sixteenth-note pattern in the bass clef, starting on B \sharp and marked with "6" (sexta). The right hand has a chord marked "8^{va}" and a "loco" marking above it.

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173

Musical score for measures 173-174. The score consists of five systems of staves. The first two systems are vocal staves (treble clef) with a key signature of three sharps (F#, C#, G#) and a common time signature. The third system is a piano accompaniment for the vocal line, featuring a treble clef and a bass clef. The piano part includes a series of sixteenth-note figures in the bass line, each marked with a '6' (fingerings). The piano part also includes a treble clef staff with a 'v' (vibrato) marking. The fourth system is a piano accompaniment for the vocal line, featuring a treble clef and a bass clef. The piano part includes a series of sixteenth-note figures in the bass line, each marked with a '6' (fingerings). The piano part also includes a treble clef staff with a 'v' (vibrato) marking. The fifth system is a piano accompaniment for the vocal line, featuring a treble clef and a bass clef. The piano part includes a series of sixteenth-note figures in the bass line, each marked with a '6' (fingerings). The piano part also includes a treble clef staff with a 'v' (vibrato) marking.

174

Musical score for measures 174-175. The score consists of five systems of staves. The first two systems are vocal staves (treble clef) with a key signature of three sharps (F#, C#, G#) and a common time signature. The third system is a piano accompaniment for the vocal line, featuring a treble clef and a bass clef. The piano part includes a series of sixteenth-note figures in the bass line, each marked with a '6' (fingerings). The piano part also includes a treble clef staff with a 'v' (vibrato) marking. The fourth system is a piano accompaniment for the vocal line, featuring a treble clef and a bass clef. The piano part includes a series of sixteenth-note figures in the bass line, each marked with a '6' (fingerings). The piano part also includes a treble clef staff with a 'v' (vibrato) marking. The fifth system is a piano accompaniment for the vocal line, featuring a treble clef and a bass clef. The piano part includes a series of sixteenth-note figures in the bass line, each marked with a '6' (fingerings). The piano part also includes a treble clef staff with a 'v' (vibrato) marking.

175

(dim.)

6

6

6

6

v

176

rall.

rall.

6

3

l.v.

sonoro

Ab