

WINTHROP ROGERS EDITION

BEFORE AND AFTER SUMMER

Ten Songs for Baritone and Piano

Words by THOMAS HARDY

Music by GERALD FINZI



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THE SELF-UNSEEING.

Here is the ancient floor,
 Footworn and hollowed and thin,
 Here was the former door
 Where the dead feet walked in.

She sat here in her chair,
 Smiling into the fire ;
 He who played stood there,
 Bowing it higher and higher.

Childlike, I danced in a dream ;
 Blessings emblazoned that day ;
 Everything glowed with a gleam ;
 Yet we were looking away !

Thomas Hardy.

4

OVERLOOKING THE RIVER.

The swallows flew in the curves of an eight
 Above the river-gleam
 In the wet June's last beam :
 Like little crossbows animate
 The swallows flew in the curves of an eight
 Above the river-gleam.

Planing up shavings of crystal spray
 A moor-hen darted out
 From the bank thereabout,
 And through the stream-shine ripped his way ;
 Planing up shavings of crystal spray
 A moor-hen darted out.

Closed were the kingcups ; and the mead
 Dripped in monotonous green,
 Though the day's morning sheen
 Had shown it golden and honeybee'd ;
 Closed were the kingcups ; and the mead
 Dripped in monotonous green.

And never I turned my head, alack,
 While these things met my gaze
 Through the pane's drop-drenched glaze,
 To see the more behind my back
 O never I turned, but let, alack,
 These less things hold my gaze !

Thomas Hardy.

CHANNEL FIRING.

That night your great guns, unawares,
Shook all our coffins as we lay,
And broke the chancel window-squares,
We thought it was the Judgment-day

And sat upright. While drearisome
Arose the howl of wakened hounds :
The mouse let fall the altar-crumbs,
The worms drew back into the mounds,

The glebe cow drooled. Till God called, " No ;
It's gunnery practice out at sea
Just as before you went below ;
The world is as it used to be :

" All nations striving strong to make
Red war yet redder. Mad as hatters
They do no more for Christ's sake
Than you who are helpless in such matters.

" That this is not the judgment-hour
For some of them's a blessed thing,
For if it were they'd have to scour
Hell's floor for so much threatening

" Ha, ha. It will be warmer when
I blow the trumpet (if indeed
I ever do ; for you are men,
And rest eternal sorely need)."

So down we lay again. " I wonder,
Will the world ever saner be,"
Said one, " than when He sent us under
In our indifferent century ! "

And many a skeleton shook his head.
" Instead of preaching forty year,"
My neighbour Parson Thirdly said,
" I wish I had stuck to pipes and beer."

Again the guns disturbed the hour,
Roaring their readiness to avenge,
As far inland as Stourton Tower,
And Camelot, and starlit Stonehenge.

Thomas Hardy.

6 IN THE MIND'S EYE.

That was once her casement,
And the taper nigh,
Shining from within there,
Beckoned, " Here am I ! "

Now, as then, I see her
Moving at the pane ;
Ah ; 'tis but her phantom
Borne within my brain ! —

Foremost in my vision
Everywhere goes she ;
Change dissolves the landscapes,
She abides with me.

Shape so sweet and shy, Dear,
Who can say thee nay ?
Never once do I, Dear,
Wish thy ghost away.

Thomas Hardy.

7 THE TOO SHORT TIME.*

Nine leaves a minute
Swim down shakily ;
Each one fain would spin it
Straight to earth ; but, see,
How the sharp airs win it
Slantwise away ! Hear it say,
" Now we have finished our summer show
Of what we knew the way to do :
Alas, not much ! But, as things go,
As fair as any. And night-time calls,
And the curtain falls ! "

Sunlight goes on shining
As if no frost were here,
Blackbirds seem designing
Where to build next year ;
Yet is warmth declining :
And still the day seems to say,
" Saw you how Dame Summer drest ?
Of all God taught her she bethought her !
Alas, not much ! And yet the best
She could, within the too short time
Granted her prime."

Thomas Hardy.

**original title of poem "The best she could"*

8 EPEISODIA.

Past the hills that peep
Where the leaze is smiling,
On and on beguiling
Crisply-cropping sheep ;
Under boughs of brushwood
Linking tree and tree
In a shade of lushwood,
 There caressed we !

Hemmed by city walls
That outshut the sunlight,
In a foggy dun light,
Where the footstep falls
With a pit-pat wearisome
In its cadency
On the flagstones drearisome
 There pressed we !

Where in wild-winged crowds
Blown birds show their whiteness
Up against the lightness
Of the clammy clouds ;
By the random river
Pushing to the sea,
Under bents that quiver
 There shall rest we.

Thomas Hardy.

9 AMABEL.

I marked her ruined hues,
Her custom-straitened views,
And asked, " Can there indwell
 My Amabel ? "

I looked upon her gown,
Once rose, now earthen brown ;
The change was like the knell
 Of Amabel.

Her step's mechanic ways
Had lost the life of May's ;
Her laugh, once sweet in swell,
 Spoilt Amabel.

I mused : " Who sings the strain
I sang ere warmth did wane ?
Who thinks its numbers spell
 His Amabel ? " —

Knowing that, though Love cease,
Love's race shows no decrease ;
All find in dorp or dell
 An Amabel.

—I felt that I could creep
To some housetop, and weep
That Time the tyrant fell
 Ruled Amabel !

I said (the while I sighed
That love like ours had died),
" Fond things I'll no more tell
 To Amabel,

" But leave her to her fate,
And fling across the gate,
'Till the Last Trump, farewell,
 O Amabel ! ' "

Thomas Hardy.

HE ABJURES LOVE.

At last I put off love,
 For twice ten years
 The daysman of my thought,
 And hope, and doing ;
 Being ashamed thereof,
 And faint of fears
 And desolations, wrought
 In his pursuing.

Since first in youthtime those
 Disquietings
 That heart-enslavement brings
 To hale and hoary,
 Became my housefellows,
 And, fool and blind,
 I turned from kith and kind
 To give him glory.

I was as children be
 Who have no care ;
 I did not shrink or sigh,
 I did not sicken ;
 But lo, Love beckoned me,
 And I was bare,
 And poor, and starved, and dry,
 And fever-stricken.

Too many times ablaze
 With fatuous fires,
 Enkindled by his wiles
 To new embraces,
 Did I, by wilful ways
 And baseless iles,
 Return the anxious smiles
 Of friendly faces.

No more will now rate I
 The common rare,
 The midnight drizzle dew,
 The gray hour golden,
 The wind a yearning cry,
 The faulty fair,
 Things dreamt, of comelier hue
 Than things beholden ! . . .

—I speak as one who plumbs
 Life's dim profound,
 One who at length can sound
 Clear views and certain.
 But—after love what comes ?
 A scene that lours,
 A few sad vacant hours,
 And then, the Curtain.

Thomas Hardy.

1

Childhood among the Ferns

★ Words by
THOMAS HARDY



Music by
GERALD FINZI

Andante sostenuto ♩ = c. 56

VOICE

PIANO

mf *f* *pp* *chiaro*

Andante con moto ♩ = c. 96
(Piu mosso)

Ritard.

I sat one sprinkling day

..... up-on the lea,..... Where tall - stemmed ferns spread

mf

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out lux-ur - iant - ly,..... And no-thing but those tall ferns

shel - tered me.

diminuendo

Poco ritard. **A tempo** $\text{♩} = \text{♩}$ of preceding ($\text{♩} = c. 64$)

The

pp *p*

rain gained strength,..... and damped each lop - ping frond,.....

..... Ran down their stalks be-side me.... and be -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a dotted line, followed by the lyrics "Ran down their stalks be-side me.... and be -". The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand. The key signature is G major (one sharp) and the time signature is 6/8.

- yond,..... And shaped slow-creep-ing ri-vu-lets..... as I

The second system continues the vocal line with the lyrics "- yond,..... And shaped slow-creep-ing ri-vu-lets..... as I". The piano accompaniment continues with a similar texture. A dynamic marking of *mp* (mezzo-piano) is placed above the piano part. The key signature remains G major and the time signature is 6/8.

conned, With pride,..... my spray - roofed house.....

The third system continues the vocal line with the lyrics "conned, With pride,..... my spray - roofed house.....". The piano accompaniment continues with a similar texture. A dynamic marking of *mp* (mezzo-piano) is placed above the piano part. The key signature remains G major and the time signature is 6/8.

..... And though a - non..... Some

The fourth system continues the vocal line with the lyrics "..... And though a - non..... Some". The piano accompaniment continues with a similar texture. The key signature changes to G minor (two sharps) and the time signature remains 6/8.

drops pierced its green raft - ers,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a dotted quarter note, followed by a half note, and then a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

..... I sat on, Ma-king pre - tence

The second system continues the vocal line and piano accompaniment. The vocal line has a more melodic contour with some rests. The piano accompaniment maintains the eighth-note texture in the right hand.

Poco ritard. I was not *A tempo* rained up-on.

The third system introduces tempo changes. It starts with a *Poco ritard.* marking and a 9/8 time signature. The vocal line has a fermata over the word "not". The piano accompaniment features a *dim.* (diminuendo) marking and a fermata over the first few measures. The system then changes to *A tempo* with a 6/8 time signature. The piano accompaniment includes a *p* (piano) dynamic marking and a crescendo hairpin.

Ritard. *Allargando molto*

The fourth system begins with a *Ritard.* marking and a 4/4 time signature. The vocal line has a long rest. The piano accompaniment starts with a *diminuendo* marking and a *pp* (pianissimo) dynamic. It then transitions to *Allargando molto* with a *f* (forte) dynamic. The piano accompaniment features a complex texture with many chords and a slower, more expressive feel.

Andante sostenuto (Tempo I.) ♩ = c.56

The sun then burst, and brought forth a sweet breath From the

limp ferns as they dried un - der - neath: I said: "I could

live on here.... thus till death;" And

quer - ied in the green rays..... as I sate:.... "Why

p dolce

.....should I have to grow to man's es - tate, And this a - far-noised

p dolce

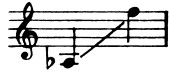
Poco ritard.

World..... pe - ram - bu - late?"

pp *ppp*

Before and after Summer

* Words by
THOMAS HARDY



Music by
GERALD FINZI

Allegro con spirito $\text{♩} = \text{c. } 92$

PIANO *mf*

Look-ing for-ward to the spring One puts up with a-ny-thing.

On this Feb - ru-a-ry day Though the winds leap

down the street Win-try scourgings seem but play,

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..... And these la - ter shafts of sleet —Sharp-er point - ed..... than the

first — And..... these la - ter snows..... the worst— Are as a

half - trans - pa-rent blind..... Rid-dled..... by rays from

sun be - hind.....

Ritardando poco

diminuendo

a poco

pp

Andante $\text{♩} = \text{♩}$ of preceding

Sha - dows of the Oc - to - ber pine Reach in - to this room of mine:

p sostenuto

On the pine there swings a bird; He is sha-dowed with the tree.....

3

The Self-unseeing

* Words by
THOMAS HARDY

Music by
GERALD FINZI

Andante $\text{♩} = c. 54$

PIANO *pp*

Here... is the an-cient floor,...

Foot-worn and hol-lowed and thin,..... Here...was the form-er door..... Where the

Un poco più mosso;
grazioso $\text{♩} = c. 66$

dead feet walked in. She sat here in her

p dolce

The musical score is written for piano and voice. It begins with a tempo marking of 'Andante' and a metronome marking of '♩ = c. 54'. The piano part is marked 'PIANO' and 'pp'. The vocal line starts with the lyrics 'Here... is the an-cient floor,...' and continues with 'Foot-worn and hol-lowed and thin,..... Here...was the form-er door..... Where the'. The tempo then changes to 'Un poco più mosso; grazioso' with a metronome marking of '♩ = c. 66'. The piano part continues with 'dead feet walked in.' and the vocal line continues with 'She sat here in her'. The piano part ends with a 'p dolce' marking.

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chair, Smi - ling in - to the fire;

He who played stood there, Bow - ing it high - er and

pp delicato

high - er.

Child - like, I danced in a dream;

pp sempre delicato

il basso molto leggero

Bless - ings em - blaz-oned that day;

Eve - ry-thing glowed with a gleam;

crescendo

Ritardando molto

Tempo I.
pp

Yet

mf *pp* *pp*

5

..... we were look-ing a - way.

4 Overlooking the River

* Words by
THOMAS HARDY



Music by
GERALD FINZI

Lento placido ♩ = c. 54 **Poco ritard.**

VOICE

PIANO

pp sostenuto

con Pedale

The

A tempo

swallows flew... in the curves of an eight A-bove the ri-ver-gleam In the

sempre sost.

Poco ritard.

wet June's last beam: Like lit-tle cross-bows an-i-mate..... The

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A tempo **Poco ritard.**

swallows flew... in the curves of an eight A-bove the ri-ver- gleam.....

pp

A tempo

Planing up shavings of crys - tal spray A

mp *p* *pp*

moor-hen dart-ed out..... From the bank there-a-bout, And

Poco ritard. **A tempo**

through the stream-shine ripped his way; Planing up shavings of crys - tal spray A

moor-hen dart-ed out.

dim.

Ritard. A tempo

Closed were the

pp

p semplice

king-cups; and the mead Dripped in mo-not-on-ous green, Though the

mp

days morn-ing sheen Had shown it gol-den and hon-ey-bee'd;

p

pp

Closed were the king-cups; and the mead Dripped in monotonous green.

pp *mp*

Poco ritard. **A tempo**

And ne-ver I turned my head, a-lack, While these things met my gaze.... Through the

p *mp*

pane's drop-drenched glaze,.... To see the more be-hind my back... O

mf *dim.*

Ritardando molto

ne-ver I turned, but let, a-lack, These less things hold my gaze!

p *dim.*

5

Channel Firing

★ Words by
THOMAS HARDY

Music by
GERALD FINZI



Solenne ♩ = c. 58

VOICE

PIANO

pp *pp* *pp*

chiaro

8 basso...: 8 basso...: 8 basso.....:

That night... your great guns,

un-a-ware, Shook all our coffins as we lay, ... And broke the chancel window-squares, We

cresc.

Ritenuito **A tempo**

thought it was the Judgment-day And sat up-right. While drea-ri-some A -

mp *p* *mp*

- rose the howl of wa-kened hounds: The mouse let fall the al-tar-crumb, The

pp

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Poco ritard.

worms... drew back into the mounds, The glebe cow drooled.

pp legato

p *mp*

Till God called, "No; It's

A tempo

pp *pp* *pp*

s *basso*....:

gun - ne - ry prac - tice out at sea Just as be - fore you went be - low;.....

s *basso*.....:

..... The world is as it used to be:

Poco ritard.

Molto più mosso (quasi doppio movimento)

"All na - tions stri - ving

strong to make Red war yet

red - der. Mad as hat - ters They

do no more for Christ - é's sake Than you who are

help - less in such mat - ters. "That

mf *f*

this is not the judgment - hour For some of them's a blessed thing,

fp *cresc. poco a poco*

..... For..... if it were they'd have to scour Hell's

f *sempre cresc.*

floor for so much threaten - ing

ff

Allargando molto

al

"Ha, ha. It will be warm - er when I

mf *ff* *fff*

Tempo I

blow the trum-pet (if in - deed I ev - er do;

mp subito

con tendrezza

for you are men, And rest e - ter - nal sore - ly need)?".....

p *mp* *cantabile* *espress.*

Ritard.

A tempo

So down we lay a -

p

Poco ritard. A tempo

- gain..... "I

pp sostenuto

won - der, Will the world ev - er sa - ner be," Said one, "than

p

when He sent us un - der In..... our in - dif - ferent cen - tu - ry!"

mp

Poco ritard.

Ravvivando **Molto ritard.** **A tempo**

And ma - ny a ske - le - ton shook his head.....

p *chiaro* *sotto* *senza Ped.*

..... "In - stead of preaching for - ty year,"..... My neighbour

Ritenuato Par - son Third - ly said, **A tempo** "I wish I had stuck to pipes and beer.".....

.....

f A - gain the guns dis -

- turbed the hour,..... Roar-ing their rea-di-ness.....

mp subito *f cresc.*

..... to a - venge,..... As far in - land as Stour-ton

Allargando molto **Ritardando e perdendosi**

fff *mp diminuendo*

..... Tower, And Ca-me-lot, and star-lit Stone-henge.....

dim. **A tempo**

pp *8 bassa*

8 bassa.....

sempre dim. *lontano*

8 bassa..... *8 bassa*..... *8 bassa*.....

6

In the mind's eye

★ Words by
THOMAS HARDY

Music by
GERALD FINZI



Allegro con passione $\text{♩} = \text{c. } 84$

Poco ritard.

A tempo

PIANO

pp

pp

ff

That was once her case - ment, And the ta - per nigh,

pp

Shi - ning from with - in there Beckoned, "Here am I!".....

mf

.....

mp

ff

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Now, as then, I see her Mov - ing..... at the

mp subito

pane; Ah; 'tis but her phan - tom

sfz

Borne with - in my brain!

sfz

Fore-most in my vi - sion Ev - ery-where goes

mp *pp*

In the mind's eye

she; Change dis-solves the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note 'she;' followed by a dotted line. The piano accompaniment features a flowing eighth-note melody in the right hand and a bass line with chords and eighth notes in the left hand. The key signature has two flats (B-flat and E-flat).

land - scapes, She a - bides with me.

The second system continues the vocal and piano parts. The vocal line has a dotted line after 'land - scapes,' and another dotted line after 'me.'. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand. The key signature remains two flats.

.....

The third system shows the continuation of the piano accompaniment. The vocal line is mostly silent, indicated by a dotted line. The piano part features a complex texture with many sixteenth and thirty-second notes in the left hand and a melodic line in the right hand. The key signature remains two flats.

Ritard. poco a poco

diminuendo

The fourth system concludes the piece. The vocal line is silent. The piano accompaniment features a *diminuendo* marking and a *Ritard. poco a poco* instruction. The piano part consists of sustained chords in the right hand and a descending eighth-note line in the left hand. The key signature remains two flats.

Meno mosso

Shape so sweet and shy, Dear,

p *mp*

This system contains the first two lines of music. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a bass line with a half note G3, a quarter note A3, and a quarter note B3, and a treble line with a half note G4, a quarter note A4, and a quarter note B4. Dynamics include piano (*p*) and mezzo-piano (*mp*).

Who can say thee nay? Ne - ver once do I, Dear,

p *mf*

1 5

This system contains the second two lines of music. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with a bass line of half note G3, quarter note A3, quarter note B3, and a treble line of half note G4, quarter note A4, quarter note B4. Dynamics include piano (*p*) and mezzo-forte (*mf*). Fingerings 1 and 5 are indicated for the bass line.

Wish thy ghost a - way.....

p

This system contains the third line of music. The vocal line concludes with a half note G5, a quarter note A5, and a half note B5. The piano accompaniment concludes with a bass line of half note G3, quarter note A3, quarter note B3, and a treble line of half note G4, quarter note A4, quarter note B4. Dynamics include piano (*p*).

7

† The Too Short Time

★ Words by
THOMAS HARDY

Music by
GERALD FINZI



Andante ♩ = c. 60

PIANO *pp senza rigore*

Quasi recitativo

Nine leaves a min-ute Swim down shak-i-ly;

Accel. **Ritard.** **Accel.**

Each one fain would spin it Straight to earth; but, see, How the sharp airs win it

†Original title, "The Best she could"

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Ritard.

slant - wise a - way! Hear it say,

A tempo

"Now we have finished our sum-mer show Of what we knew the way to

do:..... A - las, not much! But, as things go, As fair as a - ny.....

Ritard.

..... And night - time calls, And the cur - tain falls!".....

A tempo

..... Sun - light goes on shi - ning As

The first system of music features a vocal line in 4/4 time with lyrics "Sun - light goes on shi - ning As". The piano accompaniment consists of a right hand with a flowing sixteenth-note melody and a left hand with a steady eighth-note bass line. The tempo is marked "A tempo".

if no frost were here, Black - birds seem de - sign - ing Where

The second system continues the vocal line with lyrics "if no frost were here, Black - birds seem de - sign - ing Where". The piano accompaniment maintains the same rhythmic pattern, with the right hand playing a continuous sixteenth-note figure.

..... to build next year; Yet is warmth de -

The third system features the vocal line with lyrics "..... to build next year; Yet is warmth de -". The piano accompaniment continues with the same sixteenth-note texture in the right hand and eighth-note bass line in the left hand.

- cli - ning: And still the day seems to say,

The fourth system concludes the vocal line with lyrics "- cli - ning: And still the day seems to say,". The piano accompaniment continues with the same rhythmic pattern, ending with a final cadence.

f

"Saw you how..... Dame Summer drest? Of all God taught her

mf cresc.

f

she be-thought her! Á - las, not much! And yet the best

p

pp

mp

..... She could,.... with-in the too short time Grant-ed her prime."

mf

p

8 Epeisodia

★ Words by
THOMAS HARDY



Music by
GERALD FINZI

Allegretto grazioso $\text{♩} = \text{c. } 69$

PIANO *mp*

Past the hills that peep Where the

leaze is smi - ling, On and on be - gui - ling Crisp - ly - crop - ping

sheep; Un - der boughs of brush - wood Link - ing tree and

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tree In a shade of lush-wood,

Poco ritard. A tempo

There ca - ressed we!

p legato *p*

pp

Hemmed by ci - ty walls That out - shut the sun - light,..

pp *sostenuto pp sempre* *stacc.*

..... In a fog - gy dun light, Where the foot - step falls With a

sempre staccato

pit - pat wea - ri - some In its ca-den-cy..... On the flag-stones drea - ri - some

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "pit - pat wea - ri - some In its ca-den-cy..... On the flag-stones drea - ri - some". The piano accompaniment features a bass line with a key signature of one sharp and a right-hand part with chords and moving lines.

..... There pressed wel.....

The second system continues the musical score. The vocal line has a treble clef and a key signature of one sharp. The lyrics are "..... There pressed wel.....". The piano accompaniment continues with a bass line and a right-hand part, maintaining the key signature of one sharp.

sostenuto *mp*

The third system shows the piano accompaniment. The right-hand part has a treble clef and a key signature of one sharp. The left-hand part has a bass clef and a key signature of one sharp. The tempo marking *sostenuto* is placed in the bass line, and *mp* (mezzo-piano) is placed in the right-hand part.

p

The fourth system continues the piano accompaniment. The right-hand part has a treble clef and a key signature of one sharp. The left-hand part has a bass clef and a key signature of one sharp. The dynamic marking *p* (piano) is placed in the right-hand part.

Where in wild-winged crowds Blown birds show their white-ness

p

Up a- gainst the light-ness.... Of the clammy clouds;

p

By the ran- dom riv-er Push-ing..... to the sea,.....

mf

Poco ritard.

Un- der bents that qui-ver..... There..... shall rest we.

mp *p*

9 Amabel

★ Words by
THOMAS HARDY



Music by
GERALD FINZI

Andantino ♩ = c. 76

VOICE

PIANO

mp *semplice* *p* *mp*

marked her ru-ined hues, Her cus - tom - strait - ened views, And

asked, "Can there in-dwell My Am-a-bel?" I looked up-on her gown, Once

Poco ritard.

rose, now earthen brown; The change was like the knell Of Am-a-bel. Her

cresc. *f* *mp*

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A tempo

steps me-chan-ic ways Had lost the life of Mays; Her

Poco ritard.

laugh, once sweet in swell, Spoilt Am-a-bel. I

A tempo

mused: "Who sings the strain I sang ere warmth did wane? Who

thinks its numbers spell His Am-a-bel?" — Know-ing that, though Love cease, Love's

race shows ro de - crease; All find in dorp or dell An

Poco ritard. **A tempo**

Am - a - bel. — I felt that I could creep.... To some

p *mp* *espress.*

house - top, and weep That Time the ty - rant fell Ruled

Am - a - bell I said (the while I sighed That

p

love like ours had died), "Fond things I'll no more tell To

mf

cresc. poco a poco

Am - a - bel, "But leave her to her fate, And

cresc. poco a poco

f

ff **Largamente**

fling a - cross the gate, 'Till the Last Trump, fare - well,

ff *f*

A tempo, slentando al fine **Ritard. molto**

..... O Am - a - bell'

p *mp* *pp*

He abjures Love

★ Words by
THOMAS HARDY

Music by
GERALD FINZI



Animato ♩ = c. 96

VOICE

ff > > > > > ^

At last I put off..... love,.....

PIANO

ff ^

mf

..... For twice ten years..... The days - man..... of my thought,....

simile

simile

Ritenuato - - - -

..... And hope, and do - ing; Be - ing a -

mp

A tempo

Ritenuato - - - -

- shamed there-of,..... And faint of fears And de - - - so - la - tions,

p

mf

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accel.

Poco più mosso ♩ = c. 112

wrought In his pur - su - ing, Since first in youth - time..

cresc.
mp *f*

..... those Dis - qui - et - ings That heart - en - slave - ment brings To

hale and ho - ry, Be - came my house - fel - lows, And,

f

fool and blind, I turned from kith and kind

dim.

..... To give him glo - - - - - ry.

Ritard. - - - - - al - - - - - Meno mosso ♩ = c. 76

.....

I was as chil - dren be Who have no care;

I did not shrink or sigh, I did not sick-en; But

Ravvivando - - - - poco - - - - a - - - - poco

lo, Love beckoned me,..... And I was bare, And poor, and

p *cresc.*

al - - - -

starved, and dry, And fe - - - - ver-stricken.....

cresc. sempre

Tempo I

..... Too..... ma-ny times a -

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

- blaze With fa-tuous fires, En-kin-dled..... by his

ff *3*

wiles..... To new em - bra - ces, Did I, by

dim. *mp*

wil - ful ways and base - less ires,..... Re - turn the anx - ious smiles.....

cresc. *mf*

..... Of friend - ly fa - ces.....

dim. *mp*

Ritardando - - -

dim.

al Meno mosso ♩ = c. 76

No more will now rate I The com-mon rare, The mid-night

p legato e cantabile

driz-zle dew, The gray hour gold - - en, The wind a yearning cry, ...

mf *p*

..... The faul - ty fair, Things dreamt, of com-li-er hue Than things be-

Rall.

- hold - en!

dim.

Ancor meno mosso ♩ = c. 60

— I speak as one who plumbs Life's dim pro - found, One who at

Poco ritenuto - - - - - A tempo ♩ = c. 60

length can sound Clear views and cer - tain. But — af - ter love

..... what comes? A scene that lours, A few sad va - cant hours,

Ritenuato

..... And then, the Cur - tain.

He abjures Love

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