

LOVELIEST OF TREES

garth m. drozin

LOVELIEST OF TREES

Poem by
A. E. Housman

[♩ = 72]

Piano

mf

p

mp

p

mp

f

basso

pedal down always --- sim.

Tenor

MAZZO VOCE

p

(light and ethereal)

Bass

MAZZO VOCE

p

(light and ethereal)

Loveliest of trees, the cher-ry now is hung with bloom the

Piano

10 ()

bough, and stands a-bout the wood-land ride wear - ing

12

13 ()

white for Eas - ter - tide.

14

boldly
 15 $[J=90]$ 16 17 18 19 20

T Now, of my three-score years and ten, twenty again, will come

B

P

scorz sim. (pedal)

21 $[J=120]$ 22 23 24 25

and take from se -

mf *f* *p* *f* *mp*

26 27 28 29 30 31

ven - ty springs
a score,

mp *mf* *f* *ff*

32 33 34 35

ff *ff*

mf

26 27 28 29

on - ly leaves me

39 40 41 42 43

fif - ty more, fif - ty more.

mf

44 45 46 47

p *mf* *mp* *sf*

48 49 50 51 52

And since to look at things in bloom

And since

53 54 55 56

Fif - ty springs are lit-tle room,

ritard — — — — — [♩ = 90]

softly, smoothly
[♩ = 90]

57 58 59 60

T I *f* a - bout the wood - lands I will go to

B I *f* a - bout the wood - lands I will go to

P *mf* *f* *mf*

61 62 63 64

see the cher-ry hung with snow.

65) 66 67 68 69

(humming)
*

rit. 3/4 mp rit. 3/4 rit. 3/4

Sine

- * The two lower notes of the three written notes of the bass part should be sung, if possible. Otherwise, the basses must sing the upper two notes of each sonority. In either case, there should be a substantial number of basses on the low G, in the final chord. If the second basses find the low G readily attainable, have the first basses sing the D, as the higher G will no longer be essential to produce the desired sonority.