

# 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. From top to bottom, the staves are:

- Hautbois**: Treble clef, 3/4 time signature. Contains rests.
- Cor anglais**: Treble clef, 3/4 time signature. Contains notes with slurs.
- Clarinete en sib**: Treble clef, 3/4 time signature. Contains notes with slurs.
- Basson**: Bass clef, 3/4 time signature. Contains notes with slurs.
- Glockenspiel**: Treble clef, 3/4 time signature. Contains rests and a few notes at the end.
- Soprano**: Treble clef, 3/4 time signature. Contains rests.
- Ténor**: Treble clef, 3/4 time signature. Contains rests.
- Baryton** (top): Bass clef, 3/4 time signature. Contains rests.
- Baryton** (middle): Bass clef, 3/4 time signature. Contains rests.
- Baryton** (bottom): Bass clef, 3/4 time signature. Contains rests.
- Piano**: Grand staff (treble and bass clefs), 3/4 time signature. Contains notes with slurs and dynamic markings like *8<sup>va</sup>*.
- Accordéon**: Grand staff (treble and bass clefs), 3/4 time signature. Contains rests.

A tempo marking  $\text{♩} = 80$  is placed below the Piano 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<sup>ma</sup>*

32

Htb.

Cl.

Bsn.

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 matter lo - sing your legs? For peo - ple will al-ways be

Pno.

Ped.

44

C. A.

Cl.

Bsn.

S. kind

T. *mf*  
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.

*f*

*mf*

mu - ffins, their mu - ffins and eggs

their mu - ffins and eggs

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. And peo - ple wil a-lways be

T. And peo - ple wil a-lways be

Pno.



62

C. A.

Cl.

Bsn.

S. kind\_ As you si on the te - race re-mem-ber - ing And

T. kind\_ As you si on the te - race re-mem-be - ring

Pno.

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. *mf*

Cl. *mf* *mf*

Bsn. *mf* *f*

S. glad

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

Pno.



79

C. A.

Cl.

Bsn. *p*

S. *p*  
And no - one will wo - rry will

T. *p*  
for your coun - try will

Pno.

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.*