

Elaine Hugh-Jones

Two Songs of Fate

Queen of Air and Darkness
Eight O'Clock

Words by A E Housman

Last Poems

III

Her strong enchantments failing,
Her towers of fear in wreck,
Her limbecks dried of poisons
And the knife at her neck,

The Queen of air and darkness
Begins to shrill and cry,
"O young man, O my slayer,
To-morrow you shall die."

O Queen of air and darkness,
I think 'tis truth you say,
And I shall die to-morrow;
But you will die to-day.

A E Housman

Queen of Air and Darkness

A.E. Housman

Elaine Hugh-Jones

Sombre (with malice) ♩ = 72

Voice

Piano

mp

Her

pp

con ped.

5

strong en - chant - ments fail - ing, Her towers of fear in

8

wreck, Her lim-becks dried of poi - son and the

cresc.

f

cresc.

11 *sf*

knife at her neck.

f agitato

15 *mp* *mf*

The Queen of air and dark - ness be -

mp *marc.*

19 *cresc.* *f* *cresc e poco accel.*

gins to shrill and cry. 'O young man, O my slayer, to -

cresc. *f* *cresc e poco accel.*

Ped. etc.

23 *ff* **piu mosso**

mor-row you shall die.'

ff **agitato appassionato**

26 **rall.**

sf

rall.

sf

29 **Tempo I** ♩ = 72 (measured and grim) *mp* (tempo giusto)

'O Queen of air and dark - ness, I think 'tis truth to

Tempo I ♩ = 72 (measured and grim)

pp sotto voce *cresc.*

12 6 6 6 6 6 6

con ped.

Last Poems

XV

EIGHT O'CLOCK

He stood, and heard the steeple
Sprinkle the quarters on the morning town.
One, two, three, four, to market-place and people
It tossed them down.

Strapped, noosed, nighing his hour,
He stood and counted them and cursed his luck;
And then the clock collected in the tower
Its strength, and struck.

Eight O'Clock

A.E. Housman

Elaine Hugh-Jones

Deliberate, measured,
(♩=63)

mp

Deliberate, measured,
(♩=63)

He stood

mp

The first system of the musical score for 'Eight O'Clock'. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter rest, and then the lyrics 'He stood' with a quarter note 'He' and a half note 'stood'. The piano accompaniment consists of a treble and bass clef. The treble clef has a whole rest in the first measure, followed by a half note G4, a quarter rest, and a half note G4. The bass clef has a whole note chord of Bb3, D4, and F4 in the first measure, followed by a half note chord of Bb3 and D4, and a half note chord of Bb3 and F4. The tempo is marked 'Deliberate, measured, (♩=63)' and the dynamic is 'mp'.

48

mf

and heard the steep - le sprink - le the quar - ters

The second system of the musical score. The vocal line continues with the lyrics 'and heard the steep - le sprink - le the quar - ters'. The piano accompaniment features a treble clef with a half note G4, a quarter rest, and a half note G4, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The bass clef has a whole note chord of Bb3, D4, and F4, followed by a half note chord of Bb3 and D4, and a half note chord of Bb3 and F4. The tempo is 'Deliberate, measured, (♩=63)' and the dynamic is 'mf'. There is a triplet of eighth notes in the vocal line.

50

on the list - en - ing town. One,

The third system of the musical score. The vocal line continues with the lyrics 'on the list - en - ing town. One,'. The piano accompaniment features a treble clef with a half note G4, a quarter rest, and a half note G4, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The bass clef has a whole note chord of Bb3, D4, and F4, followed by a half note chord of Bb3 and D4, and a half note chord of Bb3 and F4. The tempo is 'Deliberate, measured, (♩=63)' and the dynamic is 'mf'. There is a triplet of eighth notes in the vocal line.

52

two, three,

54

four, To mark - et place and peo - ple It tossed them

mf

3 4 1

56

(sempre ♩=63)

down. Strapped, noosed,

mp

con ped.

8^{va}

ELAINE HUGH - JONES

b. 1927



Elaine Hugh-Jones songs have recently been performed in recital by James Gilchrist, Diana Moore and Jane Manning. Her songs are finding an increasing audience, as singers become aware of her unique talents in setting poetry to music. She is particularly drawn to 20th century poets including Edward Thomas, Wilfred Owen and Walter de la Mare, but has also made very memorable settings of Shakespeare and American 19th century poets. Recently, A E Housman's *Last Poems* have produced two remarkable songs, here published as *Two Songs of Fate*.

Elaine has enjoyed a busy career as a pianist, composer and teacher.

Her keyboard training was with Dr. F. W. Wadeley, Harold Craxton and Julius Isserlis. From 1947-55, Elaine was an official accompanist for children's programmes with the BBC. She combined this activity with teaching at Derby High School where she was appointed Director of Music in 1949.

From 1956 to 83, she continued her radio (and latterly, television) work for the BBC in Birmingham whilst teaching at Kidderminster High School from 1955, and later from 1963 at Malvern Girls' College and at Malvern College.

Elaine Hugh-Jones has developed her work as a composer mostly over the last 30 years. The main emphasis of her creativity has been in the vocal and choral category, in which there are to be found five song-cycles, some Church music and a number of solo songs. Much of her work has been broadcast by the BBC radio networks.

She received lessons in composition from Lennox Berkeley and in orchestration from John Joubert.

The tenor and *Swingle Singer* John Potter was instrumental in promoting Elaine's songs, introducing them to soprano, Dr Jane Manning, who has performed her songs in recital and on BBC Radio 3.

The Eight Songs of Walter de la Mare were written over a period of 21 years, the earliest songs being *The Hare and Ride-by-Nights*. The latest, *The Raven's Tomb*, was added in 1989. The cycle has been broadcast several times on BBC Radio 3. There have been a number of recent performances of this cycle, including two in Switzerland, two in the United States, and others in Norway and Paris in addition to the work's orchestral première in Malvern.

A concert consisting entirely of her music was given at the Welsh College of Music and Drama in December 1995, and several overseas concerts have also been devoted to her works. Her output of composition is included in the archives of Welsh music in the Welsh National Library, Aberystwyth. Copies of her songs are also held at [Sound and Music UK](#).

The pianist Michael Jones has written "Hugh-Jones's songs are particularly notable for their richly imaginative piano parts allied to frequently memorable vocal lines. In recent years her piano writing has moved towards a more orchestral conception...." Many of her songs have been broadcast and during the past few years there have been performances in Switzerland, America, Norway and a growing following in her native England.

Her publishers are [OUP](#), Caradoc Press and the [Hildegard Publishing Company](#).

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