

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 Breedón.

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

BREDON HILL

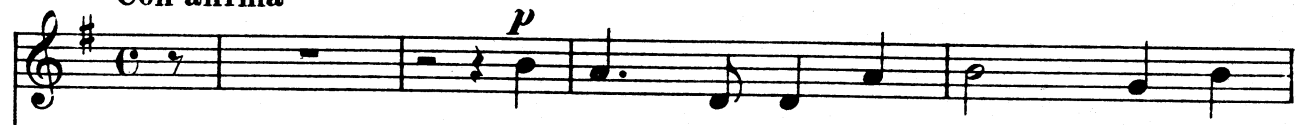
* Words from
"A Shropshire Lad"
A. E. HOUSMAN

George Butterworth



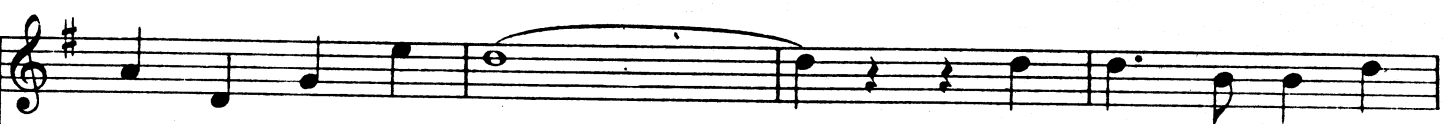
Con anima

VOICE

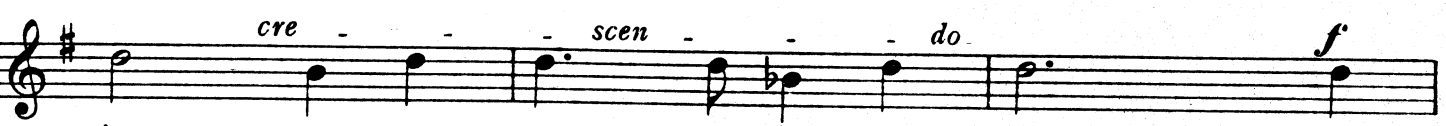


In sum - mer time on Bre - don The

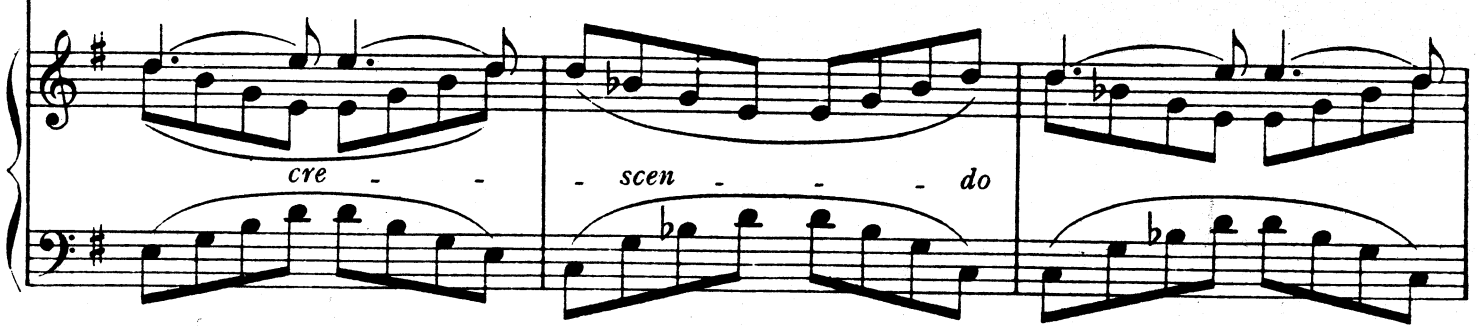
PIANO



bells they sound so clear; Round both the shires they



ring them In steep - les far and near, A



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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 4/4 time signature. The lyrics are "hap - - - py noise - to hear." The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part begins with a melody of eighth notes, while the left-hand part provides a steady accompaniment of eighth notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

The second system of the musical score continues the piano accompaniment. It features a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part includes a melodic line with a fermata over a dotted quarter note, followed by a passage marked *dimin.* (diminuendo) and *pp* (pianissimo). The left-hand part continues with eighth-note accompaniment, including a fingering of '5' on the fifth finger.

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 4/4 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: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part features a melody of quarter notes, while the left-hand part provides a steady accompaniment of eighth notes. The dynamic marking is *p* (piano).

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 4/4 time signature. The lyrics are "And see the co-loured count - ies, And hear the larks so". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part features a melody of quarter notes, while the left-hand part provides a steady accompaniment of eighth notes. Dynamic markings include *cresc.* (crescendo).

high *f* A - bout us in the

sky.

p The bells would ring to call her In

dimin. *pp*

val - leys miles a - way: "Come

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

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

mf

pray." _____ But here my love _____ would

p *rit.*

stay. _____

a tempo
f a tempo

And I would turn and an - swer A -

p
dim. *p*

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.*

Red.

a piacere f

hear you, I will

ff colla voce

f

Red.

Tempo moderato

come.

p

Lento

sf

p

pp

ppp