

BREDON¹ HILL*

In summer time on Bredon
The bells they sound so clear ;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky.

The bells would ring to call her
In valleys miles away,
"Come all to church, good people ;
Good people, come and pray."
But here my love would stay.

And I would turn and answer
Among the springing thyme,
"Oh, peal upon our wedding,
And we will hear the chime,
And come to church in time."

But when the snows at Christmas
On Bredon top were strown,
My love rose up so early
And stole out unbeknown
And went to church alone.

They tolled the one bell only,
Groom there was none to see,
The mourners followed after,
And so to church went she,
And would not wait for me.

The bells they sound on Bredon,
And still the steeples hum.
"Come all to Church, good people,"—
Oh, noisy bells, be dumb ;
I hear you, I will come.

¹ Pronounced Breedon.

* From "A Shropshire Lad," by A. E. Housman, by kind permission of the Author and of the Publisher, Mr. Grant Richards.

BREDON HILL

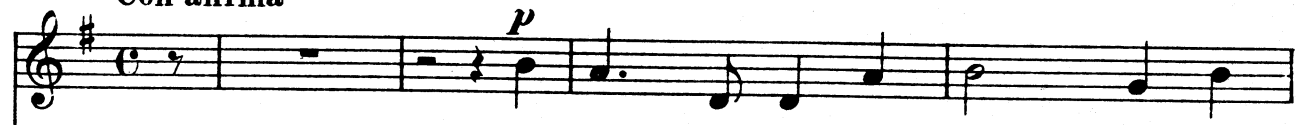
* Words from
"A Shropshire Lad"
A. E. HOUSMAN

George Butterworth



Con anima

VOICE

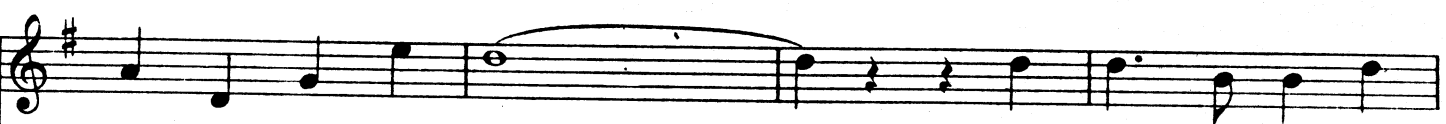


In sum - mer time on Bre - don The

PIANO

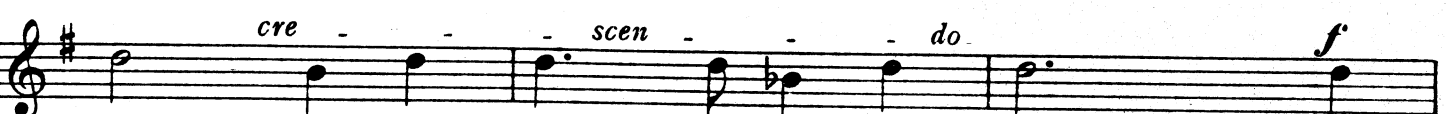


mf *pp*



bells they sound so clear; _____

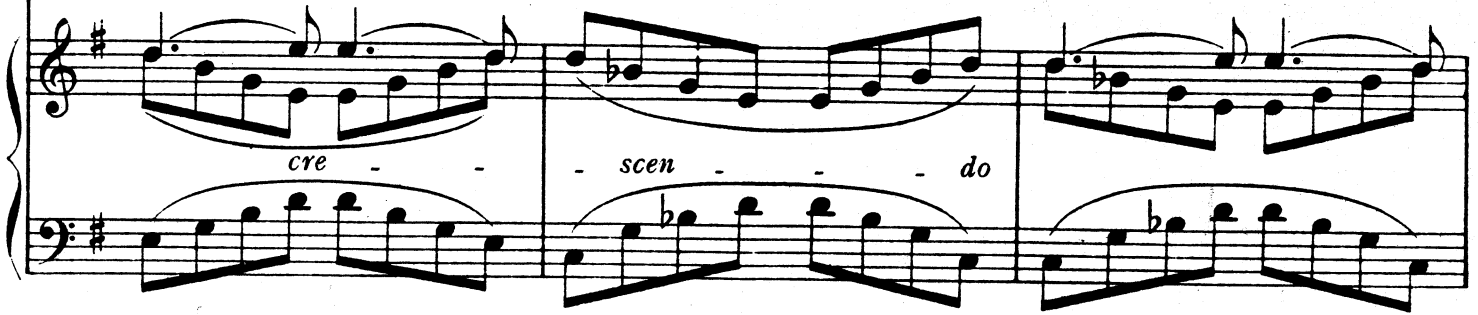
Round both the shires they



cre - - - scen - - - do

ring them In steep - les far and near, A

f



cre - - - scen - - - do

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hap - - - py noise - to hear.

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "hap - - - py noise - to hear." The piano accompaniment consists of two staves, treble and bass clef, with a dynamic marking of *mf* (mezzo-forte) at the beginning and *f* (forte) later in the system. The piano part includes arpeggiated chords and flowing eighth-note patterns.

The second system of the musical score continues the piano accompaniment. It features a vocal line that is mostly silent, indicated by a horizontal line. The piano accompaniment includes a dynamic marking of *dimin.* (diminuendo) and *pp* (pianissimo) in the later measures. The piano part continues with arpeggiated chords and eighth-note patterns.

p
Here of a Sun-day morn - ing My love and I would lie,

The third system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Here of a Sun-day morn - ing My love and I would lie,". The piano accompaniment consists of two staves, treble and bass clef, with a dynamic marking of *p* (piano) at the beginning. The piano part includes arpeggiated chords and flowing eighth-note patterns.

And see the co-loured count - ies, And hear the larks so

The fourth system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "And see the co-loured count - ies, And hear the larks so". The piano accompaniment consists of two staves, treble and bass clef, with a dynamic marking of *cresc.* (crescendo) at the beginning and *cresc.* (crescendo) later in the system. The piano part includes arpeggiated chords and flowing eighth-note patterns.

high *f* A - bout us in the

sky.

p The bells would ring to call her In

val - leys miles a - way: "Come *f*

cre - - scen - - do

all to church, Good peo - ple; Good peo - - ple come _____ and

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "all to church, Good peo - ple; Good peo - - ple come _____ and". Below the vocal line is a piano accompaniment in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a dynamic marking of *mf* and consists of a steady eighth-note accompaniment.

pray." _____ But here my love _____ would

The second system continues the vocal line with the lyrics "pray." _____ But here my love _____ would". The piano accompaniment features a dynamic marking of *p* and includes a *rit.* (ritardando) section. The piano part has a more complex texture with some sixteenth-note passages and rests.

stay. _____

The third system shows the vocal line with the lyrics "stay. _____". The piano accompaniment is marked *f a tempo* and features a more active eighth-note accompaniment in the bass clef.

And I would turn and an - swer A -

The fourth system contains the vocal line with the lyrics "And I would turn and an - swer A -". The piano accompaniment includes dynamic markings of *dim.* and *p*. The piano part continues with a steady eighth-note accompaniment.

mong the spring - ing thyme, _____ "Oh, peal up - on our

f

cre - - scen - - do *mf*

wed - ding, And we will hear the chime, And come _____ to

piu forte

cresc. *f*

church in time." _____

f *ff*

Ad.

sf *dim. e rall.* *pesante* *p*

Ad.

Tempo moderato *p*

But when the snows at Christ-mas On Bre - don top were

strown, My love rose up so ear - ly And stole out un - be - known And

went to church a - lone. ——— They tolled the one bell on - ly,

Groom there was none to see, The mourn-ers fol-lowed af - ter, And so to_ church went

she, And would not wait for me. —

cresc. *sf* *p*

The bells they sound on Bre - don, And still the steep - les

pp *pp*

hum. — "Come all to church, good

animando molto *f* *animando molto*

peo - ple," O noi - sy bells, be dumb; I

p *ff* *f* *molto* *cresc.*

a piacere f

hear you, I will

ff colla voce

f

Red.

Tempo moderato

come.

p

Lento

sf

p

pp

ppp