

Strange Journey

A cycle of songs to poems by
Edward Thomas

For Baritone Voice and Piano

Elaine Hugh-Jones

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1.	The Dark Forest	1
2.	The New House	5
3.	House and Man	8
4.	Lights Out	15
5.	A Dream	18
6.	The Bridge	22

Strange Journey

poems by Edward Thomas

The Dark Forest

Dark is the forest and deep, and overhead
Hang stars like seeds of light
In vain, though not since they were sown was
bred
Anything more bright.

And evermore mighty multitudes ride
About, nor enter in;
Of the other multitudes that dwell inside
Never yet was one seen.

The forest foxglove is purple, the marguerite
Outside is gold and white,
Nor can those that pluck either blossom greet
The others, day or night.

The New House

Now first, as I shut the door,
I was alone
In the new house; and the wind
Began to moan.

Old at once was the house,
And I was old;
My ears were teased with the dread
Of what was foretold,

Nights of storm, days of mist, without end;
Sad days when the sun
Shone in vain: old griefs and griefs
Not yet begun.

All was foretold me; naught
Could I foresee;
But I learnt how the wind would sound
After these things should be.

House and Man

One hour: as dim he and his house now look
As a reflection in a rippling brook,
While I remember him; but first, his house.
Empty it sounded. Twas dark with forest
boughs
That brushed the walls and made the mossy
tiles
Part of the squirrels' track. In all those miles
Of forest silence and forest murmur, only
One house - 'Lonely!' he said, 'I wish it were
lonely' -
Which the trees looked upon from every side,
And that was his.

He waved good-bye to hide
A sigh that he converted to a laugh.
He seemed to hang rather than stand there, half
Ghost-like, half like a beggar's rag, clean
wrung
And useless on the brier where it has hung
Long years a-washing by sun and wind and
rain.

But why I call back man and house again
Is that now on a beech-tree's tip I see
As then I saw - I at the gate, and he
In the house darkness, - a magpie veering
about,
A magpie like a weathercock in doubt.

Lights Out

I have come to the borders of sleep,
The unfathomable deep
Forest where all must lose
Their way, however straight,
Or winding, soon or late;
They cannot choose.

Here love ends,
Despair, ambition ends,
All pleasure and all trouble,
Although most sweet or bitter,
Here ends in sleep that is sweeter
Than tasks most noble.

A Dream

Over known fields with an old friend in dream
I walked, but came sudden to a strange stream.
Its dark waters were bursting out most bright
From a great mountain's heart into the light.
They ran a short course under the sun, then
back
Into the pit they plunged, once more as black
As at their birth: and I stood thinking there
How white, had the day shone on them, they
were,
Heaving and coiling. So by the roar and hiss
And by the mighty motion of the abyss
I was bemused, that I forgot my friend
And neither saw nor sought him till the end,
When I awoke from waters unto men
Saying: 'I shall be here some day again.'

The Bridge

I have come a long way to-day:
On a strange bridge alone,
Remembering friends, old friends,
I rest, without smile or moan,
As they remember me without smile or moan.

All are behind, the kind
And the unkind too, no more
To-night than a dream. The stream
Runs softly yet drowns the Past,
The dark-lit stream has drowned the Future
and the Past.

No traveller has rest more blest
Than this moment brief between
Two lives, when the Night's first lights
And shades hide what has never been,
Things goodlier, lovelier, dearer, than will be
or have been.

The Dark Forest

Edward Thomas

Elaine Hugh-Jones

$\text{♩} = 73$
Sombre (slow, but with movement)

ossia:

mf

Dark is the for - est and deep, and ov - er -

Sombre (slow, but with movement)

$\text{♩} = 73$

4

f *mp*

head hang stars like seeds of light In vain, though

mp *mf*

6

mf

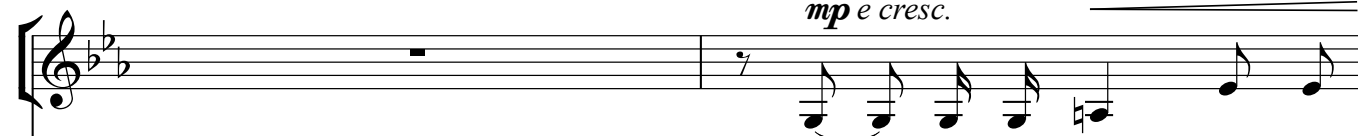
not since_ they were sown was bred an - y - thing_ more bright.

cresc. *mf*

Red.

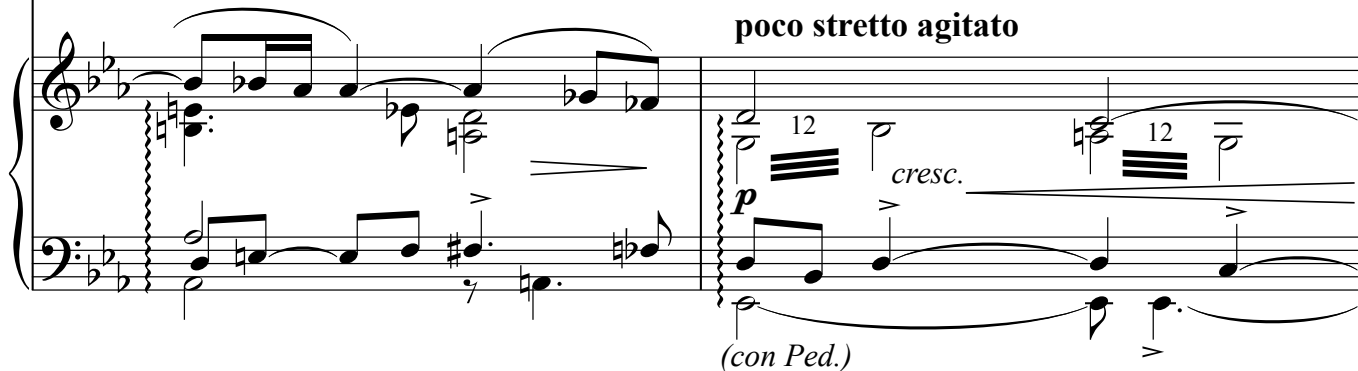
poco stretto agitato


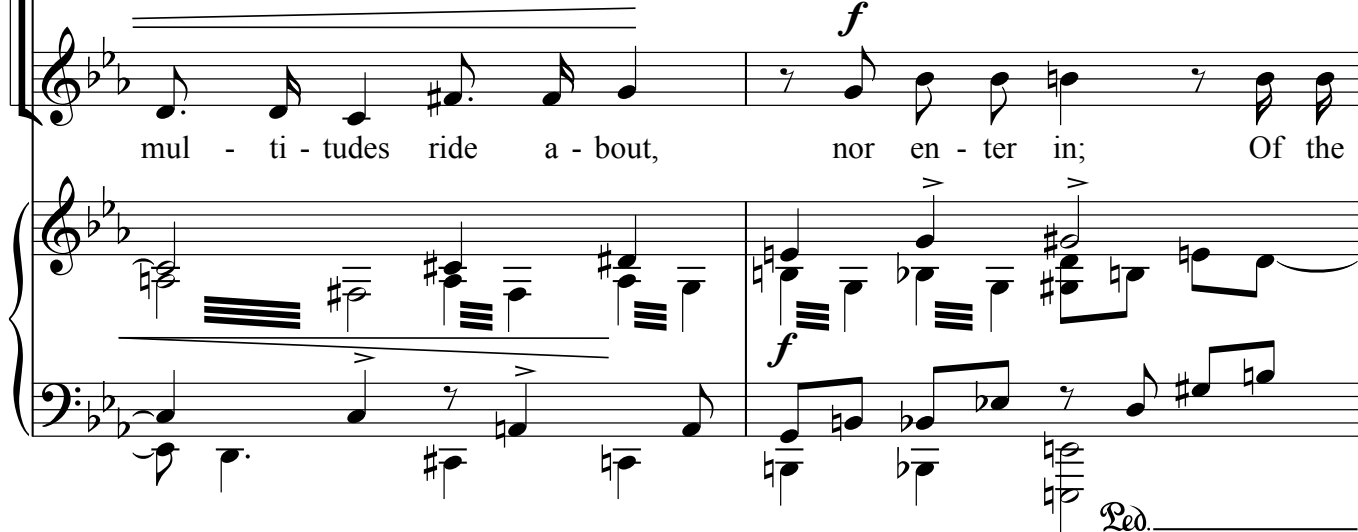
ossia: 
mp e cresc.



And_ ov - er - head might - y

poco stretto agitato


(con Ped.)

¹⁰

mul - ti - tudes ride a - bout, nor en - ter in; Of the

Ped.

¹²

oth - er mul - ti - tudes_ that dwell in - side Nev - er yet was one

etc.

15

Tempo I ♩ = 73

seen.

Tempo I ♩ = 73
dolce cantabile

mp *cresc.*

18

mp

The for - est

f *mp*

20

fox - glove is pur - ple, the mar - guer - ite out - side is

The New House

Edward Thomas

Elaine Hugh-Jones

Slow and Sombre (but not less than $\text{♩}=60$)

mp *mf*

Now first, as I shut the door, I was a-lone in the new house,

p *mf*

con Ped.

4 *mf* *(mf) stretto agitato*

and the wind be-gan to moan; Old at once was the house, and

f *stretto agitato*

mp

6 *cresc.*

I was old, My ears were teased with the dread of

(mp)

8 *f* 3 *ff sf*

what was fore-told. Nights of storm, days of

f *cresc.* 6 3 3 3 *sf* *ff* 6 6 6

Ped.

Tempo I allarg.

10 *mf* 3 3

mist with-out end, Sad days when the sun shone in

6 6 *mf* 6 *dim.* 6 6 3

sf

etc.

12 *mp* *mf* *rit.* *mp*

vain; Old griefs and griefs not yet be-gun, All

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

3 3

House and Man

Edward Thomas ♩ = 63

Elaine Hugh-Jones

Reflectively *mp*

♩ = 63

One hour as dim he _____ and his house now look as a re-

Reflectively *p*

Con Ped.

4

flec - tion in a ripp - ling brook. While I re - mem - ber him;

cresc.

6

mf

But first _____ his house.

mf

8 *mp*

'Twas dark with for-est boughs that brushed the walls

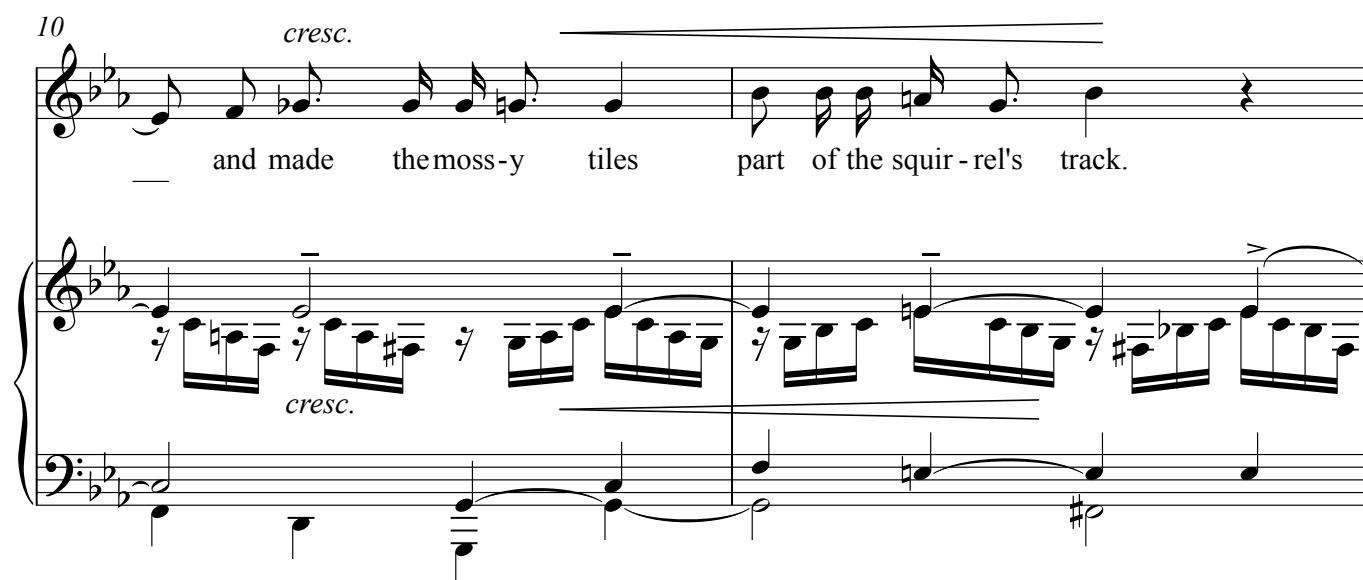
p



10 *cresc.*

and made the moss-y tiles part of the squir-rel's track.

cresc.



12 *mf*

In all those miles of for-est sil-ence and for-est mur-murs,

mf



subito piu mosso (agitato assai)

14 *rit.* *mp* *poco* *ff* 3

On - ly one house, 'Lone-ly' he said,

rit. *p* *poco* *sf* 3

ff *sf* 3

poco

subito piu mosso (agitato assai)

16 *rit.* *Slow* *mf* *p*

I wish it were lone - ly

rit. *Slow* *mf* *p*

3 3 3 3

Tempo I

18 *Tempo I*

which the trees looked up - on

Tempo I *mp*

Red.

poco rit.

20

— from ever - y side,

poco rit.

22

poco A tempo

mf

And that was his. He waved good -

poco A tempo

mp

poco

24

bye to hide a sigh that he con - vert - ed to a laugh. He seemed to

26 *f* *mf*

hang ra - ther than stand there, half ghost - like, half like a

f *mp*

Red.

28

beg-gar's rag clean rung and use- less on the bri-ar where it has hung long years a-

f *mp*

Red.

31 *poco rit.*

wash - ing by sun and wind and rain.

poco rit.

12

Red.

Tempo I

34 *mf*

But why I call back. Man_ and house a-gain is that

Tempo I

mp

(con Ped.)

36 *cresc.* *f*

now on a beech tree's tip I see, as then I saw, I_

cresc.

38 *dim.* *mp*

at the gate, and he_ in the house dark - ness, A

sf *f* *dim.* *3* *mp*

(Ped)

Lights Out

Edward Thomas

Elaine Hugh-Jones

Slow and reflective (♩=48)

mp

I have come to the bor-ders of sleep, The un - fath-om-a-ble deep

mp

con *And.*

6

For-est where all must lose their way, How-e-ver straight or wind - ing,

mf

(mf)

10

Soon__ or late; They can-not choose.

13

Musical score for measures 13-14. The key signature is three sharps (F#, C#, G#). The piano part features a forte (*ff*) dynamic and includes a tremolo effect in the right hand. Pedal points are indicated with "Ped." and a bracket. The vocal line is present in measure 14.

15

Musical score for measures 15-17. The key signature is three sharps (F#, C#, G#). The tempo marking "A tempo I" appears above measures 15 and 16. The piano part includes a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking. The vocal line includes the lyrics "Here love ends, Des-pair,". Pedal points are indicated with "Ped." and a bracket. The piano part includes a tremolo effect in the right hand.

18

Musical score for measures 18-20. The key signature is three sharps (F#, C#, G#). The piano part features a forte (*f*) dynamic and includes a tremolo effect in the right hand. The vocal line includes the lyrics "Am - bit - ion ends, All pleas - ure and all". Pedal points are indicated with "Ped." and a bracket.

A Dream

Edward Thomas

Elaine Hugh-Jones

(♩=60) *mp* *mf*

Ov - er known fields with an old friend in dream I walked, but

mp

4

came sud - den to a strange stream.

mf

Red. *etc.*

6 *mp* *f*

Its dark wat - ers were burst - ing out most bright

mp cresc. *f*

8 *f* *ff*

From a great mount - ain's heart in - to the light.

f *ff*

Red. etc.

10 *mf*

They ran a short course un - der the sun, then back In - to the pit they

f *mf*

12 *ff* *mf*

plunged, once

ff

14 *mf* **accel.** *cresc.* *poco* **A tempo I** *mp* *mf* *mp*

more as black As at their birth; and I stood think-ing there How

accel. *mf* *f* *mf* **A tempo I**

Ped. etc.

17 *p* *cresc.*

white, had the day shone on them, they were, Heav-ing and coil-ing. So_

mp *cresc.*

(con ped.)

21 *ff*

_ by the roar and hiss And_ by the migh-ty mo-tion of the ab--

ff *6* *6* *6*

Ped.

The Bridge

Edward Thomas

Elaine Hugh-Jones

Moderato (♩=92)*mp*

I have come a long way to - day on a

p

Red.

6

strange bridge a - lone Re - mem - ber - ing friends, Old friends

etc.

10

I rest with - out smile or moan, As they re - mem - ber

13 *mf*

me with - out smile _____ or moan.

mf

poco piu mosso

16 *(mf)*

All are be-hind, the kind _____ and the un-kind

poco piu mosso

(mf)

con ped.

19

too, No more to night than a dream.

22

p

the stream

pp *murmurendo*

(sempre con Ped.)

23

runs soft - ly yet drowns the past,

mf

24

The dark - lit stream has drowned the fu-ture and the

mf

26 *rit.* *mp*

past. No

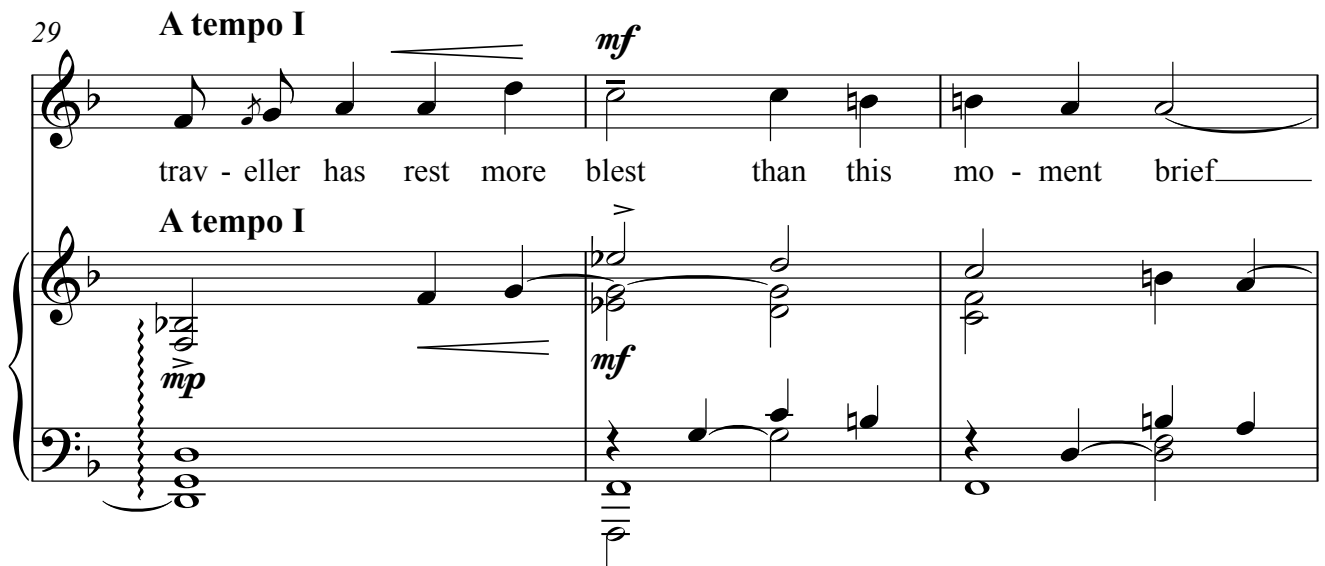
rit.



29 **A tempo I** *mf*

trav - ells has rest more blest than this mo - ment brief

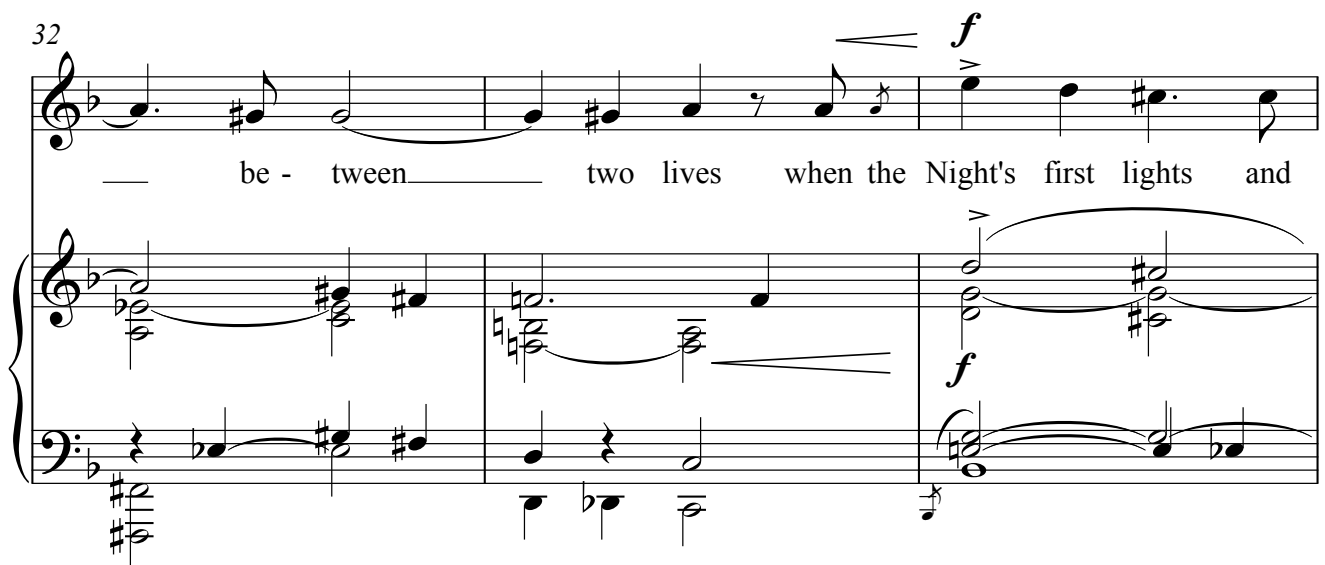
A tempo I *mp* *mf*



32 *f*

— be - tween — two lives when the Night's first lights and

f





Elaine Hugh-Jones b. 1927

Elaine Hugh-Jones songs have recently been performed in recital by James Gilchrist, Diana Moore and Elizabeth Watts. 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 list of works.

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. In the post-war years, Elaine was an official accompanist for radio and television programmes with the BBC, work which she combined 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 from 1963 at Malvern Girls' College and then at Malvern College.

Elaine Hugh-Jones has developed her work as a composer mostly over the last 30 years. The emphasis of her creativity has been in the vocal and choral category, in which there are to be found six 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 song, *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 *Strange Journey*, settings of poems by Edward Thomas. Other notable song collections include *Six Songs of RS Thomas* and *A Cornford Cycle* - settings of Edwardian poet, Frances Cornford.

Elaine's songs have been championed by a range of musical organisations. Four of Elaine's songs were performed in the 2013 *English Song Weekend* at Ludlow by soprano Elizabeth Watts and pianist Iain Burnside. Elaine's songs have also received performances at *Celebrating English Song*, Tardebigge, where her *Songs of War* and world premiere of *High Flight* were recently included in a concert by James Gilchrist and Anna Tilbrook. The Welsh College of Music and Drama gave a concert consisting entirely of her music in December 1995 and the University of Bangor also featured 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*.

Elaine Hugh Jones is published by OUP, Caradoc Music Publishing and the Hildegard Publishing Company, Philadelphia. Her songs appear in Vol.3 and Vol. 5 of *A Century of English Song* published by Thames (Music Sales).

