

A propos des colombes

Prélude

"Does it matter"

Poème de Siegfried Sassoon (1886-1967)
"Does it matter"

Musique : E.Champollion

♩ = 80

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Hautbois**: Treble clef, 3/4 time signature, mostly rests.
- Cor anglais**: Treble clef, 3/4 time signature, 1 sharp (F#), melodic line with slurs.
- Clarinete en sib**: Treble clef, 3/4 time signature, 2 sharps (F#, C#), melodic line with slurs.
- Basson**: Bass clef, 3/4 time signature, melodic line with slurs.
- Glockenspiel**: Treble clef, 3/4 time signature, mostly rests with some rhythmic patterns.
- Soprano**: Treble clef, 3/4 time signature, rests.
- Ténor**: Treble clef, 3/4 time signature, 8va, rests.
- Baryton** (top): Bass clef, 3/4 time signature, rests.
- Baryton** (middle): Bass clef, 3/4 time signature, rests.
- Baryton** (bottom): Bass clef, 3/4 time signature, rests.
- Piano**: Grand staff (treble and bass clefs), 3/4 time signature. The right hand has rests. The left hand has a melodic line with slurs and an 8va marking.
- Accordéon**: Grand staff (treble and bass clefs), 3/4 time signature, mostly rests.

A tempo marking of ♩ = 80 is placed above the Piano staff and below the Accordéon staff.

11

C. A.

Cl.

Bsn.

Glock.

Pno.

pp *p* *p* *p* *p* *p*

(8)-----

19

C. A.

Cl.

Bsn.

Pno.

8va

22

$\text{♩} = 80$

Pno.

8va

27 *mf*

Bar. *Free* *Free* *Free* *Free*

Bar. *Free* *Free* *Free* *Free*

Bar. *Free* *Free* *Free* *Free*

Pno. *15^{ma}*

32

Htb.

Cl.

Bsn. *f*

Pno. *f*

37 *rit.*

Htb.

Cl. *gliss.* *sfz* *sfz* *sfz* *p*

Bsn. *sfz* *sfz* *sfz* *p*

Pno. *ff*

41 $\text{♩} = 62$

Htb.

Cl.

Bsn.

S. *mf*
Does it ma-tter lo - sing your legs? For peo - ple will al-ways be

Pno.

Ped. Ped. Ped.



44

C. A.

Cl.

Bsn.

S.

T. *mf*
kind And you need' nt show that you minde When

Pno.

Ped.

47

Cl.

Bsn.

S.

T.

Pno.

To go - bble their

the o-thers come in af - ter hun - ting



51

Cl.

Bsn.

S.

T.

Pno.

mu - ffins, their mu - ffins and eggs

their mu - ffins and eggs

f

mf

54

C. A.

Bsn.

S.

T.

Pno.

Does it mat-ter There is such splen-did

lo-sing your sight?



58

C. A.

Cl.

Bsn.

T.

Pno.

work for the blind;

60

C. A.

Cl.

Bsn.

S.

T.

Pno.

And peo - ple wil a-lways be

And peo - ple wil a-lways be

62

C. A.

Cl.

Bsn.

S.

T.

Pno.

kind_ As you si on the te - race re-mem-ber - ing And

kind_ As you si on the te - race re-mem-be - ring

66

C. A.

Cl.

Bsn.

Glock.

S.

Pno.

tur - ning your face to the light

mf



72

C. A.

Cl.

Bsn.

S.

Pno.

Does it ma - ter? Those dreams from the pit?... You can drink and for - get and be

mf

f

75

C. A.

Cl.

Bsn.

S.

T.

Pno.

mf

mf

mf \leq *f*

glad

mf

And peo - ple won't say that - you're mad; For they'll know that you've fought



79

C. A.

Cl.

Bsn.

S.

T.

Pno.

p

p

And no - one will wo - rry will

for your coun - try will

83

C. A.

Cl.

Bsn.

Glock.

S.
wo - rry a bit

T.
wo - rry a bit

*Does it matter — losing your legs?...
For people will always be kind,
And you needn't show that you mind
When the others come in after hunting
To gobble their muffins and eggs.*

*Does it matter — losing your sight?...
There is such splendid work for the blind;
And people will always be kind,
As you sit on the terrace remembering
And turning your face to the light.*

*Do they matter? — Those dreams from the pit?...
You can drink and forget and be glad,
And people won't say that you're mad;
For they'll know that you've fought for your country,
And no one will worry a bit.*