

To John and Myfanwy Piper

Benjamin Britten

Winter Words

Op. 52

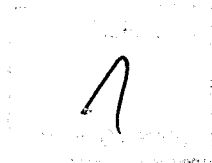
Lyrics and Ballads

of

Thomas Hardy

for

High Voice and Piano



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1. At day-close in November

Quick and impetuous (♩. = 69)

PIANO

f *dim.*

Red. *

f *p*

The ten hours' light is a - ba - ting,..... And a

pp *f* *Red.* *

late bird wings..... a - cross, Where the

dim. *pp* *f* *Red.* *

pin - es, like walt - zers wait - ing, wait - ing,.....

dim.

p Give their black heads a toss. *cresc.* Beech leaves,

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "Give their black heads a toss." followed by "Beech leaves,". The piano accompaniment consists of two staves. The right hand features several triplet figures, and the left hand provides harmonic support. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).

..... that yel - low the noon - - time, Float..... past

The second system continues the vocal line with the lyrics "..... that yel - low the noon - - time, Float..... past". The piano accompaniment continues with triplet figures in the right hand and harmonic accompaniment in the left hand. Dynamics include *cresc.* (crescendo).

like..... specks, like specks in the eye;.....

The third system features the vocal line with the lyrics "like..... specks, like specks in the eye;.....". The piano accompaniment includes triplet figures and a forte (*f*) dynamic section. Dynamics include *f* (forte).

f I set ev-'ry tree..... in my June time,.... And now they ob - *p*

The fourth system concludes the vocal line with the lyrics "I set ev-'ry tree..... in my June time,.... And now they ob -". The piano accompaniment features triplet figures and a forte (*f*) dynamic, followed by a *dim.* (diminuendo) section and a final piano (*p*) section. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano).

- scure the.... sky. *pp sweetly* And the chil - dren who

pp ppp sempre

with Ped.

ram - ble through here Con-ceive that there ne - ver has been A

sempre pp time when no.... trees,.... no tall trees grew here,....

sempre ppp

That none will in time be.... seen.

dim.

ppp *pp*

Ped.

Midnight on the Great Western

(or The Journeying Boy)

Very slow

gradually pushing forward

PIANO

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of music. The first system has three measures, each with a dynamic marking of *sf* (sforzando) followed by *pp* (pianissimo). The second system has two measures with a *cresc.* (crescendo) marking. Pedal markings include 'Ped.' and asterisks. A bracketed note in the first measure is marked with an asterisk (*).

With deliberate movement (♩ = 88)

Verse 1 *p*

In the third - class

Verse 2 *p*

In the band of his

marked

The first two verses of the song are shown. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *fp* (fortissimo piano) and *sim.* (sostenuto). Pedal markings include 'without pedal' and 'sim.'. The piano part has a 'marked' instruction.

The third and fourth verses of the song are shown. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *fp* (fortissimo piano). The piano part has a 'marked' instruction.

The fifth and sixth verses of the song are shown. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *p* (piano) and *pp* (pianissimo). The piano part has a 'marked' instruction and a 'with pedal' instruction.

*) The notes in brackets should be silently depressed before releasing the pedal.

1. on his list-less form and face,..... Be - wrapt past

2. bore the key of his box, That twink - led

The first system of the musical score features two vocal staves (1 and 2) and a piano accompaniment. The vocal lines are in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady bass line. Dynamics include *mf* and *Red.* (ritardando).

1. know-ing to what he was go - ing,.... Or whence he

2. gleams of the lamp's sad beams Like a liv - ing

The second system continues the vocal and piano parts. The vocal lines feature a melodic line with some chromaticism. The piano accompaniment includes a *mf* section and a *p* section. There are two asterisks (*) and a *Red.* marking in the piano part.

1. came, or whence he came.

2. thing, a liv - - ing thing.

The third system concludes the piece. The vocal lines end with a final cadence. The piano accompaniment features triplet figures in the right hand and a *pp* section with a *dim.* (diminuendo) marking. The piece ends with a double bar line.

Slow

p freely

What past can be yours, O

sf *pp* *sf* *pp*

Red. * Red. * Red. *

With deliberate movement

p

Slow

jour - - - - - neying boy

p *sf*

Red.

freely

pp

mf

cresc.

To-wards a world un-known, Who calm-ly, as if in-cu-rious

pp *sf* *pp*

* Red. *

quite On all at stake, can un-der-take This plunge..... a - lone?

pp *sf*

Red. * Red.

pushing forward

pp sf pp

Ped.

With deliberate movement

p

Knows your soul a sphere, O jour -

sfp *fp*

*

express.

express.

- - neying... boy, Our rude realms

fp *mf*

with Ped.

marked

marked

far a - bove, Whence with spa - cious vis - ion you mark and

marked

cresc.
 mete This re - gion of sin that you find you in,.....
f
fp *cresc.* *f*
 Ped.

.....
 But.....
f *dim.*
 * Ped. *

pp
 are not of, but are..... not of?
pp
 3 3

Slow
pp (from afar)
 Ped. *

3.

Wagtail and Baby

(A Satire)

Gently moving (♩ = ♩. = 80)

VOICE

A ba - by

sweetly

PIANO

p

ped.

(half ped.)

watch'd a ford, where - to..... A wag-tail came for

ped.

(sim.)

drink-ing; A blar - ing bull went wa - ding

ped.

ped.

through, The wag - tail showed no

The first system of the musical score. The vocal line (treble clef) begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment (grand staff) features a bass line with chords in the left hand and a treble line with eighth-note patterns in the right hand. The key signature has one flat (Bb).

shrink - ing.

The second system of the musical score. The vocal line (treble clef) has a quarter rest, followed by a quarter note G4, and then a whole rest. The piano accompaniment continues with similar patterns. The key signature changes to two sharps (D major).

mf > A stal - lion splash'd his way a - cross,

The third system of the musical score. The vocal line (treble clef) starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment features a bass line with chords and a treble line with eighth-note patterns. The dynamic marking *mf* is present.

p The bir - die near - ly sin - king;

The fourth system of the musical score. The vocal line (treble clef) begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment features a bass line with chords and a treble line with eighth-note patterns. The dynamic marking *p* is present.

mf

He gave his plumes a twitch and toss,

mf

Red.

And held his own un - blink - ing.

p

Red.

Next saw the ba - by

pp

pp

Red.

round the spot A mon - grel slow - ly slink - ing;

p

The wag - tail gazed, but fal-tered

not In dip and sip and prin - -

king.

p *rall.*

A per-fect gen - tle-man then neared;

mf Quick

The wag-tail, in a wink-ing, With ter-ror rose

molto rall.

and dis - ap - peared; The

Tempo I

ba - by fell a - think - ing.

rall.

express.

4

The little old table

Quick and light ($\text{♩} = 108$) *p*

VOICE

Creak, creak, lit-tle

PIANO

pp (always smoothly)

wood thing, lit-tle wood thing, creak, creak, When I

touch you with el-bow or knee; That..... is the way you

cresc.

cresc.

speak, speak, the way you speak Of one..... who gave.... *warm*

..... you to me! *dim.* *pp*

You, you, lit-tle ta-ble, lit-tle ta-ble, she *p*

brought, brought, Brought me with her own hand, As she look'd *3* *cresc.*

..... at me with a thought, look'd at me with a thought

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part features a steady accompaniment of chords and moving lines.

That I did..... not un - der -

warm *dim.*

This system continues the musical score. The vocal line includes a triplet of eighth notes marked with a '3' above it. Performance markings include 'warm' and 'dim.' (diminuendo) over the vocal line. The piano accompaniment continues with similar textures, including a 'dim.' marking in the bass line.

- stand. Who - ev - er

pp *sweetly*

pp

(with pedal)

This system features the vocal line with dynamics 'pp' (pianissimo) and 'sweetly'. The piano accompaniment includes a 'pp' dynamic and a '(with pedal)' instruction. The piano part has a flowing, arpeggiated texture.

owns it a - non,..... And hears it,

p

This system concludes the musical score. The vocal line includes a dynamic marking of 'p' (piano). The piano accompaniment continues with a similar arpeggiated texture.

will ne-ver know What a his-to-ry hangs

ppp
up-on This creak, creak, creak, creak,

warm
creak from long

..... a-go.

5

The Choirmaster's Burial

(or The Tenor man's story)

Simply ($\text{♩} = \text{c. } 52$)

VOICE *p*

He oft-en would ask us That,.... when he died,

PIANO *pp sustain*

Af-ter play-ing so ma-ny To their last rest, If out.... of us a-ny

Should here a-bide, And it would not task us, We would with our lutes Play

pp

o-ver him By his grave-brim.... The psalm he liked best..... The

cresc.

one whose sense suits "Mount E - phra-im".... And per -

- haps we should seem To him, in Death's dream, Like the

se - - - - - ra-phem, the se - ra-phem.

mf Quicker
As soon as I knew That his spi-rit was gone I thought this his due, ...

..... And spoke thereu-pon. "I think," said the vi-car,...

(heavily)

f

with Ped.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/2. The vocal line begins with a rest followed by the lyrics "And spoke thereu-pon." and then "I think," said the vi-car,..." with a dynamic marking of *f*. The piano accompaniment starts with a chordal texture in the left hand and a melodic line in the right hand, marked *(heavily)* and *f*. A pedaling instruction *with Ped.* is placed below the piano part.

"A read service quicker Than viols out-of-doors

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "A read service quicker Than viols out-of-doors". The piano accompaniment features long, sweeping melodic lines in both hands, with dynamic markings of *f* and *dim.* appearing in the lower system.

..... In these frosts and hoars. That old-fashioned way

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "..... In these frosts and hoars. That old-fashioned way". The piano accompaniment continues with long, sweeping melodic lines, marked with *f* and *dim.*.

..... Re - quires a fine day, And it seems to

dim.

f

dim.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics "..... Re - quires a fine day, And it seems to". The piano accompaniment features long, sweeping melodic lines, marked with *f* and *dim.*.

me It had bet-ter not be"..... Hence, that

p *3* *pp*

p *p stacc.*

af-ter-noon, Though ne-ver knew he That his wish could not be,

3 *3* *3*

pp

..... To get through it fas-ter They buried the master With-out a-ny

p *3* *3* *3*

tune. But....

pp

Tempo I

..... 'twas said that, when At the dead of next night The vi-car looked out,

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat) and the time signature is 3/2. The vocal line contains three triplet markings. The piano accompaniment includes a *pp* dynamic marking.

There struck on his ken Thronged..... round-a - bout, Where the

The second system continues the musical score. The vocal line has two triplet markings and a *p* dynamic marking. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a steady bass line in the left hand.

frost was gray-ing The head-stoned grass, A band

The third system shows the vocal line with two triplet markings. The piano accompaniment includes a *ppp* dynamic marking. A double bar line with a repeat sign is present in the piano part.

*

..... all in white Like the saints in church-glass, Sing-ing and play-ing

The fourth system concludes the musical score. The vocal line has a triplet marking and a *cresc.* dynamic marking. The piano accompaniment also features a *cresc.* dynamic marking.

..... sing-ing, sing-ing and play-ing The

an - - - - - cient stave By the

choir - - - - - mas-ter's grave.....

Such the ten-or man told When he had grown old.

6

Proud Songsters

(Thrushes, Finches and Nightingales)

Impetuous (♩ = 176)

VOICE

The thrush - es sing as the

PIANO

with Ped.

sun is go - ing, And the fin - ches whist - le in

ones and pairs, And as it gets dark loud

night - in - gales..... in bush-es Pipe, pipe, as they can when

cresc. *sf* *tr* *mf*

A - pril wears, As if all Time were

mf *sf* *f* *tr* *sf* *p* *cresc.*

theirs.

f *ff* *sf* *tr* *sf* *dim.* *tr* *sf* *tr* *sf* *tr* *tr* *tr* *tr*

These are brand new birds.... of twelve-month's grow-ing,

p *pp* *tr*

Which a year a - go,..... or less than twain,.....

..... No finches were, nor night - in - gales, Nor

thrushes, But on - ly par - ticles of grain,.... And earth, and

air, and rain.

Red.

At the Railway Station, Upway

(or The Convict and Boy with the Violin)

Lightly and like an improvisation (♩ = c. 72)

VOICE

PIANO

p simply

"There is not much that I can do, For I've no mo-ney that's quite my own!"

pp Spoke up the pi - ty - ing child - A

lit - tle boy with a vi - o - lin At the

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sta - tion be-fore the train came in,

“But I can play my fid-dle to you, And a nice one ’tis,.....

..... and good in tone!’’.....

man in the hand-cuffs smiled; The con-sta-ble looked, and

he smiled, too,..... As the fid-dle be-gan to twang;.....

mf cresc. *rhythmic*

..... And the man in the hand-cuffs sud-den-ly sang With grim-ful

fp

f rhythmic

glee: "This life so free Is the

f

dim.

thing for me! This life so free, this

dim.

life so free!"

mf *dim.*

6

(as before)

p

And the con - sta - ble smiled, and said no word, As

p

if un - con - scious of what he heard; And

pp

pp

(sustained) so they went on till the train came in _____ The

pp

sweetly

con - vict, and boy with the vi - - o -

pp

- lin.

ppp

E

Before Life and After

VOICE

PIANO

Quietly moving (♩ = 48) *always p and smooth*

p very smooth

with Ped.

A time there was — as one may guess And

as, in-deed, earth's tes-ti-mon-ies tell — Be-fore the birth of

con-sci-ous-ness, When all went well.

(sustained) *p*

None suf-fered sick-ness, love, or loss, None knew re-gret, starved hope, or

heart-burn-ings; None cared what-e-ver crash..... or cross

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a half note G4, followed by a quarter note B4 with a bar line, then a quarter note A4, and continues with a melodic line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Brought wrack to things. If some-thing ceased, no

p *p*

p (sustained) *p*

The second system continues the musical piece. The vocal line has a rest for the first measure, then begins with a half note G4. The piano accompaniment maintains its rhythmic pattern, with dynamic markings of *p* (piano) and *p* (sustained) indicating the volume and texture.

tongue be-wailed, If some-thing winced and waned, no heart was

The third system shows the vocal line continuing with a melodic line that includes a dotted half note. The piano accompaniment provides harmonic support with chords and a consistent bass line.

wrung; If bright-ness dimmed, and dark pre-vailed,

dim. *dim.*

The final system on the page. The vocal line concludes with a half note G4. The piano accompaniment features a *dim.* (diminuendo) marking, indicating a decrease in volume. The system ends with a final chord in the piano part.

p No sense was stung. But the di - sease of feel - ing germed,...

pp cresc. and moving forward

p (sustained) *pp*

..... And pri - mal right - ness took the tinct of wrong; Ere ne -

- science shall be re - af - firmed..... How long, how

f (broadening)

long, how long, how..... long, how long?

dim. *pp*