

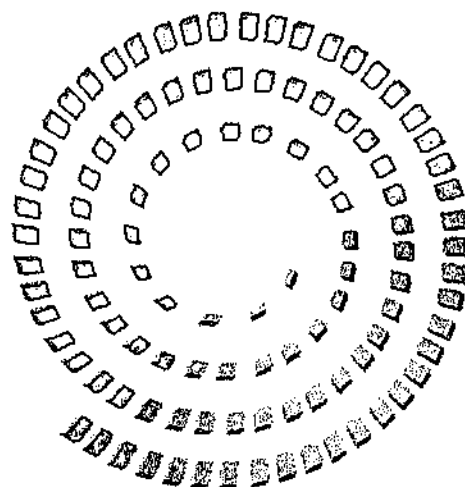
BRITISH MUSIC INFORMATION CENTRE,  
10, Stratford Place, London, W.1

Elaine  
HUGH-JONES

A Comford Cycle

VOICE & PIANO

Micropress *↻* Spiral



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**Micropress**  
Sage Cottage  
Chavenage Lane  
Tetbury  
Glos GL8 8BT  
U.K.

01666-505219

micropress@supanet.com

Editor: Ro Hancock-Child

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# A Cornford Cycle

*Dedicated to John Potter*

## Contents

A Back View	2
To a Young Cat in the Orchard	4
The Old Woman at the Flower Show	8
Bicker's Cottage	10
The Road to Coursegoules	14
The Watch	17
The Madman and the Child	20
Night Song	25

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Elaine Hugh-Jones (b. 1927) has enjoyed a busy and fulfilling career as pianist, composer and teacher. Among the luminaries with whom she studied are Harold Craxton, Julius Isserlis, and Sir Lennox Berkeley. Elaine worked for nearly forty years as accompanist for the BBC and combined this with a full programme of teaching, most recently at Malvern Girls' College.

Jane Manning feels that Elaine's accompanying experience has given her 'special insight into the practical aspects of the singer's art'; indeed, Jane calls Elaine a "major songwriter", one who has a "wonderful assurance and freshness of approach and an exceptionally sensitive response to words".

Elaine specialises in solo songs and choral pieces, and her music has been broadcast frequently in many countries.

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# A Back View

Words:  
Frances Cornford

Music:  
Elaine Hughes-Jones

Maestoso (♩ = 50)

*mf*

Now \_\_\_\_\_ when his hour shall strike \_\_\_\_\_ for this old man,

*mf*

*p* *p* *p* *p* *p* *p*

*mf* *(mf)*

Ped. *sim.*

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4

*mp*

And he ar - rives in Heav - en late, He can, to Pet - er and the An - gel Gab - riel,

*p* *mp*

7

Hav - ing com - plet - ely known, Com - plet - ely tell what it was like to

9 *p poco meno mosso* *mf* A tempo

lean u - pon a gate; And know - ing one thing well,

*poco meno mosso* A tempo *mp*

11 *f poco allargando*

He need not fear his fate.

*poco allargando* *mf* *mp* *p* *rit.*

# To a Young Cat in the Orchard

Scherzando (♩. = 56)

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The middle and bottom staves are a grand staff with a treble clef on top and a bass clef on the bottom. The music is in 6/8 time. The middle staff begins with a piano dynamic marking *mp*. The music features a mix of eighth and sixteenth notes, with some triplet markings. A large blue watermark "Preview File Only" is oriented diagonally across the page.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature. The middle and bottom staves are a grand staff with a treble clef on top and a bass clef on the bottom. The music is in 6/8 time. The middle staff begins with a piano dynamic marking *mf*. The music features a mix of eighth and sixteenth notes, with some triplet markings. The middle staff ends with a decrescendo hairpin and the instruction *decresc.*. The bottom staff ends with the instruction *legato e marcato*. A large blue watermark "Preview File Only" is oriented diagonally across the page.

*mp*

7

El - e - gant creat - ure with

*mp* *p*

Detailed description: This system contains measures 7 and 8. The vocal line starts with a whole rest in measure 7, followed by a melodic phrase in measure 8. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *mp* is placed above the piano part, and a *p* marking is placed below it.

9

black should - ers bent, Stal - king,

*legato* *p*

Detailed description: This system contains measures 9 and 10. The vocal line continues with the lyrics 'black should - ers bent, Stal - king,'. The piano accompaniment maintains the sixteenth-note texture. A *legato* marking is placed above the piano part, and a *p* marking is placed below it.

11

stal - king the bird in song

*cresc.* *cresc.* *poco cresc.*

Detailed description: This system contains measures 11 and 12. The vocal line continues with the lyrics 'stal - king the bird in song'. The piano accompaniment features a more active sixteenth-note pattern. Dynamic markings include *cresc.* above the piano part, *cresc.* below the piano part, and *poco cresc.* below the piano part.

13

*mp*

to what in - tent?

Musical score for measures 13-15. The vocal line (top staff) is in treble clef with a key signature of three flats. The piano accompaniment (bottom two staves) is in the same key signature. Measure 13 starts with a piano introduction. Measure 14 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 15 continues the accompaniment with a half note in the left hand.

16

*mf*

Tell what a wild source

Musical score for measures 16-17. The vocal line (top staff) has a dynamic of *mf*. Measure 16 includes a fermata over the first two notes and a slur over the last two notes. Measure 17 features a slur over the first two notes. The piano accompaniment (bottom two staves) has a dynamic of *p* in measure 16 and *mf* in measure 17. A *poco cresc.* marking is present above the piano part in measure 16.

18

brims those emp - ty eyes, What well of

Musical score for measures 18-20. The vocal line (top staff) has a dynamic of *mf*. Measure 18 includes a slur over the first two notes. The piano accompaniment (bottom two staves) features a complex rhythmic pattern with slurs and ties across measures 18, 19, and 20.



*sempre cresc.*

20

shame - - - less light Be - yond the

*cresc.*

22

bounds of Hell or Par a - dise, Or

*Very slowly*

24

wrong or right.

*Very slowly*

*mp*

*mf piangevole*

*pp*

# The Old Woman at the Flower Show

Leisurely ♩ . = 44

*mp*

Leisurely

Come in-side the swing - ing gate And

*mp*

*con ped.*

5

pay your pen - nies for — the Fete, Where once I strolled with all the rest

9

*mf*

In my sash and Sun - day best. Dust and ash the

*mf* *mp*

*Ped.*

13

eyes I sought, When I strolled and strayed and sat, And the rose my

*mf*

etc.

17

moth - er bought To stick in - side my sha - dy hat,

*dim.*

20

His blue eyes and my bright sash, Dust and ash.

*p* *rit.*

*p* *pp*

# Bicker's Cottage

With movement (♩ = 58) *mf*

Com - pan - ion - ab - le tick - ing of the

*senza ped.*

4

clock; col - lap - sing of the coat; The chair - legs warm;—

7

— to - bac - co in the bowl. The

10

door sealed up;

*mp*

This system contains measures 10, 11, and 12. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "door sealed up;". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady bass line. A dynamic marking of *mp* is present at the end of the system.

13

*mf*

The soot - ed ket - tle's hiss; the fire - lit

*mp*

This system contains measures 13, 14, and 15. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "The soot - ed ket - tle's hiss; the fire - lit". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with a steady bass line. Dynamic markings of *mf* and *mp* are present.

16

loaf; The co-coa-tin; the cup;

This system contains measures 16, 17, 18, and 19. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "loaf; The co-coa-tin; the cup;". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady bass line.

20

*mp cresc.*

*accel. e sempre cresc.*

Out - side the un - plumbed night and gath - er - ing

*pp cresc.*

*accel. e sempre cresc.*

*con ped.*

24

*f*

*Più mosso* (♩ = 80)

*storm.*

*Più mosso* (♩ = 80)

*ff*

*con forza*

*Ped.*

27

*f*

*mf dim.*

*mp rit.*

30

*Slowly*  
*mp*

At such an hour as this

a

*Slowly*

*mp rit.*

*p*

35

ghost might knock,

Lack - ing ur - earth - ly com - fort in its

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*mf*

39

soul.

*Rall.*

*mp*

*p*

*mf*

*pp*

## The Road to Coursegoules

Light and whimsical, with movement ( $\text{♩} = 88$ )

*mp*

Be - side the road to

*mp*

4

Cour - se - goules are shep - herd - ess and sheep, The



7

*mf*

Musical notation for the vocal line, measures 7-10. The melody is in a minor key with a 7/8 time signature. It features eighth and sixteenth notes with a fermata over the final note.

sun is hot, the shade is cool Be - side the road to Cour - se - goules.

Piano accompaniment for measures 7-10. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with eighth notes and rests.

*mp*

11

*p*

*mp*

Musical notation for the vocal line, measures 11-14. The melody is in a minor key with a 7/8 time signature. It features quarter and eighth notes with a fermata over the final note.

And eve - ry man's a fool, And

Piano accompaniment for measures 11-14. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with eighth notes and rests.

14

*cresc.*

*rit.*

*mf*

*poco*

*mp*

Slower (♩ = 60)

Musical notation for the vocal line, measures 14-17. The melody is in a minor key with a 7/8 time signature. It features quarter and eighth notes with a fermata over the final note.

eve - ry man's a fool, a fool who does not fall a - sleep, Who

Piano accompaniment for measures 14-17. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with eighth notes and rests.

*cresc.*

*rit.*

*mf*

*poco*


Slower

*p*

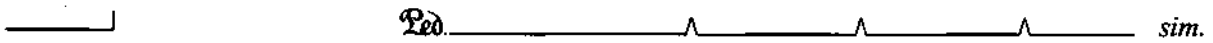
*espress.*

Red.

18

*accel.*  *mf*

*p* *accel.*  *mf*

*Ped.*  *sim.*

22

*Tempo I**mp**p**Tempo I*

*p*

26

sheep.

*pp* *senza rit.*

# The Watch

Restless (♩ = 69)

*mp*

I wak-ened on my hot, hard bed, U - pon the pil - low\_

*legatiss.*

*mp*

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4

lay my head; Be - neath the pil - low I could hear\_

*legatiss.*

*mp*

*A tempo*

7

*mf**p poco rit.**mp*

— my lit - tle watch was tic - king, tic - king clear. I thought the

*A tempo*

*mp*

10

*cresc. e poco a poco accel. al fine**mp*

Throb - bing of it went Like my con - tin - ual dis - con - tent;

*cresc. e poco a poco accel. al fine*

12

*mf*

3

I thought it said in ev - ery tick, I am so sick, so

*mp*

14

*ff* (sempre accel.)

sick, so sick. O Death \_\_\_\_\_ come quick, come quick,

16

come quick, come quick, come quick come quick, come quick.

18

*sempre cresc. e accel.* *Presto* *lunga*  
*ff sf pp sub.*  
*lunga*

# The Madman and the Child

Con moto ( $\text{♩} = 76$ )

Where have you been? You look queer,

*mp*

This system contains the first three measures of the piece. It features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Con moto' with a quarter note equal to 76 beats per minute. The piano part includes a mezzo-piano (*mp*) dynamic marking. A large blue watermark 'Preview File Only' is oriented diagonally across the page.

4  
you look black.

This system contains measures 4 through 6. It continues the vocal line and piano accompaniment from the first system. The piano part features a melodic line in the right hand and a more active bass line in the left hand. The large blue watermark 'Preview File Only' is also present here.

7

Slowly ( $\text{♩} = 50$ ) *senza espress.*

*P* *O* *my*

*dim.* *pp* *pp*

*Ped.*

10

*dear,* *all* *the way* *to* *Hell* *and back*

*sim.*

13

*sempre senza espressione*

*By* *my known,* *my* *des - ert track.* *Though* *once* *I* *might,* *like*

16

*rit.*

you, have gone By can - dle - light to Ba - by - lon.

*mp* *pp* *rit.*

Ped.

Detailed description: This system contains measures 16, 17, and 18. The vocal line (treble clef) has lyrics: "you, have gone By can - dle - light to Ba - by - lon." The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* at the start of measure 17, *pp* at the start of measure 18, and *rit.* at the end of measure 18. A *Ped.* (pedal) marking is present below the bass line in measure 18.

19

Tempo I

*mf*

What have you

Tempo I

*mp*

Detailed description: This system contains measures 19, 20, and 21. The vocal line (treble clef) has lyrics: "What have you". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* at the start of measure 19 and *mp* at the start of measure 20. A *Tempo I* marking is present above the vocal line in measure 20.

22

seen? What have you seen?

*mf*

Detailed description: This system contains measures 22, 23, and 24. The vocal line (treble clef) has lyrics: "seen? What have you seen?". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* at the end of measure 24.



25 Slowly ( $\text{♩} = 50$ ) *mp*

No flame or fires,

Slowly

*p subito*

28 *Accel. agitato mf cresc.*

But such a stream of

*Accel.*

*f mp*

30 *f Allargando Slower (appassionato)*

ter - rors and des - ires. *ff* O my child, noth - ing's there Like

*Allargando Slower (appassionato)*

*f ff*

33

*poco a poco rit.*

*decresc.*

— your fin - gers, like your hair. Nor this tab - le, nor this

*poco a poco rit.*

*dim.*

Detailed description: This system contains measures 33, 34, and 35. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. Measure 33 features a melodic line in the right hand and a bass line in the left hand. Measure 34 continues the melodic line with a 'dim.' marking. Measure 35 shows the melodic line ending with a fermata and a hairpin decrescendo.

36

*Slowly*

chair. *p* No - thing cer - tain

*molto rit.* *Slowly*

*pp* *p*

Detailed description: This system contains measures 36, 37, and 38. The vocal line has lyrics and a 'p' dynamic. The piano accompaniment has two staves. Measure 36 has a 'p' dynamic. Measure 37 has a 'molto rit.' marking. Measure 38 has a 'p' dynamic and a 'Slowly' tempo marking.

39

*rall.*

*f*

but des - pair.

*rall.*

*mf* *pp*

Detailed description: This system contains measures 39, 40, and 41. The vocal line has lyrics and a 'f' dynamic. The piano accompaniment has two staves. Measure 39 has a 'f' dynamic. Measure 40 has a 'mf' dynamic and a 'rall.' marking. Measure 41 has a 'pp' dynamic and a 'rall.' marking.

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## Night Song

Vivo mf

On

*mf*

*senza ped.*

3

moon - y nights the dogs bark shrill. Down the val - ley and up the hill.

*mp* *mf*

5

There's one is ang - ry to be - hold The moon so un - a - fraid and

*p* *cresc.*

*Ped.*

7

cold, The makes the earth as bright \_\_\_\_\_ as

*agitato mf*

*Ped. sim.*

9

day, And yet \_\_\_\_\_ un - hap - py, dead and grey. An -

11

o - ther in his straw - y lair Says: "Who's a - howl - ing o - ver there? By

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13

Heav - ens, I will stop him soon From in - ter - fer - ing with the moon."

*cresc. molto*

*ff p sub.*

*ff*

15

So back he barks with throat up - thrown: "You

*mf*

*sf*

*marc.*

*sf*

17 *poco allarg.* *sf* *accel.*

leave our moon, our moon a-lone."

*f* *ff accel.*

Red.

19 *Tempo I* *mp*

*And*

*Tempo I* *ff*

21

oth - er dis - tant dogs \_\_\_\_\_ res - pond \_\_\_\_\_ be - yond \_\_\_\_\_ the fields,

*mp*

*simile*

23

*mp*

*p*

be - yond,

be - yond.

25

*smorzando*

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27

(8)

*martellato*

*loco*

*pp*

*ppp*

*sub. ff*

8<sup>va</sup>