

II. LOVELIEST OF TREES, THE CHERRY NOW

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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). The piece concludes with a *a tempo* marking.

5 Tenor *mp* *div.*

Love - li - est of

The Tenor vocal line begins at measure 5 with a whole note rest, followed by a half note rest, and then enters at measure 7 with the lyrics "Love - li - est of". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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,

Measures 9-12 feature four vocal parts: Tenor I (T. I), Tenor II (T. II), Bass I (B. I), and Bass II (B. II). All parts sing the same lyrics: "trees, the cher-ry now is hung with bloom a - long the bough,". The piano accompaniment provides a harmonic foundation with chords in the right hand and a moving bass line in the left hand.

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

17

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

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

East - er-tide. three - score

East - er-tide. three - score

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

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

it on - ly leaves me fif - ty

it leaves me fif - ty

a tempo
sub. p

(30)

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

more. And since to

more. And since to

more. And since to

more. And since to

more. And since to

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

36

The musical score is written for a vocal ensemble and piano. It consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the fifth staff is for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "lit - tle room, A - bout the wood-lands". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a crescendo marking in the middle of the piece.

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

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

A - bout the wood-lands

A - bout the wood-lands

(39)

Four vocal staves (Soprano, Alto, Tenor, 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 final notes of each vocal line. The piano accompaniment consists of chords and moving lines in both hands.

(42)

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "snow. _____ Hung with snow. _____". The tempo marking *a tempo* is present at the beginning of each vocal line, and *rit.* is marked above the final notes. The piano accompaniment features chords and moving lines in both hands.