

Derek B Scott

Past & Present

Op. 33 (2017)

For low voice and piano quintet

Six settings from Thomas Hardy's *Poems of the Past and the Present* (1901)

Six settings for low voice and piano from Thomas Hardy's *Poems of the Past and the Present* (1901).

1. To Lizbie Browne

Thomas Hardy

Derek B. Scott
Op. 33, No. 1 (2017)

Moderato ♩ = 62

mf

Dear Liz - bie Browne, Where

The musical score is written for a vocal line and a chamber ensemble. The vocal line is in a soprano range and includes the lyrics: "Dear Liz - bie Browne, Where are you now? In sun, in rain? Or is your brow Past joy, past pain,". The instrumental parts are for Violin I, Violin II, Viola, Cello, and Piano. The tempo is marked Moderato with a quarter note equal to 62 beats per minute. The key signature has one sharp (F#). The score is divided into two systems. The first system covers measures 1-5, and the second system covers measures 6-10. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). There are triplets in measures 3 and 4 of both systems.

1. To Lizbie Browne

11 *mp* *mf* *f*

Dear Liz - bie Browne? Sweet Liz - bie Browne, How you could smile, How you could

Vln. I *mf* *f*

Vln. II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. pizz. arco pizz.

Pno. *mp* *mf* *f*

16 *mf*

sing! - How arch - ly wile In glance - giv - ing, Sweet Liz - bie Browne.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. arco

Pno. *mf* *p*

1. To Lizbie Browne

21 *mf* Allegretto ♩. = 70

And, Liz - bie Browne, Who else had hair Bay - red as yours, Or

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *pizz.* *p* *arco* *mp*

Vc. *p* *mp*

Pno. *mp*

27 *mp*

flesh so fair Bred out of doors, Sweet Liz - bie Browne? When, Liz - bie Browne, You had just beg-un To

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Pno. *mp*

1. To Lizbie Browne

33 *f*

be en-deared By stealth to one, You dis - ap - peared, My Liz - bie Browne!

Vln. I

Vln. II

Vla.

Vc.

Pno.

39 *mf* **Moderato** $\text{♩} = 62$

Ay, Liz - bie Browne, So swift your life, And mine so

Vln. I

Vln. II

Vla.

Vc.

Pno.

1. To Lizbie Browne

44 *f*

slow, You were a wife Ere I could show Love, Liz - bie Browne.

Vln. I *f* *mp*

Vln. II *f*

Vla. *mf* *mp*

Vc. *f* *mp*

Pno. *f* *mp*

49 *mf* *f* *mp*

Still, Liz-bie Browne You won, they said, The best of men When you were wed ... Where

Vln. I *mf* *f* *mp*

Vln. II *mf* *f* *mp*

Vla. *mf* *f* *mp*

Vc. *mf* *f*

Pno. *mf* *f* *mp*

1. To Lizbie Browne

54 *p* *f* Allegretto ♩ = 70

went you then, O — Liz - bie Browne? Dear Liz - bie Browne, I

Vln. I *p* *p* *mp* *f*

Vln. II *p* *p* *mp* *f*

Vla. *p* *p* *mp* *f* arco

Vc. *mp* *p* *mp* *f*

Pno. *p* *mp* *f*

60

should have thought, 'Girls ri - pen fast', And coaxed and caught You ere you passed, Dear Liz - bie

Vln. I

Vln. II

Vla.

Vc.

Pno.

1. To Lizbie Browne

66 *mp*

Browne! But, Liz - bie Browne, I let you slip; Shaped not a sign; Touched ne - ver your lip With lip of

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Pno. *mp*

72 *mf* *mp*

mine, — Lost Liz - bie Browne! So,

Vln. I *f*

Vln. II *f*

Vla. *f* arco

Vc. *f* pizz.

Pno. *f*

1. To Lizbie Browne

Moderato $\text{♩} = 62$

76 Liz - bie Browne, When on a day Men speak of me As not, you'll say,

Vln. I *mp* 3 *p* 3 pizz.

Vln. II *mp* *p*

Vla. *mp*

Vc. *mp* *p*

Pno. *mp* *p*

80 'And who was he?' — — — Yes, — — — Liz - bie Browne!

Vln. I *f* 3 *mf* arco *mp* 3 *p*

Vln. II *mf* *mp* *p*

Vla. *mf* arco *mp* pizz. *p*

Vc. *mf* *mp* *p*

Pno. *mf* *mp* *p*

2. The Darkling Thrush

Thomas Hardy

Derek B. Scott
Op. 33, No. 2 (2017)

Andante con moto ♩ = 106

Violin I
pp *mf*

Violin II
pp *mf*

Viola
pp *mf* *p*

Cello
pp *mf* *p*

Piano
pp *mf* *p*

5 *p*
I leant up - on a cop - pice gate When Frost was spec - tre - grey, —

Vln. I
p

Vln. II
p

Vla.
p

Vc.
pizz. arco

Pno.
p

2. The Darkling Thrush

9

And Win - ter's dregs made de - so - late The wea - ke - ning eye of day. —

Vln. I *p*

Vln. II *p*

Vla.

Vc. pizz. arco

Pno.

13

mp

The tan - gled bine - stems scored the sky Like strings of bro - ken lyres,

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mf*

Vc. *mp* pizz. arco pizz. *mf*

Pno. *mp* *mf*

2. The Darkling Thrush

17 *mf*

And all man - kind that haun - ted nigh Had sought their house - hold fires.

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *pp*

Vc. *pp*

Pno. *pp*

21 *p*

The land's sharp fea - tures seemed _ to be The

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Pno. *mf* *p*

2. The Darkling Thrush

12

25

cen - tu - ry's corpse out - leant, His crypt the clou - dy ca - no - py,

Vln. I

Vln. II

Vla.

Vc. pizz. arco

Pno.

29

The wind his death - la - ment. — The an - cient pulse of germ and birth Was

Vln. I

Vln. II

Vla.

Vc. pizz. arco pizz. arco

Pno. p

2. The Darkling Thrush

33 *mp*
shrun - ken hard and dry, — And ev - e - ry spi - rit up - on earth

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. pizz. arco *p*

Pno. *p*

37
Seemed fer - vour - less as I.

Vln. I *pp* *f* *dim.*

Vln. II *pp* *f* *dim.*

Vla. *pp* *f* *dim.*

Vc. *pp* *f* *dim.*

Pno. *pp*

2. The Darkling Thrush

14

42 *f*

At once a voice a - rose a - mong The bleak twigs o - ver -

Vln. I *ff*³

Vln. II *ff*³

Vla. pizz.

Vc. *ff* subito pizz.

Pno. *ff* subito

Detailed description: This block contains the musical score for measures 42 through 45. It features a vocal line at the top with lyrics. Below are staves for Violin I, Violin II, Viola, Violoncello, and Piano. The key signature has one flat, and the time signature is 4/4. Measure 42 starts with a forte (*f*) dynamic. The piano accompaniment includes a *ff* subito marking. The strings play a rhythmic pattern of eighth notes. The viola part is marked *pizz.* (pizzicato). The cello part also has a *ff* subito marking and a *pizz.* marking. The piano part features a *ff* subito marking and a triplet of eighth notes in measure 45.

46

head In a full - throa - ted e - ven - song Of

Vln. I *f*³

Vln. II *f*³

Vla.

Vc. arco *f* pizz.

Pno. *f*

Detailed description: This block contains the musical score for measures 46 through 48. It features a vocal line at the top with lyrics. Below are staves for Violin I, Violin II, Viola, Violoncello, and Piano. The key signature has one flat, and the time signature is 4/4. Measure 46 starts with a forte (*f*) dynamic. The piano accompaniment includes a *f* marking. The strings play a rhythmic pattern of eighth notes. The viola part is marked *pizz.* (pizzicato). The cello part is marked *arco* (arco) and *f* (forte). The piano part features a *f* marking and a triplet of eighth notes in measure 48.

2. The Darkling Thrush

49

joy il - li - mi - ted; An a - ged thrush, frail, gaunt, and

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

ff

arco

pizz.

arco

f

53

small, In blast - be - ruf - fled plume, Had cho - sen thus to fling his

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

mf

mf

2. The Darkling Thrush

57 *p* soul U-pon the gro-wing gloom. *mp* So lit - tle cause for

Vln. I *p* *dim.* *mf* 6

Vln. II *p* *dim.* *mf* 6

Vla. *p* *dim.* *p* arco

Vc. *p* *p* *dim.* *p* arco

Pno. *p* *p* 6

62 ca - ro - lings Of such ec - sta - tic sound

Vln. I 6 6 6

Vln. II 6 6 6

Vla.

Vc. pizz.

Pno. 6 6 6

2. The Darkling Thrush

65 *mp*
Was writ - ten on ter - res - trial things A - far or nigh a -

Vln. I *mf* 6

Vln. II *mf* 6

Vla. *p*

Vc. *p* arco pizz.

Pno. *p* 6

68 *mf*
round, That I could think there trem - bled through His

Vln. I 6

Vln. II 6

Vla.

Vc. *mf*

Pno. *mf* 6

2. The Darkling Thrush

18

71

hap - py good - night air _____ *mp* Some bles - sed Hope, where -

Vln. I

Vln. II

Vla.

Vc.

Pno.

74

of he knew And I was un - a - ware. _____ *p*

Vln. I

Vln. II

Vla.

Vc.

Pno.

2. The Darkling Thrush

77 *rallentando*

Vln. I

Vln. II

Vla.

Vc.

Pno.

f *pp* *f* *pp* *f* *pp*

Detailed description: This page of a musical score is for the second movement, 'The Darkling Thrush', on page 19. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The music begins at measure 77 with a 'rallentando' instruction. The Violin I part starts with a rest, followed by a melodic line of eighth notes with slurs and ties, ending with a half note. The Violin II part also starts with a rest, then plays a melodic line of eighth notes with slurs and ties, ending with a half note. The Viola part begins with a quarter note, followed by rests, then a melodic line of eighth notes with slurs and ties, ending with a half note. The Violoncello part begins with a quarter note, followed by rests, then a melodic line of eighth notes with slurs and ties, ending with a half note. The Piano part consists of two staves. The right hand plays chords and single notes with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes with slurs and ties. Dynamic markings include *f* (forte) and *pp* (pianissimo).

3. The Tenant for Life

Thomas Hardy

Derek B. Scott
Op. 33, No. 3 (2017)

Andante ♩ = 68

p

The sun — said, wat- ching my wa- te- ring - pot: 'Some

Violin I *p*

Violin II *p*

Viola *p*

Cello *p* pizz. *p*

Piano *p*

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a rest in the first measure, followed by the lyrics 'The sun — said, wat- ching my wa- te- ring - pot: 'Some'. The music is in A major (three sharps) and 4/4 time. The tempo is marked 'Andante' with a quarter note equal to 68 beats per minute. The dynamic is piano (*p*). The vocal line features a triplet of eighth notes in the second measure. The instrumental parts include Violin I and II, Viola, Cello, and Piano, all playing in a piano (*p*) dynamic. The Cello part includes a 'pizz.' (pizzicato) marking in the third measure.

5 morn you'll pass — a - way; These flo- wers and plants I parch up hot Who'll wa- ter them that

Vln. I

Vln. II

Vla.

Vc.

Pno.

Detailed description: This system contains measures 5 through 9. The vocal line continues with the lyrics 'morn you'll pass — a - way; These flo- wers and plants I parch up hot Who'll wa- ter them that'. The music remains in A major and 4/4 time. The dynamic is piano (*p*). The instrumental parts continue with Violin I, Violin II, Viola, Cello, and Piano. The piano part features a rhythmic accompaniment of eighth notes in the bass clef and chords in the treble clef.

3. The Tenant for Life

10 *mp*

day?' 'Those banks and beds _____ whose shape your eye Has planned in line _____ so

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*
arco

Pno. *mp*

14 *p*

true, New hands will change, un - rea - so - ning why Such shape seemed best _____ to

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Pno. *p*

3. The Tenant for Life

18 *mf*

you'. 'With-in your house — will stran-gers sit, And won-der how — first it

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Pno. *p* *mf*

22 *mp*

came; They'll talk of their schemes for im-pro-ving it, —

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Pno. *mp* *p*

3. The Tenant for Life

25 *p* *f*

And will not men - tion your name'. They'll care not how, _____ or when, or at

Vln. I

Vln. II

Vla.

Vc.

Pno.

28 *mf*

what You sighed, laughed, suf - fered here, Though you feel more in an hour of the

Vln. I

Vln. II

Vla.

Vc.

Pno.

3. The Tenant for Life

spot Than they will feel _____ in a year.

32 *f* *p* *mp* *p* *mp* *f* *mp* *mp*

36 *p* 'As I look on at you here, now, Shall I look on at these; But as to our old

36 *pizz.* *p* *p*

Detailed description: This page of a musical score is for the piece 'The Tenant for Life'. It features a vocal line at the top and instrumental parts for Violin I, Violin II, Viola, Cello, and Piano. The score is divided into two systems. The first system covers measures 32 to 35. The vocal line begins with the lyrics 'spot Than they will feel _____ in a year.' The instrumental parts include dynamic markings such as *f* (forte), *p* (piano), and *mp* (mezzo-piano). The second system covers measures 36 to 40. The vocal line continues with the lyrics ''As I look on at you here, now, Shall I look on at these; But as to our old'. The instrumental parts include a *pizz.* (pizzicato) marking for the Cello and dynamic markings of *p* (piano) for the Violins and Piano. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature.

42 *mf*

times, a-vow No know-ledge hold my peace! ... 'O friend, it mat-ters not, I say; Be-think ye,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* arco

Pno. *mf*

47 *f* *p*

I have shined On nob-ler ones than you, and they Are

Vln. I *mf* *f* arco

Vln. II *mf* *f* arco

Vla. *mf* *f* arco

Vc. *f*

Pno. *f*

The image shows a page of a musical score for 'The Tenant for Life', page 25. It features a vocal line and an orchestral accompaniment. The score is divided into two systems, starting at measure 42 and measure 47. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line includes lyrics: 'times, a-vow No know-ledge hold my peace! ... 'O friend, it mat-ters not, I say; Be-think ye,' and 'I have shined On nob-ler ones than you, and they Are'. The orchestral parts include Violin I and II, Viola, Violoncello (Vc.), and Piano (Pno.). Dynamics range from mezzo-forte (mf) to forte (f) and piano (p). The Viola and Violoncello parts are marked 'arco' in the second system. The Piano part features a rhythmic accompaniment with chords and moving lines.

3. The Tenant for Life

51
dead men out of mind!

Vln. I
p *pp*

Vln. II
p *pp*

Vla.
p *pp* arco

Vc.
p *pp*

Pno.
p *pp*

Detailed description: This page of a musical score, numbered 26, is for the third movement, '3. The Tenant for Life'. It features a vocal line and an instrumental ensemble. The vocal line, at the top, begins at measure 51 with the lyrics 'dead men out of mind!'. The instrumental parts include Violin I, Violin II, Viola, Violoncello (Vc.), and Piano (Pno.). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal line consists of a single phrase. The instrumental parts provide accompaniment, with dynamic markings of piano (*p*) and pianissimo (*pp*). The Piano part features a complex rhythmic pattern in the right hand and a more active bass line. The Violoncello part includes the instruction 'arco' in the second measure of the instrumental section.

4. The Levelled Churchyard

Thomas Hardy

Derek B. Scott
Op. 33, No. 4 (2017)

Moderato ♩ = 96

f

'O Pas - sen - ger, pray list — and catch — Our sighs

Violin I

Violin II

Viola

Cello

Piano

f

5

and pi - te - ous groans, — Half stif - led in this jum - bled patch — Of wrenched

Vln. I

5

pizz. arco

Vln. II

pizz. arco

Vla.

pizz. arco

Vc.

pizz. arco

Pno.

5

4. The Levelled Churchyard

9

me - mo - ri - al stones! — 'We late - la - men -

mp

Vln. I

Vln. II

Vla.

Vc.

Pno.

pizz.

arco

mp

mp

mp

mp

mp

13

- ted, res - ting here, — Are mixed — to hu - man jam, — And each to each

Vln. I

Vln. II

Vla.

Vc.

Pno.

arco

mp

4. The Levelled Churchyard

17

f

ex - claims in fear, "I know not which I am!"

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

p

f

p

21

p

f

'The wic - ked peo - ple have an - nexed The ver - ses on the good; A

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

f

arco

4. The Levelled Churchyard

30

25

roa - ring drun-kard sports the text Tee - to - tal Tom - my should!

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f* *mp*

Pno.

29

'Where we are hud - dled none can trace, — And if — our names re - main,

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Pno. *f*

33

— They pave some path — or porch or place — Where we — have ne - ver lain!

Vln. I

Vln. II

Vla.

Vc.

Pno.

37

p

'Here's not a mo - dest mai - den elf But dreads the fi -

Vln. I

Vln. II

Vla.

Vc.

Pno.

pizz.

arco

mp

arco

pizz.

arco

p

p

4. The Levelled Churchyard

41 *mp*

- nal Trum - pet, Lest half of her should rise her-self, — And half some stur - dy

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Pno. *mp*

46 *f*

strum-pet!' 'From res-to - ra - tions of Thy fane,

Vln. I *f* *ff* *f*

Vln. II *f* *ff* *f*

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

Pno. *f* *p* *f*

51

From smoo - things of Thy sward, From zea - lous Church -

Vln. I

Vln. II

Vla.

Vc.

Pno.

54

men's pick and plane De - li - ver us O Lord! A - men!

ff *ritardando molto*

Vln. I

Vln. II

Vla.

Vc.

Pno.

5. The Ruined Maid

Thomas Hardy

Derek B. Scott
Op. 33, No. 5 (2017)

Andantino ♩ = 66

This system contains the first four measures of the piece. It features a vocal line at the top right, which begins with a fermata and a dynamic marking of *p*. Below it are staves for Violin I, Violin II, Viola, and Cello. The Violin I part starts with a *p* dynamic, followed by *mp* and *p*. The Violin II part starts with *p*, followed by *p* and *mp*. The Viola part starts with *p* and continues with *p*. The Cello part starts with *p*, followed by *p* and *mp*, and includes a *pizz.* marking in the fourth measure. The Piano part is mostly silent, with a *p* dynamic marking in the first measure. The key signature has one flat (B-flat) and the time signature is 3/8.

5

'Mel - lia, my dear, ——— this does eve - ry - thing crown! Who could have sup - posed I should meet you in Town? And

This system contains measures 5 through 8. It features a vocal line with lyrics: "'Mel - lia, my dear, ——— this does eve - ry - thing crown! Who could have sup - posed I should meet you in Town? And". The vocal line is supported by Violin I, Violin II, Viola, and Cello. The Violin I part has a *p* dynamic. The Violin II part has a *p* dynamic. The Viola part has a *p* dynamic. The Cello part has a *p* dynamic. The Piano part is mostly silent. The key signature has one flat (B-flat) and the time signature is 3/8.

5. The Ruined Maid

9

mf *mp*

whence such fair gar - ments, — such pro - spe - ri - ty? — 'O did - n't you know I'd been ru - ined?' said she. — 'You

Vln. I

Vln. II

Vla.

Vc.

Pno.

f *f* *f* *mf* *mf* *mf* *mf* *pizz.* *arco*

13

left us in tat - ters, — with - out shoes or socks, Tired of dig - ging po - ta - toes, — and spud - ding up docks, And

Vln. I

Vln. II

Vla.

Vc.

Pno.

mp *mp* *mp* *mp*

5. The Ruined Maid

17 *f* *mp*

now you've gay brace-lets — and bright fea-thers three!' — 'Yes: that's how we dress when we're ru-ined', said she. — 'At

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *f* pizz. arco

Vc. *f*

Pno. *mf* *f* *mp*

21 *f* *mp*

home in the bar-ton you said "thee" and "thou," And "thik oon," and "theās oon," and "t'o-ther;" but now Your

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f* pizz. arco

Vc. *mp* *f*

Pno. *f*

Detailed description: This is a page of a musical score for the song 'The Ruined Maid'. It contains two systems of music, each starting at a different measure number (17 and 21). The top system (measures 17-20) features a vocal line with lyrics: 'now you've gay brace-lets — and bright fea-thers three!' — 'Yes: that's how we dress when we're ru-ined', said she. — 'At'. The instrumental accompaniment includes Violin I and II (both marked *mf*), Viola (marked *mf* then *f*), Violoncello (marked *f*), and Piano (marked *mf* then *f* then *mp*). The bottom system (measures 21-24) features a vocal line with lyrics: 'home in the bar-ton you said "thee" and "thou," And "thik oon," and "theās oon," and "t'o-ther;" but now Your'. The instrumental accompaniment includes Violin I and II (both marked *mp* then *f*), Viola (marked *mp* then *f*), Violoncello (marked *mp* then *f*), and Piano (marked *f*). The score includes various musical notations such as dynamics, articulation (pizz., arco), and phrasing slurs.

5. The Ruined Maid

25

mf *mp*

tal - king quite fits 'ee for high com - pa - ny!' - 'Some po - lish is gained with one's ru - in', said she. - Your

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mf*

Vc. *mp* *mf*

Pno. *mf*

29

hands were like paws then, your face blue and bleak But now I'm be - witched _____ by your

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Pno. *mp* *mf*

5. The Ruined Maid

32 *p* *mp* *f*

de - li - cate cheek, And your lit - tle gloves fit — as on a - ny la - dy! — 'We ne - ver do work when we're ru - ined'said

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp* *f*

Vc. *p* *mp* *f* pizz.

Pno. *p* *mp* *f*

36 she.

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. arco *mf* *p*

Pno. *mp*

40 *f*
- 'You

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

Pno.

44 *mp*

used to call home-life a hag-rid-den dream, And you'd sigh, and you'd sock; but at pre-sent you seem To

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Pno. *f*

5. The Ruined Maid

48

mf *f*

know not of me-grims — or me-lan-cho-ly! — 'True. One's pret-ty live-ly when ru-ined', said she. — 'I

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mf* pizz. arco

Vc. *mp* *mf*

Pno. *mp* *mf*

52

mp *f*

wish I had fea-thers, — a fine swee-ping gown, And a de-li-cate face, — and could strut a-bout Town! — 'My

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc.

Pno. *f* *mp*

5. The Ruined Maid

56 *mf* *spoken*
dear - a raw coun-try girl, — such as you be, Can-not quite ex-pect that. You ain't ru-ined'said she.

Vln. I
Vln. II
Vla. *f* *mf* *ff* *pizz.*
Vc. *f* *mf* *ff*
Pno. *f* *mf* *ff*

Detailed description: This page contains the musical score for the fifth section, 'The Ruined Maid'. It features a vocal line at the top and piano accompaniment for Violin I, Violin II, Viola, Violoncello, and Piano. The vocal line begins at measure 56 with the lyrics 'dear - a raw coun-try girl, — such as you be, Can-not quite ex-pect that. You ain't ru-ined'said she.' The vocal melody is marked *mf* and *spoken*. The piano accompaniment includes dynamics of *f*, *mf*, and *ff*, with a *pizz.* (pizzicato) instruction for the Viola in the final measure. The score is written in a key signature of one flat and a common time signature.

6. To Life

Thomas Hardy

Derek B. Scott
Op. 33, No. 6 (2017)

Blues $\text{♩} = 96$

p
O — Life with the sad — seared

pizz. *p* *arco* *mf* *pizz.* *p*

face, I — wea — ry of see — ing thee, — And thy

p *mf* *p*

p *mf* *p*

7 *mf*

drag - gled cloak, and thy hob - bling pace, And thy too - forced plea - san - try!

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Pno. *mf*

10 *p*

I ____ know what thou ____ would'st tell Of ____

Vln. I

Vln. II

Vla. *mf* *p* *mf*

Vc. *p*

Pno. *p*

6. To Life

13 *mf*

Death, Time, Des - ti - ny - I have known it long, and know,

Vln. I

Vln. II

Vla. *p* *mf* *p*

Vc. *mf*

Pno. *mf*

16

too, well What it all means for me.

Vln. I

Vln. II

Vla. *mf* *p*

Vc.

Pno. *p*

19

mf *f*

But canst thou not ar - ray

Vln. I

mp *f*

Vln. II

mp *f* pizz.

Vla.

p *f* arco

Vc.

p *f*

Pno.

f

22

mf

— Thy - self in rare dis - guise, — And

Vln. I

Vln. II

arco pizz. arco

Vla.

Vc.

Pno.

6. To Life

25

feign — like truth, — for one — mad day, — That Earth is Pa - ra - dise?

Vln. I *mf*

Vln. II *mf* pizz. arco

Vla. *mf*

Vc. *mf*

Pno. *mf*

28

I'll tune me to the mood, — And

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Pno. *f*

31 *mp*

mumm with thee till eve; And may - be

Vln. I

Vln. II

Vla.

Vc.

Pno. *mp*

33 *f*

what as in - ter - lude I feign, I shall be - lieve!

Vln. I

Vln. II

Vla.

Vc.

Pno.

6. To Life

48

Musical score for measures 35-37 of '6. To Life'. The score is in G major and 4/4 time. It features five staves: Violin I, Violin II, Viola, Violoncello (Vc.), and Piano (Pno.).

- Violin I (Vln. I):** Measure 35 has a whole rest. Measure 36 has a whole rest. Measure 37 has a half note G5 with a *f* dynamic and a *slide* marking.
- Violin II (Vln. II):** Measure 35 has a whole rest. Measure 36 has a whole rest. Measure 37 has a half note F#5 with a *f* dynamic and a *slide* marking.
- Viola (Vla.):** Measure 35 has a whole rest. Measure 36 has a whole rest. Measure 37 has a half note G4 with a *f* dynamic.
- Violoncello (Vc.):** Measure 35 has a whole rest. Measure 36 has a whole rest. Measure 37 has a half note G2 with a *f* dynamic.
- Piano (Pno.):** Measure 35 has a whole rest. Measure 36 has a whole rest. Measure 37 has a half note G2 with a *f* dynamic.

The score concludes with a double bar line at the end of measure 37.

Derek B Scott

Past & Present

Op. 33 (2017)

For low voice and piano quintet

Parts for voice and piano

Six settings from Thomas Hardy's *Poems of the Past and the Present* (1901)

1. To Lizbie Browne

Thomas Hardy

Derek B. Scott
Op. 33, No. 1 (2017)**Moderato** ♩ = 62

mf

Dear

5

Liz - bie Browne, Where are you now? In sun, — in rain? Or

5

9

is your brow Past joy, past pain, Dear Liz - bie Browne? Sweet

9

mp *mf*

13

Liz - bie Browne, How you could smile, How you could sing! — How

13

mf *f* *mf*

1. To Lizbie Browne

17

arch - ly wile In glance - giv-ing, Sweet Liz - bie Browne.

17

p

22

mf

Allegretto ♩ = 70

And, Liz - bie Browne, Who else had hair Bay - red as yours, Or

22

mp

27

mp

flesh so fair Bred out of doors, Sweet Liz - bie Browne? When, Liz - bie Browne, You had

27

mp

32

f

just beg-un To be en-deared By stealth to one, You dis - ap -

32

f

1. To Lizbie Browne

mf **Moderato** ♩ = 62

36
 peared, My Liz - bie - Browne! Ay, Liz - bie Browne, So

42
 swift your life, And mine so slow, You were a wife Ere I could show

47
 Love, Liz - bie Browne. Still, Liz - bie Browne You won, they said, The

51
 best of men When you were wed ... Where went you then, O - Liz - bie

1. To Lizbie Browne

56 *f* Allegretto ♩ = 70

Browne? Dear Liz - bie Browne, I should have thought,

56 *mp* *f*

61 'Girls ri - pen fast', And coaxed and caught You ere you passed, Dear Liz - bie

61 *mp* *f*

66 *mp* Browne! But, Liz - bie Browne, I let you slip; Shaped not a sign; Touched ne - ver your

66 *mp* *f*

71 *mf* lip With lip of mine, *mp* Lost Liz - bie Browne! So,

71 *mf* *mp* *f*

1. To Lizbie Browne

76 **Moderato** ♩ = 62

Liz - bie Browne, When on a day Men speak of me As not, you'll say,

mp *p*

80 *f* *mp*

'And who was he?' — — Yes, — Liz - bie Browne!

mf *mp* *p*

2. The Darkling Thrush

Thomas Hardy

Derek B. Scott
Op. 33, No. 2 (2017)

Andante con moto ♩ = 106

pp

p

4 I leant up - on a cop - pice gate

mf

p

7 When Frost was spec - tre - grey, — And Win - ter's dregs made

2. The Darkling Thrush

10

de - so - late The wea - ke - ning eye of day. ___

13 *mp*

The tan - gled bine - stems scored the sky Like strings of bro - ken lyres,

17 *mf*

And all man - kind that haun - ted nigh Had sought their house - hold fires. ___

21 *p*

The land's sharp fea - tures

2. The Darkling Thrush

10

24

seemed to be The cen - tu-ry's corpse out - leant, His crypt the clou - dy

28

ca - no - py, The wind his death-la - ment. The an - cient pulse of

32

germ and birth Was shrun - ken hard and dry, — And ev - e - ry

36

spi - rit up - on earth Seemed fer - vour - less as I.

2. The Darkling Thrush

40 **f**

3

At once a voice a - rose a - mong The bleak twigs o - ver -

3

ff subito

46

head In a full - throa - ted e - ven - song Of joy il - li - mi - ted;

46 **f**

3

50 **f** **mf**

An a - ged thrush, frail, gaunt, and small, In blast - be - ruf - fled

50 **f**

55 **p**

plume, Had cho - sen thus to fling his soul U - pon the gro - wing gloom.

55 **p**

2. The Darkling Thrush

12

59 *mp*

So lit - tle cause for ca - ro - lings

63 *mp*

Of such ec - sta - tic sound

Was writ - ten on ter -

66

res - trial things A - far or nigh a - round,

69 *mf*

That I could think there trem - bled through His

2. The Darkling Thrush

71 *mp*

hap py good - night air — Some bles - sed Hope, where -

74 *p*

of he knew And I was un - a - ware. —

77 *rallentando*

f *pp*

3. The Tenant for Life

Thomas Hardy

Derek B. Scott
Op. 33, No. 3 (2017)

Andante ♩ = 68

p

The sun said, wat-ching my wa-te-ring-pot: 'Some

morn you'll pass a-way; These flo-wers and plants I parch up hot Who'll wa-ter them that

day?' 'Those banks and beds — whose shape your eye Has planned in

line — so true, New hands will change, un-rea - so-ning why Such

3. The Tenant for Life

17 *mf*

shape seemed best _____ to you'. 'With-in your house _____ will stran - gers

20

sit, And won - der how _____ first it came;

23 *mp*

They'll talk of their schemes for im - pro-ving it, _____

23 *mp* *p*

25 *p* *f*

And will not men - tion your name'. They'll care not

25

3. The Tenant for Life

16

27

how, _____ or when, or at what You sighed, laughed, suf - fered

30

here, Though you feel more in an hour _____ of the spot

33

Than they will feel _____ in a year. 'As

37

I look on at you here, now, Shall I look on at these; But as to our old

3. The Tenant for Life

42 *mf*

times, a-vow No know-ledge hold my peace!' ... 'O friend, it mat-ters not, I

46 *mf*

say; Be-think ye, I have shined On nob-ler ones than

49 *f* *p*

you, and they Are dead men out of

52 *pp*

mind!

4. The Levelled Churchyard

Thomas Hardy

Derek B. Scott
Op. 33, No. 4 (2017)**Moderato** ♩ = 96

f

'O Pas - sen - ger, pray list

f

4 — and catch — Our sighs — and pi - te - ous groans, — Half

7 stif - led in this jum - bled patch — Of wrenched — me - mo - ri - al stones!

mp

10 — 'We late - la - men - ted, res - ting here,

mp

4. The Levelled Churchyard

14

Are mixed to hu - man jam, And each to each ex - claims in fear,

18

"I know not which I am!"

21

'The wic - ked peo - ple have an - nexed The ver - ses on the good;

24

A roa - ring drun - kard sports the text Tee - to - tal Tom - my should!

4. The Levelled Churchyard

20

29 *f*

'Where we are hud - dled none can trace, — And if — our names re - main,

33

— They pave — some path — or porch or place — Where we

36 *p*

— have ne - ver lain! — 'Here's not a mo - dest mai - den

40 *mp*

elf But dreads the fi - nal Trum - pet, Lest half of her should

4. The Levelled Churchyard

44 *f*

rise her-self, — And half some stur - dy strum-pet!

Violin

49 *f*

'From res - to - ra - tions of — Thy fane, — From smoo -

52

things — of Thy sward, — From zea - lous Church - men's pick and plane

55 *ff* *ritardando molto*

— De - li - ver us — O Lord! A - men! —

5. The Ruined Maid

Thomas Hardy

Derek B. Scott
Op. 33, No. 5 (2017)Andantino $\text{♩} = 66$

p

3

violins

viola & cello

p

p

mf

mp

mp

mf

mp

7

7

10

10

13

13

'O 'Mel-lia, my dear, — this does eve-ry-thing crown! Who
could have sup - posed I should meet you in Town? And whence such fair gar - ments, — such
pro - spe - ri - ty? — 'O did - n't you know I'd been ru - ined?' said she. — 'You
left us in tat - ters, — with-out shoes or socks, Tired of dig-ging po - ta - toes, — and

5. The Ruined Maid

23

16 *f*

spud - ding up docks, And now you've gay brace - lets — and bright fea - thers three! — 'Yes:

16 *mf* *f*

19 *mp*

that's how we dress when we're ru - ined', said she. — 'At home in the bar - ton you

19 *mp*

22 *f* *mp*

said "thee" and "thou," And "thik oon," and "theäs oon," and "t'o - ther;" but now Your

22 *f*

25 *mf* *mp*

tal - king quite fits 'ee for high com - pa - ny!' — 'Some po - lish is gained with one's ru - in', said she. — Your

25 *mf*

5. The Ruined Maid

24

29

hands were like paws then, your face blue and bleak But now I'm be-witched— by your

mp *mf*

32

de-li-cate cheek, And your lit-tle gloves fit _____ as on a-ny la-dy!' - 'We

p *mp* *f* *p* *mp* *f*

35

ne-ver do work when we're ru-ined'said she. — 'You used to call home-life a —

mp *f* *6* *6* *violin* *f*

45

hag-rid-den dream, And you'd sigh, and you'd sock; but at pre-sent you seem To

mp

5. The Ruined Maid

48 *mf*

know not of me - grims — or me - lan - cho - ly! — 'True. One's pret - ty live - ly when ru - ined', said

48 *mp* *mf*

51 *f* *mp*

she. — 'I wish I had fea - thers, — a fine swee - ping gown, And a

51 *f*

54 *f*

de - li - cate face, — and could strut a - bout Town! — 'My dear — a raw coun - try girl, —

54 *mp* *f*

57 *mf* *spoken*

such as you be, Can - not quite ex - pect that. You ain't ru - ined'. said she.

57 *mf* *ff*

6. To Life

Thomas Hardy

Derek B. Scott
Op. 33, No. 6 (2017)

Blues ♩. = 96

p

0

p

3

Life with the sad _____ seared face, I _____

p

5

wea - - - ry of see - ing thee, — And thy

6. To Life

7 *mf*

7 drag - gled cloak, and thy hob - bling pace, And thy too -

mf

Detailed description: This system contains measures 7 and 8. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a right hand with eighth notes and a left hand with quarter notes. Dynamics include *mf* for both parts.

9 *p*

9 - - forced plea - san - try! _____ I _____

p

Detailed description: This system contains measures 9 and 10. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p* for the vocal line.

11

11 know what thou _____ would'st tell Of _____

p

Detailed description: This system contains measures 11 and 12. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p* for the piano accompaniment.

13

13 Death, Time, _____ Des - ti - ny _____ I have

Detailed description: This system contains measures 13 and 14. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns.

6. To Life

28

15 *mf*

known it long, and know, too, well What it all

15 *mf*

17

means for me.

17 *p*

19 *mf* *f*

But canst thou not ar - ray

19 *f*

22 *mf*

Thy - self in rare dis - guise, And

22 *mf*

25

feign like truth, — for one — mad day, — That Earth is Pa - ra - dise?

mf

28

I'll tune me to — the mood, — And

f

31

mumm with thee — till eve; — And may - be what as in - ter - lude I

mp

34

feign, I shall be - lieve! —

f

Derek B Scott

Past & Present

Op. 33 (2017)

Violin I

For low voice and piano quintet

Six settings from Thomas Hardy's *Poems of the Past and the Present* (1901)

Violin I

1. To Lizbie Browne

Thomas Hardy

Derek B. Scott
Op. 33, No. 1 (2017)

Moderato $\text{♩} = 62$

mf

Dear

5

Liz - bie Browne, Where are you now? In sun, _____ in rain? Or is your brow Past

5

10

mp *mf* *f*

joy, past pain, Dear Liz - bie Browne? Sweet Liz - bie Browne, How you could smile, How you could

10

mf *f*

16

mf

sing! - How arch - ly wile In glance - giv - ing, Sweet Liz - bie _____

16

mf

21

mf

And, Liz - bie Browne, Who else had hair Bay - red as

21

p *mp*

1. To Lizbie Browne

26 *mp*
yours, Or flesh so fair Bred out of doors, Sweet Liz - bie Browne? When, Liz - bie Browne, You had just beg - un To

26 *mp*

33 *f*
be en - deared By stealth to one, You dis - ap - peared, My Liz - bie Browne!

33 *f*

39 *mf* **Moderato** ♩ = 62
Ay, Liz - bie Browne, So swift your life, And mine so

39 *mp* *mf*

44 *f*
slow, You were a wife Ere I could show Love, Liz - bie Browne.

44 *f* *mp*

49 *mf* *f* *mp*
Still, Liz - bie Browne You won, they said, The best of men When you were wed ... Where went you then,

49 *mf* *f* *mp*

1. To Lizbie Browne

55 *p* *f* **Allegretto** ♩. = 70

O — Liz - bie Browne? Dear Liz - bie Browne, I

55 *p* *p* *mp* *f*

60 should have thought, 'Girls ri - pen fast', And coaxed and caught You ere you passed, Dear Liz - bie

60

66 *mp* Browne! But, Liz - bie Browne, I let you slip; Shaped not a sign; Touched ne - ver your lip With lip of

66 *mp*

72 *mf* *mp* mine, — Lost — Liz - bie Browne! So,

72 *f* 3 3

1. To Lizbie Browne

76 **Moderato** $\text{♩} = 62$

Liz - bie Browne, When on a day Men speak of me As not, you'll say.

mp *p*

80 *f* *mp*

'And who was he?' Yes, Liz - bie Browne!

mf *mp* *p*

2. The Darkling Thrush

Thomas Hardy

Derek B. Scott
Op. 33, No. 2 (2017)

Andante con moto ♩ = 106

pp

p

I leant up - on a cop - pice gate When Frost was spec - tre -

mf *p*

grey, — And Win - ter's dregs made de - so - late The

p

mp

wea - ke - ning eye of day. — The tan - gled bine - stems scored the sky

mp

mf

Like strings of bro - ken lyres, And all man - kind that haun - ted nigh Had

mf

2. The Darkling Thrush

19

sought their house - hold fires. —

Detailed description: This block shows the vocal line for measures 19 through 22. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are "sought their house - hold fires. —".

19

pp *mf*

Detailed description: This block shows the piano accompaniment for measures 19 through 22. It features a melodic line with slurs and dynamic markings *pp* and *mf*. The accompaniment includes eighth and quarter notes with rests.

23

p
The land's sharp fea - tures seemed to be The cen - tu - ry's corpse out - leant,

Detailed description: This block shows the vocal line for measures 23 through 26. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are "The land's sharp fea - tures seemed to be The cen - tu - ry's corpse out - leant,". A dynamic marking *p* is present.

23

p

Detailed description: This block shows the piano accompaniment for measures 23 through 26. It features a melodic line with slurs and a dynamic marking *p*. The accompaniment includes eighth and quarter notes with rests.

27

His crypt the clou - dy ca - no - py, The wind his death - la - ment. —

Detailed description: This block shows the vocal line for measures 27 through 30. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are "His crypt the clou - dy ca - no - py, The wind his death - la - ment. —".

27

Detailed description: This block shows the piano accompaniment for measures 27 through 30. It features a melodic line with slurs and a key signature change to C major. The accompaniment includes eighth and quarter notes with rests.

31

mp
The an - cient pulse of germ and birth Was shrun - ken hard and dry. —

Detailed description: This block shows the vocal line for measures 31 through 34. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are "The an - cient pulse of germ and birth Was shrun - ken hard and dry. —". A dynamic marking *mp* is present.

31

Detailed description: This block shows the piano accompaniment for measures 31 through 34. It features a melodic line with slurs and a dynamic marking *mp*. The accompaniment includes eighth and quarter notes with rests.

35

mp
And ev - e - ry spi - rit up - on earth Seemed fer - vour - less as I.

Detailed description: This block shows the vocal line for measures 35 through 38. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are "And ev - e - ry spi - rit up - on earth Seemed fer - vour - less as I.". A dynamic marking *mp* is present.

35

p *pp*

Detailed description: This block shows the piano accompaniment for measures 35 through 38. It features a melodic line with slurs and dynamic markings *p* and *pp*. The accompaniment includes eighth and quarter notes with rests.

2. The Darkling Thrush

8

40 *f* At once a voice a - rose a -

45 mong The bleak twigs o - ver - head In a full - throa - ted e - ven -

48 song Of joy il - li - mi - ted;

51 *f* An a - ged thrush, frail, gaunt, and small, *mf* In blast - be - ruf - fled

55 plume, Had cho - sen thus to fling his soul U - pon the gro - wing gloom. *p* *dim.*

2. The Darkling Thrush

59 *mp*
So lit - tle cause for ca - ro - lings

59 *mf* 6 6

63 *mp*
Of such ec - sta - tic sound Was writ - ten on ter -

63 *mf* 6 6 6

66
res - trial things A - far or nigh a - round,

66 6 6 6

69 *mf*
That I could think there trem - bled through His hap - py good - night

69 6 6 6

72 *mp* *p*
air Some bles - sed Hope, where - of he knew And I was un - a -

72 6 p 6

76 *rallentando*
ware.

76 *pp*

Violin I

3. The Tenant for Life

Thomas Hardy

Derek B. Scott
Op. 33, No. 3 (2017)

Andante $\text{♩} = 68$

p

The sun said, wat - ching my

mp

wa - ter them that day?' 'Those banks and beds _____ whose shape your eye Has planned in

mp

p

line _____ so true, New hands will change, un - rea - so - ning why Such

p

mf

shape seemed best _____ to you'. 'With - in your house _____ will stran - gers sit, And won - der

p *mf*

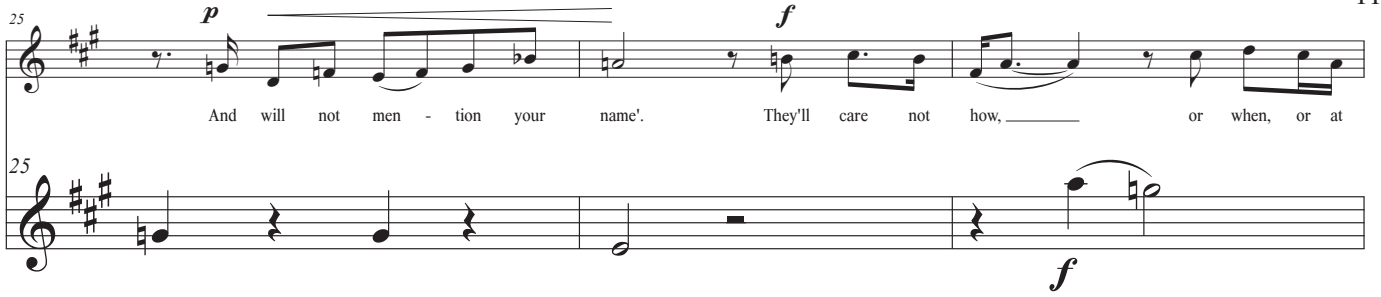
mp

how first it came; They'll talk of their schemes for im - pro - ving it, _____

mp

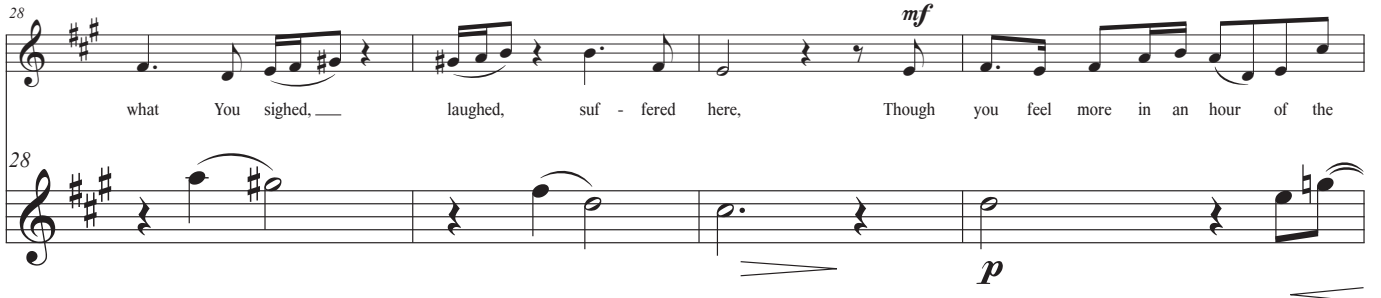
3. The Tenant for Life

25 *p* *f*
And will not men - tion your name! They'll care not how, _____ or when, or at



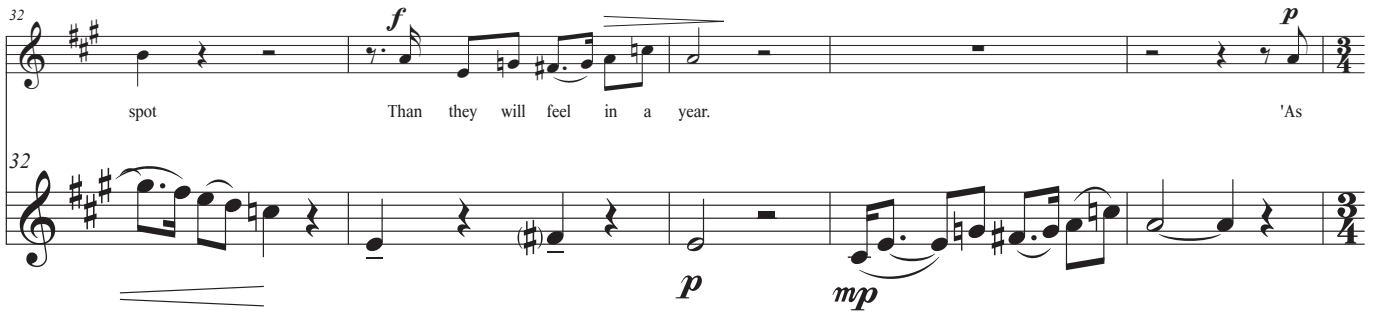
28 *mf*
what You sighed, _____ laughed, suf - fered here, Though you feel more in an hour of the

28 *p*



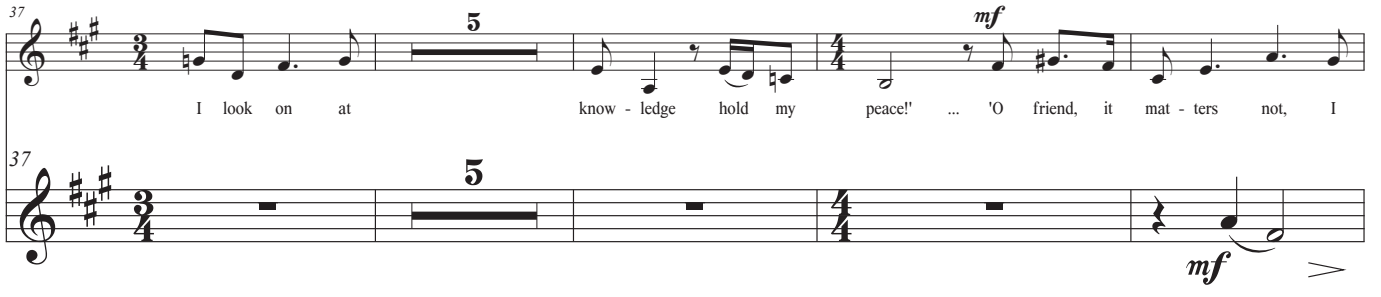
32 *f* *p*
spot Than they will feel in a year. 'As

32 *p* *mp*



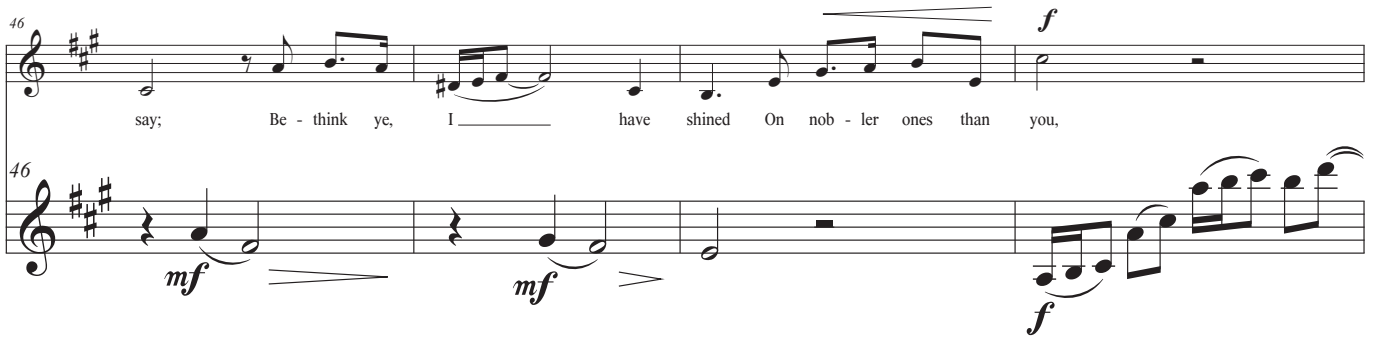
37 *mf*
I look on at _____ know - ledge hold my peace! ... 'O friend, it mat - ters not, I

37 *mf*



46 *f*
say: Be - think ye, I _____ have shined On nob - ler ones than you,

46 *mf* *f*



50 *p*
and they Are dead men out of _____ mind!

50 *p* *pp*



Violin I

4. The Levelled Churchyard

Thomas Hardy

Derek B. Scott
Op. 33, No. 4 (2017)

Moderato ♩ = 96

f

'O Pas - sen - ger, pray list — and catch Our sighs

f

5

— and pi - te - ous groans, — Half stif - led in this jum - bled patch — Of wrenched

5

pizz. arco

9

— me - mo - ri - al stones! — pizz. 'We late - la - men -

9

arco

mp

13

- ted, res - ting here, — Are mixed — to hu - man jam, — And each to each

13

mp

17

— ex - claims in fear, — "I know — not — which I am!" —

17

f

4. The Levelled Churchyard

14

21 *p* *f*

'The wic-ked peo-ple have an - nexed The ver - ses on _____ the good; A

25

roa - ring drun-kard sports the text Tee - to - tal Tom - my should!

25 *mp*

29 *f*

'Where we are hud - dled none can trace, _____ And if _____ our names re - main,

29 *f*

33

They pave some path _____ or porch or place _____ Where we _____ have ne - ver lain!

33

37 *p*

pizz. *arco* 'Here's not a mo - dest mai - den elf But dreads the fi -

37 *mp*

4. The Levelled Churchyard

41 *mp*

nal Trum - pet, Lest half of her should rise — her - self, — And

41 *mp*

45 *f*

half some stur - dy strum-pet!' 'From res-to-ra -

45 *f ff f*

50

tions of — Thy fane, — From smoo - things — of Thy sward,

50

53 *ff*

— From zea - lous Church - men's pick and plane — De - li - ver us

53 *ff*

56 *ritardando molto*

— O Lord! A - men! —

56 *mf*

5. The Ruined Maid

Violin I

Thomas Hardy

Derek B. Scott
Op. 33, No. 5 (2017)

Andantino ♩ = 66

p
p *mp* *p*

5
'Mel - lia, my dear, _____ this does eve - ry - thing crown! Who could have sup - posed I should meet you in Town? And

9
whence such fair gar - ments, ___ such pro - spe - ri - ty? - 'O did - n't you know I'd been ru - ined?' said she. - 'You

mf *mp*
f

13
left us in tat - ters, ___ with - out shoes or socks, Tired of dig - ging po - ta - toes, ___ and spud - ding up docks, And

mp

17
now you've gay brace - lets ___ and bright fea - thers three!' - 'Yes: that's how we dress when we're ru - ined', said she. - 'At

f *mp*
mf

5. The Ruined Maid

21 *f* *mp*
 home in the bar-ton you said "thee" and "thou," And "thik oon," and "theās oon," and "t'o-ther;" but now Your

21 *mp* *f*

25 *mf* *mp*
 tal - king quite fits 'ee for high com - pa - ny!' - 'Some po - lish is gained with one's ru - in', said she. - Your

25 *mp* *mp*

29 hands were like paws then, your face blue and bleak But now I'm be - witched _____ by your

29 *mp* *mf*

32 *p* *mp* *f*
 de - li - cate cheek, And your lit - tle gloves fit _____ as on a - ny la - dy!' - 'We

32 *p* *mp*

35 ne - ver do work when we're ru - ined', said she.

35 *mf* *p*

5. The Ruined Maid

39

39

mf

43

f

- 'You used to call home - life a ___ hag - rid - den dream, And you'd

43

f

46

mp

sigh, and you'd sock; but at pre - sent you seem To know not of me - grims ___ or

46

mp

49

mf *f*

me - lan - cho - ly!' - 'True. One's pret - ty live - ly when ru - ined', said she. - 'I wish I had fea - thers, ___ a fine

49

f

53

mp *f*

swee - ping gown, And a de - li - cate face, ___ and could strut a - bout Town!' - 'My

53

mp

56

mf *spoken*

dear - a raw coun - try girl, ___ such as you be, Can - not quite ex - pect that. You ain't ru - ined', said she.

56

6. To Life

Violin I

Thomas Hardy

Derek B. Scott
Op. 33, No. 6 (2017)Blues $\text{♩} = 96$

p

O Life with the sad seared face, I

mf

5 **10**

known it long, and know, too, well What it all

17 *mf*

means for me. But canst thou

17 *mp*

21 *f*

not ar-ray Thy-self in rare dis-guise,

21 *f*

24 *mf*

And feign like truth, for

24 *mf*

6. To Life

26 *f*

one mad day, That Earth is Pa - ra - dise? I'll

29 *f*

tune me to the mood And

31 *mp*

mum with thee till eve; And may - be

33 *f*

what as in - ter - lude I feign, I shall be - lieve!

35 *f* *slide*

slide
f

Derek B Scott

Past & Present

Op. 33 (2017)

Violin II

For low voice and piano quintet

Six settings from Thomas Hardy's *Poems of the Past and the Present* (1901)

1. To Lizbie Browne

Thomas Hardy

Derek B. Scott
Op. 33, No. 1 (2017)

Moderato ♩ = 62

mf
Dear

mf *pizz.* *arco*

5
Liz - bie Browne, Where are you now? In sun, _____ in rain? Or is your brow Past

5

10 *mp* *mf*
joy, past pain, Dear Liz - bie Browne? Sweet Liz - bie Browne, How you could smile,

10

mp *mf*

15 *f* *mf*
How you could sing! - How arch - ly wile In glance - giv - ing, Sweet Liz - bie

15

f *mf*

Allegretto ♩ = 70

20 *mf*
And, Liz - bie Browne, Who else had hair

20

p *mp*

1. To Lizbie Browne

25

Bay - red as yours, Or flesh so fair Bred out of doors, Sweet Liz - bie

25

30 *mp*

Browne? When, Liz - bie Browne, You had just beg - un To be en - deared By stealth to one,

30

mp

35 *f*

You dis - ap - peared, My Liz - bie — Browne!

35 *f* *pizz.* *arco* *f* *p*

40 *mf* **Moderato** $\text{♩} = 62$

Ay, Liz - bie Browne, So swift your life, And mine so

40

mf *poco pesante*

44 *f*

slow, You were a wife Ere I could show Love, Liz - bie Browne.

44

f

1. To Lizbie Browne

4

49 *mf* *f*
Still, Liz - bie Browne You won, they said, The best of men When you were wed ...

49 *mf* *f*

53 *mp* *p*
Where went you then, O — Liz - bie Browne?

53 *mp* *p* *p*

58 *f* **Allegretto** ♩. = 70
Dear Liz - bie Browne, I should have thought, 'Girls ri - pen

58 *mp* *f*

62 fast', — And coaxed and caught You ere you passed, Dear — Liz - bie

62

66 *mp*
Browne! But, Liz - bie Browne, I let you slip; Shaped not a sign; Touched

66 *mp*

1. To Lizbie Browne

70 *mf*
ne - ver your lip With lip of mine, — Lost — Liz - bie

70 arco
f

74 *mp* **Moderato** ♩ = 62
Browne! So, Liz - bie Browne, When

74 *mp*

77 *f*
on a day Men speak of me As not, you'll say, 'And who was

77 pizz.
p

81 *mp*
he? — Yes, — Liz - bie Browne!

81 arco
mf *mp* *p*

2. The Darkling Thrush

Thomas Hardy

Derek B. Scott
Op. 33, No. 2 (2017)Andante con moto $\text{♩} = 106$

pp
 4 *p*
 I leant up - on a cop - pice gate
 4 *mf* *p*
 7
 When Frost was spec - tre - grey, — And Win - ter's dregs made
 7 *p*
 10
 de - so - late The wea - ke - ning eye of day. —
 10
 13 *mp*
 The tan - gled bine - stems scored the sky Like strings of bro - ken lyres,
 13 *mp*

2. The Darkling Thrush

17 *mf*
And all man - kind that haun - ted nigh Had sought their house - hold fires. —

17 *mf* *pp*

21 *p*
The land's sharp fea - tures seemed to be The

21 *mf* *p*

25
cen - tu - ry's corpse out - leant, — His crypt the clou - dy ca - no - py,

25

29 *mp*
The wind his death - la - ment. — The an - cient pulse of germ and birth Was

29

33 *mp*
shrun - ken hard and dry, — And ev - e - ry spi - rit up - on earth

33 *p*

37
Seemed fer - vour - less as I.

37 *pp* *f* *dim.*

2. The Darkling Thrush

8

43 *f*

At once a voice a - rose a - mong The bleak twigs o - ver - head In a

43

*ff*³ *f*³

47

full - throa - ted e - ven - song Of joy il - li - mi - ted;

47

3 6 6

50 *f*

An a - ged thrush, frail, gaunt, and

50

ff 6

53 *mf*

small, In blast - be - ruf - fled plume, Had

53

mf 6 6

56 *p*

cho - sen thus to fling his soul U - pon the gro - wing gloom.

56

p *dim.*

60 *mp*

So lit - tle cause for ca - ro - lings

60

mf 6 6

The image shows a page of a musical score for 'The Darkling Thrush'. It consists of two systems of vocal and piano parts. The vocal line is written in a single treble clef with a key signature of one flat (B-flat major/D minor) and a common time signature. The piano accompaniment is written in two treble clefs. The score includes lyrics and various musical notations such as dynamics (f, ff, mf, p, mp, dim.), articulation (accents, slurs), and fingerings (3, 6). The page number '8' is in the top left corner, and the section title '2. The Darkling Thrush' is at the top center.

2. The Darkling Thrush

63 *mp*
Of such ec - sta - tic sound _____ Was writ - ten on ter -

63 *mf*

66 res - trial things A - far or nigh a - round, _____

66 _____

69 *mf*
That I could think there trem - bled through His hap - py good - night

69 _____

72 *mp* *p*
air _____ Some bles - sed Hope, where - of he knew And

72 *mp*

75 I was un - a - ware. _____

75 *p*

78 *rallentando*

78 *f* *pp*

Violin II

3. The Tenant for Life

Thomas Hardy

Derek B. Scott
Op. 33, No. 3 (2017)

Andante ♩ = 68

p

The sun said, wat-ching my

mp

wa-ter them that day?' 'Those banks and beds — whose shape your eye Has planned in

p

line — so true, New hands will change, un - rea - so - ning why Such

mf

shape seemed best — to you'. 'With-in your house — will stran-gers sit, And won-der

mp

how first it came; They'll talk of their schemes for im - pro-ving it, —

3. The Tenant for Life

25 *p* *f*

And will not men - tion your name'. They'll care not how, _____ or when, or at

28 *mf*

what You sighed, laughed, suf - fered here, Though you feel more in an hour of the

32 *f* *p*

spot Than they will feel in a year. 'As

37 *mf*

I look on at know - ledge hold my peace!' ... 'O friend, it mat - ters not, I

46 *f* *arco*

say; Be - think ye, I _____ have shined On nob - ler ones than you,

50 *p* *pp*

and they Are dead men out of _____ mind!

Violin II

4. The Levelled Churchyard

Thomas Hardy

Derek B. Scott
Op. 33, No. 4 (2017)

Moderato $\text{♩} = 96$

The musical score is written for Violin II and includes vocal lines with lyrics. It is set in 4/4 time with a tempo of Moderato (♩ = 96). The key signature has two flats (B-flat and E-flat). The score is divided into systems, with measures 5, 9, 13, and 17 marked at the beginning of their respective systems. Dynamics include *f* (forte), *mp* (mezzo-piano), *pizz.* (pizzicato), and *arco* (arco). The lyrics are: 'O Pas - sen - ger, pray list _____ and catch Our sighs _____ and pi - te - ous groans, _____ Half stif - led in this jum - bled patch _____ Of wrenched _____ me - mo - ri - al stones! _____ 'We late - la - men - ted, res - ting here, _____ Are mixed _____ to hu - man jam, _____ And each to each _____ ex - claims in fear, _____ "I know _____ not _____ which I am!" _____

4. The Levelled Churchyard

21 *p* *f*
 'The wic - ked peo - ple have an - nexed The ver - ses on _____ the good; — A

21 arco

25
 roa - ring drun - kard sports the text Tee - to - tal Tom - my should!

25 *mp*

29 *f*
 'Where we are hud - dled none can trace, — And if _____ our names re - main,

29 *f*

33
 — They pave some path _____ or porch or place _____ Where we _____ have ne - ver lain!

33

37 *p*
 'Here's not a mo - dest mai - den elf But dreads the fi -

37

4. The Levelled Churchyard

41 *mp*
 - nal Trum - pet, Lest half of her should rise her - self, — And

41 *mp*

45 *f*
 half some stur - dy strum - pet!' 'From res - to - ra -

45 *f ff f*

50 - tions of Thy fane, — From smoo - things of Thy sward, — From zea - lous Church -

50

54 *ff* *ritardando molto*
 - men's pick and plane — De - li - ver us — O Lord! A - men!' —

54 *ff mf*

5. The Ruined Maid

Violin II

Thomas Hardy

Derek B. Scott
Op. 33, No. 5 (2017)

Andantino $\text{♩} = 66$

p *p* *mp* *p*

5
Mel - lia, my dear, _____ this does eve - ry - thing crown! Who could have sup - posed I should meet you in

5

8
Town? And whence such fair gar - ments, _____ such pro - spe - ri - ty? - 'O

8

mf

f

11
did - n't you know I'd been ru - ined?' said she. - 'You left us in tat - ters, _____ with - out

11

mp

mp

5. The Ruined Maid

14
 shoes or socks, Tired of dig - ging po - ta - toes, and spud - ding up docks, And

14

17
 now you've gay brace - lets and bright fea - thers three! - 'Yes: that's how we dress when we're ru - ined', said

17
mf

20
mp
 she. - 'At home in the bar - ton you said "thee" and "thou," And

20
mp

23
 "thik oon," and "theäs oon," and "to - ther;" but now Your tal - king quite fits 'ee for

23
f mp

26
mf mp
 high com - pa - ny! - 'Some po - lish is gained with one's ru - in', said she. - Your

26
mp

5. The Ruined Maid

18

29
 hands were like paws then, your face blue and bleak But now I'm be - witched _____ by your

29
mp *mf*

32
p *mp* *f*
 de - li - cate check, And your lit - tle gloves fit _____ as on a - ny la - dy!' - 'We

32
p *mp*

35
 ne - ver do work when we're ru - ined', said she.

35
mf *p*

39

39
mf

43
f
 - 'You used to call home - life a _____ hag - rid - den dream, And you'd

43
f

5. The Ruined Maid

46 *mp*
 sigh, and you'd sock; but at pre - sent you seem To know not of me - grims _____ or

46 *mp*

49 *mf* *f*
 me - lan - cho - ly! - 'True. One's pret - ty live - ly when ru - ined', said she. - 'I

49

52 *mp*
 wish I had fea - thers, _____ a fine swee - ping gown, And a de - li - cate face, _____ and could

52 *f* *mp*

55 *f* *mf*
 strut a - bout Town! - 'My dear - a raw coun - try girl, _____ such as you be, Can - not

55

58 *spoken*
 quite ex - pect that. You ain't ru - ined'. said she.

58

Violin II

6. To Life

Thomas Hardy

Derek B. Scott
Op. 33, No. 6 (2017)

Blues ♩ = 96

p

O Life with the sad seared face, I

5 *mf* 10

known it long, and know, too, well What it all

17 *mf*

means for me. But canst thou

mp

21 *f*

not array Thyself in rare disguise,

f pizz. arco pizz.

6. To Life

24 *mf*

And feign like truth, for one mad day, That

arco pizz. *mf* arco

27 *f*

Earth is Pa - ra - dise? I'll tune me to the mood,

f

30 *mp*

And mumm with thee till eve; And may - be

mp

33 *f*

what as in - ter - lude I feign, I shall be - lieve!

f

35

slide

f

Derek B Scott

Past & Present

Op. 33 (2017)

Viola

For low voice and piano quintet

Six settings from Thomas Hardy's *Poems of the Past and the Present* (1901)

1. To Lizbie Browne

Thomas Hardy

Derek B. Scott
Op. 33, No. 1 (2017)**Moderato** $\text{♩} = 62$

mf

Dear

mf

5

Liz - bie Browne, Where are you now? In sun, _____ in rain? Or is your brow Past

5

pizz. *arco*

10

mp *mf*

joy. past pain, Dear Liz - bie Browne? Sweet Liz - bie Browne,

10

mp *mf*

14

f *mf*

How you could smile, How you could sing! - How arch - ly wile In glance - giv - ing,

14

mf

1. To Lizbie Browne

Allegretto ♩ = 70

19 *mf*
Sweet Liz - bie Browne. And, Liz - bie Browne, Who

19 *p* *mp*

24 else had hair Bay - red as yours, Or flesh so fair Bred out of doors, Sweet Liz - bie

24

30 *mp*
Browne? When, Liz - bie Browne, You had just beg - un To be en - deared By stealth to one,

30 *mp*

35 *f* *mf*
You dis - ap - peared, My Liz - bie Browne! Ay,

35 *pizz.* *arco* *f* *p*

Moderato ♩ = 62

41 *f*
Liz - bie Browne, So swift your life, And mine so slow, You were a wife Ere

41 *mf* *poco pesante*

1. To Lizbie Browne

4

46 *f*
I could show Love, Liz - bie Browne. Still, Liz - bie Browne You won, they said, The

46 *mf* *mp* *mf*

51 *mp* *p*
best of men When you were wed ... Where went you then, O — Liz - bie

51 *f* *mp* *p*

56 *f* **Allegretto** $\text{♩} = 70$
Browne? Dear Liz - bie Browne, I should have thought,

56 *p* *mp* *f*

61 *mp*
'Girls ri - pen fast', And coaxed and caught You ere you passed, Dear Liz - bie Browne! But,

61

67
Liz - bie Browne, I let you slip; Shaped not a sign; Touched ne - ver your lip With lip of

67 *mp*

1. To Lizbie Browne

72 *mf* **Moderato** ♩ = 62 *mp*

mine, Lost Liz - bie Browne! So, Liz - bie Browne, When

arco *f* *mp*

77 *f*

on a day Men speak of me As not, you'll say, 'And who was

f *mp*

81 *mp*

he?' 'Yes, Liz - bie Browne!

mf *mp* *p*

2. The Darkling Thrush

Thomas Hardy

Derek B. Scott
Op. 33, No. 2 (2017)

Andante con moto ♩ = 106

The musical score is written for Viola and includes vocal lines. It is in 5/4 time and marked "Andante con moto" with a tempo of ♩ = 106. The key signature has one flat (B-flat). The score is divided into systems, each with a vocal line and a piano accompaniment line. Dynamics include *pp*, *p*, *mf*, and *mp*. The lyrics are:

I leant up - on a cop - pice gate When Frost was spec - tre -
 grey, And Win - ter's dregs made de - so - late The wea - ke - ning eye of
 day. The tan - gled bine - stems scored the sky Like strings of
 bro - ken lyres, And all man - kind that haun - ted nigh Had sought their house - hold

2. The Darkling Thrush

20
fires. — *p*
The land's sharp fea - tures

20
pp *mf* *p*

24
seemed — to be The cen - tu - ry's corpse out - leant, His crypt the clou - dy

24

28
ca - no - py, The wind his death - la - ment. *mp*
The an - cient pulse of

28

32
germ and birth Was shrun - ken hard and dry, — *mp*
And ev - e - ry

32
p

36
spi - rit up - on earth Seemed fer - vour - less as I.

36
pp

Detailed description: This is a musical score for the song 'The Darkling Thrush'. It consists of a vocal line and a piano accompaniment line. The vocal line is written in a treble clef with a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The piano accompaniment is written in a bass clef with the same key signature and time signature. The score is divided into systems, each starting with a measure number. The lyrics are written below the vocal line. Dynamics such as *pp*, *mf*, *p*, and *mp* are indicated throughout the score. There are also hairpins for crescendo and decrescendo. The lyrics are: 'fires. — The land's sharp fea - tures seemed — to be The cen - tu - ry's corpse out - leant, His crypt the clou - dy ca - no - py, The wind his death - la - ment. The an - cient pulse of germ and birth Was shrun - ken hard and dry, — And ev - e - ry spi - rit up - on earth Seemed fer - vour - less as I.'

2. The Darkling Thrush

8

40 *f* At once a voice a - rose a -

40 *f dim.* *ff* pizz.

45 mong The bleak twigs o - ver - head In a full - throa - ted e - ven -

48 song Of joy il - li - mi - ted; An a - ged thrush,

48

52 *mf* frail, gaunt, and small, In blast - be - ruf - fled plume, Had

52

56 *p* cho - sen thus to fling his soul U - pon the gro - wing gloom.

56 arco *p dim.*

Detailed description: This is a musical score for a song titled "The Darkling Thrush". It consists of a vocal line and a piano accompaniment. The score is divided into systems, each with a measure number on the left. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in a bass clef with the same key signature. The music features various dynamics such as *f* (forte), *dim.* (diminuendo), *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). There are also performance instructions like *pizz.* (pizzicato) and *arco* (arco). The lyrics are written below the vocal line, with hyphens indicating syllables that span across multiple notes. The score includes slurs, accents, and other musical notations to guide the performer.

2. The Darkling Thrush

60 *mp*
So lit - tle cause for ca - ro - lings Of such ec - sta - tic

60 *p*

64 *mp*
sound Was writ - ten on ter - res - trial things A - far or nigh a -

64 *p*

68 *mf*
round, That I could think there trem - bled through His hap - py good - night

68 *p*

72 *mp* *p*
air _____ Some bles - sed Hope, where - of he knew And I was un - a -

72 *p*

76 *rallentando*
ware. _____

76 *f* *pp*

Viola

3. The Tenant for Life

Thomas Hardy

Derek B. Scott
Op. 33, No. 3 (2017)

Andante ♩ = 68

p

The sun said, wat - ching my wa - ter them that

p

10 *mp*

day?' 'Those banks and beds _____ whose shape your eye Has planned in

10

mp

13 *p*

line _____ so true, New hands will change, un - rea - so - ning why Such

13

p

17 *mf*

shape seemed best _____ to you'. 'With - in your house _____ will stran - gers sit, And won - der

17

p *mf*

21 *mp*

how first it came; They'll talk of their schemes for im - pro - ving it, _____

21

mp

3. The Tenant for Life

25 *p* *f*
 And will not men - tion your name'. They'll care not how, _____ or when, or at

25 *f*

28 *mf*
 what You sighed, _____ laughed, suf - fered here, Though you feel more in an hour of the

28 *p*

32 *f* *p*
 spot Than they will feel _____ in a year. 'As

32 *p* *mp*

37 *mf*
 I look on at _____ know - ledge hold my peace! ... 'O friend, it mat - ters not, I

37 *mf* *>*

46 *f*
 say; Be - think ye, I _____ have shined On nob - ler ones than you,

46 *mf* *mf* *f* *arco*

50 *p*
 and they Are dead men out of _____ mind!"

50 *p* *pp* *#0.*

Viola

4. The Levelled Churchyard

Thomas Hardy

Derek B. Scott
Op. 33, No. 4 (2017)

Moderato ♩ = 96

f

'O Pas - sen - ger, pray list and catch Our sighs

f

5

and pi - te - ous groans, Half stif - led in this jum - bled patch

5

pizz.

8

Of wrenched me - mo - ri - al stones!

8

arco *pizz.*

12

'We late - la - men - ted, res - ting here, Are mixed to hu - man jam,

12

arco *mp*

16

And each to each ex - claims in fear, 'I know

16

f

4. The Levelled Churchyard

19 *p*

not which I am!" "The wic - ked peo - ple have an -

19 *p*

22 *f*

nexed The ver - ses on the good; A roa - ring drun - kard

22 *f*

26 *f*

sports the text Tee - to - tal Tom - my should!" "Where we are hud -

26 *mp* *f*

30

- dled none can trace, And if our names re - main, They pave some path

30

34

or porch or place Where we have ne - ver lain!"

34

4. The Levelled Churchyard

38 *p*

'Here's not a mo - dest mai - den elf But dreads the fi - nal Trum - pet,

38 arco

42 *mp* *f*

Lest half of her should rise her - self, — And half some stur - dy strum - pet!

42 *mp* *f*

47 *f*

'From res - to - ra - tions of — Thy fane,

47 *f*

51

— From smoo - things — of Thy sward, — From zea - lous Church -

51

54 *ff* *ritardando molto*

— men's pick and plane — De - li - ver us — O Lord! A - men! —

54 *ff* *mf*

5. The Ruined Maid

Viola

Thomas Hardy

Derek B. Scott
Op. 33, No. 5 (2017)

Andantino ♩ = 66

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 3/8. It begins with a whole rest followed by a quarter note G4. The lower staff is in bass clef with the same key signature and time signature. It begins with a quarter note G2, followed by a half note A2, and then a quarter note B2. Dynamics include a piano (*p*) marking under the first two notes of the bass staff and another *p* marking under the first note of the second measure.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains the vocal line with lyrics: "Mel - lia, my dear, _____ this does eve - ry - thing crown! Who could have sup - posed I should meet you in". The lower staff is in bass clef and contains the piano accompaniment. A measure rest of 5 is indicated at the beginning of the system.

The third system of the musical score consists of two staves. The upper staff is in treble clef and contains the vocal line with lyrics: "Town? And whence such fair gar - ments, _____ such pro - spe - ri - ty? - 'O". The lower staff is in bass clef and contains the piano accompaniment. Dynamics include a mezzo-forte (*mf*) marking at the end of the system and a forte (*f*) marking under the bass staff in the final measure.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and contains the vocal line with lyrics: "did - n't you know I'd been ru - ined?" said she. - 'You left us in tat - ters, _____ with - out". The lower staff is in bass clef and contains the piano accompaniment. A mezzo-piano (*mp*) marking is present at the end of the system.

5. The Ruined Maid

14

shoes or socks, Tired of dig - ging po - ta - toes, and spud - ding up docks, And

17

now you've gay brace - lets and bright fea - thers three!' - 'Yes: that's how we dress when we're ru - ined', said

mf *f*

20

she. - 'At home in the bar - ton you said "thee" and "thou," And

mp

23

"thik oon," and "theas oon," and "t'o - ther;" but now Your tal - king quite fits 'ee for

f *mp*

26

high com - pa - ny!' - 'Some po - lish is gained with one's ru - in', said she. - Your

mp *mf* *mp*

5. The Ruined Maid

29

hands were like paws then, your face blue and bleak But now I'm be-witched by your

29

mp *mf*

32

de-licate cheek, And your lit-tle gloves fit as on a-ny la-dy!' - 'We

32

p *mp* *f*

35

ne-ver do work when we're ru-ined', said she.

35

mf

39

- 'You

39

p

44

used to call home-life a hag-rid-den dream, And you'd sigh, and you'd sock; but at pre-sent you

44

f

5. The Ruined Maid

47 *mp* seem To know not of me - grims _____ or me - lan - cho - ly! *mf* - 'True.

mp

50 One's pret - ty live - ly when ru - ined', said she. - 'I wish I had fea - thers, _____ a fine

50 *mf* *f*

53 swee - ping gown, And a de - li - cate face, _____ and could strut a - bout Town! - 'My

53 *mp*

56 dear - a raw coun - try girl, _____ such as you be, *mf* Can - not

56 *f* *mf*

58 *spoken* quite ex - pect that. You ain't ru - ined'. said she.

58 *ff*

6. To Life

Viola

Thomas Hardy

Derek B. Scott
Op. 33, No. 6 (2017)

Blues $\text{♩} = 96$

The musical score is written for Viola and includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked as Blues with a quarter note equal to 96 beats per minute. The score is divided into systems, each with a measure number at the beginning of the vocal line.

System 1 (Measures 1-3): The vocal line begins with a rest, followed by the lyrics "O Life with the sad seared". The piano accompaniment starts with a rest, then enters with a melodic line. Dynamics include *p* (piano) and *mf* (mezzo-forte).

System 2 (Measures 4-6): The vocal line continues with "face, I weary of seeing thee, And thy". The piano accompaniment continues with a rhythmic pattern. Dynamics include *mf* and *p*.

System 3 (Measures 7-9): The vocal line continues with "drag-gled cloak, and thy hob-bling pace, And thy too-forced plea-san-try!". The piano accompaniment continues. Dynamics include *mf*.

System 4 (Measures 10-12): The vocal line continues with "I know what thou would'st tell Of". The piano accompaniment continues. Dynamics include *p* and *mf*.

System 5 (Measures 13-15): The vocal line continues with "Death, Time, Des-ti-ny - I have known it long, and know,". The piano accompaniment continues. Dynamics include *mf* and *p*.

16

too, well What it all means for me.

16

p *mf* *p*

19

But canst thou not ar - ray

19

p *f*

22

Thy - self in rare dis - guise, And

22

25

feign like truth, for one mad day, That Earth is Pa - ra - dise?

25

28

I'll tune me to the mood, And mumm with thee till eve;

28

f

32

And may - be what as in - ter - lude I feign, I shall be - lieve!

32

mp *f* *f*

Derek B Scott

Past & Present

Op. 33 (2017)

Cello

For low voice and piano quintet

Six settings from Thomas Hardy's *Poems of the Past and the Present* (1901)

1. To Lizbie Browne

Cello

Thomas Hardy

Derek B. Scott
Op. 33, No. 1 (2017)

Moderato ♩ = 62

Dear Liz - bie Browne, Where

mf

mf pizz. arco pizz. arco pizz. arco

are you now? In sun, in rain? Or is your brow Past joy, past pain,

6 pizz. arco

Dear Liz - bie Browne? Sweet Liz - bie Browne, How you could smile, How you could

11 *mp* *mf* *f*

11 pizz. arco pizz.

mp *mf* *f*

sing! - How arch - ly wile In glance - giv - ing, Sweet Liz - bie

16 *mf*

16 arco pizz. arco

mf *p*

1. To Lizbie Browne

Allegretto ♩ = 70

22 *mf*

And, Liz - bie Browne, Who else had hair Bay - red as yours, Or flesh so fair Bred

22 *mp*

28 *mp*

out of doors, Sweet Liz - bie Browne? When, Liz - bie Browne, You had just beg - un To

28 *mp*

33 *f*

be en - deared By stealth to one, You dis - ap - peared, My Liz - bie — Browne!

33 *f*

Moderato ♩ = 62

39 *mf*

Ay, Liz - bie Browne, So swift your life, And

39 *pizz.* *arco* *pizz.* *arco*

p *mf*

43 *f*

mine so slow, You were a wife Ere I could show Love, Liz - bie

43 *poco pesante* *f* *mp*

1. To Lizbie Browne

4

48 *mf* *f*

Browne. Still, Liz - bie Browne You won, they said, The best of men When you were wed ...

48 *mf* *f*

Detailed description: This system contains two staves of music. The upper staff is in treble clef and contains measures 48-52. It features a vocal line with lyrics. The lower staff is in bass clef and contains measures 48-52. It features a bass line. Dynamic markings *mf* and *f* are placed above and below the staves.

53 *mp* *p* *f*

Where went you then, O — Liz - bie Browne? Dear

53 *mp* *p* *mp*

Detailed description: This system contains two staves of music. The upper staff is in treble clef and contains measures 53-58. It features a vocal line with lyrics. The lower staff is in bass clef and contains measures 53-58. It features a bass line. Dynamic markings *mp*, *p*, and *f* are placed above and below the staves.

59 **Allegretto** ♩. = 70

Liz - bie Browne, I should have thought, 'Girls ri - pen fast', And coaxed and caught You

59 arco *f*

Detailed description: This system contains two staves of music. The upper staff is in treble clef and contains measures 59-63. It features a vocal line with lyrics. The lower staff is in bass clef and contains measures 59-63. It features a bass line. The tempo is marked **Allegretto** with a quarter note equal to 70 beats per minute. The word *arco* is written above the bass staff. A dynamic marking *f* is placed below the bass staff.

64 *mp*

ere you passed, Dear Liz - bie Browne! But, Liz - bie Browne, I let you slip;

64 *mp*

Detailed description: This system contains two staves of music. The upper staff is in treble clef and contains measures 64-68. It features a vocal line with lyrics. The lower staff is in bass clef and contains measures 64-68. It features a bass line. A dynamic marking *mp* is placed above the upper staff and below the lower staff.

1. To Lizbie Browne

69 *mf*

Shaped not a sign; Touched ne - ver your lip With lip of mine, Lost Liz - bie Browne!

69 *f*

75 *mp* **Moderato** $\text{♩} = 62$

So, Liz - bie Browne, When on a day Men speak of me As not, you'll say,

75 *pizz.* *mp* *p*

80 *f* *mp*

'And who was he?' - Yes, Liz - bie Browne!

80 *arco* *pizz.* *mf* *mp* *p*

2. The Darkling Thrush

Cello

Thomas Hardy

Derek B. Scott
Op. 33, No. 2 (2017)Andante con moto $\text{♩} = 106$

pp
 p
 mf
 p
 mp
 mp
 mp
 mf
 mf

I leant up - on a cop - pice gate
 When Frost was spec - tre - grey, — And Win - ter's dregs made
 de - so - late The wea - ke - ning eye of day. — The tan - gled bine - stems
 scored the sky Like strings of bro - ken lyres, And all man - kind that

pizz. arco
 pizz. arco pizz.
 arco pizz.

2. The Darkling Thrush

18

haun - ted nigh Had sought their house - hold fires. —

Detailed description: This block shows the first system of the musical score, measures 18 to 21. It features a single treble clef staff with a key signature of one flat (B-flat major/D minor). The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. There are rests in measures 19 and 20, and a final quarter note D5 in measure 21. The lyrics are: "haun - ted nigh Had sought their house - hold fires. —".

18

pp

Detailed description: This block shows the piano accompaniment for measures 18 to 21. It features a single bass clef staff. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4. There are rests in measures 19 and 20, and a final quarter note D4 in measure 21. The dynamic marking *pp* is placed below the staff. A hairpin crescendo is shown over the first two measures, and a hairpin decrescendo is shown over the last two measures.

22

p

The land's sharp fea - tures seemed — to be The cen - tu - ry's corpse out -

Detailed description: This block shows the second system of the musical score, measures 22 to 25. It features a single treble clef staff. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. There are rests in measures 23 and 24, and a final quarter note D5 in measure 25. The lyrics are: "The land's sharp fea - tures seemed — to be The cen - tu - ry's corpse out -". The dynamic marking *p* is placed above the staff.

22

mf p *pizz.*

Detailed description: This block shows the piano accompaniment for measures 22 to 25. It features a single bass clef staff. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4. There are rests in measures 23 and 24, and a final quarter note D4 in measure 25. The dynamic markings *mf* and *p* are placed below the staff. The instruction *pizz.* is placed above the staff in measure 25. A hairpin crescendo is shown over the first two measures, and a hairpin decrescendo is shown over the last two measures.

26

leant, — His crypt the clou - dy ca - no - py, The wind his death - la -

Detailed description: This block shows the third system of the musical score, measures 26 to 29. It features a single treble clef staff. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. There are rests in measures 27 and 28, and a final quarter note D5 in measure 29. The lyrics are: "leant, — His crypt the clou - dy ca - no - py, The wind his death - la -".

26

arco *pizz.*

Detailed description: This block shows the piano accompaniment for measures 26 to 29. It features a single bass clef staff. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4. There are rests in measures 27 and 28, and a final quarter note D4 in measure 29. The dynamic markings *arco* and *pizz.* are placed above the staff. A hairpin crescendo is shown over the first two measures, and a hairpin decrescendo is shown over the last two measures.

30

mp

ment. — The an - cient pulse of germ and birth Was shrun - ken hard and

Detailed description: This block shows the fourth system of the musical score, measures 30 to 33. It features a single treble clef staff. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. There are rests in measures 31 and 32, and a final quarter note D5 in measure 33. The lyrics are: "ment. — The an - cient pulse of germ and birth Was shrun - ken hard and". The dynamic marking *mp* is placed above the staff.

30

arco *pizz.* *arco* *pizz.*

Detailed description: This block shows the piano accompaniment for measures 30 to 33. It features a single bass clef staff. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4. There are rests in measures 31 and 32, and a final quarter note D4 in measure 33. The dynamic markings *arco* and *pizz.* are placed above the staff. A hairpin crescendo is shown over the first two measures, and a hairpin decrescendo is shown over the last two measures.

34

mp

dry, — And ev - e - ry spi - rit up - on earth Seemed fer - vour - less as

Detailed description: This block shows the fifth system of the musical score, measures 34 to 37. It features a single treble clef staff. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. There are rests in measures 35 and 36, and a final quarter note D5 in measure 37. The lyrics are: "dry, — And ev - e - ry spi - rit up - on earth Seemed fer - vour - less as". The dynamic marking *mp* is placed above the staff.

34

arco *p*

Detailed description: This block shows the piano accompaniment for measures 34 to 37. It features a single bass clef staff. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4. There are rests in measures 35 and 36, and a final quarter note D4 in measure 37. The dynamic markings *arco* and *p* are placed above the staff. A hairpin crescendo is shown over the first two measures, and a hairpin decrescendo is shown over the last two measures.

38

i.

Detailed description: This block shows the sixth system of the musical score, measures 38 to 38. It features a single treble clef staff. The melody consists of a single half note G4. The lyrics are: "i.". There are no lyrics for the following measures in this system.

38

pp *f* *dim.*

Detailed description: This block shows the piano accompaniment for measures 38 to 41. It features a single bass clef staff. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4. There are rests in measures 39 and 40, and a final quarter note D4 in measure 41. The dynamic markings *pp*, *f*, and *dim.* are placed below the staff. A hairpin crescendo is shown over the first two measures, and a hairpin decrescendo is shown over the last two measures.

2. The Darkling Thrush

8

43 *f*

At once a voice a - rose a - mong The bleak twigs o - ver -

43 *pizz.*

ff subito

46

head In a full - throa - ted e - ven - song Of joy il - li - mi - ted;

46 *arco* *pizz.*

f

50

An a - ged thrush, frail, gaunt, and small,

50 *arco* *pizz.* *arco*

ff *f* *mf*

54 *mf* *p*

In blast - be - ruf - fled plume, Had cho - sen thus to fling his soul U - pon the gro - wing

54

p

58

gloom. So lit - tle cause for

58 *p* *dim.* *p* *arco*

The image shows a page of a musical score for 'The Darkling Thrush'. It consists of two staves: a vocal line in the upper staff and a piano accompaniment line in the lower staff. The music is in a minor key, indicated by one flat in the key signature. The score is divided into systems, with measure numbers 43, 46, 50, 54, and 58 marking the beginning of each system. The vocal line includes lyrics, and the piano line includes performance instructions such as 'pizz.' (pizzicato), 'arco' (arco), 'ff subito', 'mf', and 'p'. The lyrics describe a darkling thrush singing in a bleak, winter landscape.

2. The Darkling Thrush

62 *mp*
ca - ro - lings Of such ec - sta - tic sound Was writ - ten on ter -

62 *pizz.* *arco*
p

66 *mf*
res - trial things A - far or nigh a - round, That I could think there

66 *pizz.*
mf

70
trem - bled through His hap - py good - night air _____

70

73 *mp* *p*
Some bles - sed Hope, where - of he knew And I was un - a - ware. _____

73 *arco*
mp *mp* *p*

77 *rallentando*

77 *f* *pp*

Cello

3. The Tenant for Life

Thomas Hardy

Derek B. Scott
Op. 33, No. 3 (2017)

Andante ♩ = 68

p

The sun — said, wat - ching my wa - te - ring - pot: 'Some

pizz.

p

5

morn you'll pass — a - way; These flo - wers and plants I parch up hot Who'll wa - ter them that

5

10

day?' 'Those banks and beds — whose shape your eye Has planned in line — so

10

arco

mp

14

true, New hands will change, un - rea - so - ning why Such shape seemed best — to

14

p

18

you'. 'With - in your house — will stran - gers sit, And won - der how first it

18

p

mf

22

came; They'll talk of their schemes for im - pro - ving it, — And will not men - tion your

22

mp

3. The Tenant for Life

26 *f*

name'. They'll care not how, _____ or when, or at what You sighed, _____ laughed, suf - fered

26

30 *mf* *f*

here, Though you feel more in an hour of the spot Than they will feel _____ in a

30

mf *f*

34 *p*

year. 'As I look on at you here, now, Shall I look on at

34 pizz. *mp* *p*

40 *mf*

these; But as to our old times, a - vow No know - ledge hold my peace!' ... 'O friend, it

40

45 *f*

mat - ters not, I say; Be - think ye, I _____ have shined On nob - ler ones than you,

45 arco *mf* *f*

50 *p*

and they Are dead men out _____ of _____ mind!'

50 arco *p* *pp*

Cello

4. The Levelled Churchyard

Thomas Hardy

Derek B. Scott
Op. 33, No. 4 (2017)**Moderato** ♩ = 96

f

'O Pas - sen - ger, — pray list — and catch Our sighs

f

5 and pi - te - ous groans, — Half stif - led in this jum - bled patch — Of wrenched

5 *pizz.* *arco*

9 me - mo - ri - al stones! — 'We late - la - men -

9 *pizz.*

13 - ted, res - ting here, — Are mixed — to hu - man jam, — And each to each

13 *arco* *mp*

17 ex - claims in fear, — "I know — not — which I am!" —

17 *f*

21 *p* 'The wic - ked peo - ple have an - nexed The ver - ses on — the good; A *f*

21 *p*

25 roa - ring drun - kard sports the text Tee - to - tal Tom - my should!

25 *f* *mp*

4. The Levelled Churchyard

29 *f*

'Where we are hud - dled none can trace, ——— And if ——— our names re - main,

29 *f*

33 ——— They pave some path ——— or porch or place ——— Where we ——— have ne - ver lain!

33

37 *p*

——— Here's not a mo - dest mai - den elf ——— But dreads the fi -

37 *pizz.* *arco* *p*

41 *mp*

——— nal Trum - pet, Lest half of her should rise her - self, ——— And half some stur - dy

41 *mp*

46 *f*

strum - pet! ——— 'From res - to - ra - tions of ——— Thy fane,

46 *f* *ff* *f*

51 ——— From smoo - things ——— of Thy sward, ——— From zea - lous Church - men's pick and plane

51

55 *ff* *ritardando molto*

——— De - li - ver us ——— O Lord! A - men! ———

55 *ff* *mf*

5. The Ruined Maid

Cello

Thomas Hardy

Derek B. Scott
Op. 33, No. 5 (2017)

Andantino $\text{♩} = 66$

p

p

mp

p

pizz. arco

5

'Mel - lia, my dear, _____ this does eve - ry - thing crown! Who could have sup - posed I should meet you in

5

8

Town? And whence such fair gar - ments, _____ such pro - spe - ri - ty? - 'O

8

mf

f

mf

11

did - n't you know I'd been ru - ined?' said she. - 'You left us in tat - ters, ___ with - out

11

mp

4

pizz. arco

4

5. The Ruined Maid

16

18 *f* *mp*

bright fea - thers three! - 'Yes: that's how we dress when we're ru - ined', said she. - 'At

18 *f* pizz. arco

21 *f*

home in the bar - ton you said "thee" and "thou," And "thik oon," and "theäs oon," and "t'o - ther;" but

21 *mp* pizz.

24 *mp* *mf*

now Your tal - king quite fits 'ee for high com - pa - ny!' - 'Some

24 arco *f* *mp* *mp*

27 *mp*

po - lish is gained with one's ru - in', said she. - Your hands were like paws then, your

27 *mf*

30 *p*

face blue and bleak But now I'm be - witched by your de - li - cate cheek, And your

30

33 *mp* *f*

lit - tle gloves fit as on a - ny la - dy!' - 'We ne - ver do work when we're ru - ined', said she.

33 *p* *mp* *f* pizz. arco

5. The Ruined Maid

37

37

mf *p* *mf*

42

f

42

f

46

mp *mf*

sigh, and you'd sock; but at pre - sent you seem To know not of me - grims — or me - lan - cho - ly! — 'True.

46

mp

50

f *mp*

One's pret - ty live - ly when ru - ined', said she. — 'I wish I had fea - thers, — a fine swee - ping gown, And a

50

pizz. *arco*

mf

54

f *mf*

de - li - cate face, — and could strut a - bout Town! — 'My dear — a raw coun - try girl, — such as you be, Can - not

54

f *mf*

58

spoken

quite ex - pect that. You ain't ru - ined'. said she.

58

pizz. *ff*

The musical score is written for piano and voice. It consists of seven systems of music. Each system has a vocal line in the upper staff and a piano accompaniment line in the lower staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamic markings such as *mf*, *p*, *f*, *mp*, and *ff*. There are also performance instructions like *pizz.* and *arco*. The lyrics are written below the vocal line, with some words underlined to indicate phrasing. The score ends with a double bar line and repeat dots.

Cello

6. To Life

Thomas Hardy

Derek B. Scott
Op. 33, No. 6 (2017)

Blues ♩. = 96

p
O — Life with the sad — seared

pizz. *arco* *pizz.*
p *p*

4
face, I — wea — ry of see — ing thee, — And thy

4

7 *mf*
drag — gled cloak, and thy hob — bling pace, — And thy too — forced plea — san — try! —

7

mf

10 *p*
— I — know what thou — would'st tell Of —

10

p

13 *mf*
Death, Time, — Des — ti — ny — I have known it long, — and know,

13

mf

6. To Life

16

too, well What it all means for me.

16

19

But canst thou not array Thy self

19

p *f* arco

23

in rare disguise, And feign like truth, for

23

mf

26

one mad day, That Earth is Paradise? I'll

26

f

29

tune me to the mood, And mumm with thee till eve; And may - be

29

33

what as in - ter - lude I feign, I shall be - lieve!

33

f

