

Happed In Mist

words and melody by Michael Marra

arranged by Ken Johnston

for SATB voices and piano

Michael Marra recorded this song in the 1980's. The lyrics, which tell the story of a soldier who is executed for desertion during the Great War, draw their inspiration from 'Sunset Song' by Lewis Grassic Gibbon.

This arrangement composed 2002

Duration of piece: 4'

This piece can be performed on its own or as part of a suite of three songs about World War 1, composed / arranged by Ken Johnston.

The other two pieces are:

In Flanders Fields: words from the poem by John McCrae to original music for unaccompanied SATB voices, duration 5'.

No Man's Land: an arrangement of a song by Eric Bogle for SATB voices, soloist (male or female) and piano, duration 10'.

The order of pieces in this suite is: *In Flanders Fields* – *Happed In Mist* – *No Man's Land*, total duration 19'.

Each of these pieces can be performed effectively on its own, with one other, or as part of the whole suite.

NB. There are two possible endings given in the score for *Happed In Mist*; the choice of ending depends on whether the piece is followed by *No Man's Land* or not.

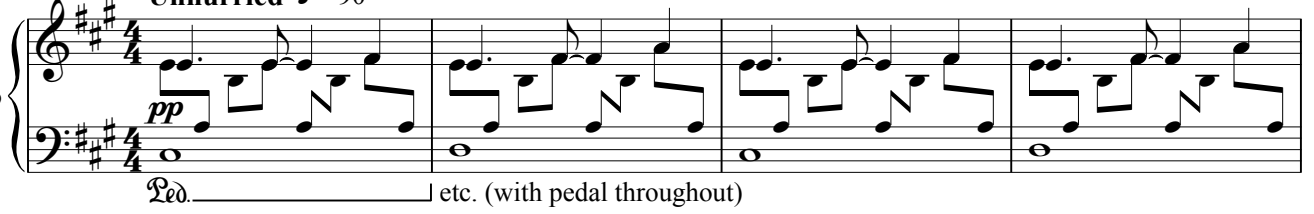
Happed In Mist

Words and melody - Michael Marra
arranged - Ken Johnston

for SATB voices and piano

Unhurried ♩ = 90

Piano

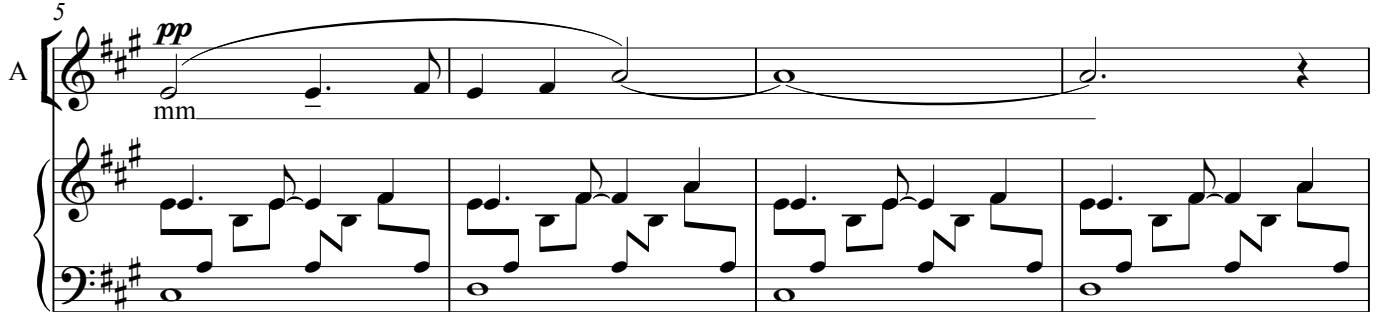


pp
Ped. etc. (with pedal throughout)

The piano introduction consists of two staves in 4/4 time, marked *pp*. The right hand plays a melodic line of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A pedal instruction is placed below the first measure, indicating it should be held throughout.

5

A



pp
mm

Measures 5-8. The Soprano line (A) features a long melisma starting on measure 5, marked *pp* and *mm*. The piano accompaniment continues with the same rhythmic pattern as the introduction.

9

A



mm

TB unis.

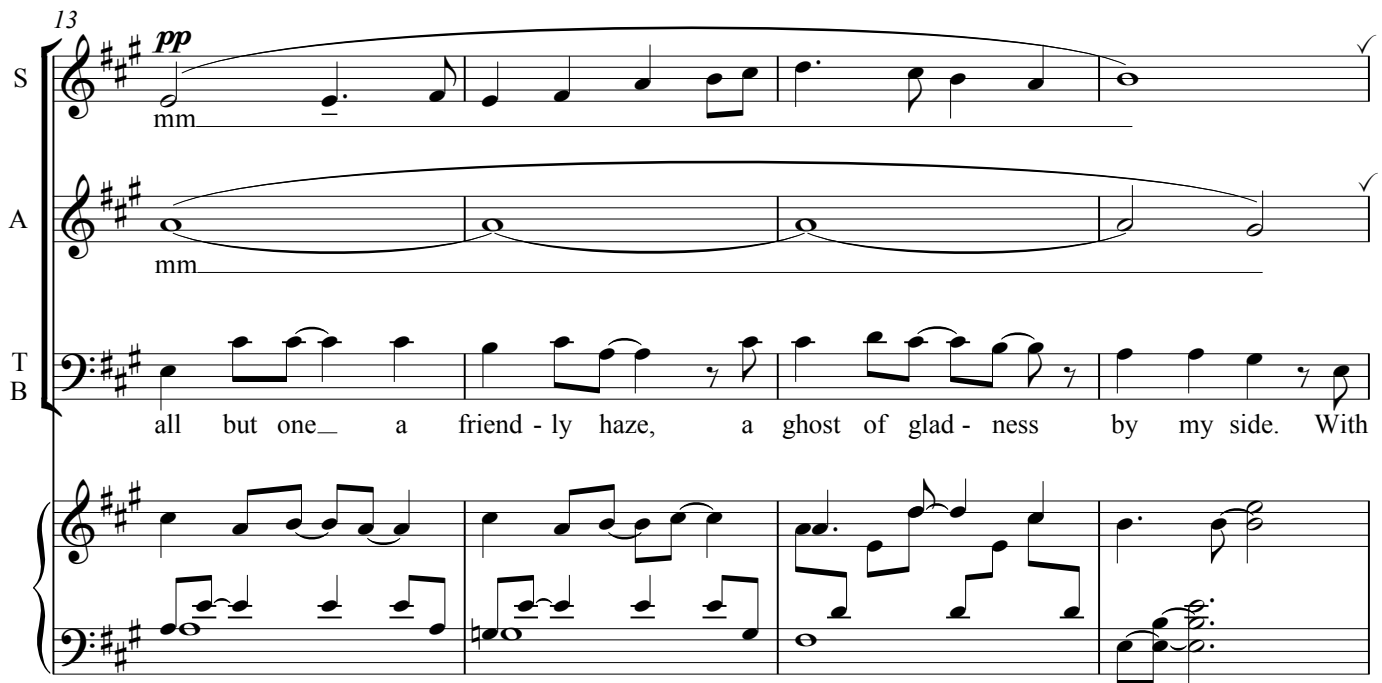
T B

Happed in mist these twen-ty_ five_ e-vent-ful years seem to_ me now. In

Measures 9-12. The Soprano line (A) continues the melisma. The Tenor and Bass lines (TB unis.) enter in measure 9 with the lyrics. The piano accompaniment continues.

13

S



pp
mm

A

mm

T B

all but one_ a friend-ly haze, a ghost of glad-ness by my side. With

Measures 13-16. The Soprano line (S) and Alto line (A) continue their melismas. The Tenor and Bass lines (TB) continue with the lyrics. The piano accompaniment concludes the piece.

Duration: 4'

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17 *div. cresc.* *mp* **Slower**
S oo Then a
A oo
T *cresc.* *mf*
B horse and plough I marched with pride of the pur - est kind.
cresc. *mp* (piano tacet)

21 *rit.*
S blink of light and it's Flan- ders. field, and the end of time.
A *unis. pp* aw aw mm
T *pp* *div.* aw aw mm
B

27 **Tempo 1** *mp*
S oo
A oo
T *mp* oo
B *mf*
Through the flash and can- non's roar I saw my Chris- tine's smil - ing eyes. With
Tempo 1 *mf*

31

S
A

T

B

no more_ thought of blood or_ shell_ I made my way to hold her near.

mf

But

Detailed description: This block contains measures 31 through 34 of the score. The Soprano (S) and Alto (A) parts are mostly rests, with a long note in measure 34. The Tenor (T) part has a long note in measure 34. The Bass (B) part has a melodic line. The piano accompaniment is in the lower staves. Dynamics include *mf* and *But*.

35

S

A

T

B

ah

ah

Truth and_ Ho - nour's hench - men_ found me_ leav - ing here.

ah

cresc.

div.

mf

mp

Sto - wer

mp

unis.

A

mf

f

mp

cresc.

div.

mf

cresc.

f

(piano tacet)

Detailed description: This block contains measures 35 through 38 of the score. The Soprano (S) and Alto (A) parts have 'ah' vocalizations. The Tenor (T) part has a melodic line. The Bass (B) part has a melodic line. The piano accompaniment is in the lower staves. Dynamics include *cresc.*, *div.*, *mf*, *mp*, *f*, and *(piano tacet)*.

39

S mad - man's rave, and a cow - ard's_ grave **rit.** for the

A *unis.* *p* aw aw

T *p* aw aw

43

S vo - lun - teer.. **Tempo 1**

A mm

T *p* mm And in his_ eyes_ flew snipe and_ cur - lew.. **Tempo 1**

47

S *p cresc.* (altos only) And in his nose blew moist - ened_ air... *mf cresc.* And in his mind the

A *cresc.* And in his nose blew moist - ened_ air... *mf cresc.* And in his mind the

T *cresc.* And in his nose blew moist - ened_ air... *mf cresc.* And in his mind the

B *cresc.* *mf cresc.*

50

S
A

wood the King stole. That robbed the land, and laid it bare. But,

T
B

wood the King stole. That robbed the land, and laid it bare.

dim. rit.

54

Tempo 1

S

in his_ heart his lov- er's_ mem- ory, sing- ing on their wed- ding night. Where

A

oo. Where

T
B

oo. Where

mp p mp

Tempo 1

58

S
A

once the parks flowed thick with corn, that sul- len_ tune was with him_ now.

T
B

once the parks flowed thick with corn, that sul- len_ tune was with him_ now.

(altos div.)

62 *molto cresc.* *f* (altos div.) *Slower* *pp*

S
A
Happed in mist the Kings Own Rif - les, REA - DY, AI - M. (mm) The

T
B
Happed in mist the Kings Own Rif - les, REA - DY, AI - M. (mm) The

molto cresc. *f* *pp* (piano tacet)

66 SA unis. *rit.* *Slowly* ♩ = 76

S
A
flo'ers o' the fo - rest_ are a' wede - a - way.*

TB unis. *rit.* *Slowly* ♩ = 76

T
B
flo'ers o' the fo - rest_ are a' wede - a - way.*

mp (with pedal)

71

75

molto rit. Attacca 'No Mans Land'

Alternative ending if not following 'Happed In Mist' with 'No Man's Land'

* wede-away = destroyed