

Hayley Jenkins

# Gwyneth

The beginning of a long voyage

Written for the Albany Trio (2015):

Violin,  
Cello,  
Piano

*For the family. A remembrance.*

# Forward

This single diary entry was found by Joanne, Gwyneth's elder sister in December 2014. Joanne, who is now 96years old (b.1919), says she can remember the day she said goodbye to her younger sister the day she was evacuated to Australia at the beginning of the Second World War.

As a child, I never truly understood the relationship that my great Aunt's had with Australia but used to enjoy the stories and gifts they brought back after trips to see the "Australian family". To find this short diary excerpt from the start of an exciting life-changing journey of a young girl made me wish that I had had the chance to ask Gwyneth about her journey. Unfortunately I missed that chance as Gwyneth passed away in 2008.

This short piece of music is my way of imagining what Gwyneth as a young girl of 11yrs might have felt as she embarked on such a long, exciting but ultimately lonely journey to the other side of the world.

Below is the full extract from the diary:

## CHAPTER ONE

It was Wednesday, August 21<sup>st</sup> 1940.  
The day I was to begin my long and exciting voyage to Australia.

Everybody was up early and I was not sure whether to be very excited or very sorry to be going away. All the goodbyes had been said and Joanne had permission to miss parade to take Mother and me to the station in Bury St. Edmunds. There we left Joanne as she had to get back to the barracks.

I had very little luggage so we could easily manage it. Only two cases a large one and a small one and a toy dog.

We arrived at Euston Station in London at lunch time so we had something to eat at the restaurant.

there.

Then Mother and I had a quiet walk round on our own before returning to meet my travelling companions and to get onto the train for Liverpool. I had to say goodbye to Mother at Custon and go into the carriage where I met Sheila, Brenda, Ian and John MacLagan, Mary and John Teasbourne, Theo and Kenneth Ross and Windland Bernard and her brother Ernest. Mr Collet a very nice man who did not come on the ship with us was in charge of us on the train; we gave him our ration books, identity cards and birth certificates.

I sat by myself most of the afternoon and played with the little tiny playing cards Joanne had given me.

Later on in the afternoon we ate the rations we had with us of milk, biscuits, fruit and chocolate.

We did not arrive at Liverpool

station until seven o'clock so we were rather tired but we still had a five mile bus ride before we reached the orphanage where we were to spend the night. Here the girls and boys were separated and we went into different buildings about forty in each.

#### Note to performers:

Performers are asked to select and read out diary excerpts at the pauses (some have been suggested in the score, but do not have to be followed). At each pause there should be an instrumentalist with a sustained note (on the pause) which is to be held whilst a quotation is read before the piece resumes.

It is up to the performers who reads, this can include all performers or just one.

# Gwyneth

## The beginning of a long voyage

Hayley Jenkins

*It was Wednesday, August 21st 1940. The day I was to begin my long and exciting voyage to Australia.*

Lento ♩ = 60

(lightly brush strings upwards with sus.pedal down)

*pp*

*ppp*

*ppp*

let ring-----

Lento ♩ = 60

*molto flaut.*

*ord.*

*molto flaut.*

*ord.*

*ppp*

*ppp*

*I had very little luggage so we could easily manage it.  
Only two cases, a large and a small one and a toy dog.*

Andante ♩ = 80

*mp*

*ff*

*mp*

let ring-----|

Ped. 9 Ped.

Andante ♩ = 80

*molto flaut.*

*pp*

*mp*

9

(Second time only)

Ped.

*Mother and I had a quiet walk round on our own before returning to meet my traveling companions and to get on the train for Liverpool. I had to say goodbye to Mother at Euston.*

12

(Second time only)

Ped.

*pp*

*p*

*p*

16

Musical score for measures 16-22. The score is in 3/4 time and consists of four staves. The top staff is a single melodic line with dynamics *mp* and *mf*. The middle two staves are a grand staff (treble and bass clefs) with dynamics *mp* and *mf*. The bottom staff is a bass line with dynamics *mp* and *mf*. The music features various articulations such as slurs, accents, and dynamic hairpins.

23

Musical score for measures 23-29. The score is in 6/4 time and consists of four staves. The top staff is a single melodic line with dynamics *mp*. The middle two staves are a grand staff (treble and bass clefs) with dynamics *mp*. The bottom staff is a bass line with dynamics *mp*. The music features various articulations such as slurs, accents, and dynamic hairpins.

*I sat by myself most of the afternoon and played with the little  
tiny playing cards Joanne had given me. Later, we ate the  
rations we had with us of milk, biscuits, fruit and chocolate.*

26

*p* *p*

*p*

*p*

*p*

*mp cantabile*

Ped.

31

*mp cantabile*

36

Musical score for measures 36-40. The score is in G major (one sharp) and 4/4 time. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with slurs and accents, marked *mp*. The grand staff contains piano accompaniment with chords and moving lines, marked *mp cantabile*. A large *V* (ritardando) hairpin is positioned below the grand staff, spanning measures 36 through 40.

41

Musical score for measures 41-45. The score is in G major (one sharp) and 4/4 time. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with slurs and accents, marked *f* and *mf*. The grand staff contains piano accompaniment with chords and moving lines, marked *f* and *mf*. A large *V* (ritardando) hairpin is positioned below the grand staff, spanning measures 41 through 45.



46

Musical score for measures 46-50. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The top staff contains a melodic line with a crescendo hairpin and a *mp* dynamic marking. The grand staff contains piano accompaniment with various chords and melodic fragments, also marked *mp*.

*We were rather tired but we still had a five mile bus ride before we reached the orphanage where we were to spend the night.*

51

Musical score for measures 51-55. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The top staff contains a melodic line with a crescendo hairpin and a *mf* dynamic marking. The grand staff contains piano accompaniment with various chords and melodic fragments, marked *p* and *mf*.

56

rall.

dim.

dim.

dim.

rall.

62

Lento ♩ = 40

pp

(lightly brush strings upwards with sus.pedal down)

mf

ppp

Lento ♩ = 40

ord.

pp

Musical score for a piano piece, measures 56-62. The score is in 3/4 time with a key signature of two flats. It features a vocal line, a piano accompaniment with treble and bass staves, and a separate bass line. Dynamics include *dim.*, *mf*, *ppp*, and *pp*. Performance instructions include *rall.*, *Lento ♩ = 40*, and *(lightly brush strings upwards with sus.pedal down)*. The score ends with a fermata over the final notes.

67

Musical score for measures 67-72. The top staff is a treble clef with a single note in measure 67 and rests thereafter. The middle staff is a grand staff (treble and bass clefs) with rests in measures 67-71 and a triplet of eighth notes in measure 72. The bottom staff is a bass clef with rests in measures 67-72. Dynamics include *>niente* and *ppp*.

let ring-----

Musical score for measures 73-78 in a bass clef. Measures 73-75 are marked *molto flaut.* and measures 76-78 are marked *molto flaut.*. Measure 76 is also marked *ord.* and *ppp*. The notes are connected by a slur and have a hairpin crescendo underneath.