

Bredon Hill

1

Alfred Edward Housman

George Butterworth

Con anima *p*

Voice

In sum - mertime on Bre - don The

Piano

mf *pp*

5

bells they sound so clear; Round both the shires they

9

cre - - - scen - - - do **f**

ring them In steep - les far and near, A hap - - - py

cre - - - scen - - - do *mf*

13

noise to hear.

f

Detailed description: This system contains measures 13 through 16. The vocal line starts with a half note 'noise', followed by a quarter note 'to', and a half note 'hear.' with a long horizontal line underneath. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. A dynamic marking of *f* (forte) is placed above the piano part in measure 14.

17

Here of a Sun - day

p

dimin.

pp

Detailed description: This system contains measures 17 through 20. The vocal line has rests for the first three measures, followed by a half note 'Here' and a quarter note 'of a Sun - day'. A dynamic marking of *p* (piano) is placed above the vocal line in measure 17. The piano accompaniment continues with a similar texture. Dynamic markings of *dimin.* and *pp* (pianissimo) are placed above the piano part in measures 18 and 19 respectively.

21

morn - ing My love and I would lie, And

Detailed description: This system contains measures 21 through 24. The vocal line starts with a half note 'morn - ing', followed by a quarter note 'My', a half note 'love and', a quarter note 'I', a half note 'would lie,', and a final quarter note 'And'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand.

25

cresc. *f*

see the col - oured coun - ties, And hear the larks so high A -

29

- bout _____ us in the sky. _____

mf *f*

33

p

The

dimin. *pp*

bells would ring to call her In val - leys miles a - way: *cre*

f
“Come all to church, good peo - ple; Good peo - ple
mf

come and pray.” *p* But here my

49 *rit.* *a tempo*

love _____ would stay. _____

rit. *a tempo*

52 *p*

And

dim. *p*

56

I would turn and ans - wer A - mong the spring - ing thyme, _____

cre - - scen

60

f

— “Oh, peal up-on our wed - ding, And we will hear the

mf *cresc.*

64

più forte

chime, And come to church in time.”

sf *f*

68

ff *sf* *dim. e rall.*

Red. *Red.*

72 **Tempo moderato** *p*

pesante But

(Red.)

77

when the snows at Christ-mas On Bre-don top were strown. My loverose up so ear - ly And

83

stole out un - be - known And went to church a - lone. They

88

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 peo - ple,” - O

animando molto *f* *p*

animando molto *f*

a piacere

108

noi - sy bells, be dumb; I hear you, I

ff *f*

molto *cresc.* *colff voce* *f*

Red. * *Red.* *

113

Tempo moderato

will come.

p *sf*

118

Lento

pp *ppp*