

Loveliest of trees

1

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Molto moderato, sempre rubato e con espressione *p*

Voice

Pianoforte

espressivo

red.

Love - liest of

5

poco rit.

trees, the cher-ry now Is hung with bloom a - long the bough, —

p

poco rit.

pp

red.

9

p

— and stands a - bout the wood-land ride — wear - ing white —

a tempo

pp

espressivo

cresc.

14

f

for Eas - ter - tide.

f *cresc.* *ff*

Red.

19

p

Now of my three-score

mf

Red.

24

cresc. -

years and ten, Twen - ty will not come a-gain, And take from seven - ty

p *pp* *cresc. -*

28

poco rit. *a tempo*
p

springs ascore, It on - ly leaves me fif - ty more. And since to

dimin. poco rit. *p* *a tempo*

33

cresc.

look at things in bloom Fif - ty springs are lit - tle room,

pp *cresc.*

37

largfmente *dimin.*

— A - bout the wood - lands I will go To see the cher - ry

largfmente *dimin.* 8

41

hung with snow. _____

pp *cresc.* *f* *molto rubato*

8 7 3 3

Detailed description: This system contains measures 41 through 44. The vocal line (top staff) begins with a fermata over the first measure, followed by a melodic line with a slur. The piano accompaniment (bottom staves) starts with a piano (*pp*) dynamic and a triplet of eighth notes. A crescendo (*cresc.*) leads to a forte (*f*) dynamic and a *molto rubato* tempo. The piano part features a triplet of eighth notes in the bass line and a triplet of sixteenth notes in the treble line. A fermata is placed over the final measure of the piano part.

45

dimin. *p* *pp*

3

Detailed description: This system contains measures 45 through 48. The vocal line (top staff) is mostly silent, with a fermata over the final measure. The piano accompaniment (bottom staves) begins with a *dimin.* (diminuendo) dynamic and a triplet of eighth notes in the bass line. The dynamics progress to *p* (piano) and then *pp* (pianissimo). The piano part concludes with a fermata over the final measure.