

Paul Moravec

SONGS OF LOVE & WAR

for Baritone Solo, SATB Chorus, Trumpet & Strings

- I. Don't Ask (Vietnam War)
- II. Dearest Rowland (World War II)
- III. Here Hard By That Lonely Grave (World War I)
- IV. Always, Always... (Civil War)

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SONGS OF LOVE AND WAR

1. DON'T ASK

(Vietnam War, 1966)

Don't ask questions
when I come home
If I feel like talking about it
I will, but otherwise —
Don't ask.

— PFC George Jay Robinson

2. DEAREST ROWLAND

(World War II) March 7, 1944

Dearest Rowland —
No letter again today.
I hope I get one this afternoon.
The poor postman, he hates to come without a letter.
He never looks my way when he hasn't got one.
And I can tell by the way he says, "Hello,"
whether he has one or not.

I love you so, darling.
I get all tongue-tied when I try to tell you.
When I go to church these noontimes,
I kneel and I start to pray
and I can't describe the feeling that comes over me.
You and God and love are all mixed up,
and my heart and mind are thinking of you and God.
It's such a strong feeling, it just surges out of me
and wraps itself around you
wherever you are, whatever you're doing.

My mind usually sees you in a plane,
and I can feel myself putting my arms around you,
standing beside you while you're seated,
and cradling your head against my breast
and protecting your body with mine —
My spirit, really, I guess.
And it's so real to me.
I love you so, and miss you so.

Be strong and have faith.
... It will be such a thrilling day —
I hope it comes soon.
God bless you, darling.
I love you.

Your Marjorie

3. HERE HARD BY THAT LONELY GRAVE

(World War I) At the Front, June 26, 1918

Dear Mrs. Spearing,

Many months ago, Walt and I promised each other
that should the "God of battles" call to one,
the other would console the sorrowing mother.

Now Walt has done West to Home and to you forever,
but his figure, his voice, his wonderful personality
will always be living truths to me.

Whatever sorrow fills us, one thing I swear to you,
here hard by that lonely grave
I swear that Walt is well avenged,
that he has not died in vain,
for his spirit leads us on to ultimate victory.

Dear lady, the very thought that you are in grief
tears my heart.
Do not sorrow;
Death, after all, is not so terrible, and here —
Why, here, it is glorious.
Mother, in the name of the Twenty-third Company,
in the name of the Marines,
I salute you, and all my comrades salute you.

Devotedly, Sol Segal

4. ALWAYS, ALWAYS

(Civil War) Camp Clark, Washington, July 14, 1861

.... Sarah, my love for you is deathless,
It seems to bind me with mighty cables
that nothing but Omnipotence can break;
And yet my love of Country comes over me like a strong wind
and draws me unresistibly on with all these chains to the
battlefield.

... I have but few claims upon Divine Providence,
but something whispers to me —
Perhaps it is the wafted prayer of my little Edgar,
that I should return to my loved ones unharmed.

If I do not, dear Sarah,
never forget how much I love you.
If the dead can come back to the earth
and flit unseen around those they love,
I will always be near you;
In the gladdest days and in the darkest nights...
Always, always....
And if there be a soft breeze upon your cheek,
it will be my breath,
as the cool air fans your throbbing temple,
it will be my spirit passing by.
Sarah, do not mourn me dead;
But think that I am gone and wait for thee,
for we shall meet again...

[— Sullivan Ballou]

SONGS OF LOVE AND WAR

I. Don't Ask (The Vietnam War)

PAUL MORAVEC

$\text{♩} = 90$

Baritone Solo

Tenor

Bass

Trumpet in C

Violin I

Violin II

Viola

Violoncello

Double bass

$\text{♩} = 90$

pp *p*

ff *pp* *p*

ff *pp* *p*

ff *pp* *p*

pizz. *ff*

Detailed description: This is a musical score for a piece titled "I. Don't Ask (The Vietnam War)" by Paul Moravec. The score is in 4/4 time with a tempo of 90 beats per minute. It features eight staves: Baritone Solo, Tenor, Bass, Trumpet in C, Violin I, Violin II, Viola, and Double bass. The Baritone Solo, Tenor, and Bass parts are mostly rests. The Trumpet in C part begins with a melodic line starting in the fourth measure, marked *pp* and *p*. The string section (Violin I, Violin II, Viola, and Violoncello) plays a sustained, arched line of notes, with dynamics ranging from *ff* to *p*. The Double bass part starts with a *pizz.* (pizzicato) marking and a *ff* dynamic. The score is divided into measures by vertical bar lines.

9 *p* *p* *mf*

Bar. Don't ask Don't ask Don'task Don't

T. *p* *p* *mf*

T. Don't ask Don't ask Don'task Don't

B. *p* *p* *mf*

B. Don't ask Don't ask Don'task Don't

Tpt *pp* *p* *pp* *sfpp*

Vn I *pp* *p* *pp*

Vn II *pp* *p* *pp*

Vla *pp* *p* *pp*

Vc. *pp* *p* *pp*

Db. *p* *p* *p*

16

Bar. *p* askquest ions when I come home If I feel like talk-ing a-bout it

T. ask

B. ask

Tpt *p* *sfp*

Vn I *p*

Vn II *p*

Vla *p*

Vc. *p*

Db.

22

Bar. *p* I will, but oth - er - wise *mf* Don't

T. *mf* Don't

B. *mf* Don't

Tpt *pp* *fpp*

Vn I *pp* *fpp*

Vn II *pp* *fpp*

Vla *pp* *fpp*

Vc. *pp* *fpp*

Db. *mf*

25 *p*
Bar. ask.

p
T. ask.

p
ask.

p *pp*
Tpt.

Vn I

Vn II

Vla

Vc.

Db. *p*