

Derek B Scott

Past & Present

Op. 33 (2017)

For low voice and piano

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

To Lizbie Browne

Thomas Hardy

Poems of the Past and the Present (1901)

Derek B. Scott

Op. 33, No. 1 (2017)

Moderato $\text{♩} = 62$

mf

Voice

Piano

mf

Dear Liz - bie Browne, Where

6

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

11 *mp* *mf* *f*

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

16 *mf*

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

To Lizbie Browne

Allegretto $\text{♩} = 70$

21 *mf*

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

26 *mp*

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

32 *f*

just beg-un To be en-deared By stealth to one, You dis - ap - peared, My Liz - bie —

Moderato $\text{♩} = 62$

38 *mf*

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

43 *f*

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

48 *mf* *f*

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

53 *mp* *p* *f*

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

Allegretto ♩ = 70

59 *f*

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

64 *mp*

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

64 *mp*

69 *mf*

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

69 *mf*

Moderato ♩ = 62

75 *mp* *rit.*

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

75 *f* *mp* *rit.* *p*

80 *a tempo* *f* *mp*

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

80 *a tempo* *mf* *f* *mp*

The Darkling Thrush

Thomas Hardy

Poems of the Past and the Present (1901)

Derek B. Scott

Op. 33, No. 2 (2017)

Andante con moto ♩ = 106

Score for Voice and Piano (Pno.). The piece is in 5/4 time and B-flat major. The tempo is Andante con moto (♩ = 106).

Measure 1: Voice part is silent. Piano part begins with a *pp* dynamic.

Measure 4: Voice part begins with the lyrics: "I leant up - on a cop - pice gate When Frost was spec - tre -". Piano part continues with *mf* and *pp* dynamics.

Measure 8: Voice part continues with the lyrics: "grey, And Win - ter's dregs made de - so - late The wea - ke - ning eye of". Piano part continues.

Measure 12: Voice part continues with the lyrics: "day. — The tan - gled bine - stems scored the sky Like strings of". Piano part continues with *p* dynamic.

16 *mf*

bro - ken lyres, And all man - kind that haun - ted nigh Had sought their house - hold

Pno. *mp*

20 *p*

fires. — The land's sharp fea - tures

Pno. *pp* *mf* *pp*

24

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

Pno.

28 *mp*

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

Pno. *p*

32 *mp*

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

Pno.

36

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

Pno.

40 *f*

At once a voice a - rose a -

Pno.

45

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

Pno.

48

song Of joy il - li - mi - ted;

Pno.

51

mf

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

Pno.

54

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

Pno.

57

p

soul U - pon the gro - wing gloom. —

Pno.

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

Pno. *p*

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

Pno. *p*

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

Pno.

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

Pno. *< mf*

72

mp *p*

air — Some bles - sed Hope, where - of he knew And

Pno.

75

I was un - a - ware.

Pno.

78

rit. *pp*

Pno.

The Tenant for Life

Thomas Hardy

Poems of the Past and the Present (1901)

Derek B. Scott

Op. 33, No. 3 (2017)

Andante ♩ = 68

Voice *p*

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

Piano *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 *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

20

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

23 *mp*

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

mp *p*

25 *p* *f*

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

27

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

f

30

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

mf

mf

33

Than they will feel — in a year. 'As

f

mp

mp

37

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

p

42 *mf*

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

46

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

49 *f* *p*

you, and they Are dead men out of

52

mind!

pp *rit.*

The Levelled Churchyard

Thomas Hardy

Poems of the Past and the Present (1901)

Derek B. Scott

Op. 33, No. 4 (2017)

Moderato ♩ = 96

Voice *f*
 '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! —
mp
 'We late-la-men - ted, res - ting here, — Are mixed — to hu - man jam,
mp

16 *f*

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

20 *p*

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

24 *f*

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

28 *f*

'Where we are hud - dled none can trace, And if

32

our names re - main, They pave some path or porch or place Where we

36

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

40

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

44

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

48 *f*

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

48 *p* *f*

52

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

52

55 *ff*

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

55 *ff* *mf rit.*

The Ruined Maid

Thomas Hardy

Poems of the Past and the Present (1901)

Derek B. Scott

Op. 33, No. 5 (2017)

Andantino ♩ = 66

mp

Voice

Piano

p

5

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

mp

9

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

mf

f

mf

12

mp

she. — 'You left us in tat - ters, — with-out shoes or socks, Tired of dig-ging po - ta - toes, — and

mp

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 said "thee" and "thou," And

19 *mp*

23 *f* *mp*

"thik oon," and "theās oon," and "t'o - 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 *mf*

29 *p*

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

mp

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.

p *mp* *f* *mf*

37

p *mf*

41 *f*

— 'You used to call home-life a —

f

45 *mp*

hag-rid-den dream, And you'd sigh, and you'd sock; but at pre-sent you seem To know not of me-grims or

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

53 *mp* *f*

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

57 *mf* *spoken*

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

To Life

Thomas Hardy

Poems of the Past and the Present (1901)

Derek B. Scott

Op. 33, No. 6 (2017)

Blues $\text{♩} = 96$ *p*

Voice: O — Life with the sad — seared

Piano: *p*

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

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

Piano: *mf*

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

Piano: *p*

13 *mf*

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

16

too, well What it all means for me.

p

19 *mf* *f*

But canst thou not ar - ray

22 *mf*

Thy - self in rare dis - guise, And

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

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

mp

34

feign, I shall be - lieve! —

f