

J O A N S Z Y M K O

# Nothing But Mud

a setting of

"The Church, Zillebeki, October 1918"

by

WILLIAM ORPEN

for SSAATTBB *a cappella* CHORUS

Commissioned by

New Dublin Voices, Bernie Sherlock, Conductor

## William Orpen

Major Sir William Newenham Montague Orpen, (b. 27 November 1878 – d. 29 September 1931) was born at Stillorgan, County Dublin. During the First World War, he was the most prolific of the official war artists on the Western Front. He produced drawings and paintings of ordinary soldiers, the dead, and German prisoners of war, as well as portraits of generals and politicians. He donated 138 of his works to the British government and they are now held or displayed in the Imperial War Museum, London. Orpen portrayed the awful conditions that men experienced at 'The Front', in his poem *The Church, Zillebeke, October 1918*. The mud landscape that became synonymous with the Battle of Passchendaele was unimaginable to the ordinary civilian back home and Orpen's poem attempts to describe it. —from [royal-irish.com](http://royal-irish.com) (©The Royal Irish)

### *The Church, Zillebeke, October 1918*

*Mud*

*Everywhere –*

*Nothing but mud.*

*The very air seems thick with it,*

*The few tufts of grass are all smeared with it –*

*Mud!*

*The Church a heap of it;*

*One look, and weep for it.*

*That's what they've made of it –*

*Mud!*

*Slimy and wet,*

*Churned and upset;*

*Here Bones that once mattered*

*With crosses lie scattered,*

*Broken and battered,*

*Covered in mud,*

*Here, where the Church's bell*

*Tolled when our heroes fell*

*In that mad start of hell –*

*Mud!*

*That's all that's left of it – mud!*

## Joan Szymko (b.1957)

Joan Szymko's choral music is regularly performed at regional, national and international choral festivals, competitions and conferences. Utilizing a familiar music vocabulary, she creates works that are nonetheless fresh and engaging; compelling and inspiring, her text selections are as notable as her music. Szymko is widely recognized as a foremost American composer of exceptional repertoire for women's choir. The American Choral Director's Association recognized Szymko's lasting impact on the choral arts in America by selecting her as the recipient of the prestigious Raymond W. Brock Memorial Commission in 2010.

Joan Szymko lives and works in the beautiful Pacific Northwest. As resident composer she enjoyed a fruitful collaboration with Portland based Do Jump! Movement Theater, (1995-2012) creating vocal underscoring for major touring productions. A dynamic conductor, she has directed a variety of church and community choruses, served on the choral music faculty of Portland State University (2013-15) and has led Aurora Chorus as Artistic Director since 1993. As a visiting artist, Szymko workshops her compositions with choirs in a variety of educational and festival settings across the country and abroad. For more info, see [www.joanszymko.com](http://www.joanszymko.com)



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# Nothing But Mud

William Orpen (1878-1931)  
"The Church, Zillebeki, October 1918"

Joan Szymko  
ASCAP

**Ponderous**  
♩ = 52

S. Mud Ev-ery- where- Mud Ev-ery- where- Noth-ing but

S. Mud Ev-ery- where- Mud Ev-ery- where- Noth-ing but

A. Mm - ud Mm - ud Noth-ing but

A. Mm - ud Mm - ud Noth-ing but

T. Mud Ev-ery- where- Mud Ev-ery- where- Noth-ing but

T. Mud Ev-ery- where- Mud Ev-ery- where- Noth-ing but

Bar. Mm - ud Mm - ud Noth-ing but

B. Mud Ev-ery- where- Noth-ing but

Piano

for rehearsal only

7 **accel.**  $\text{♩} = 66$

S. mud. Noth - ing but mud.

S. mud. Noth - ing but mu[d].

A. mud. Noth - ing but mud. The ver - y air seems thick with

A. mud. Noth - ing but mud. The ver - y air seems thick with

T. mud. Noth - ing but mud.

T. mud. Noth - ing but

Bar. mud. Noth - ing but mud. The ver - y air seems thick with

B. mud. Noth - ing but mud. The ver - y air seems thick with

**for perusal only**

**accel.**  $\text{♩} = 66$

Pno.

11

*cresc.* *f* *mp*

S. The few tufts of grass are all smeared with it— Mud!

*f* *mp*

S. smeared with it— Mud!

*cresc.* *f* *mp*

A. it, The few tufts of grass are all smeared with it— Mud!

*cresc.* *f* *mp*

A. it, The few tufts of grass are all smeared with it— Mud!

*f* *mp*

T. smeared with it— Mud!

*f* *mp*

T. smeared with it— Mud!

*cresc.* *f* *mp*

Bar. it, The few tufts of grass are all smeared with it— Mud!

*cresc.* *f* *mp*

B. it, The few tufts of grass are all smeared with it— Mud!

*f* *mp*

Pno.

*f* *mp*

**for perusal only**

*Solemn, reverent*

16

*pp* *mp* *f*

S. The Church a heap of it; One look, and weep for it,

*pp* *mp* *f*

S. The Church a heap of it; One look, and weep for it,

*pp* *mp* *f*

A. The Church a heap of it; One look, and weep for it,

*pp* *mp* *f*

A. The Church a heap of it; One look, and weep for it,

*pp* *mp* *f*

T. The Church a heap of it; One look, and weep for it,

*pp* *mp* *f*

T. The Church a heap of it; One look, and weep for it,

*pp* *mp* *f*

Bar. The Church a heap of it; One look, and weep for it,

*pp* *mp* *f*

B. The Church a heap of it; One look, and weep for it,

*pp* *p* *f*

Pno.

22

*p* *mp* *mf*

S. weep for it, weep for it; That's\_\_ what they've

*p* *mp* *mf*

S. weep for it, weep for it; That's\_\_ what they've

*p* *mp* *mf*

A. weep for it, weep for it; That's\_\_ what they've

*p* *mp* *mf*

A. weep for it, weep for it; That's\_\_ what they've

*p* *mp* *mf*

T. weep for it, weep for it; That's\_\_ what they've

*p* *mp* *mf*

T. weep for it, weep for it; That's\_\_ what they've

*p* *mp* *mf*

Bar. weep for it, weep for it; Mud!\_\_\_\_\_

*p* *mp* *mf*

B. weep for it, for it; Mud!\_\_\_\_\_

*p* *mp* *mf* *cresc.*

Pno.

poco accel.

♩=74

27

The musical score consists of the following parts:

- S. (Soprano):** Two staves with lyrics: "made of it- That's what they've made of it-".
- A. (Alto):** Two staves with lyrics: "made of it- That's what they've made of it-".
- T. (Tenor):** Two staves with lyrics: "made of it- That's what they've made of it-".
- Bar. (Baritone):** One staff with lyrics: "Mud!".
- B. (Bass):** One staff with lyrics: "Mud!".
- Pno. (Piano):** Two staves.

The score is in 3/4 time, marked *poco accel.* and *f*. A tempo marking of ♩=74 is present. A large green watermark "for perusal only" is overlaid on the Tenor staves.



*Eerie, ominous*

32 *p* *simile*

S. *Mm* *Mm* *Mm*

S. *Mm* *Mm* *Mm*

A. *Mm* *Mm* *Mm*

A. *Mm* *Mm* *Mm*

T. *8*

T. *8*

Bar.

B. *p*  
Ss - sli-my and wet,

Pno. *p*

**for perusal only**

37

S. *Mm* *Mm*

S. *Mm* *Mm*

A. *Mm* *Mm*

A. *Mm* *Mm*

T. *p*

T. *p*

Bar. *p*

B. *p*

Pno.

**for perusal only**

Ss - sli - my and wet, \_\_\_\_\_

Ss - sli - my and wet, \_\_\_\_\_

Churned and up - set \_\_\_\_\_ Ss - sli - my and wet, \_\_\_\_\_

Churned and up - set \_\_\_\_\_ Ss - sli - my and wet, \_\_\_\_\_

41

*mp*

S. Ah Ah

*mp*

S. Ah Ah

*mp*

A. Ah Ah Ah

*mp*

A. Ah Ah

*mp*

T. 8 Churned and up - set Ss - sli - my and wet,

*mp*

T. 8 Churned and up - set Ss - sli - my and wet,

*mp*

Bar. Churned and up - set, Ss - sli - my and wet,

*mp*

B. Churned and up - set, Ss - sli - my and wet,

Pno.

45

*mf*

S. Ah

*mf*

S. Ah

*mf*

A. Ah

*mf*

A. Ah

*mf*

T. 8 churning wet sli-my up-set Mud!

*mf*

T. sli-my up-set Mud!

*mf*

Bar. churning wet sli-my up-set Mud! solo Here

*mf*

B. sli-my up-set Mud!

*mf*

Pno.

*Like a sad folk ballad*

**Meno mosso, with rubato**

50  
solo Bar.  
bones that once mat-tered \_\_\_\_\_ with cross - es lie scat - tered, \_\_\_\_\_

52  
solo Bar.  
Bro - ken and bat - tered, \_\_\_\_\_ *p* rit. . . . . tutti Bar. *p*  
Cov - ered \_\_\_\_\_ in mud, Here

Accentuate all "k" sounds through M60

55  
S. **A tempo, misura** *p* *poco a poco cresc.*  
Here, bones that once mat-tered \_\_\_\_\_

left blank:  
for perusal only

57

S. with cross - es lie scat-tered Bro - ken and bat - tered

S. with cross - es lie scat-tered Bro - ken and bat - tered

A. Bro - ken and bat-tered cov-ered in mud,

T. scat - tered, Bro - ken and bat - tered, Cov-ered in

Bar. Bro - ken and bat-tered Cov-ered in mud,

B. cross - es lie scat-tered, Bro - ken and bat - tered

Pno.

The musical score is written in a common time signature (C) and a key signature of one flat (Bb). It features six vocal parts and a piano accompaniment. The lyrics are: 'with cross - es lie scat-tered Bro - ken and bat - tered cov-ered in mud,'. A large green watermark 'for perusal only' is overlaid on the Baritone part.

Musical score for page 13, starting at measure 59. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Baritone (Bar.), Bass (B.), and Piano (Pno.).

- S. (Soprano):** "Cov - ered in mud, \_\_\_\_\_" (measures 59-62)
- S. (Soprano):** "Cov - ered in mud, \_\_\_\_\_" (measures 63-66)
- A. (Alto):** "Bro - ken and bat - tered, Cov - ered in mud, \_\_\_\_\_" (measures 67-70)
- T. (Tenor):** "mud, \_\_\_\_\_ Bro - ken and bat - tered, Cov - ered in mud, \_\_\_\_\_" (measures 71-74)
- Bar. (Baritone):** "Bro - ken and bat - tered, Cov - ered in mud, Cov - ered in mud, \_\_\_\_\_" (measures 75-78)
- B. (Bass):** "Cov - ered in mud, \_\_\_\_\_ Cov - ered in mud, \_\_\_\_\_" (measures 79-82)
- Pno. (Piano):** Accompanying piano part with chords and melodic lines.

The score includes dynamic markings such as *f* (forte) and time signatures  $\frac{6}{8}$  and  $\frac{3}{4}$ . A large green watermark "for perusal only" is overlaid across the center of the page.

*Bitter, indignant*

63 *mf* **poco accel.**  $\text{♩} = 80$  *mp* *f*

S. *mf* *mp* *f*  
Here, where the church-'s bell tolled when our he-roes fell, our he-roes fell, fell,

S. *mf* *mp* *f*  
Here, where the church-'s bell tolled when our he-roes fell, our he-roes fell, fell,

A. *mf* *mp*  
Here, where the church-'s bell tolled when our he-roes fell, our he-roes fell, fell,

A. *mf* *mp* *f*  
Here, where the church-'s bell tolled when our he-roes fell, our he-roes fell \_\_\_\_\_

T. *mf* *mp* *f*  
Here, where the church-'s bell tolled when our he-roes fell, our he-roes fell, fell,

T. *mf* *mp* *f*  
Here, where the church-'s bell tolled when our he-roes fell, our he-roes fell, fell,

Bar. *mf* *mp* *f*  
Here, where the church-'s bell tolled when our he-roes fell, our he-roes fell \_\_\_\_\_

B. *mf* *mp* *f*  
Here, where the church-'s bell tolled when our he-roes fell, our he-roes fell, fell,

**poco accel.**  $\text{♩} = 80$  *mp* *f*

Pno. *mf* *mp*  
\_\_\_\_\_



71

**Meno mosso**  
*p*

S. fell In that mad start of hell— That's\_ all that's left of it—  
S. fell In that mad start of hell— That's\_ all that's left of it—  
A. That's\_ all that's left of it—

A

T

T

left blank:  
for perusal only

Bar

B

fell In that mad start of hell— That's\_ all that's left of it—

**Meno mosso**  
*p*

Pno.

78

S. *mf* That's all that's left of it— *mp* mud, mud, *p* mud!—

S. *mf* That's all that's left of it— *mp* mud, mud, *p* mud!—

A. *mf* That's all that's left of it— *mp* mud, mud, *p* mud!—

A. *mf* That's all that's left of it— *mp* mud, mud, *p* mud!—

T. *mf* That's all that's left of it— *mp* mud, mud, *p* mud!—

T. *mf* That's all that's left of it— *mp* mud, mud, *p* mud!—

Bar. *mf* Mud!— *p* mud, mud!—

B. *mf* Mud!— *p* mud, mud!—

Pno. *mf* *mp* *p*