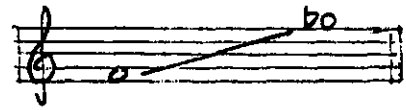
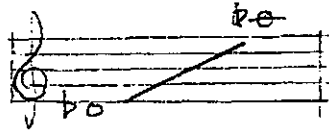


FUTILITY



(1) Move him into the sun -
Gently its touch awoke him once at home,
Whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this sonw.
If anything might rouse him now,
The kind old sun will know.

Think how it wakes the seeds,
Woke, once, the clays of a cold star,
Are limbs so dear achieved,
Are sides, full-nerved - still warm,
Too hard to stir?
Was it for this the clay grew tall?
O what made fatuous sunbeams toil
To break earth's sleep at all?



(2) THE UNRETURNING

Suddenly night crushed out the day and hurled
Her remnants over cloud-peaks, thunder-walled.
Then fell a stillness such as harks appalled
When far-gone dead return upon the world.

5 There watched I for the Dead; but no ghost woke.
Each one whom Life exiled I named and called.
But they were all too far, or dumb, or thrall'd,
And never one fared back to me or spoke.

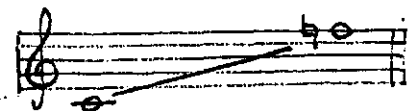
10 Then peered the indefinite unshapen dawn
With vacant gloaming, sad as half-lit minds,
The weak-limned hour when sick men's sighs are drained.
And while I wondered on their being withdrawn,
Gagged by the smothering Wing which none unbinds,
I dreaded even a heaven with doors so chained.

(3) The End

After the blast of lightning from the east,
The flourish of loud clouds, the Chariot throne,
After the drums of time have rolled and ceased
And from the bronze west long retreat is blown,

Shall Life renew these bodies? Of a truth
All death will he annul, all tears assuage?
Or fill these void veins full again with youth
And wash with an immortal water age?

When I do ask white Age, he saith not so, --
"My head hangs weighed with snow."
And when I hearken to the Earth she saith
My fiery heart sinks aching. It is death.
Mine ancient scars shall not be glorified
Nor my titanic tears the seas be dried."



Futility

Wilfred Owen

Elaine Hugh-Jones

Slowly ($\text{♩} = 50$)
(with intensity) *p*

Voice

Move — him in-to the sun — Gent - ly its touch a-

Piano

pp

4 *mp* *pp*

woke him once, at home, Whis-per-ing of fields un - sown.

7 *mp* *Piú animé* ($\text{♩} = 58$) *cresc.*

Al-ways it woke him, e- ven in France, un -

Piú animé *mp* *cresc.*

10 *mf* *mp*

-til this morn-ing and this snow. If an - y-thing

cresc. *mf* *mp*

13 *poco rit.*

- might rouse him now, the kind old sun will know.

poco rit. etc.

16 *Tempo I* *mp*

Tempo I Think—

mp *Red.*

19 *mf* *mp*

- how it wakes the seeds, woke, once, the clays of a cold star. Are

mf etc.

22

limbs so dear a - chieved, — Are sides, full - nerved — still

25

warm, — too hard to stir? Was it for this the clay grew tall?

mf *cresc.*

28

○ what made fat-uous sun-beams toil to break earth's sleep — at all?

f poco allargando

f appass.

31

(marc. e espress.)

mf dim. *poco rall.* *mp - pp* *ppp*

The Unreturning

poem by

Wilfred Owen

set for

Tenor voice

with piano accompaniment

by

Elaine Hugh-Jones

THE UNRETURNING

Suddenly night crushed out the day and hurled
Her remnants over cloud-peaks, thunder-walled.
Then fell a stillness such as harks appalled
When far-gone dead return upon the world.

There watched I for the Dead; but no ghost woke.
Each one whom life exiled I named and called.
But they were all too far, or dumbled, or thralled,
And never one fared back to me or spoke.

Then peered the indefinite unshapen dawn
With vacant gloaming, sad as half-lit minds,
The weak-limned hour when sick men's sighs are drained.
And while I wondered on their being withdrawn,
Gagged by the smothering Wing which none unbinds,
I dreaded even a heaven with doors so chained.

Wilfred Owen

The Unreturning

(No. 2 of "Three Songs of War")

Wilfred Owen

Elaine Hugh-Jones

Vivo agitato (♩=80)

mf Sud - den - ly night crushed out the day and hurled her

Vivo agitato (♩=80)

pp — *fp* *sfp* *cresc.*

Con ped. *sfp*

3

rem - nants o - ver cloud - peaks, thun - der - walled.

ff *ff* *sf*

6

rit.

rit.

f *dim.* *dim.*

A little slower ($\text{♩}=66$)

10

mp

mf

f

Then fell a sil-ence

such as harks ap-palled

When far-gone dead re-turn up

A little slower ($\text{♩}=66$)

mp

pp

mf

f

13

($\text{♩}=66$)

mf

on the world.

There watched I for the Dead; but no ghost

($\text{♩}=66$)

mf

senza rit.

(Con ped.)

16

woke.

Each one whom Life ex-iled I named and called.

f

18

mf

rit.

f

slower

mp

But they were all too far,

or dumb-ed,

or thrall-ed,

And

rit.

mf

slower

mf

mf

21 (slower) (♩=58) *p* *accel.*
 (mp) ne - ver one fared back to me or spoke.

(slower) (♩=58) *accel.*
p *pp* *cresc.*

26 *poco più mosso* (♩=66) *mf*
 Then peered in -

poco più mosso (♩=66) *(agitato)*
p *p*

(Con ped.)

28 *mf* *f*
 de - fin - ite un - sha - pen dawn, With vac - ant gloam - ing, sad

cresc.

30 *mf*
 as half - lit minds, The weak - limned hour when

mf 5

32

sick men's sighs are drained. And while I won-dered on their being with-drawn,

35

Gagged by the smo - thering Wing which none un - binds, I dread - ed

cresc. *ff con passione*

cresc. *sf con passione*

Ped.

37

even a Hea-ven with doors so chained.

ff *molto rit.*

sf *dim.* *molto rit.*

mp

(sempre con ped.) *(con movimento)*

The End

Wilfred Owen **With drama** (♩ = 72)
(vigoroso con spirito)

Elaine Hugh-Jones

Musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics "Af - ter the blast of". The piano accompaniment includes a right-hand part (R.H.) with a forte (ff) dynamic and a left-hand part (L.H.) with a forte (sf) dynamic. A piano pedal (Ped.) is indicated at the bottom. A fermata is placed over the first measure of the piano accompaniment. A trill (tr) is marked in the left hand. A triplet of eighth notes is marked with a bracket and the number 3. A dynamic marking of *mf* is placed above the vocal line. A measure rest of 16 is indicated as (16) in the left hand.

Musical score for the second system. The vocal line continues with the lyrics "lightn - ing from the east, The flour - ish of loud clouds, the". The piano accompaniment features a mezzo-forte (mp) dynamic in the right hand and a forte (f) dynamic in the left hand. A piano pedal (Ped.) is indicated as (con. ped.) at the bottom. A fermata is placed over the first measure of the piano accompaniment. A trill (tr) is marked in the left hand. A triplet of eighth notes is marked with a bracket and the number 3. A dynamic marking of *f* is placed above the vocal line.

Musical score for the third system. The vocal line continues with the lyrics "chari - ot throne, Af - ter the drums of time have rolled and ceased and from the". The piano accompaniment features a mezzo-forte (mf) dynamic in the right hand and a piano (p) dynamic in the left hand. A piano pedal (Ped.) is indicated at the bottom. A fermata is placed over the first measure of the piano accompaniment. A triplet of eighth notes is marked with a bracket and the number 3. A dynamic marking of *mf* is placed above the vocal line.

poco a poco rall.

bronze west long — re - treat — is blown.

mf *pp* (*pp*) *pp*

mf *mf* *marc.* (*mf*) *marc.*

poco a poco rall.

A tempo meno mosso (♩ = 52)

Shall Life re - new these bo - dies? Of a truth all

mf (rall.) (*mf*) *p* *mp* *mf*

(con ped.)

death will he an - nul, all tears as - suage? Or

mp

17 *mf*

fill these void veins full a - gain with youth And wash with an im - mor - tal

p *mf* *espress.*

20 *mp* **poco rit.** **A tempo** (♩ = 52) *mp*

wa - ter age? When I do ask white

mp **poco rit.** **A tempo** (♩ = 52) *p*

23

Age he saith not so, "My head hangs weighed_ with snow." And when I heark-en to the

27 *f*

Earth she saith "My fier - y heart shrinks ach - ing.

30 (senza rit.)

mf

(senza rit.) It is death. Mine anci - ent scars shall

33

ff allarg.

not be glor - i - fied Nor my ti - tan - ic tears, the

37

con ped.

seas be dried.

(Left hand part brought out with great force)

40

rall.

lunga