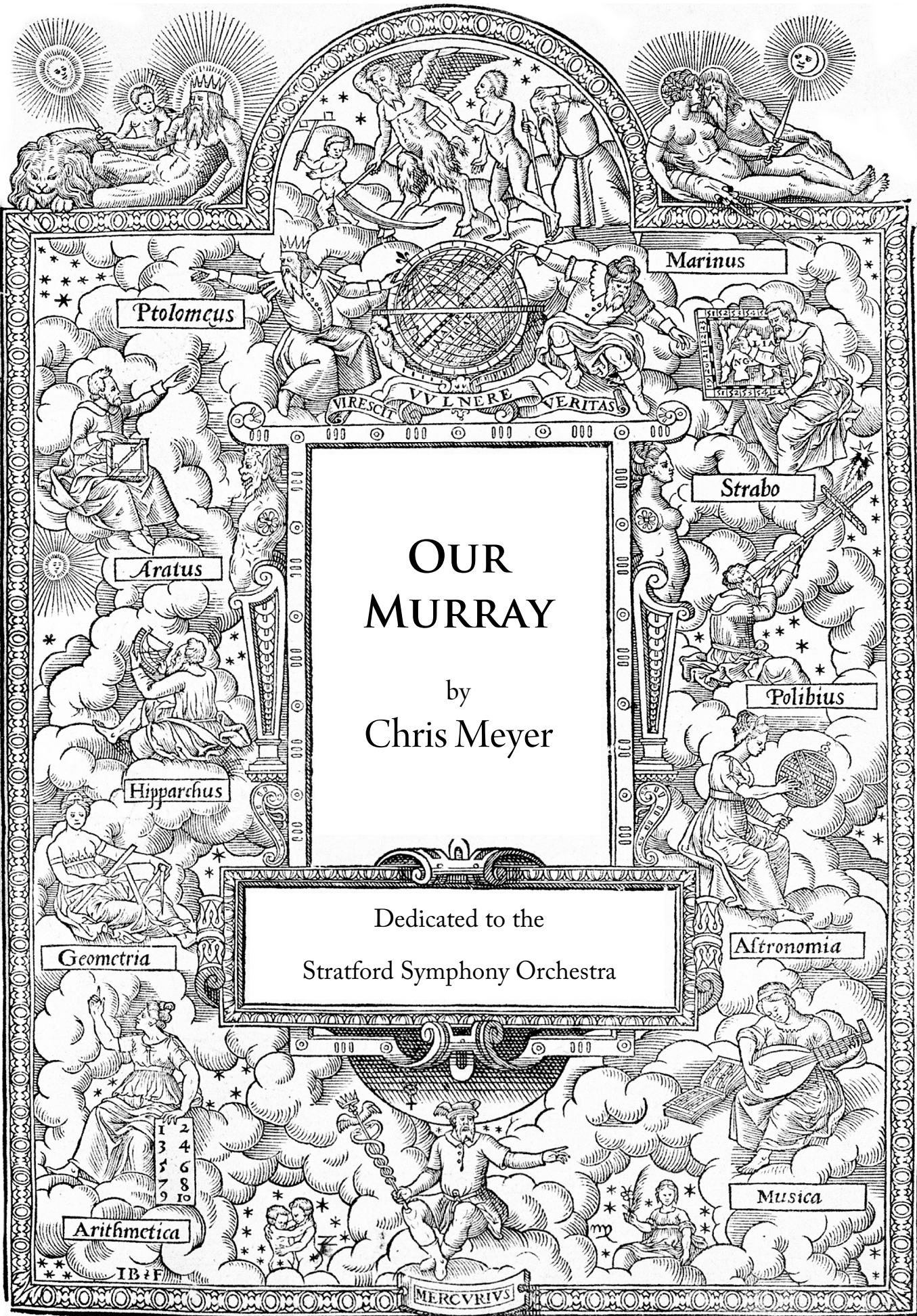


OUR MURRAY



An Oratorio
for Baritone Solo
and Male Chorus

by
Chris Meyer



Ptolomeus

Marinus

Aratus

Strabo

Hipparchus

Polibius

Geometria

Astronomia

Arithmetica

Musica

OUR MURRAY

by
Chris Meyer

Dedicated to the
Stratford Symphony Orchestra

MERCURIUS

OUR MURRAY

Performance Notes

Wellington Murray Dennis was born and grew up in Maplewood, Ontario, near the town of Stratford. After moving to the Saskatoon area he enlisted in the 5th Battalion of the Canadian Infantry. Murray trained in England and fought in France, dying during the battle of Amiens. During his time in both England and France, Murray wrote letters about his experiences to his fiancée, Margaret Munro, who lived in Stratford. This new work, *Our Murray*, is a short oratorio created from extracts of Murray's letters to his fiancée and the letters of condolence from Margaret's family.

The first movement, *England (Dreams)*, features a baritone solo and male chorus, and depicts Murray's experience in England. His letters from the training camps are full of observations of daily life that present his fiancée, Margaret, with an optimistic picture. His observations are mixed together with his hopes and dreams for their future together after the war and his longing to return to Margaret's side. The music switches back and forth between bucolic optimism, introspection and a passionate longing for distant love. It ends with a foreboding motif in the basses, anticipating what is yet to come.

The second movement, *France (Battle)*, portrays Murray's experience at the front lines of the war. In his letters, Murray gives very few details of the conflict and prefers to dwell on his past experiences with Margaret. The baritone and chorus present an anxious picture of Murray's experiences interspersed with mental retreats to the dream world that sustains him. After some tense anticipation, Murray's final battle begins. The battle of Amien, in August of 1917, marked a turning point in the war where the Canadian forces burst out of the static positions of trench warfare and advance rapidly. According to an eyewitness account, it was in such a burst, that Murray was struck in the head by shrapnel and died instantly. He had advanced only a few hundred yards. The chorus recounts these events as Murray's battle dramatically ends.

The final movement, *Stratford (Memorial)*, has the chorus, alone, intone the words of the telegram that reached the home of Margaret Munro on August ninth, 1918. One can imagine Margaret reading the words again and again as their full meaning sinks in. Letters of condolence arrive from family members, praising Margaret's sacrifice, Murray's valour, and wishing strength and courage through faith. Overwhelming emotion fades away and the orchestra grows quiet, leaving the chorus with a remembrance of Murray's words from France: *Here's a goodnight kiss.*

October 3, 2014

Chris Meyer

Orchestration

2 Flutes

2 Clarinets in Bb

3 Trumpets in Bb

2 Trombones

Percussion I, II, III

(Bass Drum, Snare Drum, Crash Cymbals, Tubular Bells)

Timpani

Piano

Baritone Solo

Male Chorus

Violins I, II

Violas

Cellos

Basses

First Performance

Saturday, November 15, 2014 at Knox Presbyterian Church

Judith Yan conducts the Stratford Symphony Orchestra

Gregory Rainville directs the Canadian Mens Chorus

Timing

Approximately 18 minutes

Text

I: England (Dreams)

Dear Margaret, Just got back from a four mile march. The houses are very much different from Ontario. There are no able bodied civilians around here. In fact no one but old people. The country is surely pretty, still there is no country like my own country and no girl like my own. I'm loving you tonight as I did that night. I want to slip my arms around you as we did that night.

We were wise that we did not marry. No matter what our hearts prompted. I'm hungry to feel you in my arms and press your cheek to mine. You are near though so far away. Memories are very strong tonight. I am short of writing paper. So I'm writing small on both sides. So I can write a lot in little space. I enjoyed the Stratford papers. It put me back there with you, and I want to hug up my honey girl and press your cheek to mine. What might have been had this war not intervened.

II: France (Battle)

There are so many close calls. And unpleasant things. Why should you fear for me? You have your faith and I have mine. We had thought to be living our lives together. Had a bombing raid on us. This is the second one. Two casualties. We all live the future in our dreams now. We must lead the life Fate weaves. Here's a good night kiss.

I was close behind Private Murray when he was hit. He was killed immediately.

III: Stratford (Memorial)

Dear Miss Margaret Munro, Thirteen Argyle Street, Stratford. Our Murray fell in action. August ninth. Be brave.

My dear Margaret, how proud I am of you for giving up Murray to fight so nobly. We must be worthy of those who sacrifice so much for us.


My dear Margaret, you too have been called to called to kiss the cross. How bravely you facing it.

My dear Margaret, Here's a goodnight kiss.

Historical Sources

The text for this work was extracted from the letters received by Margaret Munro, sent by her fiancée, Private Murray Dennis, and various family members. The digital archive of the materials is held by the Canadian Letters and Images Project (www.canadianletters.ca). Many thanks go to Dr. Stephen Davies, Project Director of the Canadian Letters and Images Project for his assistance. Dr. Davies recounts the story of the letters:

“The letters came to us in 2001 ... from her son. She finally married about 1930 and when she died (perhaps in the 1980s?) the family was cleaning out her place, and in her dresser, tied up with ribbon, were the letters from Murray. Her family knew nothing about him - she had never spoken about him - but they were the letters of likely her first love. Her family was so moved by that, that they have preserved them, even though they have no connection to him. In subsequent years I have tried to track down family on his side, but with no success.”



8:32 P.M. ^{sent} 5/11/18 191

Dear man

Just got back from a four mile route march. We passed by Bramshott church. It is very old some say 1107. It is all covered with ivy, and as soon as I get a chance I'll get a snap of it. The houses are very much different from Ontario, and the roads flanked with hedges. There are no able bodied civilians around here and in fact no one but old people. The country is surely pretty. Still there is no country like my own country and no girl like my own.

Hanover,
Aug. 30/18.

My dear Margaret:-
So you too have been called to 'Kiss the Cross', and yet I know how bravely you are facing it. Words fail me, Margaret, to express the admiration I feel for the truly soldierly way in which you could give me the message. Really, my dear, I felt that I was in the presence of a sacred being - I shall never forget the calm, even tones of your voice. You help during the present drive

 CANADIAN PACIFIC R'Y. CO.'S TELEGRAPH
FORM T. D. 1
TELEGRAM
CABLE CONNECTIONS TO ALL PARTS OF THE WORLD
J. McMILLAN, Manager Telegraphs, Montreal.

12 RN AS 1R 9

Outlook Sask Aug 28

Miss Margaret Munro,
13 Argyle St., Stratford.

Our Murray fell in action August ninth be brave.

Mother.

403p

Mr. D. D. Dennis,
Dear Sir,
I am enclosing some pictures
which were the property of The War Dept.
it will no doubt cause you pain to
receive them, but I thought it my
clear duty to return them. I was
close behind private Dennis when
he was hit & while taking his ration
& ammunition from him (as we were
instructed to do in the case of men
who were killed in action) I came
upon the enclosed & would have
forwarded them to you before, but
got a bullet through my own
throat later in the same day.



Ray Dennis



Margaret Munro

Our Murray

I: England (Dreams)

Chris Meyer

Con Mosso $\text{♩} = 54$

The score is for a full orchestra and includes a Baritone Soloist. It is in 4/4 time with a tempo of 54 quarter notes per minute. The key signature has one sharp (F#). The score is divided into two systems. The first system includes Flutes (1 and 2), B♭ Clarinets (1 and 2), B♭ Trumpets (1 and 2), Timpani, Piano, and Baritone Solo. The second system includes Violins (I and II), Viola, Cello, and Contrabass. Dynamics range from *pp* to *f*. Performance markings include *mf*, *p*, *pp*, *f*, *div.*, and *unis. off the string*. The Baritone Soloist has the lyrics: "Dear Mar - g'ret, Just got back from a four mile march. ___". The score is divided into eight measures, numbered 1 through 8 at the bottom.

1 2 3 4 5 6 7 8

* Note: Contrabasses transpose at the octave

A

1 Fls. *mp*

2 Fls.

1 B \flat Cls. *p* *mp*

2 B \flat Cls. *mp* *pp*

Timp.

Pno.

Bar. — The hou - ses are ve - ry much diff - 'rent from On - ta - ri - o.

T. Chor. *mp* There are no a - ble

B. Chor. *mp* There are no a - ble

I Vns. *pp*

II Vns. *pp*

Vla. *pp* arco \vee

Vc. *pp* arco \vee

Cb. *pp*

9

10

11

12

13

14

1
Fls. 1 *p* *mf* *pp*

2
Fls. 2 *p* *mf* *pp*

1
B♭ Cls. 1 *pp* *mf* *pp*

2
B♭ Cls. 2 *mf* *pp*

Timp.

Pno.

Bar.

T
Chor. *div.* 3
bo - died ci - vi - lians a - round here. In fact no one but old peo - ple.

B
bo - died ci - vi - lians a - round here. In fact no one but old peo - ple.

I
Vns. *mf* *legato* *fp* *pp* *unis.* *V*

II
mf *legato* *fp* *pp* *unis.* *V*

Vla.
mf *legato* *fp* *pp* *unis.* *V*

Vc.
mf *pp*

Cb.
mf *pp*

15 16 17 18 19 20 21

B

1 Fls. *mf* *f* *mp*

2 Fls. *mf* *f* *mp*

1 B♭ Cls. *mf* *p*

2 B♭ Cls. *mf* *p*

1 Tps. *mf*

2 Tps. *mf*

Timp. *mf* *p* *pp* E to Eb

Pno. *mf* *f* *pp*

Bar. *mf*

T. The coun - try is sure - ly pre - tty, still there is

Chor. B

I Vns. *mf* *f* *pp* *unis.* *div.*

II Vns. *mf* *f* *pp* *unis.* *div.*

Vla. *mf* *f* *pp* *unis.* *div.*

Vc. *mf* *p* *pizz.* *arco*

Cb. *mf* *p* *pizz.* *arco*

22

23

24

25

26

27

28

Broadly

C Dolce, con gran espressione ♩. = 42

Musical score for Flutes (Fls.), Clarinets (B♭ Cls.), Trombones (Tbns.), Timpani (Timp.), Piano (Pno.), and Baritone (Bar.). The score is divided into measures 29-36. The Flutes and Clarinets parts feature melodic lines with dynamics ranging from *mf* to *pp*. The Baritone part includes the vocal line with lyrics: "no coun-try like my own coun-try and no girl like my own." The Piano and Trombone parts provide harmonic support with dynamics from *p* to *pp*. The Timpani part has a simple rhythmic pattern.

Broadly

Dolce, con gran espressione ♩. = 42

Musical score for Violins (Vns.), Violas (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into measures 29-36. The Violins and Violas parts feature melodic lines with dynamics ranging from *mp* to *pp*. The Violoncello and Contrabass parts provide harmonic support with dynamics from *p* to *pp*. The Violins and Violas parts include markings for *div.* (divisi) and *un.* (unison).

29

30

31

32

33

34

35

36

1
Fls. *mp* < *pp* *p*

2
pp *pp*

1
B♭ Cls. *p* *solo*

2
pp < > *p*

Timp. *pp*

Pno. *p*

Bar. *p* < *mf*
I'm lo-ving you to - night as I did that night. ___ I ___ want to slip my arms ___ a-

I
Vns. *mp* < *pp* *pp* *pp*

II
pp *pp* *pp*

Vla. *pp*

Vc. *pp*

Cb. *pizz.* *arco* *pizz.*

37

38

39

40

41

42

1
Fls.

2

1
B♭ Cls. *solo* *p* *mf* *pp*

2

Timp.

Pno.

Bar.

T
Chor. *8* wise that we did not mar - ry. No mat - ter what our hearts promp - ted. I'm

B
wise that we did not mar - ry. No mat - ter what our hearts promp - ted.

I
Vns. *pp*

II
pp

Vla.
pp

Vc.

Cb.

48

49

50

51

52

53

54

E

poco rit. a tempo

1 Fls. *mf* *f*

2 Fls. *p* *p* *f*

1 B♭ Cls. *p* *f*

2 B♭ Cls. *p* *f*

Tps.1 *mf*

1 Tbns. *p* *mf*

2 Tbns. *p* *mf*

Timp. *pp* *mp* *f* *p*

Pno. *mp* *f*

Bar. *mf*
 hun-gry to feel you in my arms and press your cheek to mine.

poco rit. a tempo

I Vns. *pp* *mf* *f*
unis. sul G

II Vns. *mf* *f*
unis.

Vla. *f*

Vc. *div. v.* *arco unis.* *f*

Cb. *pizz.* *arco* *f*

p *f*

55

56

57

58

F

♩. = ♩

1 Fls. *p*

2 Fls.

1 B♭ Cls. *p*

2 B♭ Cls. *pp*

Timp. *pp* *p*

Bar. *p*

T. Chor. *p* *pp*

B. Chor. *p* *pp*

You are — near though so far a — way. —

Mem - 'ries — are ve - ry strong to -

Mem - 'ries — are ve - ry strong to -

I Vns. *p* *pp*

II Vns. *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

div. unis. unis. div.

59 60 61 62 63 64 65 66

accel.

G Con Mosso $\text{♩} = 54$

1 Fls. *p*

2 Fls. *p*

1 B♭ Cls.

2 B♭ Cls. *p*

Timp. *pp*

Pno. *mf*

Bar. *mf*

T. Chor. night

B. Chor. night

I am short of wri - ting pa - per

accel.

Con Mosso $\text{♩} = 54$

I Vns. *p*

II Vns. *p*

Vla. *p*

Vc. unis. *p legato*

Cb. *pizz.*

mf

pp

pp

pp

mf

p

mf

p

67

68

69

70

71

72

1
Fls. *p* *mp*

2
Fls. *p* *mp*

1
B♭ Cls. *pp*

2
B♭ Cls. *pp*

Timp.

Pno. *mp*

Bar.

T. *mp* unis.
So I'm _____ wri-ting small on both sides.

Chor. *mp* div.
So I can write a - lot in _ lit - tle _

B. *mp*
So I can write a - lot in lit - tle _

I
Vns. *pp*

II
Vns. *pp*

Vla. *pp*

Vc. *pp* arco

Cb. *pp* arco

73

74

75

76

77

1 Fls. *p* *f* *p*

2 Fls. *p* *f* *p*

1 B♭ Cls. *p*

2 B♭ Cls. *p*

Timp.

Pno. *p*

Bar. *p*

T. Chor. *p*

B. Chor. *p*

I Vns. *pp*

II Vns. *pp*

Vla. *pp*

Vc. *pizz.* *p* *arco*

Cb. *pizz.* *p* *arco*

I en - joyed the Strat - ford pa - pers. It put me back there with

— space.

— space.

78

79

80

81

82

83

H

1 Fls. 2 Fls. 1 B. Cls. 2 B. Cls. 1 Tbps. 2 Tbps. Timp. Pno. Bar. T Chor. B I Vns. II Vln. Vc. Cb.

mp *mf* *p* *pp* *mp* *pp* *mp* *pp* *mf* *mp* *pp* *pp* *pp* *pp* *pp* *pp*

you, and I want to hug up my ho - ney girl and press your
my ho - ney girl
my ho - ney girl

84 85 86 87 88 89 90 91 92

I

1
B \flat Cls. *pp*

2
pp

Timp.

Pno. *pp*
8^{ub}-----

Bar.
cheek to mine. and press your cheek to mine.

T
Chor. *p*
8
What might have been had this war not in - ter -

B
p
What might have been had this war not in - ter -

I
Vns. *div. v*

II
div. v

Vla. *v*

Vc. *v*

Cb. *v* bring out
p < > *p* < >

93 94 95 96 97 98 99 100 101 102

1
B \flat Cls.

2

Pno.

Bar.

T

Chor.

B

I

Vns.

II

Vla.

Vc.

Cb.

p

and press your cheek to mine.

vened.

vened.

unis. \vee

ppp

\vee

ppp

\vee

pp

\vee

pp

\vee

p \vee *pp*

103 104 105 106 107 108 109 110 111 112

II: France (Battle)

Allegro ma non troppo ♩ = 110

1 B♭ Clarinets

2 B♭ Clarinets

1 B♭ Trumpets

2 B♭ Trumpets

3 B♭ Trumpets

Trombone♯

Percussion (Bass Drum, Snare Drum, Crash Cymbals)

Timpani

Piano

Allegro ma non troppo ♩ = 110

I Violins

II Violins

Viola

Cello

Contrabass

- 1
- 2
- 3
- 4
- 5
- 6

1 Fls. *pp*
 2 Fls. *pp*
 1 B \flat Cls. *mp*
 2 B \flat Cls. *mp*
 1 Tps. *pp*
 2 Tps. *pp*
 3 Tps. *pp*
 1 Tbns. straight mute *p*
 2 Tbns. *mp*
 Perc. *pp*
 Timp. *p*
 Pno. *f*
 I Vns. *pp*
 II Vns. *pp*
 Vla. *pp*
 Vc. *f*
 Cb. *f*

7 8 9 10 11 12

1 Fls. *pp* *mf*

2 Fls. *pp* *mf*

1 B♭ Cls. *mf*

2 B♭ Cls. *mf*

1 Tps. *mf* *p*

2 Tps. *mf* *p*

3 Tps. *mf* *p*

1 Tbn. *mf* *p*

2 Tbn. *mp*

Perc. Snare Drum (B.D.) *pp*

Timp. *p*

Pno. *f* *p*

I Vns. *mp* *pp*

II Vns. *mp* *pp*

Vla. *pp* *mf* div.

Vc. *f* *p*

Cb. *f* *p*

13 14 15 16 17

A

18 19 20 21 22 23 24 25 26

1 Fls.
 2 Fls.
 1 B♭ Cls.
 2 B♭ Cls.
 1 Tps.
 2 Tps.
 3 Tps.
 1 Tbns.
 2 Tbns.
 Perc.
 Timp.
 Pno.
 Bar.
 T.
 Chor.
 B.
 I Vns.
 II Vns.
 Vla.
 Vc.
 Cb.

Musical score for orchestra and voices, measures 27-34. The score includes parts for Flutes (Fls.), Clarinets (B♭ Cls.), Trumpets (Tps.), Trombones (Tbns.), Percussion (Perc.), Timpani (Timp.), Piano (Pno.), Baritone (Bar.), Tenor (T), Chorus (Chor.), Bass (B), Violins (Vns.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Dynamics: *mp*, *p*, *mf*, *pp*, *f*, *ff*, *tr*, *div. V*, *(S.D.)*, *E♭ to E*.

Performance markings: *And*, *un - plea - sant things.*, *8^{va}*, *3*.

27 28 29 30 31 32 33 34

1
Fls. *p*

2
Fls. *p*

1
B♭ Cls. *p*

2
B♭ Cls. *pp mp p*

1
Tbns. *pp mp*

2
Tbns. *pp mp*

Perc. *mp*

Timp. *p ff p f*

Pno. *f*
8^{va}

Bar. *p*

T. *p* *div.*

Chor. *p*

B. *p*

I
Vns. *pp*

II
Vns. *pp*

Vla. *p* *senza sordy*

Vc. *f pp*

Cb. *f pp*

Why — should you fear for me? — You have your faith — and I have mine.

Why should you fear You have your faith and I have mine.

Why should you fear You have your faith and I have mine.

35 36 37 38 39 40 41 42 43 44 45 46 47

B

1 Fls.
2 Fls.
1 B♭ Cls.
2 B♭ Cls.
1 Tbps.
2 Tbps.
Timp.
Pno.
Bar.
T.
Chor.
B.
I Vns.
II Vns.
Vla.
Vc.
Cb.

open
pp
open
pp
pp
pp
mp div.
We had thought to be li - ving our lives to - ge - ther.
mp div.
We had thought to be li - ving our lives to - ge - ther.
unis.
pp
pp
div.
pp
pp
pp
f
f

48 49 50 51 52 53 54 55 56

C

1
2
B \flat Cls.

1
2
3
Tps.

1
2
Tbns.

Timp.

Pno.

Bar.

I
Vns.

II

Vla.

Vc.

Cb.

Had a bomb - ing raid on us.

57 58 59 60 61 62 63

Detailed description: This page of a musical score covers measures 57 through 63. The score is for a large ensemble including B \flat Clarinets (1 and 2), Trumpets (1, 2, 3), Trombones (1 and 2), Timpani, Piano, Baritone, Violins (I and II), Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is 4/4. The Baritone part features the lyrics "Had a bomb - ing raid on us." starting in measure 59. The score includes various dynamics such as *pp*, *p*, *f*, *mf*, and *mp*, as well as performance instructions like "straight mute" for the Trombones and "pizz." for the Violoncello. There are also markings for "div." (divisi) for the Violins and "arco" for the Violoncello. Measure numbers 57 through 63 are indicated in boxes at the bottom of the page.

D

1
B♭ Cls. 1 *p*
2 *p* *pp* *mp* *p*

1
Tps. 2 3

1
Tbns. 2 *pp* open *pp*

Timp. *f* *p* *pp*

Pno. *f*
(8^{vb})

Bar. *mp* *mf* *p*
Two cas - ual - ties. We all

Chor. T *mp* *mf* *p*
8 This is the se - cond one. Two cas - ual - ties. We all
B *mp* *mf* *p*
This is the se - cond one. Two cas - ual - ties. We all

I
Vns. *pp* unis.

II *pp* unis. *v*

Vla. *pizz.* *arco*

Vc. *f* *pp*

Cb. *f* *pp*

64 65 66 67 68 69 70 71 72

Perc.

Bar.

T

Chor.

B

Vc.

Cb.

weaves. unis. *p*

Here's a good night kiss. *pp*

Here's a good night kiss. *pp*

Here's a good night kiss.

p *pp* *pp* *pp*

83 84 85 86 87 88 89 90 91 92 93

E

1

2

3

Tps.

Perc.

Timp.

I

Vns.

II

Vla.

Vc.

Cb.

p *mp* *pp* *mp* *p* *mf*

p *mp* *p* *p*

div. *pp* div. *pp*

94 95 96 97 98 99 100 101 102

1
Tps. *p* *p* *p*

2
3

Perc. *pp* *mp* *mf* *pp*

Timp. *mp*

I
Vns. *mf* *mf* *f* *pp*

II

Vla.

Vc.

Cb.

103 104 105 106 107 108 109

Perc. *mf* *mf* *f* *pp*

Timp. *pp* *p*

I
Vns. *mf* *mf* *f* *pp*

II

Vla.

Vc.

Cb. *div.*

110 111 112 113 114 115

F Allegro Molto (♩. = 135)

1 Fls.

2 Fls.

1 B♭ Cls.

2 B♭ Cls.

1 Tps.

2 Tps.

3 Tps.

1 Tbns.

2 Tbns.

Perc.

Crash Cymbals

Timp.

Pno.

Allegro Molto (♩. = 135)

I Vns.

II Vns.

Vla.

Vc.

Cb.

116

117

118

119

120

This musical score page contains measures 121 through 124. The instruments are arranged as follows:

- Flutes (Fls.):** 1st and 2nd staves. The 1st staff has a melodic line with slurs and accents, including a double-measure rest in measure 121. The 2nd staff is mostly silent.
- Bass Clarinets (B♭ Cls.):** 1st and 2nd staves. The 1st staff has a melodic line with slurs and accents. The 2nd staff has a rhythmic accompaniment of eighth notes.
- Trumpets (Tps.):** 1st, 2nd, and 3rd staves. The 1st staff has a melodic line with slurs and accents. The 2nd and 3rd staves have rhythmic accompaniment.
- Trombones (Tbns.):** 1st and 2nd staves. The 1st staff has a melodic line with slurs and accents. The 2nd staff has a rhythmic accompaniment.
- Timpani (Timp.):** A single staff with a rhythmic accompaniment.
- Piano (Pno.):** Grand staff with a rhythmic accompaniment.
- Violins (Vns.):** I and II staves. The I staff has a melodic line with slurs and accents, starting with a forte (*f*) dynamic. The II staff has a melodic line with slurs and accents, starting with a mezzo-forte (*mf*) dynamic.
- Viola (Vla.):** A single staff with a rhythmic accompaniment.
- Violoncello (Vc.):** A single staff with a rhythmic accompaniment.
- Contrabass (Cb.):** A single staff with a rhythmic accompaniment.

Measure numbers 121, 122, 123, and 124 are indicated at the bottom of the page.

121

122

123

124

G

1 Fls. *f* *mf*

2 Fls. *f* *f*

1 B♭ Cls. *f* *mf*

2 B♭ Cls. *ff*

1 Tps. *f* *sfz* *p* *f* *mp*

2 Tps. *f* *sfz* *p* *f*

3 Tps. *f* *sfz* *p* *f*

1 Tbns. *mp*

2 Tbns. *mp*

Perc. *mp*

Timp. *mf*

Pno. *molto f*

T. Chor. *molto f*

B. Chor. *molto f*

I Vns. *f* *f ma non troppo* *mf* *f*

II Vns. *f* *mf* *f*

Vla. *f* *mf*

Vc. *f* *f ma non troppo*

Cb. *f* *f ma non troppo*

125

126

127

128

1
 Fls.
 2
 1
 B♭ Cls.
 2
 1
 Tps.
 2
 3
 1
 Tbns.
 2
 Perc.
 Timp.
 Pno.
 T
 Chor.
 B
 I
 Vns.
 II
 Vla.
 Vc.
 Cb.

Musical score for measures 129-132. The score includes parts for Flutes (Fls.), Clarinets in B-flat (B♭ Cls.), Trumpets (Tps.), Trombones (Tbns.), Percussion (Perc.), Timpani (Timp.), Piano (Pno.), Chorus (Chor.), Violins (Vns.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *mf*, *f*, *ff*, *sfz*, *p*, and *mp*. The Chorus part includes lyrics: "be - hind" and "be - hind".

1
Fls. *f* *mf*

2
mf

1
B \flat Cls. *mf* *f*

2

1
Tps. *f*

2
3

1
Tbns. *f*

2

Timp.

Pno.

T
8 Pri - vate Mur - ray

Chor.
B
Pri - vate Mur - ray

I
Vns. *mf* *f*

II
mf *f* *mf*

Vla. *f*

Vc. *f*

Cb. *f*
div. V.
unis.

133

134

135

136

H

This musical score page contains measures 137 through 140. The instruments and parts are as follows:

- Fls. (Flutes):** Part 1 has a melodic line with accents and slurs. Part 2 is mostly silent.
- B♭ Cls. (B-flat Clarinets):** Part 1 has a melodic line with slurs and accents. Part 2 has a rhythmic accompaniment with slurs and accents.
- Tps. (Trumpets):** Parts 1, 2, and 3 have melodic lines with slurs and accents. Part 3 includes a dynamic marking of *mp*.
- Tbns. (Trombones):** Parts 1 and 2 have melodic lines with slurs and accents. Dynamics include *f*, *pp*, and *mf*.
- Perc. (Percussion):** Features a rhythmic pattern with dynamic markings of *f*, *mp*, *mf*, and *f*.
- Timp. (Timpani):** Shows a sustained note.
- Pno. (Piano):** Features a rhythmic accompaniment.
- Vns. (Violins):** Part I has a melodic line with slurs and accents, dynamics of *mf* and *f*. Part II has a melodic line with slurs and accents, dynamics of *f* and *mf*.
- Vla. (Viola):** Features a rhythmic accompaniment with slurs and accents.
- Vc. (Violoncello):** Features a sustained note.
- Cb. (Cello):** Features a sustained note.

1
 Fls.
 2
 1
 B♭ Cls.
 2
 1
 Tps.
 2
 3
 1
 Tbns.
 2
 Perc.
 Timp.
 Pno.
 I
 Vns.
 II
 Vla.
 Vc.
 Cb.

pp *mf* *mp* *f*
pp *mf* *mp* *f*
pp *mf* *mp* *ff*
mf *f*
mf *f*
mf *f*
mf *f*

This musical score page contains measures 145 through 148. The instruments are arranged as follows from top to bottom: Flutes (Fls.), B♭ Clarinets (B♭ Cls.), Trumpets (Tps.), Trombones (Tbns.), Percussion (Perc.), Timpani (Timp.), Piano (Pno.), Violins I (Vns. I), Violins II (Vns. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 145: Flutes and B♭ Clarinets enter with a melodic line marked *f*. Trumpets and Trombones play a rhythmic pattern. Percussion and Timpani provide a steady accompaniment. The Piano, Violins, Viola, and Cello play a complex rhythmic accompaniment.

Measure 146: The woodwinds continue their melodic line. The strings maintain their rhythmic accompaniment. Dynamics include *mf* and *f*.

Measure 147: The woodwinds play a more active melodic line. The strings continue with their accompaniment. Dynamics include *mp* and *f*.

Measure 148: The woodwinds play a melodic line marked *f*. The strings continue with their accompaniment. Dynamics include *mp* and *p*.

145

146

147

148

I

1 Fls. *f*

2 Fls. *mf*

1 B^b Cls. *mf*

2 B^b Cls. *f*

1 Tps. *sfzp* *f* *mp*

2 Tps. *sfzp* *f* *mp*

3 Tps. *sfzp* *f* *mp*

1 Tbns. *f* *mp*

2 Tbns. *f* *mp*

Perc. *ff*

Pno.

T. unis. *f*

Chor. div. *f*

B. *f*

I Vns. *ff* *f* *mf* *f*

II Vns. *ff* *mf* *f* *mf* *f*

Vla. *ff* *mf*

Vc. *ff* *f* *ma non troppo*

Cb. *ff* *f* *ma non troppo*

f ma non troppo

1 *mf*

2

1 *mf*

2 *f*

1 *f*

2 *sfzp* *f* *mp*

1 *f*

2 *f* *mp*

Perc. *f* *sfzp* *f* *f*

Pno.

T *div. f*

Chor. 8 hind Pri - vate Mur - ray when

B hind Pri - vate Mur - ray when

I *mf* *ff* *f*

II *mf* *ff* *mf* *f*

Vla. *ff* *mf*

Vc. *ff* *f ma non troppo*

Cb. *ff* *f ma non troppo*

153

154

155

156

1
Fls. *mf*

2
f

1
B \flat Cls. *mf*

2
f

1
Tps. *f*

2
3
mf

1
Tbns.

2

Perc.

Timp. F to G *mp* *poco a poco cresc.* *pp*

Pno.

T
Chor. he was hit. unis.

B
he was hit.

I
Vns. *mf* *f*

II
mf *f*

Vla.
f

Vc.
f

Cb.

1
Fls. *poco a poco cresc.*

2
Fls. *poco a poco cresc.*

1
B♭ Cls. *poco a poco cresc.*

2
B♭ Cls. *poco a poco cresc.*

1
Tps. *poco a poco cresc.*

2
Tps. *poco a poco cresc.*

3
Tps. *poco a poco cresc.*

1
Tbns. *mf poco a poco cresc.*

2
Tbns. *poco a poco cresc.*

Perc. *mp*

Timp. *mp*

Pno.

I
Vns. *f*

II
Vns. *f*

Vla.

Vc.

Cb.

K

Musical score for orchestra and choir, measures 164-169. The score includes parts for Flutes (Fls.), Clarinets in B-flat (B♭ Cls.), Trumpets (Tps.), Trombones (Tbns.), Percussion (Perc.), Timpani (Timp.), Piano (Pno.), Chorus (Chor.), Violins (Vns.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 164 and 165 feature a dynamic of *mf*. Measure 166 features a dynamic of *fff*. Measure 167 features a dynamic of *f*. Measure 168 features a dynamic of *mp*. Measure 169 features a dynamic of *mp*.

The Chorus part includes the lyrics: "He was killed" (measures 167-169) and "He was killed" (measures 168-169).

164

165

166

167

168

169

1
Fls.

2

1
B♭ Cls.

2

1
Tps.

2
3

1
Tbns.

2

Perc.

Timp.

Pno.

T
Chor.

B

I
Vns.

II

Vla.

Vc.

Cb.

f *mp* *ff*

im - me - diate - ly.

im - me - diate - ly.

III: Stratford (Memorial)

Andante ♩ = 75

B♭ Clarinets 1 & 2

Percussion *solo* Tubular Bells *mp*

Chorus T & B

Dear Miss Dear Miss Mar - g'ret Dear Miss

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

div. *div.* *div.* *div.* *div.* *div.* *div.* *div.*

unis. *unis.* *unis.* *unis.* *unis.* *unis.* *unis.* *unis.*

p *p* *p* *p* *p* *p* *p* *p*

Andante ♩ = 75

Violins I & II

Viola

Cello

Contrabass

con sord. √ non. vibrare *p*

con sord. √ *ppp*

con sord. √ *ppp*

con sord. √ *div.* *ppp*

1

2

3

4

5

6

7

1 Fls. *pp*

2 Fls. *pp*

1 B♭ Cls. *pp* *p*

2 B♭ Cls. *pp* *p*

Perc. *mf* *mp* *poco f*

T Chor. *mf* *poco f*
 Dear Miss Mar - g'ret Mun - ro, Thir-teen Ar - gyle Street Strat - ford.

B Chor. *mf* *poco f*
 Dear Miss Mar - g'ret Mun - ro, Thir-teen Ar - gyle Street Strat - ford.

I Vns. *pp* *pp*

II Vns. *pp* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

Cb. *pp*

8

9

10

11

12

13

14

15

A

1
B \flat Cls. *pp* < >

2

1
Tps. *solo* *p* < > *mp* < >

2 *solo* *pp* < > *p* < >

Perc. *mf* *p* < > *mp* < >

T
Chor. *p* < > *mp* < > *div.*
Our — Our — Mur - ray — Our —

B
Our — Our — Mur - ray — Our —

I
Vns. *pp* < > poco a poco senza sord.

II *unis.* \checkmark *pp* < > poco a poco senza sord.

Vla. *unis.* \checkmark *pp* < > *div.* poco a poco senza sord.

Vc. *unis.* \checkmark *V* poco a poco senza sord.

Cb. *con sord.* \checkmark *V* poco a poco senza sord.

pp

16 17 18 19 20 21 22 23 24

1
B \flat Cls.

2

1
Tps.

2

Perc.

T
Chor.

B

I
Vns.

II

Vla.

Vc.

Cb.

mf unis. mp mf f ff

Our Mur - ray Our Mur - ray fell Our Mur - ray fell fell in ac - tion.

Our Mur - ray Our Mur - ray fell Our Mur - ray fell fell in ac - tion.

tutti senza sord. div. 8 8

p mf fz fz fz fz

p mf fz fz fz fz

unis. p mf fz fz fz fz

div. p mf fz fz fz fz

unis. p mf fz fz fz fz

div. p mf fz fz fz fz

25 26 27 28 29 30 31 32 33

B Andante con mosso ♩ = 100

1
B♭ Cls.

2

1
Tps.

2

Perc.

T

Chor.

B

mp
div. *p*

Au - gust ninth.

p

pp

unis. *pp*

Be brave.

p

pp

Au - gust ninth.

Be brave.

Andante con mosso ♩ = 100

I

Vns.

II

Vla.

Vc.

Cb.

unis.

subito pp

unis.

subito pp

unis.

subito pp

unis.

subito pp

unis.

subito pp

unis.

subito pp

pp
legato e espressivo

div. *pp*
legato e espressivo

div.

- 34
- 35
- 36
- 37
- 38
- 39
- 40
- 41
- 42
- 43
- 44

C

1 Fls. *pp* *p*

2 Fls. *pp* *p*

1 B♭ Cls. *pp* *p*

2 B♭ Cls. *p* *p*

Pno. *p* *p*

T. Chor. *un.* *p* *div.* *mp*
My dear Mar-g'ret, how proud I am of you

B. Chor. *un.* *p* *mp*
My dear Mar-g'ret, how proud I am of you

I Vns. *p* *p* *div. V* *p*

II Vns. *p* *p* *div. V* *p*

Vla. *un.* *p* *div.* *p* *V* *p*

Vc. *un.* *p* *p* *p*

Cb. *p* *un.* *p* *p*

45 46 47 48 49 50 51 52

1
Fls. *mp* *mp* *poco a poco cresc.*

2
Fls. *mp* *mp* *poco a poco cresc.*

1
B♭ Cls. *mp*

2
B♭ Cls. *mp*

1
Tps. *mp* *mf*

2
Tps. *mp* *mf*

3
Tps. *mp* *mf*

Timp. *fp* *mf* *mp* *fp*

Pno. *fz* *poco a poco cresc.*

T
Chor. *mf* unis. *f*

B
Chor. *mf* div. *f*

I
Vns. *mp* *poco a poco cresc.*

II
Vns. *mp* *poco a poco cresc.*

Vla. *mp* *poco a poco cresc.*

Vc. *fz* *poco a poco cresc.*

Cb. *fz* *poco a poco cresc.* div.

53 54 55 56 57 58

D

1 Fls. *f* *mp*

2 Fls. *f* *mp*

1 B♭ Cls. *f* *mp*

2 B♭ Cls. *ff* *mp*

1 Tps. *mf* *ff* *p*

2 Tps. *mf* *ff* *p*

3 Tps. *mf* *ff* *p*

1 Tbns. *ff* *p*

2 Tbns. *ff* *p*

Perc. *mf*

Timp. *mf*

Pno. *f*

T. Chor. *f* unis. We must be

B. Chor. *f* We must be

I Vns. *f* *mf*

II Vns. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

59

60

61

62

63

64

1 Fls. *f* *mp*

2 Fls. *f* *mp*

1 B♭ Cls. *f* *mp*

2 B♭ Cls. *ff* *mp*

1 Tps. *ff* *p*

2 Tps. *ff* *p*

3 Tps. *ff* *p*

1 Tbns. *ff* *p*

2 Tbns. *ff* *p*

Perc.

Timp.

Pno. *f*

T Chor. wor - thy of those who sa - cri - fice

B Chor. wor - thy of those who sa - cri - fice

I Vns. *f* *mf* *mp*

II Vns. *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vc. *f* *mf*

Cb. *f* *mf* div.

65

66

67

68

69

70

71

72

E Adagio tranquillo ♩ = 75

1 Fls. *pp* —)

2 Fls. *pp*

1 B♭ Cls. *pp*

2 B♭ Cls.

1 Tps. *p* < *molto* > *mp* *cantus firmus*

2 Tps.

Timp. *pp* *pp*

T. *mf* *mp*

Chor. *mf* *mp*

B. *pp* *pp*

so much for us. My dear Mar - g'ret, you too have been

so much for us. My dear Mar - g'ret, you too have been

Adagio tranquillo ♩ = 75

I Vns. *pp* *legato* *unis.*

II Vns. *pp* *pp* *pp* *unis.*

Vla. *pp* *pp* *pp* *div.*

Vc. *pp* *pp* *pp* *div.*

Cb. *pp* *pp* *pp* *div.* *unis.*

73 74 75 76 77 78 79

poco rit. **F** *a tempo*

1 Fls.
2 Fls.
1 B^b Cls.
2 B^b Cls.
1 Tps.
2 Tps.
1 Tbns.
2 Tbns.
Perc.
Timp.
T.
Chor.
B.

called to kiss the cross. My dear Mar - g'ret, you too have been called to kiss the

called to kiss the cross. My dear Mar - g'ret, you too have been called to kiss the

pp
mp
pp
p
pp < *mp* > *pp*

poco rit. *a tempo*

I Vns.
II Vns.
Vla.
Vc.
Cb.

div. unis. div. unis.

80

81

82

83

84

85

1
Fls.

2
Fls.

1
B♭ Cls.

2
B♭ Cls.

1
Tps.

2
Tps.

1
Tbns.

2
Tbns.

Perc.

Timp.

T

Chor.

B

I
Vns.

II
Vns.

Vla.

Vc.

Cb.

p

p

p

p

mf

p

p

mf

p

mf

pp

mf

div. *p*

cross. How brave - ly you are fa - cing it. Dear Mar - g'ret,

cross. How brave - ly you are fa - cing it. Dear Mar - g'ret,

p

p

p

div. unis.

unis.

p

p

p

p

p

p

G *Teneremente, freely* ♩ = 80

Chor. T *p*

Here's a good - night kiss. Here's a good - night kiss. Here's a good -

B *p*

Here's a good - night kiss. Here's a good - night kiss. Here's a good -

94 95 96 97 98 99

H *Piu Lento* ♩ = 70

Chor. T *un. pp*

- night kiss. Here's a good - night kiss. Here's a good - night

B *pp*

- night kiss. Here's a good - night kiss. Here's a good - night

100 101 102 103 104 105

Chor. T *ppp*

kiss. Here's a good - night kiss.

B *ppp*

kiss. Here's a good - night kiss.

106 107 108 109 110 111 112