

Pro Patria

(For your country)

Alexandra N Botham

A young woman's perspective on war

This piece of music tells Katie Morter's story...



The piece is in three movements;

Katie's life before, during and after the First World War. All of the movements hark back to Horace's 'old lie' (as Wilfred Owen called it); 'Dulce et Decorum est Pro Patria Mori' which means 'It is good and proper to die for your country'.

In the first movement, ***Pro Patria***, Katie and her husband, Percy, are newly married. This movement ends as Percy is enrolled to the army, following the emotional blackmail of a recruitment drive.

The second movement, ***Decorum***, is nightmarish as Katie imagines what it must be like for the men at war. At bar 131, there is suddenly no movement and a sense of slow-motion nightmare as the graphic English text is slowly revealed. There follows a 'Children's Chorus' which innocently proclaims 'It is good and proper to die for your country', foretelling the dawn of a new war.

The third movement, ***Dulce***, mourns the loss of husbands, fathers and sons who died in battle as Katie learns of Percy's death.

To hear Katie Morter's interview, please follow the link below.

Katie's story is used with the kind permission of the family of Katie Morter.

www.bbc.co.uk/programmes/po1txp4

Portrait of Katie Morter by Emily Hunter Illustration.

Useful Information

Expressive markings

Dynamics and other directions are always written above the line.

Expressive words and phrases at the top of the stave in bold, such as 'Celebratory' in bar 1, are directions for the whole choir. Boxed text, such as 'Foreboding' above the Alto 1 line in bar 106, is directed only at the line that it is written above.

Maintain the dynamic or expression until otherwise directed, for example from bar 1 to bar 48, the music will be sung in a 'Celebratory' way, only changing at bar 49, where it will be sung 'Gently'.

Note the (a)* symbol on the sustained note in the Alto 1 part at bar 6. Where this symbol is written, continue to sing the "a" sound at the end of Britannia, softly without emphasis on entry.

Breathing

For the most part, rests have been included at useful places to help make long phrases easier. Where there are long sustained notes and there are no rests written, such as at bars 131 - 134, it is perfectly acceptable to stagger the breathing amongst the choir, but be sure to sing softly without emphasis on entry.

DVD information

The DVD that comes with this score has three tracks. Each track on the DVD has visuals and sound that relates to one of the movements in this piece. Use these tracks as part of the performance with a projector and loudspeaker. It would be a good idea to have a technician operating this.

There is a little more material in track 1 (*Pro Patria*) and track 3 (*Dulce*) to allow timing to be more expressive. The only track with a 'pulse' is track 2 (*Decorum*) - this pulse (played on the drum) is to be followed because the track has been written so that the thunder and lightning happen at the right points in the score.

The sound effects were made up of both private recordings and sourced from FreeSFX.co.uk

Programme notes

The text on the previous page may be used in programme notes to help to explain the story. If the portrait is used, please remember to credit Emily Hunter Illustration. If using the DVD to accompany the performance, please credit FreeSFX.co.uk

Pro Patria

(For your country)

I. Pro Patria

Celebratory

♩ = 80

Children's Chorus

Soloist(s)

Soprano 1

Soprano 2

Soprano 3

Alto 1

Alto 2

mp
Bri

mp
Bri - tan- nia!

mp
Bri - tan - nia _____ !

p
Bri - tan - nia _____ ! (a)* _____

p
Bri - tan- nia!

*(a) - continue to sing the "a" sound at the end of Britannia, softly without emphasis on entry.

7

mf
Pro Pa - tri - a _____!

S.1
tan- nia _____!

S.2
(a)* _____!

S.3
(a)* _____! *mf* Bri - tan - nia _____!

A.1
_____! *mp* Bri - tan - nia!

A.2
(a)* _____! *mp* Bri - tan - nia!



A

14

S.1
mf Pa - tri - a _____! Pa - tri - a _____! *mp* Ah _____! Ah _____!

S.2

S.3
mp Ah _____! *p* Ah _____! *mf* Pa - tri - a _____! Pa - tri - a!

A.1
p Ah _____! *mf* Pa - tri - a!

A.2
p Ah _____! *mf* Pa - tri - a!

22 $\text{♩} = 100$

S.1 *mf* Bri - tan - nia! *mp* Pa - tri - a _____! *mf* Pa - tri - a _____!

S.2 *f* Pa - tri - a _____! *mf* Ah _____!

S.3 *mf* Bri - tan - nia! *mf* Ah _____! *mp* Ah _____!

A.1 *mf* Bri - tan - nia! *mp* Ah _____!

A.2 *mf* Bri - tan - nia! *mp* Ah _____!



29 *mp* Ah _____! Ah _____! **B** *mp* Pa - tri - a _____

S.2 *mf* Pa - tri - a _____! *p* Pa - tri - a _____!

S.3 *mf* Pa - tri - a _____! Pa - tri - a _____! *p* Pa - tri - a!

A.1 *mf* Pa - tri - a _____! *f* Pro _____

A.2 *f* Pro _____

35

S.1 *f* Pa - tri - a Pa - tri - a

S.2 *f* Pro Bri - tan - nia! *mf*

S.3 *mp* Pa - tri - a *f* Ah! *mf* Bri - tan - nia!

A.1 *mp* Pa - tri - a *f* Bri - tan - nia! *mf*

A.2 *mp* Pro Pa - tri - a *f* Bri - tan - nia! *mf*



41

Pro Pro Pro

S.1 Ah! Ah!

S.2 Pa - tri - a!

S.3 *mf* Ah! Pa - tri - a! *mf* Pa - tri - a! Pa - tri - a!

A.1 *mf* Pa - tri - a! Pa - tri - a!

A.2 *f* Pa - tri - a! Pa - tri - a!

Gently

49 *mp* *mf*

S.1 Pa - tri - a___! Pa - tri - a___! Pa - tri - a___! Pa - tri - a!

S.2 *mp* *mf*
Ah___! Ah___ Ah___!

S.3 *mp* *mp*
Ah___! Ah___!

A.1 *mf*
Ah___!

A.2 *mf* *mp*
Ah! Ah!



57 **C** ♩ = 80 *f*

Ah___! Ah___!

S.1 *mp*
Pro___ Pro Pro Pro Pro___

S.2 *mp*
Pro Pro___ Pro Pro Pro___

S.3 *mf*
Pa - tri - a! Pa - tri - a! Pa - tri - a! Pa - tri -

A.1 *mf*
Pa - tri - a! Pa - tri - a! Pa - tri - a! Pa - tri -

A.2 *mf*
Pa - tri - a! Pa - tri - a! Pa - tri - a! Pa - tri -

64 **Vibrant** ♩ = 100 **Unified**

Ah_____!

Ah_____! Bri-tan - nia_____! Bri - tan - nia!

Ah_____! Bri-tan - nia_____! Bri - tan - nia!

a! Bri - tan - nia! Bri - tan - nia!

a! Bri - tan - nia_____! (a)*_____! Bri - tan - nia!

a! Bri - tan - nia!

*(a) - continue to sing the "a" sound at the end of Britannia, softly without emphasis on entry.

D

75 ♩ = 70 **Sorrowful**

D

75 ♩ = 70 **Sorrowful**

mp

We know you should go We want you to go It is

mp

We know you should go We want you to go It is

mp

We know you should go We want you to go It is

mp

We know you should go We want you to go It is

mp

We know you should go We want you to go It is

80

S.1 *f* *mf* *f*
 good and pro - per to die for your coun - try. It is

S.2 *f* *mf* *f*
 good and pro - per to die for your coun - try. It is

S.3 *f* *mf* *f*
 good and pro - per to die for your coun - try. It is

A.1 *f* *mf* *f*
 good and pro - per to die for your coun - try. It is

A.2 *f* *mf* *f*
 good and pro - per to die for your coun - try. It is



85

S.1 *mp*
 good and pro - per to die for your coun - try.

S.2 *mp*
 good and pro - per to die for your coun - try.

S.3 *mp*
 good and pro - per to die for your coun - try.

A.1 *mp*
 good and pro - per to die for your coun - try.

A.2 *mp*
 good and pro - per to die for your coun - try.

E

♩ = 60

Almost weeping

90

Pa - tri - a!

S.1 Pro

S.2 Pro

S.3 Pa - tri - a! Pa - tri - a!

A.1 Pa - tri - a! Pa - tri - a!

A.2 Pa - tri - a! Pa - tri - a!



94

S.1 Pro

S.2 Pro

S.3 Pa - tri - a! Pa - tri - a!

A.1 Pa - tri - a! Pa - tri - a!

A.2 Pa - tri - a! Pa - tri - a!

98

S.1 Pro_____ Pro_____

S.2 Pro_____ Pro_____

S.3 *mp* Pa - tri - a! Pa - tri - a!

A.1 *mp* Pa - tri - a! Pa - tri - a!

A.2 *mp* Pa - tri - a! Pa - tri - a!



F

II. Decorum

$\text{♩} = 80$

102

S.1

S.2

S.3

A.1 *mf* **Foreboding***
De - De - co -

A.2

*Boxed text gives direction to performers on specific lines.

108

S.1

S.2

S.3

Lightning flashes*

f

For our wo-men! For our chil-dren!

A.1

f *mf*

rum De - De - co - rum De - De - co - rum De - De - co -

Foreboding*

f

A.2

De - De - co - rum

114

S.1

S.2

S.3

G

fff A huge flash of lightning!

De - - co - rum!

fff

De - - co - rum!

A low rumble

mf *fff*

For our coun - try! De

A.1

fff *mf*

rum De - De - co - - rum De De - De -

A low rumble

A.2

mf *mf*

De - De - co - - rum De - De -

Lightning flashes

119

S.1

For our wo - men!

Lightning flashes

S.2

For our wo - men!

Lightning flashes

S.3

For our wo - men!

A.1

co - - rum De - De - co - - rum

A.2

co - - rum De - co - - rum De - De -



123

S.1

For our chil- dren! For our coun- try!

S.2

For our chil- dren! For our coun- try!

S.3

For our chil- dren! For our coun- try!

A.1

For our coun- try!

A.2

co - - rum De - De - co - - rum De - De - co - -

A huge explosion of white light

H

Nightmarish

128

The musical score consists of six staves, each with a vocal line. The top staff is a soprano line with the lyrics "Ah!". The second staff is for S.1, with lyrics "Ah!" and "Ah". The third staff is for S.2, with lyrics "Ah!" and "The Earth a round His". The fourth staff is for S.3, with lyrics "Ah!" and "The Earth a round His". The fifth staff is for A.1, with lyrics "Ah!" and "Ah". The sixth staff is for A.2, with lyrics "rum", "Ah!", and "Ah".

Dynamic markings include *fff* (fortississimo) and *mp* (mezzo-piano). The key signature changes from one flat to two sharps (D major) at the beginning of the second measure of each staff. The time signature is 4/4.

133

Thunderous

The musical score consists of six staves. The first staff is an instrumental introduction in treble clef, 3/4 time, with a key signature of one sharp (F#). It features a melodic line with a dynamic marking of *f* and a fermata over the final note. The second staff is for Soprano 1 (S.1), starting with a whole rest, then moving to 3/4 time and then 4/4 time. It includes the lyrics "For our coun-try!" and "Ah" with a fermata. Dynamic markings include *ff* and *mf*. The third staff is for Soprano 2 (S.2), starting with a melodic line in 3/4 time, then a whole rest, then 4/4 time. It includes the lyrics "chil-dren grew blood cur - dled" and "and screams from Hell". Dynamic markings include *f*. The fourth staff is for Soprano 3 (S.3), starting with a melodic line in 3/4 time, then a whole rest, then 4/4 time. It includes the lyrics "chil-dren grew blood cur - dled" and "and screams from Hell". Dynamic markings include *f*. The fifth staff is for Alto 1 (A.1), starting with a whole rest, then moving to 3/4 time and then 4/4 time. It includes the lyrics "For our coun-try!" and "Ah" with a fermata. Dynamic markings include *ff* and *mf*. The sixth staff is for Alto 2 (A.2), starting with a whole rest, then moving to 3/4 time and then 4/4 time. It includes the lyrics "For our coun-try!" and "Ah" with a fermata. Dynamic markings include *ff* and *mf*.

138 *ff* *mf* *f* $\text{♩} = 70$

Ah _____ For our coun-try! For our wo-men! For our chil - dren

S.1 *f* *mf* *f*
Ah _____ For our coun-try! For our wo-men! For our chil - dren

S.2 *ff* *mf* *f*
lit up the skies! For our coun-try! For our wo-men! For our chil - dren

S.3 *ff* *mf* *f*
lit up the skies! For our coun-try! For our wo-men! For our chil - dren

A.1 *f* *mf* *f*
Ah _____ For our coun-try! For our wo-men! For our chil - dren

A.2 *f* *mf* *f*
Ah _____ For our coun-try! For our wo-men! For our chil - dren

Children's Chorus

144

I

C.C. *mf* It is good and pro - per to die for your coun - try.

C.C. *mf* It is good and pro - per to die for your coun - try.

C.C. *mf* It is good and pro - per to die for your coun - try.



III. Dulce

$\text{♩} = 50$ Expressive, freely

150 **J** **Mourning**

S.1 *mp* Ah *mf* Ah *f* Ah *mf* Ah *f*

S.2 **Weeping** *mp* Ah *f* Ah *mf* Ah *f*

S.3 **Comforting** *mp* Dul - ce Dul - ce

A.1 **Comforting** *mp* Dul - ce Dul - ce **Mourning** *mp* Ah *f*

A.2 **Comforting** *mp* Dul - ce Dul - ce *mf*

K Mourning *mf*

♩ = 60

157

3/4

Ah Ah! Ah

Desolate *mf*

S.1 Ah Ah Ah Ah

S.2 Ah Dul - ce Dul - ce

S.3 *mp* Dul - ce Dul - ce Dul - ce

A.1 *mp* Dul - ce Dul - ce Dul - ce

A.2 *mp* Dul - ce Dul - ce Dul - ce

Desolate *mp*

165

Ah!

S.1 Dul - ce

S.2 Dul - ce

S.3 Dul - ce

A.1 Dul - ce

A.2 Dul - ce