

Wessex Songs

*Piano songs setting the poetry of Thomas Hardy from
across the 20th Century. Arranged for Guitar.*

Arrangements by Arthur Keegan

***These will definitely
be recorded***

- Gerald Finzi - *The Too Short Time*
- Benjamin Britten - *At the Railway Station, Upway*
- Robin Milford - *If It's Ever Spring Again*
- Imogen Holst - *Weathers*
- Henry Handel (Ethel) Richardson - *Regret Not Me*

***Still deciding if
these will be recorded***

- Gerald Finzi - *It Never Looks Like Summer*
- Ivor Gurney - *In the Black Winter Morning*

***These will not
be recorded***

- Arnold Bax - *The Market Girl*
- Betty Roe - *Beeny Cliff*

Doc Version 2nd November 2023

The Too Short Time

Thomas Hardy

Gerald Finzi
arr. Arthur Keegan*

Andante

♩ = c.60

1

Voice

Guitar

pp senza rigore

p i m i p i

Quasi recitativo

4

Voice

Guitar

p

m

a m i a p i m

Nine leaves a

accel. -----

7

Voice

Guitar

min-ute Swim down shak - i - ly; Each one fain would spin it Straight to

rit. ----- *accel.* ----- *rit.* -----

10

Voice

Guitar

earth; but, see, How the sharp airs win it slant-wise a-way! Hear it say,

* Arrangement made from Boosey & Hawkes 2008 collection 'Gerald Finzi Collected Songs for Medium/High Voice'. Editorial changes from manuscript are reproduced silently. I'm grateful to James Girling for editorial input and advice.

14 a tempo

"Now we have fi-nish'd our sum-mer show Of what we knew the way to do:___ A -

las, not much! But, as things go, As fair as a - ny___ And night-time

rit.

20 - - - - - a tempo

calls, And the cur - tain falls!"___

22

sun - light goes on shi - ning As if no frost were here,

24

Black - birds seem de-sign - ing Where_____ to build next year;

26

Yet is warmth de - cli - ning: And still the

28

day seems to say, "Saw you how_____ Dame Sum-mer

f

mf

30

dress? Of all God taught her she be-thought her! A - las, not much!

①
②
③
④

bar III bar VII

f *p* *pp*

33

And yet the best she could, with-in the too short time Grant-ed her prime."

②
③
④
⑤

bar III

②
③
④
⑥

①

①
②
③
⑥

mp *mf* *p*

At the Railway Station, Upway

Thomas Hardy

Benjamin Britten
arr. Arthur Keegan*

Lightly and like an improvisation (♩ = c.72)

Voice

Guitar

pp

Vce.

Gtr.

mf brilliant

Vce.

Gtr.

p simply

There is not much that I can do, ___ for I've no money that's quite my own ___ spoke up the pitying

pp

Vce.

Gtr.

(sustained)

child A lit - tle boy ___ with a vi-o - lin At the

pp

* Arrangement made from Boosey & Hawkes 1954 edition 'Winter Words'. Permission granted by Boosey.
I'm grateful to James Girling for editorial input and advice.

11

Vce. sta - tion be - fore the train came in.

Gtr. *mf* 3 6

13

Vce. *p* But I can play my fid - dle to you, And a nice one 'tis

Gtr. *p*

15

Vce. and good in tone! the

Gtr. *pp*

17

Vce. *cresc.* 3 (sustained) man in the hand - cuffs smiled; The con - sta - ble looked, and

Gtr. *pp* *cresc.* ⑥③②①

19 *moving forward*

Vce. he smiled, too, As the fid-dle be-gan to twang;

Gtr. *2* *6* *2 4 1 6* *3*

21 *mf* *cresc.* *rhythmic*

Vce. and the man in the hand-cuffs sud-den - ly sang With grim - ful

Gtr. *3 2 1* *1 2 3 5* *5 3 2 1* *6*

23 *f* *rhythmic*

Vce. glee: "This life so free Is the

Gtr. *2 3* *3* *6 4 3 2* *1*

ff
[bright, open]

25 *dim.*

Vce. thing for me! this life so free, this

Gtr. *dim.*

27 *(as before)*

Vce. life so free!" _____ And the con stable smiled,

Gtr. *dim.* *p*

29 *pp*

Vce. _____ and said no word, As if un - conscious of what he heard; _____ And

Gtr.

32 *(sustained)*

Vce. so they went on _____ till the train came in _____

Gtr. *pp*

34 *sweetly*

Vce. _____ The con - vict, and boy with the vi - o -

Gtr. *3*

37

Vce. _____

Gtr. *lin.* *ppp* *5* *V* *15ma-7*

If it's Ever Spring Again

Thomas Hardy

Robin Milford
arr Arthur Keegan*

Allegretto vivace (leggiero)

The musical score is arranged in four systems, each with a vocal line (Voice or M-S.) and a guitar accompaniment (Guitar or Gtr.). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto vivace (leggiero)'. The score includes dynamic markings such as *mf*, *p*, *f*, and *mp*, as well as performance instructions like *cantando*. The lyrics are: 'If it's ev - er spring a - gain spring a - gain, I shall go where went I when Down the moor cock splash'd and hen, see - ing me not, a - mid their floun - der stand - ing ___ with my arm _ a - round her if it's ev - er spring a - gain, spring a - gain I shall go where went I then if it's'. The guitar part includes various techniques such as triplets and slurs, and is marked with fingerings like ①, ②, ③.

6

10

14

mf *p* *f* *mp* *mf cantando*

* The unpublished manuscript was provided by the Robin Milford Trust to whom I am grateful.
My thanks too to James Girling for editorial input and advice.

19

M-S. *ev - er sum - mer-time sum - mer time, with the hay crop— at the prime, and the*

Gtr. *p*

23

M-S. *cuck - oos two - in rhyme, as they used to be, or seem'd to, we shall do as*

Gtr. *mf f*

27

M-S. *long we've dream'd to if it's ev - er sum - mer-time, sum - mer-time with the*

Gtr. *mp*

31

M-S. *hay, and bees a-chime.*

Gtr. *f ma dolce mp*

rit.

① XII
② XII
⑤ VII

Weathers

Thomas Hardy

Imogen Holst
arr. Arthur Keegan*

Allegretto

mf

Voice

This is the wea-ther the cuc-koo likes—

Guitar

mf

7

Vce.

— and so do I— When sho-wers be-tum-ble the chest-nut spikes—

Gtr.

11

Vce.

— and nest-lings fly— and the lit-tle brown night-in-gale bills his best and they

Gtr.

⑤ ⑥ ⑤ ④ ⑤ ① ③ ① V

non legato

* Arrangement made from the composer's manuscript, provided by the Red House archive, to whom I am grateful. My thanks too to James Girling for editorial input and advice.

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15 *cresc* *f* *dim*

Vce. sit out - side the "tra - vel - lers rest", and maids come forth sprig - mus - lin drest, and

Gtr. *f*

19

Vce. ci - ti - zens dream of the South and West, and so do I

Gtr. *mp*

24 *mf*

Vce. This is the wea - ther the shep - herd shuns and so do

Gtr. *mf*

30 *cresc*

Vce. I When bee - ches drip in browns and duns, and thresh and ply and

Gtr. *cresc*

35

Vce. hill - hid tides thro' thro' on thro' and mea - dow ri - vu - lets o - ver flow and

Gtr. *cresc.*

41 *f*

Vce. drops on gate bars hang in a row and rooks in fam - il - ies

Gtr. *f* *molto dim.*

46

Vce. home-ward go and so do I

Gtr. *f*

Regret Not Me

Thomas Hardy

Henry Handel (Ethel) Richardson

Arr. Arthur Keegan*

Quietly, but not too slowly

Voice

Re - gret not me, be neath the sun-ny tree, I lie un-car-ing slumb'r-ing peace-ful-ly

Guitar

Vce.

Swift as the light I flew my fair - y flight, ec -

Gtr.

Vce.

sta - ti-cal-ly I moved and feared no night I did now know, that

Gtr.

* Arrangement made from Bruce Steele and Richard Divall's 1999 transcription of the manuscript. Thanks go to the Henry Handel Richardson Society and Bruce Steele for providing this and supporting the project. Thanks too to James Girling for editorial input and advice.

[poco accel. . .]

10

Vce. hey-days come and go, but deemed that what was al-ways would be so.

Gtr.

13

Vce. I skipped at morn, be - side the yel-low-ing corn, think - ing it good and

Gtr.

16

Vce. glor-i-ous to be born I ran at eves 'mong the piled up sheaves


Gtr.


20

Vce.  dream-ing "I grieve not, there-fore no - thing grieves." Now soon will come the

Gtr.  ^①_③_④ ^①_②_④ 3

23

Vce.  app-le, pear and plum, andhinds will sing and au-tumn in-sects hum. A - gain you will fare to

Gtr.  ^①_③_⑥ ^①_③_④ ^②_④_⑥

27

Vce.  ci-der-mak-ings rare, andjunk-et-ings; but I shall not be there, yet gai - ly sing un-

Gtr. 


31

Vce. 
 til the pew-ter ring those songs we sang when we went gyp - sy-ing and

Gtr. 



34

Vce. 
 light-ly dances some trip-le-timed ro-mance in coup-led fig-ure and for-get mis chance; for -

Gtr. 



[tempo 1 (slower)]


38

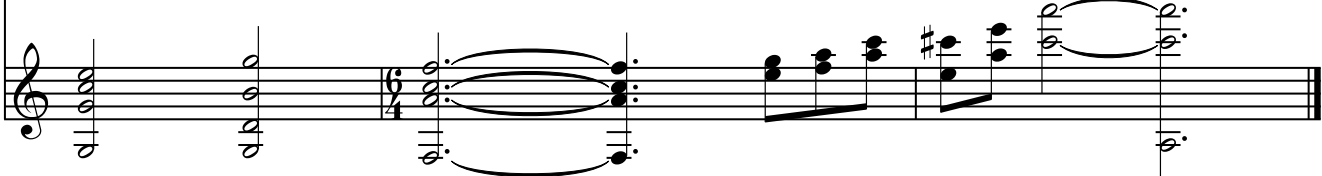
Vce. 
 get mis - chance. And mourn not me, be - neath the yel-low-ing tree; for

Gtr. 



42 rit. rit.

Vce. 
 I shall mind not slumb'r - ing peace-ful-ly

Gtr. 

It Never Looks Like Summer

Thomas Hardy

Gerald Finzi
arr. Arthur Keegan*

♩ = c.63
andante

Voice

It ne-ver looks like sum-mer here On

Guitar

XII
⑤
○

mp molto legato *p*



Vce.

Bee - ny by the sea. But though she saw its look as drear,

Gtr.

crescendo



Vce.

Sum-mer it seemed to me _____ It

Gtr.

f

rit.

* Arrangement made from Boosey & Hawkes 1957 edition 'Till Earth Outwears' edited by Howard Ferguson, Joyce Finzi and Christopher Finzi. Their editorial decisions/additions from the manuscript are reproduced silently. I'm grateful to James Girling for editorial input and advice.

a tempo

8

Vce. ne-ver looks like sum-mer now What - ev-er wea-ther's there; But ah, it can-not a-ny-how On

Gtr.

||

11

Vce. Bee-ny or else - where

Gtr.

In the Black Winter Morning

Thomas Hardy

Ivor Gurney
arr. Arthur Keegan*

Andante con moto

$\text{♩} = 72$

p

Voice

Guitar

p

In the black win - ter morn - ing no

5

Vce.

Gtr.

light will be struck near my eyes while the clock on the stair-way is warn-ing for five, ___

9

Vce.

Gtr.

___ when he used to rise ___ when the sum-mer dawns clear-ly

* Arrangement made from Richard Carder and Philip Lancaster's 2022 edition of the manuscript. Thanks go to the Ivor Gurney Trust for providing this. I'm grateful for editorial input and advice from Philip Lancaster and James Girling.

14

Vce. and the ap - ple tree - tops seem a - light, who will un-draw the

Gtr.

18

Vce. cur-tain and cheer-ly call out that the morn - ing is bright?

Gtr.

22

Vce. when I tar-ry at mar-ket no -

Gtr.

27

Vce. form will cross Durn - ov-er Lea in the gath-ring dark - ness, to hark at the
for

Gtr.

32

Vce. pit-pat of me?_____

Gtr.

37

Vce. When the sup-per crock'ssteam-ing, and the time is the time of his tread,___

Gtr.

41

Vce. I shall sit by the fire and wait [watch]

Gtr.

44

Vce. dream - ing in a sil - ence as of the dead

Gtr.

==

47

Vce. Leave the door un-barred, the clock un-wound, make my lone bed hard,

Gtr.

==

51

Vce.

Gtr.

54

Vce. ²
would 'twere un - der-ground.

Gtr.



57

Vce.

Gtr.

The Market Girl

Thomas Hardy

Arnold Bax
arr. Arthur Keegan*

1 Allegretto semplice

Voice

Guitar

p cantabile *pp*

7 *p*

Vce.

No-bo-dy took a - ny no-tice of her as she stood on the cau - sy kerb, _____ all

Gtr.

very quietly

11

Vce.

ea-ger to sell her ho-ney and ap-ples and bun-ches of gar - den herb; _____ and

Gtr.

delicato

15 *poco piu f*

Vce.

if she had of-fered to give her wares and her - self with them too that day, _____ I

Gtr.

poco piu f *dolcissimo* *p*

* Arrangement made from Thames Publishing collection 'Arnold Bax Twelve Songs', 1994.

This arrangement transposes the song down one semi-tone. I'm grateful to James Girling for editorial input and advice.

19

Vce. *doubt if a soul would have cared to take a bar-gain so choice a - way*

Gtr.

23

Vce.

Gtr. *cantabile*

pp lontano

28

Vce. *p delicatamente*

But chanc-ing to trace her sun-burnt grace that morn-ing as I passed

Gtr.

32

Vce. *rit. [a tempo]*

nigh, I went and I said "Poor maid-y dear!" and "will

Gtr. *animato* *f* *dim.* *p leggiero*

36 *pp*

Vce. none of the peo-ple buy?" ___ and so it be-gan; and soon we knew what the end of it all must

Gtr. *pp*

41 *crescendo*

Vce. be _____ and I found that tho' no oth-ers had bid, a prize had been won by

Gtr. *pp* *crescendo* *f*

45 *rit.* - - - - *a tempo* *rit.* - - -

Vce. me _____

Gtr. *ff*

48

Vce.

Gtr. *p* *morendo* *pp* *tasto*

Beeny Cliff

Thomas Hardy

Betty Roe
arr. Arthur Keegan*

Freely

Voice *mp* *mp*

O the o-pal and the sap-phire of that wan-d'ring wes-tern sea, and the wo-man rid-ing

Vce. *f* *mp*

high a-bove with bright hair flap-ping free the wo-man whom I loved so,

Vce. **Andante** ♩ = 84 *mp*

and who lo-yal-ly loved me The

Gtr. *mp*

mp

Vce. *mf* *mp*

pale mew's plained be-low us, and the waves seemed far a-way in a

Gtr.

mp

Vce. *mf*

ne-ther sky, en-grossed in say-ing their cease-less babb-ling say, As we

Gtr. *mf*

mf

* Arrangement made from Thames Publishing collection 'Three dedications' (2001). Permission granted by the composer. I'm grateful to James Girling for editorial input and advice.

23

Vce. *f*
lauged light heart-ed - ly a - loft on that clear-sunned March day

Gtr. *f* *mf*

26

Vce. *mf*
A lit-tle cloud then cloaked us, and there flew an i - rised rain and the At

Gtr. *f* *mf*

30

Vce. *f* *mf* *f*
lan - tic dyed its le-vels with a dull mis-fea-tured stain, and then the sun burst

Gtr. *f* *mf* *f*

35

Vce. *p*
out a-gain and pur-ples prinked the main.

Gtr. *p*

meno mosso **a tempo**

39 **rall.** . . . **a tempo** *mp*

Vce. Still in all its chas-mal beau-ty

Gtr. ① ② ③ ④ ⑤

43 *f* *mf*

Vce. bulks old Bee-ny to the sky, and shall she and I not go there

Gtr. ① ② ③ ④ ⑤ ⑥ *f* *mf*

47 *f* *mp*

Vce. once a-gain now March is nigh, and the sweet things said in that March say a-

Gtr. ⑤ ⑥ ⑤ ④ *f* *mp*

51 *mf*

Vce. new there by and by? What if still in chas-mal

Gtr. *mf*

55 **meno mosso**

Vce. beau-ty___ looms that wild weird west-ern shore, the wo-man now is

Gtr.

59 *mp*

Vce. else where whom the am bling po - ny bore and norknows nor cares for Bee ny, and will

Gtr. *mp*

64 *mp* **rall.**

Vce. laugh there ne - ver - more

Gtr. *mp*

67

Vce.

Gtr. *pp*

