

Laurence Armstrong Hughes

Severn and Somme

Six Poems of Ivor Gurney
for Tenor, Oboe and Harp

Severn and Somme

Ivor Gurney

1. Strange Service

Laurence
Armstrong
Hughes
2013

Andante

Oboe *mp espress.* *mf* *mp* *mf*

Tenor Lit - tle did I dream, Eng - land,

Harp (or Piano) *mf*

6

that you bore me Un - der the Cots - wold hills be - side the wa - ter - mea - dows,

mp

11

To do you dread - ful ser - vice, here, be - yond your bor - ders And your en -

mp

p

16

mf *mp* *mp*

fol - ding seas.____ I was a

22

mp

drea - mer e - ver, and bound to your dear ser - vice, Me-di-ta - ting

27

mp

deep, I thought on your se - cret beau - ty, As through a child's face____

B \flat G \sharp

32

mf

one may see the clear spi - rit Mi - ra - cu - lous - ly shi - ning.

mf

G_b
D_b

Poco animando (non accel.)

36

mf

Your hills not on - ly hills, but

sfz

G_b

mp

D_b

40

friends of mine and kind - ly, Your ti - ny knolls and or - chards

sf

A_b *D_b* *A_#*

44

hid-den be-side the ri - ver Mud-dy and strong - ly - flow - ing, with

B \flat B \flat D \sharp E \flat

48

shy and ti-ny stream - lets Safe in its bo - som.

E \flat

52

mp *mp*

Now these are me - mo-ries on - ly,

A \flat

56

mp *poco*

and your skies and rush - y sky - pools Fra gile mir - rors_

mp

59

mp *poco rit.* *p*

ea - si - ly bro - ken by mov - ing airs... In my deep

mp *poco rit.* *p*

E_b

62

Andante

p *rit.*

heart for - ev - er goes on your dai - ly be - ing, And us - es con - se crate._

p *rit.*

E_b

67

Andante

mf *mf*

Think on me too, O Mo - ther, who wrest my soul to serve you In

mf E₄

72

poco *mp* *mp*

strange and fear - ful ways be-yond your en - cir - cling wa - ters; None but

poco f *mf*

77

molto rall..

p *poco* *poco* *poco*

you can know my heart, its tears and sa - cri - fice;

mp

82

82 - - - - -

p

p *poco*

8 None, but you, — re - pay.

p *E♭*

Ivor Gurney

2. Equal Mistress

86 **Con brio**

86 **Con brio**

mf *mf*

The ti - ny dai - sies are Not an - y thing Less dear than the great

This block contains measures 86 through 89. It features a vocal line with lyrics, a piano accompaniment, and a double bass line. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 6/8. The tempo/mood is 'Con brio'. Dynamics include 'mf' (mezzo-forte). The lyrics are: 'The ti - ny dai - sies are Not an - y thing Less dear than the great'.

90

90

star Ri - ding in the west a - far To their Mis - tress Spring.

This block contains measures 90 through 94. It continues the vocal line and piano accompaniment. The lyrics are: 'star Ri - ding in the west a - far To their Mis - tress Spring.'

95

95

< poco

Ju - pi - ter, the Ple - ia - des To her e qual With ce - lan - dine and

This block contains measures 95 through 98. It continues the vocal line and piano accompaniment. The lyrics are: 'Ju - pi - ter, the Ple - ia - des To her e qual With ce - lan - dine and'. A dynamic marking '*< poco*' is present.

101

cress, Stone crop, frec - kled pa - gles And birds eye small.

106

mf

111

mp Since in her heart of love _____ No rank is there, Nor de-gree aught,

115

— hers is The most wil-ling ser-vice And free of care.

121

Vi - o-lets, stars, birds, Wait on her smile, all Too soon shall

rit.

126

Au - gust come Sheaves, fruit, be car-ried home, And the leaves

colla voce

ten.

Con brio**rall.**

131

fall.

mp

3. To His Love

Ivor Gurney

Laurence
Armstrong
Hughes
2013

Adagio

137 ♩ = c. 74

He's gone, and all our plans Are use-less in- deed. We'll walk no more on

mf espress. *mf espress.*

mf

Detailed description: This system contains measures 137 to 142. The vocal line begins with a half rest in 4/4 time, followed by a 3/4 time signature change. The melody starts on a half note G4, followed by a dotted quarter note A4, and a half note B4. The lyrics 'He's gone, and all our plans Are use-less in- deed.' are sung under the first part. The piano accompaniment is mostly rests, with a final measure (142) featuring a half note chord of G4 and B4 in 4/4 time, marked *mf*. The tempo is Adagio, and the tempo marking is ♩ = c. 74.

Cots-wold Where the sheep feed Quiet-ly and take no heed.

Detailed description: This system contains measures 143 to 148. The vocal line continues with a half note G4, followed by a dotted quarter note A4, and a half note B4. The lyrics 'Cots-wold Where the sheep feed Quiet-ly and take no heed.' are sung. The piano accompaniment features a half note chord of G4 and B4 in 3/4 time, followed by a dotted quarter note A4, and a half note B4. The tempo is Adagio, and the tempo marking is ♩ = c. 74.

His bo-dy that was so quick Is not as you Knew it, on Se-vern

poco

Detailed description: This system contains measures 149 to 154. The vocal line begins with a half note G4, followed by a dotted quarter note A4, and a half note B4. The lyrics 'His bo-dy that was so quick Is not as you Knew it, on Se-vern' are sung. The piano accompaniment features a half note chord of G4 and B4 in 4/4 time, followed by a dotted quarter note A4, and a half note B4. The tempo is Adagio, and the tempo marking is ♩ = c. 74.

153

ri - ver Un-der the blue Dri-ving our small boat through.

157

162

poco rit. - - ♩ = c. 74

mp

You would not know him now...

poco rit. - -

169

Musical score for measures 169-172. The score is in 4/4 time and B-flat major. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest, then enters with a half note G4, followed by a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment starts with a rest, then enters with a half note G3, followed by a quarter note A3, a quarter note Bb3, a quarter note C4, a quarter note Bb3, a quarter note A3, a quarter note G3, and a half note F#3. The lyrics are: "But still he died No - bly, so co - ver him o - ver".

169

mf *f*

8 But still he died No - bly, so co - ver him o - ver

173

Musical score for measures 173-176. The score is in 3/4 time and D major. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest, then enters with a half note D5, followed by a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, and a half note C#5. The piano accompaniment starts with a rest, then enters with a half note D4, followed by a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a half note C#4. The lyrics are: "With vi - o-lets of pride Pur - ple from Se - vern side.". The tempo marking "rall." is present above the first measure.

173

rall.

8 With vi - o-lets of pride Pur - ple from Se - vern side.

4. 'When from the curve of the wood's edge'

Ivor Gurney

Laurence
Armstrong
Hughes
2013**Poco recitativo**

178 ♩ = c.74

When from the curve of the wood's edge does grow Power, and that spreads to en-ve - lop me -

182

- Wrapped up in sense of mee-ting tree and plough I feel ti-ny song stir trem-bling-ly and

Andante

♩ = c.80

187

deep.;

193

mf *f* *mf*

8 The man-y birth-pangs se - pa-rate Ta-king most full of Joy, forsoon shall come The

196

f

8 kin-dling, the bea - ting at Hea-ven gate The flood of tide that

199

mf *mp* *mf*

8 bears strong-ly home.____

204

f

208

mf

Then un-der the

213

mf

skies I make my vows My-self to pu-ri-fy and fit my heart For the in

218

ha-bi-ting of the High House Of Song, that dwells high and clean a part;—

224

The fire, the flood, the soa - ring, these the three

228

— That are merged are power of Song and pro - phe cy.—

232

232

233

234

235

236 rit. ♩ = c.80 rall.

236

237

238

239

5. 'Soft rain beats upon my windows'

21

Ivor Gurney

Laurence
Armstrong
Hughes
2013

Adagio non troppo

240 ♩ = c.66

240 ♩ = c.66

mp

Soft rain beats pon my win -

mp F \sharp B \flat

243

mp *mf*

dows Hard ly ham-mer- ing. But by the great gusts guessed

poco *mf*

247

mp *mf*

fur - ther off Up by the bare moor and bram - bly head - land Heav'n and

mp

250

f 3

f 3

earth make war.

254

6

f *mf*

That sa-vage toss of the pine boughs past mu-sic And the

sfz gliss.

C#

256 *poco rit.*

f

roar of the elms....

mp *f* *mp*

3 3 3

259 $\text{♩} = \text{c.66}$ *rit.*

mp

mp *poco* *poco* 3

Here come, in the candle light, soft re-min-der Of Po - e - try's truth,

mp

263 $\text{♩} = \text{c.66}$

mp

while rain beats as soft - ly

mp

265 rit.

here As sleep, or shel - ter of farms. _____

mp *p* *mp* *p*

mp

F#
Bb

6. By Severn

Ivor Gurney

Laurence
Armstrong
Hughes
2013

Adagio

268 ♩ = c.63

Musical score for measures 268-272. The score is in 3/4 time, with a key signature of one sharp (F#). The tempo is Adagio, marked with a quarter note equal to approximately 63 beats per minute. The music features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in measure 268, marked *mp*, and continues through measure 272. The piano accompaniment provides harmonic support, with a *mf* dynamic in measure 269. The lyrics are: "If Eng-land, her spi-rit lives an - y-where It___ is by Se-vern,".

Musical score for measures 273-277. The score continues in 3/4 time with a key signature of one sharp. The vocal line resumes in measure 273, marked *mf*, and continues through measure 277. The piano accompaniment continues with harmonic support. The lyrics are: "by haw-thorns and grand wil - lows. Earth heaves up twice a hun - dred".

Musical score for measures 278-282. The score continues in 3/4 time with a key signature of one sharp. The vocal line resumes in measure 278, marked *mp*, and continues through measure 282. The piano accompaniment continues with harmonic support. The lyrics are: "feet in air And rud-dy clay falls scooped out_ to the wee-dy shal- lows.___".

283

288

mf

There in the brakes of May Spring has her cham - bers,

291

Ro-bing rooms of haw - thorn, cow - slip, cuc - koo flower -

Largamente

poco rit. . . ♩ = c.63

295

303 $\text{♩} = \text{c.63}$ *molto rall.* . . .

The musical score consists of three staves. The top staff is a single treble staff with a melodic line. The middle staff is a single bass staff with a melodic line. The bottom staff is a grand staff (treble and bass) with a complex accompaniment. The tempo is marked as $\text{♩} = \text{c.63}$ and the tempo is *molto rall.* The dynamics *p* are marked in measures 306 of the single staves and the grand staff.