

CULAR-SECULAR-SECULAR-SECULAR-SECU

SONGS OF A YOUNG MAN

RICHARD NANCE

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CULAR-SECULAR-SECULAR-SECULAR-SECU

SONGS OF A YOUNG MAN

for Men's Voices, T. T. B. B., with Piano

I. WHEN I WAS ONE-AND-TWENTY

A. E. HOUSMAN**

♩ = 88

RICHARD NANCE

Tenor I *mp* When
 Tenor II *mp* When
 Bass I *mp* When
 Bass II *mp* When
 Piano *lightly p* When

I was one-and - twen - ty I heard a wise man say, "Give
 I was one-and - twen - ty I heard a wise man say, "Give
 I was one-and - twen - ty I heard a wise man say, "Give
 I was one-and - twen - ty I heard a wise man say, "Give

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(9)

crowns and pounds and gui-neas But not your heart a - way; Give *cresc.*

crowns and pounds and gui-neas But not your heart a - way; Give *cresc.*

crowns and pounds and gui-neas But not your heart a - way; Give *cresc.*

crowns and pounds and gui-neas But not your heart a - way; Give *cresc.*

cresc. *mf*

(13)

pearls a-way and ru - bies But keep your fan - cy free. " But *cresc.* *mf* *sub. p*

pearls a-way and ru - bies But keep your fan - cy free. " But *cresc.* *mf* *sub. p*

pearls a-way and ru - bies But keep your fan - cy free. " But *cresc.* *mf* *sub. p*

pearls a-way and ru - bies But keep your fan - cy free. " But *cresc.* *mf* *sub. p*

mp *cresc.* *mf* *sub. p*

(17)

I was one - and - twen - ty, No use to talk _____ to

I was one - and - twen - ty, No use to talk _____ to

I was one - and - twen - ty, No use to talk _____ to

I was one - and - twen - ty, No use to talk _____ to

* May be sung an octave higher

(21)

me. _____

me. _____

me. _____

me. _____

mp

Bm

mp

(25)

doo, — doo — Oh,
 doo, — doo —
 doo, — bm bm bm bm doo oo —
 bm, bm bm, oo —

(29)

I was one - and - twen - ty, no use to talk — to
 Ah — no use to talk to
 Ah — no use to talk to
 Ah — no use to talk — to

(33)

me. Oo Oo Ah, *mf*

me. Oo Oo When *mf*

me. Oo Oo Ah, *f*

me. Oo Oo * When *f*

(37)

Ah *cresc.* *f* "The

I was one - and - twenty I heard him say a - gain *cresc.* *f* "The

Ah *cresc.* *f* "The

I was one - and - twenty I heard him say a - gain *cresc.* *f* "The

* May be sung an octave higher

(41)

heart out of the bo-som was ne-ver giv'n in vain; 'Tis

heart out of the bo-som . . . " Oh _____ 'Tis

heart out of the bo-som . . . " Oh _____ "Tis

heart out of the bo-som . . . " Oh _____ 'Tis

(45)

cresc. paid with sighs a - plen-ty. And *rall.* sold for end-less rue." *ff* And *mp*

cresc. paid with sighs a - plen-ty. And *rall.* sold for end-less rue." *ff* And *mp*

cresc. paid with sighs a - plen-ty. And *rall.* sold for end-less rue." *ff* And *mp*

cresc. paid with sighs a - plen-ty. And *rall.* sold for end-less rue." *ff* And *mp*

(49) *Largo*

cresc. *ff*

I am two - and - twen - ty and oh 'tis true, ——— 'Tis

cresc. *ff*

I am two - and - twen - ty and oh 'tis true, ——— 'Tis

cresc. *ff*

I am two - and - twen - ty and oh 'tis true, ——— 'Tis

cresc. *ff*

legato *cresc.* *ff*

(53) *Tempo I*

Tempo I

true. ———

Tempo I

true. ———

Tempo I

true. ———

Tempo I

true. ———

Tempo I

II. LOVELIEST OF TREES, THE CHERRY NOW

A. E. HOUSMAN

RICHARD NANCE

Larghetto $\text{♩} = 60$

The piano introduction is in 3/4 time, marked *Larghetto* with a tempo of 60 beats per minute. It features a melody in the right hand and a harmonic accompaniment in the left hand. The dynamics are marked *mp* (mezzo-piano) and *poco rit.* (a little slower), followed by *a tempo* (return to tempo).

5 Tenor *mp* *div.*

Love - li - est of

The Tenor part begins at measure 5. The melody is in the right hand of the vocal staff, with the lyrics "Love - li - est of" under the first two measures. The piano accompaniment continues in the left hand of the piano staff.

9 T. I
trees, the cher-ry now is hung with bloom a - long the bough,

T. II
trees, the cher-ry now is hung with bloom a - long the bough,

B. I.
trees, the cher-ry now is hung with bloom a - long the bough,

B. II.
trees, the cher-ry now is hung with bloom a - long the bough,

The main body of the song features four vocal parts: Tenor I (T. I), Tenor II (T. II), Bass I (B. I), and Bass II (B. II). Each part has a vocal line and a corresponding piano accompaniment line. The lyrics are "trees, the cher-ry now is hung with bloom a - long the bough,". The piano accompaniment is in the left hand of the piano staff, providing harmonic support for the vocal lines.

13

And stands a-bout the wood-land ride wear-ing white for

And stands a-bout the wood-land ride wear-ing white for

And stands a-bout the wood-land ride wear - ing white for

And stands a-bout the wood - land ride wear - ing white for

rit.

17

dim. ten. poco piu mosso

East - er-tide.

dim. ten. mf cresc.

East - er-tide. Now of my three-score

dim. ten. mp cresc.

East - er-tide. Now of my three-score years and ten,

dim. ten. mf cresc.

East - er-tide. three - score

poco piu mosso

dim. ten. legato

Ped. Ped.

(20)

f cresc.

Now, of my three-score years and ten,

cresc.

years and ten, three - score years and ten,

cresc.

Now, of my three-score, three - score years and ten,

cresc.

years, ——— three - score years and ten,

cresc.

Ped. Ped. Ped.

(23)

ff.

twen - ty will not come a-gain, twen - ty will not come a-gain,

ff.

twen - ty will not come a-gain, twen - ty will not come a-gain,

ff.

twen - ty will not come a-gain, twen - ty will not come a-gain,

ff.

twen - ty will not come a-gain, twen - ty will not come a-gain,

f

poco rit.

(27) *a tempo*
sub. p

and take from se-ven-ty springs a score, it on - ly leaves me fif - ty

a tempo
sub. p

and take from se-ven-ty springs a score, it on - ly leaves me fif - ty

dim.

dim.

dim.

dim.

it on - ly leaves me fif - ty

dim.

it leaves me fif - ty

a tempo
sub. p

(30)

rall. *ten.* *a tempo* *mp*

more. And since to

rall. *ten.* *mp*

more. And since to

rall. *ten.*

more.

rall. *ten.*

more.

rall. *ten.* *a tempo* *mp*

(33)

look at things in bloom _____ fif - ty springs is

look at things in bloom _____ fif - ty springs is

(36)

lit - tle room, A - bout the wood-lands

lit - tle room, A - bout the wood-lands

A - bout the wood-lands

39

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "I will go to see the cher - ry hung _____ with". The tempo marking *rall.* is present above the first and third vocal staves. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

42

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: "snow. _____ Hung with snow.". The tempo marking *a tempo* is present above the first and third vocal staves, and *rit.* is marked above the second measure of each vocal staff. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Secular Choral Music

Two-Part

MY OWN SONG — Kowalski	HMC-722
NO TWO ALIKE — Nystedt	HMC-708
DOWN THE ROAD — Sleeth	HMC-109
JOGGIN', JOGGIN', JOGGIN' — Artman	HMC-497
LETTUCE SONG, THE — Carter	HMC-593
LION AND THE UNICORN — Harris	HMC-584
LITTLE BY LITTLE — Sleeth	HMC-126
WHO SAYS I CAN'T READ MUSIC — Beebe	HPC-7015
YOU NEVER STOP LEARNING — Sleeth	HMC-538

Three-Part

BARTER — Norton (SAB)	HMC-752
GIVE ME THE SPLENDID SILENT SUN — Butler (SAB)	HMC-694
I KNOW A PLACE — Reese (SAB)	HMC-721
I'M GONNA SHINE TODAY — Kowalski (SSA)	HMC-730
MY BOY WILLIE — Adler (SSA)	HMC-718
MISTY MORNING — Nygard (SAB)	HMC-720
OPEN UP THIS DAY — Kunz (SAB)	HMC-731
PRAYER FOR TOMORROW — Nygard (SSA)	HMC-699
REACH FOR THE SKY — Nygard (SAB)	HMC-697
LOVE IS A SONG — Sleeth (SSA or SAB)	HMC-186
RAIN DANCE — Nygard (SSA)	HMC-620
THIS IS THE TUNE — Beebe (SAB)	HPC-7003

SATB

AUTUMN CANTICLE — Nygard	HMC-701
BASKETBALL — Dobbins (4-part speech choir)	HMC-689
BANQUET FUGUE — Rutter	HMC-759
BITTERSWEET — Penhorwood	HMC-746
ENCORE — Nygard	HMC-732
GENTLE LENA CLARE — Foster/Hayes	HMC-706
GO DOWN MOSES — Hayes	HMC-704
PROUD MUSIC OF THE STORM — Butler	HMC-692
SILVER SWAN — Gibbons/Collins	HMC-751
DOWN THE ROAD — Sleeth	HMC-110
HOME IS A SPECIAL KIND OF FEELING — Rutter	HMC-641
I'LL SAY IT ANYWAY — Certon/Hirt	HMC-519
LET'S BEGIN AGAIN — Rutter	HMC-513
TURKEY IN THE STRAW — Parker	HMC-608



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NANCE

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