

Low Voice

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

*mp*

Voice

Piano

*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 toshri ll and cry. 'Oyoung man, O my slay er, to-

*cresc. f cresc e poco accel.*

Ped. etc.

23 **piu mosso**  
*ff*  
 mor-row you shall die.  
*ff*  
*agitato appassionato*

26 **rall.**  
*sf*  
*sf*  
**rall.**

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 con ped. 6 6 6 6 6 6 6

## 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 consists of three staves: a vocal line, a piano right-hand line, and a piano left-hand line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo/mood is 'Deliberate, measured' with a quarter note equal to 63 beats per minute. The dynamic is mezzo-piano (*mp*). The vocal line begins with a rest followed by the lyrics 'He stood'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex right-hand line with some rests.

48

*mf*

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

The second system of the musical score, starting at measure 48. The vocal line continues with the lyrics 'and heard the steep - le sprink - le the quar - ters'. There is a triplet of eighth notes in the vocal line marked with a '3' above it. The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the right hand.

50

on the list - en - ing town. One,

The third system of the musical score, starting at measure 50. The vocal line continues with the lyrics 'on the list - en - ing town. One,'. There is a triplet of eighth notes in the vocal line marked with a '3' above it. The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the right hand.

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<sup>vb</sup>





ELAINE HUGH - JONES

b. 1927

Elaine Hugh-Jones songs have recently been performed in recital by James Gilchrist, Diana Moore and Ian Caddy. 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. Elaine has recently added settings of poems by A E Housman and Yeats to her output as well as *Reverie*, a piece for 'cello and piano.

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.

Elaine's first cycle of songs, *Eight Songs of Walter de la Mare* was written over a period of 21 years, the latest, *The Raven's Tomb*, was added in 1989. The cycle has been broadcast several times on BBC Radio 3. Further cycles have followed including, *Songs of War*, settings Wilfred Owen poems and *Five Songs of Edward Thomas*. Other notable song settings include *Six Songs of RS Thomas* and *A Cornford Cycle* - settings of Edwardian poet, Frances Cornford.

A concert consisting entirely of her music was given at the Welsh College of Music and Drama in December 1995. The University of Bangor has also championed her music, in a major concert in 2012. Elaine's output 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 Music Publishing and the [Hildegard Publishing Company](#).

