

WINTHROP ROGERS EDITION

# EARTH AND AIR AND RAIN

*Ten Songs for Baritone and Piano*

Words by THOMAS HARDY

Music by GERALD FINZI

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**Boosey & Hawkes**  
MUSIC PUBLISHERS LIMITED

*London · Paris · Bonn · Johannesburg · Sydney · Toronto · New York*

I.

SUMMER SCHEMES.

When friendly summer calls again,  
    Calls again  
Her little fifers to these hills,  
We'll go—we two—to that arched fane  
Of leafage where they prime their bills  
Before they start to flood the plain  
With quavers, minims, shakes, and trills.  
    "—We'll go," I sing ; but who shall say  
    What may not chance before that day !

And we shall see the waters spring,  
    Waters spring  
From chinks the scrubby copses crown ;  
And we shall trace their oncreeping  
To where the cascade tumbles down  
And sends the bobbing growths aswing,  
And ferns not quite but almost drown.  
    "—We shall," I say ; but who may sing  
    Of what another moon will bring !

*Thomas Hardy.*

2.

"WHEN I SET OUT FOR LYONNESSE."

When I set out for Lyonesse,  
    A hundred miles away,  
    The rime was on the spray,  
And starlight lit my lonesomeness  
When I set out for Lyonesse  
    A hundred miles away.

What would bechance at Lyonesse  
    While I should sojourn there  
    No prophet durst declare,  
Nor did the wisest wizard guess  
What would bechance at Lyonesse  
    While I should sojourn there.

When I came back from Lyonesse  
    With magic in my eyes,  
    All marked with mute surmise  
My radiance rare and fathomless,  
When I came back from Lyonesse  
    With magic in my eyes !

*Thomas Hardy.*

## WAITING BOTH.

A star looks down at me,  
 And says : " Here I and you  
 Stand, each in our degree :  
 What do you mean to do,—  
     Mean to do ? "

I say : " For all I know,  
 Wait, and let Time go by,  
 Till my change come."—" Just so,"  
 The star says : " So mean I :—  
     So mean I."

*Thomas Hardy.*

## THE PHANTOM.

Queer are the ways of a man I know :  
     He comes and stands  
     In a careworn craze,  
     And looks at the sands  
     And the seaward haze  
     With moveless hands  
     And face and gaze,  
     Then turns to go . . .  
 And what does he see when he gazes so ?

They say he sees as an instant thing  
     More clear than to-day,  
     A sweet soft scene  
     That once was in play  
     By that briny green ;  
     Yes, notes always  
     Warm, real, and keen,  
     What his back years bring—  
 A phantom of his own figuring.

Of this vision of his they might say more :  
     Not only there  
     Does he see this sight,  
     But everywhere  
     In his brain—day, night,  
     As if on the air  
     It were drawn rose bright—  
     Yea, far from that shore  
 Does he carry this vision of heretofore :

A ghost-girl-rider. And though, toil-tried,  
     He withers daily,  
     Time touches her not,  
     But she still rides gaily  
     In his rapt thought  
     On that shagged and shaly  
     Atlantic spot,  
     And as when first eyed  
 Draws rein and sings to the swing of the tide.

## SO I HAVE FARED.

(After reading Psalms XXXIX, XL, etc.)

Simple was I and was young ;  
 Kept no gallant tryst, I ;  
 Even from good words held my tongue,  
*Quoniam Tu fecisti !*

Through my youth I stirred me not,  
 High adventure missed I,  
 Left the shining shrines unsought ;  
 Yet—*me deduxisti !*

At my start by Helicon  
 Love-lore little wist I,  
 Worldly less ; but footed on ;  
 Why ? *Me suscepisti !*

When I failed at fervid rhymes,  
 “ Shall,” I said, “ persist I ? ”  
 “ *Dies* ” (I would add at times)  
 “ *Meos posuisti !* ”

So I have fared through many suns ;  
 Sadly little grist I  
 Bring my mill, or any one's,  
*Domine, Tu scisti !*

And at dead of night I call :  
 “ Though to prophets list I,  
 Which hath understood at all ?  
 Yea : *Quem elegisti ?* ”

*Thomas Hardy.*

## ROLLICUM-RORUM.

When Lawyers strive to heal a breach,  
 And Parsons practise what they preach ;  
 Then Boney he'll come pouncing down,  
 And march his men on London town !  
     Rollicum-rorum, tol-lol-lorum,  
     Rollicum-rorum, tol-lol-lay !

When Justices hold equal scales,  
 And Rogues are only found in jails ;  
 Then Boney he'll come pouncing down,  
 And march his men on London town !  
     Rollicum-rorum, tol-lol-lorum,  
     Rollicum-rorum, tol-lol-lay !

When Rich Men find their wealth a curse,  
 And fill therewith the Poor Man's purse ;  
 Then Boney he'll come pouncing down,  
 And march his men on London town !  
     Rollicum-rorum, tol-lol-lorum,  
     Rollicum-rorum, tol-lol-lay !

When Husbands with their Wives agree,  
 And Maids won't wed from modesty ;  
 Then Boney he'll come pouncing down,  
 And march his men on London town !  
     Rollicum-rorum, tol-lol-lorum,  
     Rollicum-rorum, tol-lol-lay !

*Thomas Hardy.*

## TO LIZBIE BROWNE

Dear Lizbie Browne,  
Where are you now ?  
In sun, in rain ?—  
Or is your brow  
Past joy, past pain,  
Dear Lizbie Browne ?

Ay, Lizbie Browne,  
So swift your life,  
And mine so slow,  
You were a wife  
Ere I could show  
Love, Lizbie Browne.

Sweet Lizbie Browne,  
How you could smile,  
How you could sing !—  
How archly wile  
In glance-giving,  
Sweet Lizbie Browne !

Still, Lizbie Browne,  
You won, they said,  
The best of men  
When you were wed  
Where went you then,  
O Lizbie Browne ?

And, Lizbie Browne,  
Who else had hair  
Bay-red as yours,  
Or flesh so fair  
Bred out of doors,  
Sweet Lizbie Browne ?

Dear Lizbie Browne,  
I should have thought,  
“ Girls ripen fast,”  
And coaxed and caught  
You ere you passed,  
Dear Lizbie Browne !

When, Lizbie Browne,  
You had just begun  
To be endeared  
By stealth to one,  
You disappeared  
My Lizbie Browne !

But, Lizbie Browne,  
I let you slip ;  
Shaped not a sign ;  
Touched never your lip  
With lip of mine,  
Lost Lizbie Browne !

So, Lizbie Browne,  
When on a day  
Men speak of me  
As not, you'll say,  
“ And who was he ? ”—  
Yes, Lizbie Browne !

*Thomas Hardy.*

## THE CLOCK OF THE YEARS.

“ A spirit passed before my face ; the hair of my flesh stood up.”

And the Spirit said,  
 “ I can make the clock of the years go backward,  
 But am loth to stop it where you will.”  
 And I cried, “ Agreed  
 To that. Proceed :  
 It’s better than dead ! ”

He answered, “ Peace ; ”  
 And called her up—as last before me ;  
 Then younger, younger she grew, to the year  
 I first had known  
 Her woman-grown,  
 And I cried, “ Cease !—

“ Thus far is good—  
 It is enough—let her stay thus always ! ”  
 But alas for me—He shook his head :  
 No stop was there ;  
 And she waned child-fair,  
 And to babyhood.

Still less in mien  
 To my great sorrow became she slowly,  
 And smalled till she was nought at all  
 In his checkless griff ;  
 And it was as if  
 She had never been.

“ Better,” I plained,  
 “ She were dead as before ! The memory of her  
 Had lived in me ; but it cannot now ! ”  
 And coldly his voice :  
 “ It was your choice  
 To mar the ordained.”

*Thomas Hardy.*

## IN A CHURCHYARD.

“ It is sad that so many of worth,  
 Still in the flesh,” soughed the yew,  
 “ Misjudge their lot whom kindly earth  
 Secludes from view.

“ They ride their diurnal round  
 Each day-span’s sum of hours  
 In peerless ease, without jolt or bound  
 Or ache like ours.

“ If the living could but hear  
 What is heard by my roots as they creep  
 Round the restful flock, and the things said there,  
 No one would weep.”

“ ‘ Now set among the wise,’  
 They say : ‘ Enlarged in scope,  
 That no God trumpet us to rise  
 We truly hope.’ ”

I listened to his strange tale  
 In the mood that stillness brings,  
 And I grew to accept as the day wore pale  
 That view of things.

*Thomas Hardy.*



10.

PROUD SONGSTERS.

The thrushes sing as the sun is going,  
And the finches whistle in ones and pairs,  
And as it gets dark loud nightingales  
    In bushes  
Pipe, as they can when April wears,  
    As if all Time were theirs.

These are brand-new birds of twelve-months' growing,  
Which a year ago, or less than twain,  
No finches were, nor nightingales,  
    Nor thrushes,  
But only particles of grain,  
    And earth, and air, and rain.

*Thomas Hardy.*

# 1 Summer Schemes

★ Words by  
THOMAS HARDY



Music by  
GERALD FINZI

**Allegro** ♩ = c. 160

VOICE

PIANO

*mf*

*con Sed.*

**Poco ritardando**      **A tempo**

When friend - ly summer calls a-gain,      Calls a-gain Her

*p*

little fif - ers to these hills,      We'll go -

*mp*

*p.*

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*The Public Performance of any parodied version  
of this composition is strictly prohibited.*

we two — to that arched fane Of leaf-age..... where they prime their

*mp* *p*

bills Be - fore they start to flood the plain With qua-vers, min-ims,

*cresc.*

shakes, ..... and trills. ....

*f*

Ritardando - - - Poco accel

..... "—We'll

*p* *p subito*

**A tempo**

**Poco ritenuto** - - - - -

go," I sing; but who shall say..... What may not

chance..... before that day! .....

**A tempo**

**Poco ritardando** - - **A tempo**

And we shall see the wa - ters spring, Wa - ters spring From

chinks the scrubby cops - es crown;.....

And we shall trace ..... their on-creep - - ing ..... To where the

cas - cade tum-bles down ..... And sends the bobbing

growths a-swing, And ferns not quite but al - most drown.....

Poco ritardando - - - - -

Musical score for the first system, featuring a vocal line and piano accompaniment. The tempo is marked "Poco ritardando". The piano part includes a *p* dynamic marking.

Poco accel.

A tempo

Poco ritenuto -

Musical score for the second system, including lyrics and piano accompaniment. Tempo markings include "Poco accel.", "A tempo", and "Poco ritenuto". The piano part includes *p subito* and *mp* dynamic markings.

Lyrics: " - We shall," I say; but who may sing.....

A tempo

Musical score for the third system, including lyrics and piano accompaniment. The tempo is marked "A tempo". The piano part includes a *p* dynamic marking.

Lyrics: ..... Of what a - no - ther moon will bring!.....

Rall.

Musical score for the fourth system, including piano accompaniment. The tempo is marked "Rall.". The piano part includes *mf*, *p*, and *pp* dynamic markings.

# When I set out for Lyonesse



★ Words by  
THOMAS HARDY

Music by  
GERALD FINZI

Tempo di Marcia ♩ = c.132

VOICE

PIANO

*pp Misterioso*

When I set

out for Ly-on-nesse,..... A hun - - dred miles a -

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- way, The rime..... was on the spray, And

star - light lit my lone - some-ness ..... When I set

out for Ly-on-nesse A hun - dred miles a -

- way.....

*dim.*



(Senza rall.)

*pp più sostenuto*

What would bechance at Ly-on-nessè While I should so-journ

there No pro-phet durst de-clare, Nor did the wi- sest

*p* *cresc.*

wi-zard guess What would bechance at Ly-on-nessè While I should so-journ

*mf*

there.....

*p* *pp*

When I came back from Ly-onnesse With

*pp* *ppp*

ma-gic..... in my eyes, All marked with

*p cresc. poco a poco*

mute sur - mise ..... My ra - diance rare and

*mp*

fathomless,.....When I came back from

*mf*

Ly-on- nesse With ma- gic..... in my

*ff* *mf* *grm*

eyes! .....

*f* *dim.*

*mp* *p(Senza rall.)* *pp*

# 3 Waiting Both

Words by  
THOMAS HARDY

Music by  
GERALD FINZI



**Lento** ♩ = c. 50  
8va

PIANO *pp sostenuto* *molto legato* *loco*

A star looks down at me, And says: "Here

*Ritard.* . . . *accel.* **A tempo**

..... I and you Stand, each in our de-gree:..... What do you mean to do,—

*pp* *pp*

Mean to do?"

*pp*

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*Accel. Affrettando*

*ten.* I say: "For all I know, Wait,..... and let Time

*Affrettando f*

*Rall. - - - - - al*

..... go by, Till my change come?"

*p crescendo molto ff p*

**Tempo I**

"Just so," The star says:

*pp molto legato*

"So mean I:— So mean I."

*Rall. al fine*

## The Phantom

\* Words by  
THOMAS HARDY

Music by  
GERALD FINZI



*Allegretto con moto* ♩ = c. 88

PIANO

Musical notation for the piano introduction, featuring a treble and bass clef with a 6/8 time signature. The piece begins with a mezzo-forte (*mf*) dynamic and transitions to a forte (*f*) dynamic. The melody is characterized by eighth-note patterns and a steady accompaniment.

Musical notation for the piano accompaniment, continuing the 6/8 time signature. It features a treble and bass clef with a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic. The accompaniment consists of a rhythmic bass line and a more melodic treble line.

Musical notation for the vocal line and piano accompaniment. The vocal line is in a treble clef with lyrics: "Queer..... are the ways of a man I know:..... He". The piano accompaniment is in a bass clef. Dynamics include piano (*p*) and mezzo-piano (*mp*).

Musical notation for the vocal line and piano accompaniment. The vocal line is in a treble clef with lyrics: "comes and stands In a care-worn craze, And looks at the sands And the sea-ward haze With". The piano accompaniment is in a bass clef. Dynamics include mezzo-forte (*mf*).

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move - less hands.... And face..... and gaze,.....

*dim.*

Ten. . . . . A tempo

Then turns.... to go.. ..

*pp* *p*

Ritenu. . . . .

..... And what does he see.....when he ga - zes

*pp* *cresc.*

. . . . . A tempo

so?

*mf* *marcato*

♩ = ♩. **Ma un poco meno mosso** ♩ = 78

They say he sees as an

in - stant thing More clear than to - day, A sweet soft scene That

once was in play..... By that bri - ny green;..... Yes, notes

**Ritard.**

al - way Warm, real, and keen, What his back years bring.....



A tempo

..... A phan-tom of his own fi-guring.....

*pp*

..... Of this vi-sion of his

*mp* *p*

they might say more: Not on-ly there..... Does he see this sight, But

*poco affrettando*

ev-ery where..... In his brain— day, night, As if on the air It were

*sf* *poco affrettando* *cresc.*

Poco ritard. . . . .

drawn rose bright..... Yea,.. far..... from that shore..... Does he

*mf*

sempre ritard.. . . .

car-ry this vi-sion of here-to-fore: A

*f* *dim.* *p*

Tempo I ♩ = c. 88

ghost-girl - ri-der... And though, toil - tried,

*p legato*

He..... wi-thers daily,..... Time touches her not,..... But she still..... rides

*mf*

*più animato*

gai - ly..... In his rapt thought..... On that shag-ged and sha-ly At-lan-tic

*più animato* *crescendo* *f*

*Rall.*

spot,..... And.... as...when first eyed.....

*ff* *tr* *f*

*Largamente* *A tempo*

...Draws rein..... and sings to the swing of the tide.....

*sfz* *ff*

*Rall.*

*dim. al fine* *mf* *mp* *p*

# 5 So I have fared

\* Words by  
**THOMAS HARDY**

*After reading Psalms XXXIX, XL, etc.*



Music by  
**GERALD FINZI**

**Allegro, Quasi Recit stromentato\*** ♩ = c. 108

VOICE

Sim - ple was I and was young; Kept no gal-lant tryst, I;

PIANO

*mf colla voce*

E - ven from good words held my tongue, Quo - ni - am Tu fe - ci - - sti!

Through my youth I stirred me not, High ad - ven - ture missed I,

Left the shi - ning shrines un - sought; Yet... me de - dux - i - sti!

The musical score is written for voice and piano. The voice part is in a 5/4 time signature, with a tempo of Allegro, Quasi Recit stromentato. The piano accompaniment is in a 5/4 time signature, with a tempo of c. 108. The score is divided into four systems, each with a voice line and a piano line. The piano line includes dynamics such as *mf colla voce* and *mf*. The lyrics are written below the voice line. The score includes various musical notations such as treble and bass clefs, notes, rests, and ornaments.

\*This recitative should be sung with the flexibility and freedom of ordinary speech, and the crotchet should approximate to the reciting note of Anglican chant

\*From "The Collected Poems of Thomas Hardy"

At my start by He-li-con Love-lore lit-tle wist I, World - ly less; but

foot-ed on; Why?.... Me sus - ce - pi - sti!

When I failed at fer-vid rhymes, "Shall" I said, "per - sist I?"

"Di - es"..... (I would add at times) "Me - os pos - u - - i - sti!"

## A tempo giusto (un poco con moto)

So I have fared through ma-ny suns;..... Sad - ly lit-tle grist I

*mp* *cresc.*

## Rallentando

Bring my mill, or a-ny one's,... Dom-in-e, Tu sci - sti!

*mf* *mp*

## Meno mosso ♩ = c. 88

And at dead of night I call: "Though to pro-phets list I,

*pp*

Which hath un-der - stood at all? Yea: "Quem e - leg - i - sti?"

# 6 Rollicum-Rorum

\* Words by  
THOMAS HARDY



Music by  
GERALD FINZI

**Allegro robusto** ♩ = c.144

VOICE

PIANO

*ff Pesante*

When Law-yers strive to heal a breach, And Par-sons prac-tise

*p*

what they preach; Then Bo-ney he'll come pounc-ing down, And march his men on

*sf p*

\* From "The Collected Poems of Thomas Hardy"  
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Lon-don town! Rol-li-cum-ro-rum, tol-lol-lo-rum, Rol-li-cum-ro-rum,

*mf*

This system contains the first four measures of the piece. The vocal line begins with a treble clef and a key signature of two sharps (D major). The piano accompaniment is in a grand staff with treble and bass clefs. The first measure features a melodic line in the right hand and a bass line in the left hand. The dynamic marking *mf* is placed in the piano part.

tol-lol-lay! Rol-li-cum-ro-rum, tol-lol-lo-rum, Rol-li-cum-ro-rum,

*crescendo* *f*

This system contains the next four measures. The vocal line continues with the same melodic pattern. The piano part includes a *crescendo* marking and a dynamic marking of *f* (forte) in the final measure.

tol-lol-lay! .....

*ff*

This system contains the next four measures. The vocal line ends with a dotted line indicating a continuation of the melody. The piano part features a dynamic marking of *ff* (fortissimo) and includes various articulation marks such as accents and slurs.

When Just-i-ces hold e-qual scales, And

*p*

This system contains the final four measures of the piece. The vocal line concludes with the phrase "And". The piano part features a dynamic marking of *p* (piano) and includes various articulation marks.



Rogues are on-ly found in jails; Then Bo-ney he'll come pounc-ing down, And

march his men on Lon-don town! Rol-li-cum-ro-rum, tol-lol-lo-rum,

Rol-li-cum-ro-rum, tol-lol-lay! Rol-li-cum-ro-rum, tol-lol-lo-rum,

Rol-li-cum-ro-rum, tol-lol-lay! .....

*mp cresc.*

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

When Rich Men find their wealth a curse, And fill there-with the

The second system continues the vocal line and piano accompaniment. The lyrics are printed below the vocal staff. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and a hairpin crescendo leading to the end of the system.

Poor Man's purse; Then Bo-ney he'll come pounc-ing down, And march his men on

The third system continues the vocal line and piano accompaniment. The lyrics are printed below the vocal staff. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and a hairpin crescendo.

Lon-don town! Rol-li-cum-ro-rum, tol-lol-lo-rum, Rol-li-cum-ro-rum,

The fourth system continues the vocal line and piano accompaniment. The lyrics are printed below the vocal staff. The piano accompaniment features a rhythmic pattern of eighth and quarter notes.

tol - lol - lay! Rol-li-cum-ro - rum, tol - lol - lo - rum, Rol-li-cum - ro - rum,

tol - lol - lay! .....

When Hus-bands with their Wives a-gree, And Maids won't wed from

mo-des - ty; Then Bo - ney he'll come pounc-ing down, And march his men.....

..... on Lon-don town! .....

*f* *ff*

..... Rol-li-cum-ro - rum, tol - lol - lo - rum, Rol-li-cum - ro - rum,

*mp*

tol - lol - lay! Rol-li-cum - ro - rum, tol - lol - lo - rum, Rol-li-cum - ro - rum,

*f*

tol-lol - lay! .....

*ff* *sfz*

## To Lizbie Browne

\* Words by  
THOMAS HARDY



Music by  
GERALD FINZI

Tempo comodo ♩ : c. 104 *senza rigore*\*

VOICE

PIANO

Ritard. . . . A tempo

Dear Liz-bie Browne,..... Where are you now? In

sun, in rain?..... Or is your brow Past

\*The beat should be flexible and wayward, with ♩ = 104 as no more than a touch-stone. Such suppleness cannot, of course, be determined by directions on paper, and the modifications of speed which are given should only be considered as an outline.

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**Ritard.** . . . . .

joy, past pain, Dear Liz-bie Browne?.....

**Ravvivando al. Tempo**

Sweet Liz-bie Browne, How you could smile, How you could sing!— How arch-ly

wile In glance-giv-ing, Sweet Liz-bie Browne! And, Liz-bie Browne,

**Ritard.** . . . . .

.....Who else had hair Bay-red as yours, Or flesh so fair Bred out of doors,

**A tempo**

Sweet Liz-bie Browne? When, Liz-bie Browne, you had just be-gun To be en-

*mp* *p*

**Ritard.**

deared By stealth to one,..... You dis-ap-peared....

***pp* Ritard. molto**

***mp* Ravvivando al Tempo**

My Liz-bie Browne! Ay, Liz-bie Browne, So swift your life,..... And

*pp* *mp*

**Ritard.**

mine so slow, You were a wife Ere I could show Love,... Liz-bie Browne.

**Ravvivando al . . . . . Tempo**

Still, Liz-bie Browne, You won, they said, The best of men When you were

**Ritard. . . . . A tempo (un poco meno mosso)**

wed . . . Where went you then, . . . O Liz-bie Browne? Dear Liz-bie Browne,

I should have thought, "Girls ri-pen fast," . . . . . And coaxed and caught You ere you passed,

**A tempo Imo**

Dear Liz-bie Brownel . . . . . But, Liz-bie Browne, I let you slip;



Ritard. . . . .

Shaped not a sign; Touched ne-ver your lip With lip of mine,.....

Ravvivando al Tempo, ma un poco meno mosso

Lost Liz-bie Browne! So,..... Liz-bie Browne,... When on a day Men

*pp* *mp* *pp* *mp*

Ritardando

speak of me As not, you'll say, "And who was he?"

Meno mosso

Molto ritard.

Yes,..... Liz-bie Browne!.....

*pp* *p* *pp!*

# The Clock of the Years

\* Words by  
THOMAS HARDY



Music by  
GERALD FINZI

*"A spirit passed before my face; the hair of my flesh stood up."*

Recit: Drammatico ♩ = c. 66

VOICE

And the Spi-rit said, "I can make the clock of the years go

PIANO

back - ward, But am loth to stop it where you will.....

Poco rallentando - - -

And I cried, "A-greed To that. Pro - ceed: Its bet-ter than dead!"

The musical score is written for voice and piano. It begins with a recitative section marked 'Recit: Drammatico' and a tempo of ♩ = c. 66. The voice part starts with the lyrics 'And the Spi-rit said, "I can make the clock of the years go back - ward, But am loth to stop it where you will....."'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand. The score concludes with the lyrics 'And I cried, "A-greed To that. Pro - ceed: Its bet-ter than dead!"' and a 'Poco rallentando' marking. The piano part ends with a final chord in the right hand and a sustained chord in the left hand.

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*p*

♩ = c. 63

He answered, "Peace;" And called her up\_ as last be-fore me; Then

*p sostenuto e legato*

*cresc.*

**Poco allargando**

youn-ger, youn-ger she grew, to the year I first had known Her woman-grown, And I cried,

*cresc.*

*f*

"Cease!\_ Thus far is good\_ It is e - nough\_ let her stay thus

*f*

al - ways!"

But a -

*dim.*

*mp*

- las for me ..... He shook his head: No stop was

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "- las for me ..... He shook his head: No stop was".

there; And she waned child-fair, And to ba-by-hood..... **Ritard.**

This system contains the next two staves of music. The vocal line continues with the lyrics: "there; And she waned child-fair, And to ba-by-hood.....". The piano accompaniment includes a dynamic marking of *p* (piano). The system concludes with a **Ritard.** (ritardando) instruction.

**A tempo**  
 Still less in mien To my great sor-row..... be - came..... she

This system contains the next two staves of music. The tempo is marked **A tempo**. The vocal line begins with the lyrics: "Still less in mien To my great sor-row..... be - came..... she". The piano accompaniment starts with a dynamic marking of *>pp* (pianissimo).

slow - ly,.. And smalled..... till she was nought at all..... In his

This system contains the final two staves of music on the page. The vocal line continues with the lyrics: "slow - ly,.. And smalled..... till she was nought at all..... In his".

check-less griff; And....

*pp*

Detailed description: This system contains the first two lines of music. The top line is a vocal line starting with the lyrics "check-less griff;". The bottom two lines are piano accompaniment. The piano part features a long, sweeping melodic line in the right hand and a more rhythmic accompaniment in the left hand. The dynamic marking *pp* (pianissimo) is placed in the right hand.

..... it was as if She had ne-ver been.

*f*

Detailed description: This system contains the second and third lines of music. The vocal line continues with the lyrics "..... it was as if She had ne-ver been.". The piano accompaniment continues with a similar texture. A dynamic marking of *f* (forte) is present in the piano part.

"Bet-ter," I plained,.....

*p* *mp sostenuto*

Detailed description: This system contains the third and fourth lines of music. The vocal line begins with the lyrics "'Bet-ter,' I plained,.....". The piano accompaniment features a more active texture with some arpeggiated figures. Dynamic markings include *p* (piano) and *mp sostenuto* (mezzo-piano sostenuto).

..... "She were dead as be - fore!..... The mem - - o - ry of

*cantabile*

Detailed description: This system contains the fourth and fifth lines of music. The vocal line continues with the lyrics "..... 'She were dead as be - fore!..... The mem - - o - ry of". The piano accompaniment features a more lyrical texture. A dynamic marking of *cantabile* is present in the piano part.

her Had lived in me;..... but it can-not now!"

Tempo I ♩ = c.66  
 ♩ = ♩ of preceding

And cold - ly his voice:

"It was your choice.... To mar..... the or - dained."

*lunga*

9

# In a Churchyard

(Song of the Yew Tree)

\*Words by  
THOMAS HARDY



Music by  
GERALD FINZI

Tempo I ♩. = 58 Poco ritard. A tempo

VOICE "It is

PIANO *mp cresc.* *dim.* *p*

sad that so ma - ny of worth, Still in the flesh,"soughed the yew, "Mis-judge their

lot whom kind - ly earth Se - cludes..... from view.....

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Pochiss piu mosso ♩ = 69

“They ride.....

..... their di - ur - nal round..... Each day - span's

sum of hours..... In peer - - less

ease,..... without jolt..... or bound..... Or ache.....



Ritard. . . . .

..... like ours.....

Ancor più mosso  $\text{♩} = c 80$

"If the liv - ing..... could but hear..... What is

heard..... by my roots..... as they creep Round the rest - ful flock,....

$\text{♩} = \text{♩ of preceding} (\text{♩} = 80)$

..... and the things said there,..... No one would weep!

“ ‘Now set a-mong the wise,’ They say: ‘En -

Largamente. . . . .  
 - larged in scope,..... That no God trumpet us to

Ritard. molto. . . . .  
 rise ..... We tru - - ly hope? ”

al. . . . .Meno mosso (♩ = 69)  
 I listened

to his strange tale In the mood that still - ness

brings, And I grew... to accept as the day wore pale That view of

*Poco ritard.* . . .

..... *Tempo I* (♩ = c 58)

things.

*pp*

*Rall.*

*dim.*

# 10 Proud Songsters

\* Words by  
THOMAS HARDY

Music by  
GERALD FINZI



Andante ♩ = c. 69

VOICE

PIANO

The musical score is written for voice and piano. It begins with a tempo marking of 'Andante' and a metronome marking of '♩ = c. 69'. The key signature is two sharps (F# and C#) and the time signature is 4/4. The voice part is written on a single staff, and the piano part is written on two staves (treble and bass clef). The piano part includes dynamic markings such as *p legato*, *mp*, and *p*. The score includes a *Ritard.* (ritardando) section followed by a return to *A tempo*. The piece concludes with a final chord in the piano part.

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dim. pp

The p sempre legato

thrushes sing ..... as the sun is go - ing, ..... And the fin - ches whis - tle in

ones and pairs, ..... And as it gets dark loud night - in - gales ..... In

bush-es..... Pipe,..... as they can..... when A - pril wears,.....

..... As if all Time were theirs. ....

*cresc. poco - a - poco*

- - al - - - - - *f* *dim.*

*mp* *Ritard.* *p* *pp*

## A Tempo, ma più calma

These are brand-new birds of twelve-months'grow-ing,..... Which a year a - go, or

*legato*

less than twain, No finch - es were, nor night-in - gales,... Nor

*espress.*

thrushes,..... But on-ly par - ti-cles of grain,... And earth,... and air..... and

rain.

*espress.*

**Rallentando**

*ten.*