

For Shirley Williams
Testament of Youth: A Song Cycle
The War generation

Vera Brittain

Op. 47 no. 1

Tony Noakes

Moderato ♩ = 96

mp
In

p *mp*

5
ci - ties and in ham - lets we were born, And

9
lit - tle towns be - hind the van of time; A

13
clo - sing e - ra mocked our guile - less dawn With

mf *p*

2
17

jin - gles of a mi - li - ta - ry___ rhyme.

alla marcia

mp *mf* *p*

21

But

mp

25

in that song we heard no war - ning chime Nor

p *mp*

29

vi - sua-lized in hours be-nign and sweet The threa-te-ning woe that our ad-ven-tu-rous feet would

p *dolce* *accel.*

molto rit. a tempo

33

stark - ly meet.

38

Thus we be-gan, a - mid the e - choes blown A -

43

cross our child- hood from an ear - li - er war, Too

47

dim, too soon for - got - ten to de-throne those dreams of

51

poco rit. a tempo

accel.

hap - pi - ness we thought se - cure.

4
55

accel. Allegro

While im-mi-nent and

mf *agitato* *f*

fierce out-side the door, Wat-ting a ge-ne-

ff *f*

ra-tion_ grow to flower, The fate that held our youth_ wi-thin its power

mp *tranquillo* *fff* *ff*

Wai-ting its hour.

pppp

attacca no. 2

In the Rose Garden

Op. 47 no. 2

Roland Leighton

Tony Noakes

Andantino $\text{♩} = 52$

Dew on the pinkflushed pe- tals,—

pp tenderly *p*

2 2

This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment starts with a *pp* dynamic and a 'tenderly' marking. The right hand plays chords, and the left hand plays a simple bass line. The system ends with two measures of piano accompaniment, each marked with a '2' for a second ending.

5

Ros-e-ate wings un - furred; What can, I thought, be fair-er— In all the

mf *8va*

This system contains measures 5 through 8. The vocal line continues with 'Ros-e-ate wings un - furred;'. The piano accompaniment features a *mf* dynamic and an *8va* marking. The right hand has a more complex texture with some tremolos and sustained chords, while the left hand continues with a steady bass line.

9

world? Steps that were fain— but fal- tered (What could she else— have

p *mp* *p* *mf*

This system contains measures 9 through 12. The vocal line concludes with 'world? Steps that were fain— but fal- tered (What could she else— have'. The piano accompaniment features dynamics of *p*, *mp*, *p*, and *mf*. The right hand has a more active texture with some tremolos and sustained chords, while the left hand continues with a steady bass line.

13

done?) — Passed from the ar-bour's sha-dow in-to the sun.

p *ff*

8^{va} 8^{vb}

18

Noon and a scen-ted glo-ry, — Gol - den and pink — and

mf *mp* *mf*

8^{va}

22

red; — "What af-ter all are ro-ses To me?" I said. —

f *poco rit* *p*

Nachklang

Op. 47 no. 3

Roland Leighton

Tony Noakes

Allegretto

Down the long white road we walked to - ge - ther,

6

Down be - tween the grey hills and the hea - ther, Where the taw - ny cres - ted plo - ver cries.

11

You seemed all brown and soft, just like a
tranquillo

16

lin - net, Your er - rant hair had sha - dowed sun - beams in it,

2
20

And there shone all A - pril_ In youreyes.

25

With your gol - den voice of tears and laugh - ter Sof-tened in - to

29

song: "Does aught_ come af - ter Life," you asked, "When life is

32

la - boured through? What is God, and all for which we're stri - ving?"

accel. rit.

36 **Andante**

"Swee - test scep - tic, we were born for li - ving.

tenderly

Handwritten notes: $\frac{9}{4}$ and $\frac{9}{4}$ are written above the first and second staves respectively.

39 $d = d$

Life is Love, and Love is - You, dear, You."

pp

Handwritten notes: $d = d$ is written above the first staff.

attacca no. 4

And so, farewell

Op. 47 no. 4

Roland Leighton

Tony Noakes

Slow $\text{♩} = 25$

mp

And so, fare- well..

7

All our sweet songs are sung, Our red rose gar-lands wi-thered;

rit.

11 **Faster**

The sun-bright day, Sil-ver and blue and gold, Wea-ried_ to

rit. **a tempo**

16 **A little faster**

sleep. The shim-me-ring eve - ning, like a

2

22

rit.

grey, soft bird, Barred with the blood of sun - set,

26 a tempo

Has flown to rest Un - der the scen - ted

29

rit.

wings Of the dark blue Night.

ppp

Villanelle ("Violets") Op. 47 no. 5

for Voice and Piano

Roland Leighton

Translated by

Moderato ♩ = 55

Tony Noakes

Arranged by [Arranger]

Moderato ♩ = 55

p

5

Vi - o-lets from Plug Street Wood*, Sweet, I send you o - ver-sea.

p *mp* *mf*

9

(It is strange they should be blue, Blue, when his soaked blood was red,

mf

12

For they grew a-round his head; It is strange they should be blue.)

p

*Ploegsteert Wood, Flanders

2

16

Vi - o-lets from Plug Street Wood - Think what they have meant to me -

p *sostenuto*

21 *poco rit.*

a tempo

Life and Hope and Love and You (And you did not see them grow)

p

25

rit.

Where his man-gled bo-dy lay hi-ding, Hor-ror, from the day;

ff *mf*

28 *Slower*

Sweetest, It was bet-ter so.)

p *pp*

33 **Andantino** *mezza voce*

Vi - o-lets from o - ver-sea, To your dear, far, for-get-ting land

38

These I saw in me - mo - ry, Know - ing You will

41

un - der-stand.

Hédauville, November 1915

Op. 47 no. 6

Roland Leighton

Tony Noakes

Allegretto $\text{♩} = 60$

The sun - shine on the long white road That

rib - boned down the hill, The vel - vet cle - ma - tis that clung A -

round your win - dow sill, Are wai - ting for you still. A -

gain the sha - dowed pool shall break In dim - ples round your feet, And when the thrush sings

mp *mf* *p* *poco rit.* *mf* *p*

19 *rit.*

in the wood, Un - kno - wing you may meet A - no - ther stran - ger, Sweet.

pp

24

And if he is not quite as old As the boy you used to know, And less proud and

mf

mf

30 *poco accel.* *a tempo*

wor - thi - er — You must not let him go - (And dai - sies are tru - er than

f *ff* *mf*

parlando

34 *rit.* *Slower*

pas - sion flo - wers) It will be bet - ter so.

lunga *p* *ppp*

Take my Youth that died today

William Noel Hodgson

Tony Noakes

Larghetto ♩ = 76

Take my Youth that died to-day, lay him on a

pp *p*

This system contains measures 1 through 5. The vocal line begins with a whole rest in measure 1, followed by a half note G4 in measure 2, and then a quarter note G4 in measure 3. The piano accompaniment starts with a half note G3 in measure 1, followed by a half note G3 in measure 2, and then a half note G3 in measure 3. Dynamics include *pp* and *p*.

6
rose-leaf bed, He so gal-lant was and gay, Let them hide his tum-bled head,

mf *mp*

This system contains measures 6 through 10. The vocal line starts with a quarter note G4 in measure 6, followed by a quarter note A4 in measure 7, a quarter note B4 in measure 8, a quarter note C5 in measure 9, and a quarter note B4 in measure 10. The piano accompaniment features a half note G3 in measure 6, followed by a half note G3 in measure 7, a half note G3 in measure 8, a half note G3 in measure 9, and a half note G3 in measure 10. Dynamics include *mf* and *mp*.

11
Ros-es pas-sio-nate and red That so swift-ly fade a-way.

f *mp* *pp*

This system contains measures 11 through 15. The vocal line begins with a quarter note G4 in measure 11, followed by a quarter note A4 in measure 12, a quarter note B4 in measure 13, a quarter note C5 in measure 14, and a quarter note B4 in measure 15. The piano accompaniment starts with a half note G3 in measure 11, followed by a half note G3 in measure 12, a half note G3 in measure 13, a half note G3 in measure 14, and a half note G3 in measure 15. Dynamics include *f*, *mp*, and *pp*.

16
Let the lit-tle grave be set

pp dolce *p*

This system contains measures 16 through 20. The vocal line has a whole rest in measure 16, followed by a half note G4 in measure 17, and then a quarter note G4 in measure 18. The piano accompaniment features a half note G3 in measure 16, followed by a half note G3 in measure 17, a half note G3 in measure 18, a half note G3 in measure 19, and a half note G3 in measure 20. Dynamics include *pp dolce* and *p*.

21

Where my eyes_ shall ne-ver see; Raise no stone, make no re-gret

25

Adagio ♩ = 66

Lest my sad heart break, and yet, For my weak-ness, let_ there be

29

Sprigs of rue and rose-ma-ry.

The Last Post

Op. 47 no. 8

Vera Brittain

Tony Noakes

Andante ♩ = 67

The stars are shi-ning bright a - bove the camp,

The bu-gle calls float sky-ward, faint-ly clear; O-ver the

hill the mist - veiled mo - tor - lamps Dwin- dle and dis - ap - pear.

The notes of day's good - bye a - rise And blend with the low

to pick up voice resonance

2
20

mur-mu-rous hum from tree and sod, And swell in - to that ques tion_ at the end They

pp

24 rit. a tempo $\text{♩} = 40$

ask each night of God Whe - ther the dead wi - thin the bu - ri - al ground_ Will

f *p*

28

e - ver o - ver - throw their cros - ses grey, And rise tri - um - phant

f

31 *meno f*

from each low - ly mound To greet the daw - ning day.

mp *mf* *svr*

34

Whe - ther the eyes which bat - tle sealed in sleep Will

37

o - pen to Ré-veil - le* once a - gain, And forms, once man - gled, in - to

40

rit.

rap - ture leap, For - get - ful of their pain.

44

$\text{♩} = \text{♩}$ a tempo

But

* re-vel-ly

still the stars a - bove the camp shine on, Gi-ving no an-swer for our sor-row's ease, And

rit.

one more day with the Last Post has gone

Dy - ing, u - pon the breeze.

Trains in France

Op. 47 no. 9

Winifred Holtby

Tony Noakes

Allegro ♩ = 200

mf

5

All through the night a-mong the un - seen hills, The trains, The fire eyed trains

f

9

call to each o - ther Their wild see-king cry, And I, who thought I had for-

rit.

mf *p*

13

got - ten all the war Re - mem-ber now a night in Ca - mi-ers, _ When

2

17

through the dark-ness as I wake-ful lay, I heard the trains, The sa - vage shrieking trains

21

Call to each o - ther their fierce hun - ting cry, Ruth-less, in - e - vi - ta - ble, as the

25

beasts Af-ter their prey.

29

Made for this end by their cre - a - tors, they, Whose busi - ness was to cap - ture and de - vour

32

Flesh of our flesh, bone of our ve-ry bone. Hour af-ter hour, An - gry and im-po-tent, I

f *mp* *f* *mp*

38

lay a-lone Hear-ing them hunt you down, my dear, and you,

mp

42 *rit.*

Hear-ing them car-ry you a-way to die, Try-ing to warn you_ of the beasts, the beasts!_

mf *f*

8vb

46

*rit.***Slower**

Then, No, thought I, So foul a dream as this can - not be true, And

p

calmed my - self, hear - ing their cry no more. Till, from the

p *pp*

si - lence, broke a trem - bl - ing roar, And I heard, far a way, —

mp *f* *mp* *p*

ppp *pp* *mf*

— The grow - ling thun - der — of their joy - less feasts — The beasts had

p *a tempo* *f*

got you then, — the beasts, — the beasts, And

rit. *fff* *p*

66 accel.

knew the nightmare true. —

mp *ppp* *pp*

71 Presto

p *mp* *mf* *f*

75 rit.

ff *fff* *ppp*

Boar's Hill, October 1919

Op. 47 no. 10

Vera Brittain

Tony Noakes

Allegretto ♩ = 58

Tall slen - der beech trees

whis-pe-ring, touched with fire, Sway-ing, at e-ven be-neath a de-so-late sky;

Smoul-de-ring em-bers a - flame where the clouds hur-ry by at the wind's de - sire.

rit. A little slower

Dark som-bre wood-lands, rain-drenched by the scat - te-ring shower,

2

21

Spin - dle that qui - vers and drops its dim ber-ries to earth, Mour-ning, per haps, as I mourn here a-

25

lone for the dearth Of a hap-pi-er hour.

30

Can you still see them, who al-ways de-ligh-ted to roam O - ver the Hill where so of-ten to -

34

ge - ther we trod, _____ When winds _____ of wild au - tumn strewed

37

sum-mer's dead leaves on the sod, Ere your stepsturned home?

I am so tired

Op. 47 no. 11

Vera Brittain

Tony Noakes

Slow $\text{♩} = 60$

I am so tired.

The dy-ing sun en - car - na-dines the

6

west, And e - ve - ry sha - dow with its gold is fired;

10

And all I loved the best is gone and

15

e - ve - ry good that I de - sired Pas - ses a - way an i - dle

2

19

hope - less quest; _____ E - ven the

mf

3

23

High - est, where-to I a - spired, Has va-nished with the

mf *ff* *p*

26

rest. I am so tired. _____

ppp *p* *ppp*

The War generation: Vale

Op. 47 no. 12

Vera Brittain

Tony Noakes

Allegro non troppo ♩ = 70

The piano introduction consists of three measures. The first measure is marked *f con fuoco* and features a dense, rhythmic accompaniment. The second measure is marked *mf* and shows a dynamic shift with a more melodic line. The third measure is marked *p* and features a soft, sustained chord. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 3/4.

5

We, whom the storm winds bat - tered, come a - gain Like strangers to the

ff *mf* *colla voce*

Measures 5-7 of the vocal and piano accompaniment. The vocal line begins with a half note 'We' and continues with eighth notes. The piano accompaniment features a *ff* dynamic in measure 5, a *mf* dynamic in measure 6, and a *colla voce* marking in measure 7. The piano accompaniment includes a long, sustained chord in measure 6.

8

A little slower

places we have known, Who sought men's un - der - stand - ing all in

p

Measures 8-10 of the vocal and piano accompaniment. The tempo marking 'A little slower' is placed above measure 8. The vocal line continues with eighth notes. The piano accompaniment features a *p* dynamic in measure 9. The piano accompaniment includes a long, sustained chord in measure 10.

11

Moderato

vain For har - dened hearts to grief's dark i - mage grown; So,

mf *pp*

Measures 11-13 of the vocal and piano accompaniment. The tempo marking 'Moderato' is placed above measure 11. The vocal line continues with eighth notes. The piano accompaniment features a *mf* dynamic in measure 11 and a *pp* dynamic in measure 12. The piano accompaniment includes a long, sustained chord in measure 13.

2

15

pas-sing through the care-less crowd a-lone, Ghosts of a time no future can re store, We

mp *p*

20

accel.

de-solately roam_ for e-ver more_ An emp-ty shore.

mf *pp*

26

Tempo 1

f *mf* *p* *pp*

31

For us they live till life it-self shall

ppp *p* *mf*

una corda tre corde

37

end, The frail - ties and the fol - lies of those years, Their

41 rit.

strength which on - ly pride of loss could lend, Their va - nished hopes, their sor - rows and their

45 **Adagio**

tears; But slow ly to - wards the verge the dim sky

50

clears For no - bler men may yet re - deem our

clay When we and war to - ge - ther,

one wise day, Have passed a - way.

Dona nobis pacem