

FOUR FANTASTIC SONGS

- (1) TO JULIA words by John Keir Cross
(2) THE DANCER words by Joseph Campbell
(3) MAZEMBRA PREED words by Anne Johnson
(4) THE CHILDREN words by Robert Browning

Set for soprano, mezzo-soprano or tenor voice
and pianoforte

by ELAINE HUGH-JONES

I TO JULIA

O she thought she was in China
And a million miles away,
All among the tall pagodas
Where the shining geishas play
And the mocking birds were singing
And the lanterns burning red,
And the temple bells were ringing
Softly, softly in her head.
And those high and frozen mountains
Brought her comfort in the night,
Golden fish in silver fountains
Wove her garments of delight.
And the rich mimosa blossoms
Scented all the shining air,
And the mocking birds were nesting
Quietly, quietly in her hair.

John Keir Cross
(from the story "The Glass Eye")
published Faber & Faber

2: THE DANCER

The tall dancer dances
With slowly taken breath:
On his feet music
And on his face death.
His face is a mask,
It is so still and white,
His withered eyes shut
Unmindful of light.
The old fiddler fiddles
The merry 'Silver Tip'
With softly beating foot
And laughing eyes and lip.
And round the dark walls
The people sit and stand,
Praising the art
Of the dancer of the land.
But he dances there
As if his kin were dead:
Clay in his thoughts
And lightning in his tread.

Joseph Campbell
(Oxford Book of Modern Verse)

3 Mazembra Preed, Mazembra Preed
Sowed her lawn with parsley seed
Telling her friends who asked her why
"It goes so well with a mackerel sky"

When "Pooh!" they said "First catch your fish"
Down they'd plop at Mazembra's wish
And her parsley thrived as no Christians should
"That maid Mazembra's up to no good"

So went the clack
"She'll come to lack"
"You'll see" said the Village
But the rooks in the College
elms as one bird
Cawed
ABSURD.

So when the cockerel shrilled "Who's for mackerel?"
And the old grasshopper tick-tockerel
Tuned up his zither as the raindrops ceased
Out ran the children to Mazembra's feast.
and all were blest -

Her small black cat as surely as the rest.

Anne Johnson

4 The Children

Once more he stepped into the street,
And to his lips again
Laid his long pipe of smooth, straight cane;
And e'er he blew three notes, (such sweet, soft notes
As yet musician's cunning never gave the enraptured air),

There was a rustling that seemed like a bustling
Of merry crowds justling at pitching and hustling.
Small feet were pattering, wooden shoes clattering,
Little hands clapping and little tongues chattering,
And, like fowls in a farmyard when barley is scattering,
Out came the children, running.
All the little boys and girls with rosy cheeks and flaxen curls
And sparkling eyes and teeth like pearls,
Tripping and skipping ran merrily after
The magical music, with shouting and laughter.

(From "The Pied Piper of Hamelin" by Robert Browning)

Slowly, dreamily
(♩=40)

she thought she was in China and a million miles

Poco più mosso

away. All among the tall pagodas where the shining geishas play,

And the mocking birds were singing, and the lanterns burning red,

and the temple bells were ringing softly, softly in her head. And those high and frozen mountains

brought her comfort in the night, Golden fish in silver fountains

accal.

wave her garments of delight.

accet. e cresc.

mp

Ped.

TEMPO I

Rit.

A Tempo

mp

And the rich mimosa blossoms

Tempo I

mp sub.

mark inner part

Rit.

dolce

P

Ped. simile

scanted all the shining air

And the masking birds were nesting

mp

P

mp

leggiere

tr.

mf

P

mp

poco rit.

A Tempo

quietly, quietly, in her hair.

A Tempo

poco rit.

dim.

pp

pp

p

pp

ppp

Ped.

Joseph Campbell

The Dancer

Elaine Hughes-Jones

(2 = 60)

Tempo giusto (gentle dance rhythm)

p (*legatiss.*)

The tall dan

dances with slowly to — ken breath:

cresc. *mp* (*senza rall.*)
 In his feet music and on his face

death His face is a mask, It is so still and white,

mf his withered eyes shut unmindful of light. *mf* The old fiddler fiddles the

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a mezzo-forte (*mf*) dynamic and contains the lyrics "his withered eyes shut unmindful of light. The old fiddler fiddles the". The piano accompaniment consists of chords and moving lines in the left hand.

mp merry 'Silver Tip' *poco accel.* *mf* with softly beating foot and laughing eyes and lip;

The second system continues the musical score. The vocal line starts with a mezzo-piano (*mp*) dynamic and includes the lyrics "merry 'Silver Tip' with softly beating foot and laughing eyes and lip;". Above the vocal line, the tempo marking "*poco accel.*" is written. The piano accompaniment features a more active rhythmic pattern.

mf And round the dark walks the people sit and stand

The third system shows the vocal line with a mezzo-forte (*mf*) dynamic and the lyrics "And round the dark walks the people sit and stand". The piano accompaniment includes a section marked with a circled "12", possibly indicating a measure count or a specific musical phrase.

poco ALLARG. *cresc.* *f* praising the art of the dancer of the land.

The fourth system concludes the page with a vocal line in treble clef and piano accompaniment in bass clef. The vocal line starts with a forte (*f*) dynamic and includes the lyrics "praising the art of the dancer of the land." Above the vocal line, the tempo marking "*poco ALLARG.*" and the dynamic marking "*cresc.*" are present. The piano accompaniment features a complex harmonic structure with many accidentals.

molto rit. *Tempo I*

Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked *molto rit.* and then changes to *Tempo I*. The key signature has two flats. The piano part includes dynamic markings *pp* and *ppp*.

mp

But he dances there ————— as if his kin were

pp

Handwritten musical score for the second system. It includes a vocal line with the lyrics "But he dances there ————— as if his kin were" and a piano accompaniment. The dynamic marking *mp* is above the vocal line, and *pp* is below the piano part. The piano part includes a *dim.* marking.

mf *mf cresc.* *ff sf* *sf*

dead; slay in his thoughts and lightning in his

Handwritten musical score for the third system. It includes a vocal line with the lyrics "dead; slay in his thoughts and lightning in his" and a piano accompaniment. The dynamics are marked *mf*, *mf cresc.*, *ff sf*, and *sf*. The piano part includes a *max.* marking and a section with a *sf* dynamic and a fermata over a measure with the number 13 written above it.

mp

Tread!

dim. *Rall.* *ppp ms.*

Handwritten musical score for the fourth system. It includes a vocal line with the lyrics "Tread!" and a piano accompaniment. The dynamic marking *mp* is above the vocal line. The piano part includes *dim.*, *Rall.*, and *ppp ms.* markings.

Anne Johnson

"Mazembra Preed"

Light and flowing
(not too fast)

— Louise Hugh-Jones

(approx. $\text{♩} = 68$)

mp Mazem-bra Preed, Ma-zem-bra

pp *Con Ped* etc.

Preed Sowed her lawn with pars-ley seed,

espress.

mf Telling her friends who asked her why, "It goes so well—

— with a mackerel sky." When

mf Ped. etc. 6

f "Pooh" they said, "first find your fish!" Down the sid' plop

mf Ped. *mf* 6

mf Ped. *mf* 6

at Ma zem bra's wish. Rit. mp And her

par-slay thived as no Christian's should. mp

slow and leisurely mp PP mf PP

subito PIU MOSSO mf That maid mazenbra's up to no (d=66) (mp) PP sf Goggiere

good! " So went the mp

clack, "She's sure to lack, You'll see" said the Village. But the poco rit. mp

Tempo
♩ = 52

roots in the College elms as one bird cawed 'ABSURD.'

Più mosso (♩ = 100) *mf*
So when the cockerel

shilled 'who's for market?' And the old grasshopper

tick tockeral tunes up his zither as the

mf RALL.

Tempo
rain-drops ceased. Out ran the children to Mazembra's feast.

f (RALL.) (♩ = 88)

Preview File Only

Handwritten musical score for the first system. It consists of a treble staff and a bass staff. The treble staff begins with a key signature of three sharps (F#, C#, G#) and a common time signature. The music includes several measures with notes and rests. A 'Rall' (rallentando) marking is present above the final measure of the treble staff, which also contains a 'dim.' (diminuendo) marking. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Handwritten musical score for the second system. It includes a treble staff with lyrics: "And all were blessed - her small black". The treble staff has a 'mp' (mezzo-piano) dynamic marking. The bass staff has a 'mp' dynamic marking. Performance instructions include "Meno mosso" (marked with a tempo of $\text{♩} = 66$) and "espress. cantabile". There are also markings for "1", "2", and "3" above the treble staff, possibly indicating fingerings or articulation points. The system concludes with a "Ped." (pedal) marking.

Handwritten musical score for the third system. It includes a treble staff with lyrics: "cat - as surely as the rest.". The treble staff has a "mp" dynamic marking. The bass staff has a "dolce" (dolce) marking. There is a "Ped." (pedal) marking at the beginning of the system and an "A.c.c." (accendo) marking at the end. The system concludes with a "Ped." marking.

Handwritten musical score for the fourth system. It includes a treble staff and a bass staff. The system concludes with a "Ped." (pedal) marking. A date "16th April 2002" is written in the bottom right corner of the page.

Slow and deliberate

(♩. = 50)

Once more he stepped in to the street,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Slow and deliberate' with a quarter note equal to 50 beats per minute. The vocal line begins with a rest, followed by the lyrics 'Once more he stepped in to the street,'. The piano accompaniment starts with a bass line of quarter notes and eighth notes, with some chords marked with 'f' and 'mp'.

and to his lips a gain laid — his long pipe of smooth, straight cane;

The second system continues the vocal line with the lyrics 'and to his lips a gain laid — his long pipe of smooth, straight cane;'. The piano accompaniment features a mix of eighth and sixteenth notes, with some triplets and chords marked with 'p' and 'mp'.

And e'er he blew three notes, (such sweet, soft notes as yet Mu-

The third system continues the vocal line with the lyrics 'And e'er he blew three notes, (such sweet, soft notes as yet Mu-'. The piano accompaniment includes a triplet of eighth notes in the vocal line and corresponding chords in the piano part.

-sician's swarming — never gave them — captured air),

The fourth system continues the vocal line with the lyrics '-sician's swarming — never gave them — captured air),'. The piano accompaniment features a complex texture with many sixteenth notes and chords, marked with 'p' and 'mp'.

Più mosso, agitato

(♩. = 92)

There was a rustling that seemed like a bustling of

The fifth system begins with the tempo change 'Più mosso, agitato' and a new tempo marking '(♩. = 92)'. The vocal line has the lyrics 'There was a rustling that seemed like a bustling of'. The piano accompaniment is more rhythmic and active, with many sixteenth notes and chords, marked with 'pp' and 'ppp'.

f merry crowds justling at pitching and hustling. *mp cresc.* Small feet were patterning,

cresc. (*sempre marc.*) *mf* (*mf*) *pp* *cresc.*

sempre cresc.

Wooden shoes clattering, Little hands clapping and little tongues chattering,

cresc. (*cresc.*)

f and like fowls in a farm-yard when barley is scattering,

f

f Out came the children running.

ff *de cresc.* *ff*

mf All the little boys and girls, with rosy cheeks and flaxen curls, and

mp *mf* *mp*

sparkling eyes and teeth like pearls, Tripping and skipping ran merrily after the

cresc.

magical music with shouting and laughter.

(cresc.)

Ped.

accet.

decresc.

mp sf sf sf