

FOUR AMERICAN SONGS  
set for medium voice with  
pianoforte by Elaine Hugh-Jones

Preview File Only

FOUR AMERICAN SONGS

I

HELEN

(Penguin Book of Modern American Verse)

All Greece hates the still eyes in the white face,  
The lustre as of olives where she stands,  
And the white hands.

(Hilda Doolittle)

All Greece reviles the wan face when she smiles,  
Hating it deeper still when it grows wan anwhite,  
Remembering past enchantments and past ills.

(1 min. 38 sec.)

Greece sees unmoved God's daughter, born of love,  
The beauty of cool feet and slenderest knees,  
Could love indeed the maid  
Only if she were laid,  
White ash among funereal Cypresses.

2

MEMBERS OF THE RESURRECTION

(Penguin  
Mod. American  
Verse)

(Emily Dickinson)

Safe in their alabaster chambers,  
Untouched by morning and untouched by noon,  
Sleep the meek members of the resurrection,  
Rafters of satin and roof of stone.

Light laughs the breeze in her castle of sunshine;  
Babbles the bee in a stolid ear;  
Pipe the sweet birds in ignorant cadence, -  
Ah, what sagacity perished here!

(2.40)

Grand go the years in the crescent above them;  
Worlds scoop their their arcs and firmaments row,  
Diadems drop and Doges surrender,

Soundless as dots on a disk of snow.

3

STARS, SONGS, FACES

(From "A Flock of Words"  
collected by David Mackay)  
Bodley Head

(Carl Sandburg)

Gather the stars if you wish it so,  
Gather the songs and keep them.  
Gather the faces of women,  
Gather for keeping years and years,  
And then ....  
Open your hands, let go and say 'Goodbye'  
Let the stars and songs go,  
Let the faces and years go,  
Loosen your hands and say 'Goodbye'.

(1.55)

4

OLD DEEP SING-SONG

(From "A Flock of Words"  
Bodley Head.

(Carl Sandburg)

in the old deep sing-song of the sea  
in the old going-on of that sing-song  
in that old mama-mama-mama going-on  
of that nightlong daylong sleep-song  
we look on we listen we lay by and hear  
too many big bells too many long gongs  
too many weepers over lost gone gold  
too many laughs over light green gold  
woven and changing in the wash and heave  
moving on the bottoms winding in the waters  
sending themselves with arms and voices  
up in the old mama)mama)mama music  
up into the whirl of spokes of light

(1.50)

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

(Total time  
approx. 8 minutes.)

# Helen

Hilda Doolittle

Elaine Hugh-Jones

$\text{♩} = 60$

All Greece hates the still eyes in the white face.

*mf sf sf mp*

*Con Ped.*

The lustre as of olives where she stands, and the white hands.

*mf mp*

*mp espress. p*

All Greece viles the wan

*mf sf mp*

*Sua. Flaw*

*Ped. etc.*

face when she smiles Haunting it deeper still when it grows wan and

*mf f*

*dim.*

*Ped.*

*poco stretto e cresc.* *Rit.* *mp*

white, remembering past enchantments and past

*poco stretto e cresc.* *Rit. f* *mp*

*Netc.*

*Tempo I* *f*

ills. Greece sees un-

*espress. f* *cresc.* *sf*

*P.* *P.* *P.* *P.*

*ped.*

*dim.* *senza rit.* *mp* *3*

moved God's daughter, born of love, the beauty of

*dim.* *mp*

cool feet and slenderest knees, could love indeed The

*pp cantabile* *cresc.* *simile*

maid, could love — indeed The maid — an —

*f* *dim.*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'maid,' followed by a quarter note 'could', a quarter note 'love', a half note 'indeed', a quarter note 'The', a quarter note 'maid', and a half note 'an'. The piano accompaniment consists of a series of eighth notes in the right hand and chords in the left hand. Dynamic markings include a forte (*f*) and a decrescendo (*dim.*).

*Sempre con Ped.*

ly if she were laid, white ash

*mf* *mp*

The second system continues the musical score. The vocal line has a half note 'ly if she were laid,' and a half note 'white ash'. The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamic markings include mezzo-forte (*mf*) and mezzo-piano (*mp*).

among the real Cy preses.

*p* *mp* *mp*

*Ped.*

The third system shows the vocal line with a half note 'among the', a half note 'real', a quarter note 'Cy', and a half note 'preses.'. The piano accompaniment includes a melodic line in the right hand and chords in the left hand. Dynamic markings include piano (*p*), mezzo-piano (*mp*), and piano (*p*). A pedaling instruction (*Ped.*) is present.

*Rit.*

*espress.* *mf* *mp*

The fourth system concludes the musical score. The vocal line has a half note 'ly if she were laid,' and a half note 'white ash'. The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamic markings include piano (*p*), mezzo-forte (*mf*), and mezzo-piano (*mp*). A ritardando instruction (*Rit.*) is present.

# Members of the Resurrection

2. Hugh-Jones

*Slow but with movement*

$\text{♩} = 66$  *mp* *mf*

Safe — in their alabaster cham — bers,

*mp* *legatiss.* *mf*

*mp*

untouched by morning and untouched by — noon, Sleep the week

members of the re — sur — rection, Rafter of satin and roof — of

*Poco più mosso*  
 $(\text{♩} = 76)$  *mp*

stone. Light laughs the breeze in her

*espress.* *mp*

*mf*  
 castle of sun-shine; babbles the bee in a stolid ear;

*mf* *mp*  
 Pipe the sweet birds — in ignorant cadence, — Ah, what sa-ga-ci-ty

*dolce*

*mp*  
 perished here!

*mf* *f* *poco stretto*  
 Grand go the years in the crescent above them; Wadd's scoop their arcs and

*poco stretto*

Red

*ff* *dim.* *Rit.*

*f* *mf* *p*

*RIT.*

firmaments row, Diadems drop and Dances surrender,

*A Tempo!*

*p*

*pp*

Soundless — as dots — on a disk of snow.

*Rit.*

*p*

*Rit.* *(b)* *ppp*

Preview File Only



Sample (1-92)

mp Gather the stars — if

mp *espress.*

Con Ped.

— you wish it so. Gather the songs and keep them. Gather the

mp

faces of women, Gather for keeping years and years, And

pp poco accel. rit. p

pp poco accel. RIT.

then... Open your hands, let go — and

mp

Ped.

*cresc.* *poco accel.* *poco allarg.*

say 'Good-bye' — Let — the

*ff* *mf*

stars — and songs — go, — Let the faces and

*MENO mosso* ( $\text{♩} = 60$ ) *ten.*

years go. — Loosen your hands — and

*senza Rit.* *decresc.* *piu p* *colla voce*

*Rall.*

say — 'Good-bye':

*mp* *p* *Rall.* *ppp*

*Ped.*

Con moto (♩ = 40)

Voice

mp

in the old — deep — sing-song

memorando

pp

Pianoforte

Con Ped.

— of the sea — in the old going on of that sing-song in that old

mama-mama-mama going on — of that night long day-long sleep

— song we look on we lie tan welay by and

hear too many — big bells too many

Handwritten musical score for the first system. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The lyrics are "hear too many — big bells too many". The piano accompaniment is in bass clef with a key signature of two sharps and a 3/8 time signature. Dynamics include *f* and *mp*.

long gangs too many weepers over a lost-gone gold

Handwritten musical score for the second system. The vocal line is in treble clef with a key signature of two sharps and a 3/8 time signature. The lyrics are "long gangs too many weepers over a lost-gone gold". The piano accompaniment is in bass clef with a key signature of two sharps and a 3/8 time signature. Dynamics include *f* and *dim.*

too many laughs over light green gold women and changing in the

Handwritten musical score for the third system. The vocal line is in treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are "too many laughs over light green gold women and changing in the". The piano accompaniment is in bass clef with a key signature of two sharps and a 3/4 time signature. Dynamics include *p* and *mp*. Performance instructions include *mp (sempre a Tempo)*.

wash — and leave moving on the bottom wind — ing in the

Handwritten musical score for the fourth system. The vocal line is in treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are "wash — and leave moving on the bottom wind — ing in the". The piano accompaniment is in bass clef with a key signature of two sharps and a 3/4 time signature. Dynamics include *cresc.* and *simile*.

BRITISH MUSIC INFORMATION SERVICE  
10, Strand Street, London, W.C.2

*f* - *mp*  
 wa- ters send- ing them- selves with arms — and voices *mp*

*f* *mp subito*

*sempre con ped.* *ped.*

*f* *mf*  
 — in the old ma — ma — ma — ma — ma mu- sic *mp*

*dim.* *mp*  
 — into — the whirl of spaces — of

*light*

*p* *ppp*