

Michael Tippett

Boyhood's End

Cantata for Tenor, Voice and Piano

(1943)

ED 10279

ISMN M-2201-0190-8

PREVIEW
Low Resolution

First performance: 5 June 1943
Peter Pears, tenor
Benjamin Britten, piano
Morley College
London

Duration: 12 mins

Note:

By permission of his executors and publishers the words are taken from H. Hudson's autobiography '*Far Away and Long Ago**': the book in which Hudson describes his childhood in the Argentine. The words come from the chapter headed 'Boyhood - End,' where Hudson as an old man looks back on the recollection of his 15th birthday, when he first became afraid that he might lose his peculiar character of nature. They describe something of what that contact meant to the boy Hudson.

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To Peter Pears and Benjamin Britten

BOYHOOD'S END

Cantata for Tenor Voice and Piano

W. H. HUDSON

MICHAEL TIPPETT

Allegro non troppo

VOICE

PIANO

The musical score is presented in a standard format with a tenor voice line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The score includes various musical notations such as dynamics (e.g., *ff*, *poco rit.*, *Meno mosso*, *p*, *pp sonore*, *ten.*), articulation marks, and slurs. The lyrics are written below the voice line. A large, semi-transparent watermark reading "PREVIEW Low Resolution" is overlaid diagonally across the entire page.

a tempo

p sotto voce

If the quest - ion — had been

p

gva bassa

put to me then,

and if I been cap - of ex - press -

8

- ing what was me,

I could have re - plied: I

8 cresc.

ff

p cresc.

ff

* *ped.* etc. *col Ped.*

ped. * *ped.* * *ped.*

on - ly to

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a melodic phrase in a key signature of one flat. The piano accompaniment consists of chords and moving lines in both hands. A large, semi-transparent watermark reading 'PREVIEW' is overlaid diagonally across the page.

keep, to

dim. poco a

The second system continues the musical piece. The vocal line has a fermata over the word 'keep,'. The piano accompaniment includes a triplet of eighth notes. The dynamic marking *dim. poco a* is present. The watermark 'PREVIEW' remains visible.

keep

The third system shows the vocal line with a fermata over the word 'keep'. The piano accompaniment continues with complex rhythmic patterns. The watermark 'PREVIEW' is still present.

what I have. To

rit. molto *pp* *a tempo*

rit. molto *pp* *espressivo* *a tempo*

The fourth system concludes the page. The vocal line has a fermata over 'what I have.' and another over 'To'. The piano accompaniment features a *rit. molto* section followed by an *espressivo* section. Dynamic markings include *pp* and *a tempo*. The watermark 'PREVIEW' is still visible.

rise each morn - ing, to rise

— each morn - ing and and the

grass Earth from day

to day, from year to

cresc.

cresc.

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year. *p* To

f quasi cadenza, brillante

watch each June and Ju - ly spring - to

p

feel the same sur - prise de - light at th'ap -

of each fam - il - iar flower, ev' - ry new - born

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cresc.

in - sect, ev - ry bird re - turned once more from the

cresc.

north.

pp

To

f quasi-cadensa, brillante

list - en,

list -

In a trance

of de - light

to the wild notes of