

TO
Minsterworth.

LIGHTS OUT

1. The Penny Whistle.
2. Scents.
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5. Will you come?
6. The Trumpet.

Poems by
Edward Thomas.

Music by

IVOR GURNEY.

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To Minsterworth.

*With most grateful acknowledgment
to Mrs. Edward Thomas
for permission to set these poems.*

Ivor Gurney.

S. & B. 3429.

THE PENNY WHISTLE

EDWARD THOMAS

IVOR GURNEY

Poco Andante

VOICE

PIANO

mp

The

p

con Ped.

tr

mp

new moon hangs like an i - vo - ry bu - gle In the nak - ed fros - ty

blue; And the leaves of the for - est, al - read - y black - ened By

mf

mp

Win - ter, are blackened a - new. The

brooks that cut up and in - crease the for - est, As if they had nev - er

gva *mp* *loco*

known The sun, are roar - ing with black hol - low voi -

gva *f* *Red.*

- - ces Be - twixt rage and a moan.

dim. *dim.*

But

p *sffp* *Red.*

still the car - a - van - hut by the hol-lies Like a king-fish-er gleams be-

cresc. *3* *3*

8va

cresc. *Red.*

-tween: Round the mossed old hearths of the char - coal - burn - ers

mf *f* *8va*

mf

First prim-ros-es ask to be seen.

mp *3* *3* *p*

mp *mp*

The

mp *ff* *mp*

char - coal - burn-ers are black, but their lin - en Blows white on the

line: *gva* And white the let - ter the girl is read - ing *rit.*

Un - der that cres - cent fine; *f a tempo*

a tempo f

Ad. * *Ad.* *

And her bro - ther hid - den a - part in a thick-et, *gva*

mp

Slow - ly and sure - ly play - ing On a

This system contains the first two measures of the piece. The vocal line begins with a triplet of eighth notes, followed by a quarter note, and then a quarter rest. The piano accompaniment features a triplet of eighth notes in the right hand and a quarter note in the left hand. The key signature has one flat, and the time signature changes from 3/4 to 2/4.

whis - tle an old - en nur - se - ry mel - o - dy, Says far more

This system contains the next two measures. The vocal line continues with a triplet of eighth notes, a quarter note, and a quarter rest. The piano accompaniment includes a triplet of eighth notes in the right hand and a quarter note in the left hand. The key signature has one flat, and the time signature is 2/4. Dynamics include *p* and *tr*.

— than I am say - - ing.

This system contains the next two measures. The vocal line consists of a quarter note, a quarter rest, and a quarter note. The piano accompaniment features a quarter note in the right hand and a quarter note in the left hand. The key signature has one flat, and the time signature is 2/4. Dynamics include *pp*.

This system contains the final two measures of the piece. The piano accompaniment features a quarter note in the right hand and a quarter note in the left hand. The key signature has one flat, and the time signature is 2/4.

SCENTS

EDWARD THOMAS

IVOR GURNEY

VOICE *Andante.* *mp*
 To - day I think on - ly of

PIANO *Andante.* *mp*
con Ped.

scent
 Scents dead leaves yield

mp *sva*

cresc. *mf*
 Brac-ken wild car-rot seed and the square

sonore *cresc.* *mf* *Ped.* *

mus-tard field *mp* Scents that a - rise when the

gva

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'mus-tard field' and continues with 'Scents that a - rise when the'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The key signature has three flats, and the time signature is 3/4. Dynamics include *mp* and *gva*. There are some rests in the vocal line.

spade wounds the roots of tree, rose cur-rant rasp-ber-ry gout weed

mf

The second system continues the vocal line with the lyrics 'spade wounds the roots of tree, rose cur-rant rasp-ber-ry gout weed'. The piano accompaniment continues with similar textures. The key signature remains three flats, and the time signature is 3/4. Dynamics include *mf*. There are some rests in the vocal line.

Rhu-barb Cel-er-y The smoke's smell

mp *mf* *gva*

The third system continues the vocal line with the lyrics 'Rhu-barb Cel-er-y The smoke's smell'. The piano accompaniment continues with similar textures. The key signature remains three flats, and the time signature is 3/4. Dynamics include *mp*, *mf*, and *gva*. There are some rests in the vocal line.

too blow-ing from where the bon - fire burns the waste

5

The fourth system concludes the vocal line with the lyrics 'too blow-ing from where the bon - fire burns the waste'. The piano accompaniment continues with similar textures. The key signature remains three flats, and the time signature is 3/4. Dynamics include *5*. There are some rests in the vocal line.

f *dim.*

The dead the dan - ger - ous and all to sweet - -

The first system of the musical score. The vocal line begins with a forte (*f*) dynamic and a *dim.* (diminuendo) instruction. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The time signature changes from 3/4 to 2/4.

rit. *3 pp* *a tempo*

- - ness turns _____

pp rit. *a tempo*

The second system of the musical score. The vocal line includes a triplet of eighth notes marked *3 pp* and a *rit.* (ritardando) instruction. The piano accompaniment also features a triplet and a *pp rit.* instruction. The time signature changes from 2/4 to 3/4.

mp

It is en-ough to smell to crum -

8va *mp*

The third system of the musical score. The vocal line has a triplet of eighth notes marked *3* and a *mp* (mezzo-piano) dynamic. The piano accompaniment includes a quintuplet of eighth notes marked *5* and a triplet of eighth notes marked *3*. An *8va* (octave) instruction is present above the piano part. The time signature changes from 3/4 to 2/4.

3

- ble the dark earth _____ While the

3

The fourth system of the musical score. The vocal line features a triplet of eighth notes marked *3*. The piano accompaniment also features a triplet of eighth notes marked *3*. The time signature remains 2/4.

Rob - in sings o - ver a - gain

dim.
sad songs of win - ter mirth

dim. *p*

dim.

dim.

BRIGHT CLOUDS

EDWARD THOMAS

IVOR GURNEY

Andante *pp*

VOICE

Bright clouds of

PIANO *pp*

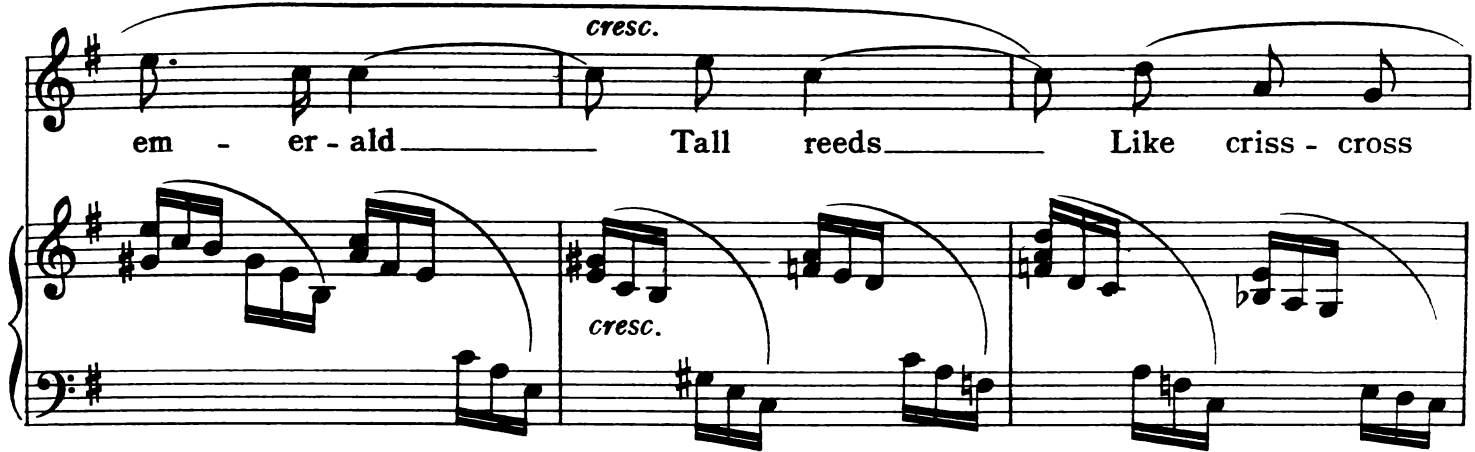
con Ped.

may Shade half the pond.

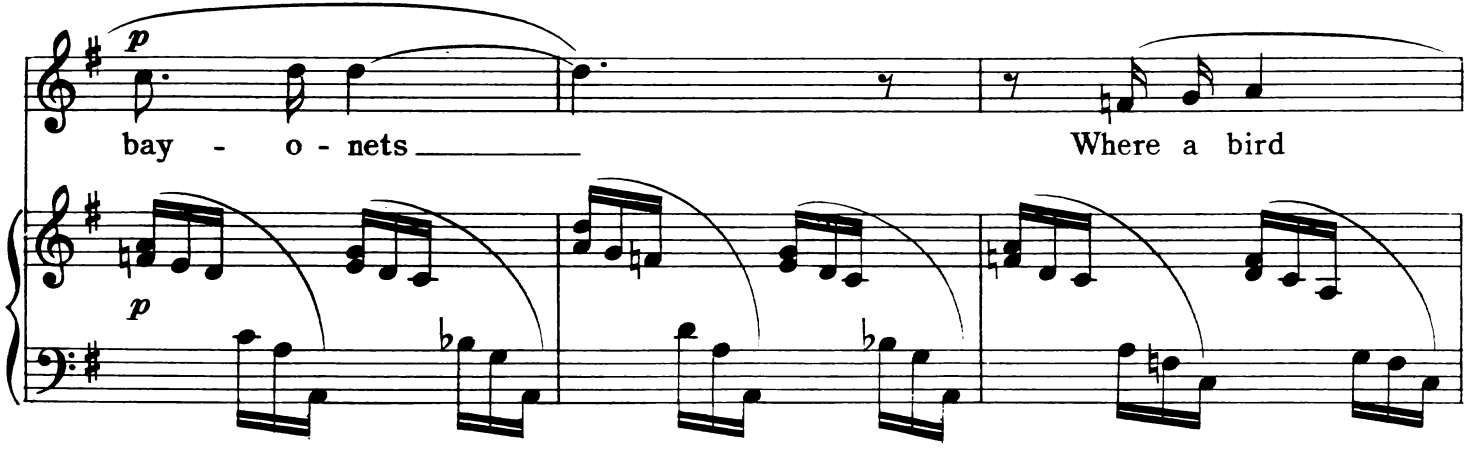
Be - yond, All but one bay Of

If Soprano the accompaniment in parts may be an octave higher.


cresc.
em - er - ald Tall reeds Like criss - cross



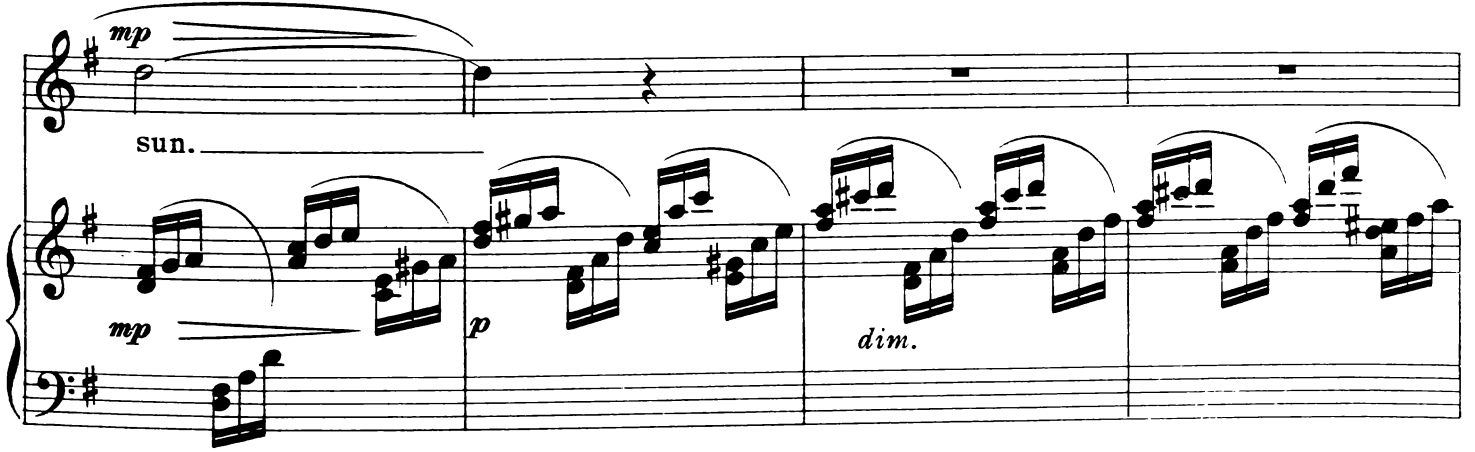
p
bay - o - nets Where a bird



dim.
once called, Lies bright as the



mp
sun.



pp

No one — heeds. —

pp

pp

The light wind frets — And drifts the scum —

pp

— Of may - blos - som. —

Till the moor - hen calls A -

mp

8va

- gain. Naught's to be

p 3

loco

p

done By birds or men.

6

3

6

3

3

pp

Still the may

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "Still the may" are written below the notes. The piano accompaniment is in the same key and time, with a *pp* dynamic marking. It consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with triplet figures.

falls.

The second system continues the vocal line with the lyric "falls." The piano accompaniment continues with similar rhythmic patterns, including triplets in the bass line.

The third system shows the piano accompaniment continuing. It features a large, sweeping melodic line in the right hand that spans across the system. The left hand continues with triplet patterns. The system concludes with a *rit.* (ritardando) marking and a fermata.

rit

a tempo

The fourth system begins with a *rit.* (ritardando) marking. The piano accompaniment features a triplet in the right hand. The system concludes with an *a tempo* (allegretto) marking and a fermata. The system ends with a double bar line and a repeat sign.

I. M. - M. H.

LIGHTS OUT

EDWARD THOMAS

IVOR GURNEY

Adagio

VOICE *pp*
I have come to the bor-ders of

PIANO *p*
con Fed.

sleep, _____ The un-fath-om-a-ble deep For-est where all must

cresc. *p cresc.*

cresc. *p* *cresc.*

lose Their way, _____ how-ev-er straight, Or wind-ing, soon _____ or

mp *mp* *p*

dim. *pp* *mp*

late; They can-not choose. _____ Here_

cresc. *mp*

love ends, Des - pair, am - bi - tion ends, All plea -

mp *p* *cresc.* *mp*

mf

- sure and _____ all trou - ble, Al - though most

mf

sweet _____ or bit - ter Here ends in

cres. *f*

sleep _____ that is sweet - er _____

pp *pp*

_____ Than tasks _____ most no - ble. _____

mf *mf* *mp*

pp There is not_

p *pp* *pp*

Red *

an-y book Or face of dear - est

teneramente

p *pp* *pp* *teneramente*

look That I would not turn from now To go in-to the

p *pp* *pp*

un - known I must

mp

pp *mp*

Ped. *

en - ter and leave a - lone I know not how.

pp

rit. - e - smorz.

WILL YOU COME?

EDWARD THOMAS

IVOR GURNEY

Andante con moto.

VOICE *mp* Will you

PIANO *mp*
con Ped.

come? Will you come? Will you ride So late At my side?

gva

O, will you come? Will you

come? Will you come If the night Has a moon, Full and



bright? O, will you come?



mp Would you come? Would you come If the



noon Gave light, Not the moon? Beau-ti-ful,



would you come?

mp
Would you have come? Would you have come Without

scorn - ing, Had it been Still morn - ing? Be -

-lov - ed, would you have come? *mp*
8va If you come *8va*

p

Haste and come, Owls have cried; It grows dark to

ride. Be -

-lov-ed, beau-ti-ful,

come.

THE TRUMPET

EDWARD THOMAS

IVOR GURNEY

Allegro con moto

VOICE

mp

Rise up, rise up, and

PIANO

p

cresc.

mp

con Ped.

as the trumpet blowing cha-ses the dreams of men,

cresc.

mf

As the dawn glow-ing the stars that left un-lit the land and wa - ter,

mf

mp

mp
Rise up and scat - ter the prints of last night's

mp

lov - ers. Scat - ter it,

mf

scat - ter it.

mp *cresc.* *f* *dim.*

p
While you are list-en-ing to the clear horn,
p *p* 8

For - get, men, ev - - 'ry - thing on this earth new
p *cresc.*
p *cresc.*

mp *dim.* *dim. e rit.*
born Save that it is love - li-er Than an - y
mp *dim.* *p dim. e rit.*

pp *p* *a tempo*

mys - ter - ies O - - - pen your eyes to the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a *pp* dynamic and a 4/8 time signature. The piano accompaniment also starts with *pp*. The tempo is marked *a tempo*. The lyrics are "mys - ter - ies O - - - pen your eyes to the".

cresc. *mp* *dim.*

air that has wash'd the eyes of the stars all the dew - y -

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes and a *mp* dynamic. The piano accompaniment features a *cresc.* dynamic and a *mp* dynamic. The lyrics are "air that has wash'd the eyes of the stars all the dew - y -".

mp *3*

night Up with the

The third system concludes the vocal line and piano accompaniment. The vocal line has a *mp* dynamic and a triplet of eighth notes. The piano accompaniment includes a *pp* dynamic, a *cresc.* dynamic, and a *mp* dynamic. The lyrics are "night Up with the".

light, Up with the light, To the old wars,

mf *3 cresc.* *fcresc.*

mf *3* *cresc.* *fcresc.*

to the old wars a-rise.

8

ff

a-rise.

f *mf* *mp* *p* *pp*

Ped.