

Jon F. Howe

The Huntsman's Call

for High Voice, Horn, and Strings

Duration: 27 Minutes

Perusal Score

The Huntsman's Call

for Tenor, Horn and Strings

Instrumentation

Soloists:
Tenor or High Voice
Horn in F

String Orchestra:*

- 3 - Violin I
- 3 - Violin II
- 2 - Viola
- 2 - Cello
- 1 - Contrabass

*Numbers given for the strings is the minimum required, though larger numbers are preferred.

Movements

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Duration: 27 minutes

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Program Note

Ever since it was first introduced to me as an undergrad, I have been enamored with Britten's *Serenade for Tenor, Horn, and Strings*. The interweaving of a concerto and song cycle was really appealing to me and I always wanted to compose my own take on this hybrid form. In addition, I wanted to create a composition that was more approachable for college-level performers alongside professionals, given the virtuosic nature of Britten's composition.

Drawing inspiration from the horn's origins as a hunting instrument, I have set six poems concerning nature and the natural cycle, both in its beauty and brevity. This song cycle follows the story of a huntsman traveling into the woods and contemplating the shortness of life, moving from more jovial passages to darker and more introspective moments. Paying homage to Britten's composition, the solo horn is first heard offstage, invoking the hunt. In this solo, the horn presents two motifs that are interwoven throughout the subsequent movements.

Performance Notes

The horn starts offstage for the first movement but joins the rest of the orchestra onstage from the second movement onward.

All stopped passages on the horn should be hand stopped.

Echo is an expressive marking, not a reference to the Echo Horn technique

Hairpin gestures are intended to shape the phrase through slight crescendos and decrescendos, unless otherwise noted.

Accidentals carry through to the end of the measure in which they appear.

All harmonics are natural harmonics.

Triangle fermatas should be shorter in length than the standard fermata.

Texts

1. The Huntsman's Call (*Solo Offstage Horn*)

2. Hunting-Song

Hunting-Song

By Richard Hovey (1864-1900) & Bliss Carman (1861-1929)

Oh, who would stay indoor, indoor,
When the horn is on the hill?
With the crisp air stinging, and the huntsmen singing,
And a ten-tined buck to kill!

Before the sun goes down, goes down,
We shall slay the buck of ten;
And the priest shall say benison, and we shall ha'e venison,
When we come home again.

Let him that loves his ease, his ease,
Keep close and house him fair;
He'll still be a stranger to the merry thrill of danger
And the joy of the open air.

But he that loves the hills, the hills,
Let him come out to-day!
For the horses are neighing and the hounds are baying,
And the hunt's up, and away!

from Richard Hovey's incomplete play *King Arthur: A Tragedy*

3. Pastoral

Spring, the sweet spring

By Thomas Nashe (1567-1600)

Spring, the sweet spring is the year's pleasant
king,
Then blooms each thing, then maids dance in a
ring,
Cold doth not sting, the pretty birds do sing:
Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all
day,
And we hear aye birds tune this merry lay:
Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our
feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet:
Cuckoo, jug-jug, pu-we, to witta-woo!
Spring, the sweet spring!

from the play *Summer's Last Will and Testament* (1592)

4. Arrowsong

The Arrow and the Song

By Henry Wadsworth Longfellow (1807-1882)

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong,
That it can follow the flight of song?

Long, long afterward, in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

from *The Belfry of Bruges and Other Poems*
(1845)

5. Evensong
To Daffodils

By Robert Herrick (1591-1634)

Fair Daffodils, we weep to see
You haste away so soon;
As yet the early-rising sun
Has not attain'd his noon.
Stay, stay,
Until the hasting day
Has run
But to the even-song;
And, having pray'd together, we
Will go with you along.

We have short time to stay, as you,
We have as short a spring;
As quick a growth to meet decay,
As you, or anything.
We die
As your hours do, and dry
Away,
Like to the summer's rain;
Or as the pearls of morning's dew,
Ne'er to be found again.

from *Hesperides: Or, the Works Both Humane & Divine* (1648)

6. Dirge
Dirge in Woods

By George Meredith (1828-1909)

A wind sways the pines,
And below
Not a breath of wild air;
Still as the mosses that glow
On the flooring and over the lines
Of the roots here and there.
The pine-tree drops its dead;
They are quiet, as under the sea.
Overhead, overhead
Rushes life in a race,
As the clouds the clouds chase;
And we go,
And we drop like the fruits of the tree,
Even we,
Even so.

first published in *Poems and Ballads of Tragic Life* (1887)

7. Interlude (*Tenor and Strings*)

8. Sonnet
On the Departure of the Nightingale
By Charlotte Smith (1749-1806)

Sweet poet of the woods, a long adieu!
Farewell soft minstrel of the early year!
Ah! 'twill be long ere thou shalt sing anew,
And pour thy music on the night's dull ear.
Whether on spring thy wandering flights await,
Or whether silent in our groves you dwell,
The pensive muse shall own thee for her mate,
And still protect the song she loves so well.
With cautious step the love-lorn youth shall glide
Through the lone brake that shades thy mossy nest;
And shepherd girls from eyes profane shall hide
The gentle bird who sings of pity best:
For still thy voice shall soft affections move,
And still be dear to sorrow and to love!

first published in *Elegiac Sonnets* (1784)

9. The Huntsman's Farewell (*Tenor and Horn*)
The Arrow and the Song (Reprise)
By Henry Wadsworth Longfellow (1807-1882)

And the song, from beginning to end,
I found again in the heart of a friend.

Acknowledgements

For providing helpful guidance, knowledge, and continuous support, I would like to thank Gilda Lyons, The Hartt School Composition Program, and the countless teachers who have contributed to my life, both educationally and otherwise.

For everything, a very dear thanks to my close friends and family.

Perusal Score

Transposed Score

For everything, a very dear thanks to my close friends and family.

The Huntsman's Call

for High Voice, Horn, and Strings

Jon F. Howe (2022)

I. The Huntsman's Call

[off stage]

Freely

Horn in F

mf *p* *echo* *ff*

Hn in F

p *f* *p* *f* *majestic!*

Hn in F

mf

Hn in F

harmonic rip

ff *pp* *ff*

8

13

II. Hunting-Song

Richard Hovey & Bliss Carman

Animato eroico ♩ = 72

Voice

mf

Horn in F

on stage

mf *p*

Oh,

Violin I

p pizz.

Violin II

p pizz.

Viola

p pizz.

Violoncello

p pizz.

Double Bass

p

9

Voice
who__ would stay__ in - door,__ in - door,__ When the horn is on² the² hill?
f

Hn in F

Vln I
mf

Vln II
mf

Vla
mf

Vc.
mf

D. B.
mf

mf arco
sffz p sub.

17

Voice

Hn in F

Vln I

Vln II

Vla

Vc.

With the crisp air sting - ing, and the hunts - men

mf

p

mf

arco

p

arco

p

The Huntsman's Call - Hunting-Song

3

24

Voice

sing - ing, And a ten - tined buck 2 to kill!

Hn in F

mf *f*

Vln I

p *mf*

Vln II

p

Vla

mf *f* *f sub.*

Vc.

m *f sub.*

D.B.

mf

32 *mp* 37

Voice

Hn in F

Vln I

Vln II

Vla

Vc.

D. B.

Be - fore the sun goes

p

p

p

p sub.

p sub.

The Huntsman's Call - Hunting-Song

39 *mf*

Voice

down, goes down, We shall slay the buck of ten; And the priest shall say ben - i - son, and

Vln I

Vln II

Vla

Vc.

D. B.

47 *f* *rall*.....

Voice

we shall ha'e ven - i - son, When we come home a - gain.

Vln I

Vln II

Vla

Vc.

D. B.

f

55 57 *Adagietto con dolcezza* ♩ = 72 *mp tender*

Voice Let him that loves his ease, his ease, —

Hn in F *con sord.*
p tender *pp*

Vln I *pp* *mp*

Vln II *pp* *mp*

Vla *pp*

Vc. *ppp* *mp* *pp*

D. B. *ppp* *mp* *pp*

60 *mf* *p*
Keep close and house him fair; He'll still

Hn in F *mp* *pp*

Vln I *pp* *p* *mp*

Vln II *pp* *p* *mp*

Vla *mp* *p* *mp*

Vc. *mp*

63

Voice

be a stran-ger to the mer-ry thrill of dan-ger And the joys of the

Hn in F

Vln I

Vln II

Vla

Vc.

D. B.

mf

f

mp

p

mf

mp

p

mf

mp

f

p

f

66

Voice

o - pen air.

Hn in F

Vln I

Vln II

Vla

Vc.

D. B.

f

ff

f

mp

p

mp

f

mp

f

mp

f

p

mp

f

p

senza sord.

71 *mf* *p echo* 73 *accel*.....

Hn in F

Vln I

Vln II

Vla

Vc.

D. B.

f *pp* *mf* *pp* *f* *pp*

74 *mf*

Hn in F

Vln I

Vln II

f *pp* *mf* *pp* *f* *pp*

76 *Faster* ♩ = 86

Hn in F

Vln I

Vln II

Vla

f *f* *f* *f* *f* *f*

91

f

Voice: But he that loves the hills, the hills, Let him come out to -

Vln I: pizz.

Vln II: pizz.

Vla: pizz.

Vc.: pizz.

D. B.: pizz.

f

99

Voice

- day! For the hor - ses are neigh - ing, and the hounds are bay - ing, And the hunt's

Vln I

sfz *f* *sfz*

Vln II

sfz *f* *sfz*

Vla

sfz *f* *sfz*

Vc.

sfz *f* *sfz*

D. B.

mf *f* *sfz*

2 *2*

106

Voice

up, and a way.

Hn in F

mf *ff*

Vln I

f *ff*

Vln II

f *ff*

Vla

f *ff*

Vc.

f *ff*

D. B.

f *ff*

non-div.

non-div.

non-div.

non-div.

III. Pastoral

Thomas Nashe

Adagio cantabile ♩ = 66

Horn in F

pp *mp espr.* *mf* *p* *mp* *pp* *mf*

Violin I

arco *n* *p* *n* like a shimmer *sim.*

Violin II

arco *n* *p* *n* like a shimmer *sim.*

9 Freely, quasi recit *mp*

Voice

8

String, the sweet spring is the year's pleasant king,

Hn in F

n

Vln I

Vln II

Vla

div. arco *n* *pp*

Vc.

div. arco *n* *pp*

15

Voice

Then blooms each thing, then maids dance in a ring,— Cold doth

Vln I

Vln II

Vla

Vc.

D. B.

arco

pp

ppp

20

Voice

not sting, the pret ty birds do sing:— Cuc - koo, jug - jug, pu - we, to - wit - ta woo!

Vln I

Vln II

Vla

Vc.

D. B.

mf

pp

ppp

pp

unis.

unis.

ppp

pp

39

42 Recitativo *mp*

Voice

Hn in F

Vln I

Vln II

Vla

Vc.

D. B.

f *mf* *ff* *f*

pizz., non div.

sffz *pizz., non div.*

sffz *div.*

fpp *div.*

fpp *pizz.*

sffz

The palms and may_make coun - try

44

Voice

Vln I

Vln II

Vla

Vc.

D. B.

pp *arco* *mp*

pp *arco* *mp*

mp

mp

mp

pp *arco* *mp*

hou - ses gay, Lambs frisk and play, the shep - herds pipe all day, And we

48

Voice

hear aye birds tune this mer - ry lay:— Cuc - koo, jug - jug, pu - we, to - wit-ta woo!—

Vln I

Vln II

Vla

Vc.

D. B.

pp *ppp* *pp* *n*

pp *ppp* *pp* *n*

pp sub. *ppp* *pp* *n*

pp sub. *ppp* *pp* *n*

pp *ppp* *pp* *n*

53

Voice

The fields breathe sweet, the

Vln I

Vln II

Vla

Vc.

D. B.

mp *f* *pp* *pp* *pp* *f* *pp*

mp *f* *pp* *pp* *pp* *f* *pp*

p *f* *pp* *pp* *pp* *f* *pp*

f *pp*

59

Voice

dai - sies kiss our feet, — Young lo - vers meet, old wives a sun - ning sit, — In e - very street these

Vln I

Vln II

Vla

Vc.

D. B.

63

Voice

tunes our ears do greet: Cuc - koo, jug - jug, pu - we, to - wit - ta woo! — Spring,

Vln I

Vln II

Vla

Vc.

D. B.

ppp *pp* *n*

ppp *pp* *n*

ppp *pp* *n*

ppp *pp* *n*

ppp *pp* *n*

[illegible]

Hn in F

80

rall.

f

p sub.

83 *a tempo*

Hn in F

Vln I

Vln II

Vla

Vc.

D. B.

ff

p

n

like a shimmer

ff

pp

n

Perusal Score

IV. Arrowsong

Henry Wadsworth Longfellow

Animato con moto $\text{♩} = 66$

Violin I

Violin II

Viola

Violoncello

p

p

p

pizz.

div.

mf

f

mf

p

5 *mf* 8

Voice

Hn in F

Vln I

Vln II

Vla

Vc.

D. B.

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

I shot an ar - row in - to the

9 *ff*

Voice

Hn in F

Vln I

Vln II

Vla

Vc.

D. B.

mf *mf* *mf* *f* *f*

air, I shot an ar - row in - to the air,

13 *f*

Voice It fell to earth, I knew not where; It

Hn in F *f* 3 3

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

D. B. *f*

16 *p*

Voice fell to earth, I knew not where; For, so swift - ly it flew, the

Hn in F 3 3 3 3 *p*

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

19 *mp* *f* *pp sub.*

Voice
sight Could not fol - low in its flight. Could not fol - low in its

Hn in F

Vln I *f* *ff* pizz.

Vln II *f* *f* pizz. *pp*

Vla *f* *f* pizz. *pp*

Vc. *f* *f* pizz. *pp*

D. B. *f* *f* pizz. *pp*

23 *fp* *f* *pp* 26

Voice
flight. 3 3

Hn in F

Vln I *f* *sfz* *pp*

Vln II *f* *sfz* *pp*

Vla *f* *sfz* *pp*

Vc. *f* *sfz* *pp*

D. B. *f* *sfz* *pp*

27

mf

Voice

I breathed a

Hn in F

(mf) *div.* *f*

Vln I

arco *p* *f* *f* *mp*

Vln II

arco *p*

Vla

arco *p* 3 3 3 3

Vc.

arco *p* 3 3 3 3

D. B.

p

=

30

Voice

song in - to the air, It

Hn in F

mf

Vln II

Vla

Vc.

D. B.

33

Voice

fell to earth, I knew not where; It fell to earth, I knew not

Hn in F

mp *f* *3* *unis.* *mf* *f* *pizz.*

Vln I

f *mf*

Vln II

f

Vla

Vc.

D. B.

36

Voice

where; For who has sight so keen and strong, That it can fol - low the flight of

Hn in F

mp *f* *3* *f* *3* *f*

Vln II

ff

Vla

Vc.

D. B.

pizz. *ff* *fff*

44 *ff* *rall.*.....

Voice of song?

Hn in F *mf* *ff*

Vln I *sffz* *mp*

Vln II *sffz* *mp*

Vla *sffz* *mp*

Vc. *sffz* *mp*

D. B. *sffz* *mp*

50 *a tempo*
mp

Voice
Long, long af - ter - ward, in an oak

Hn in F

Vln I
arco
pp

Vln II
p
arco

Vla
p
arco

Vc.
p
arco

D. B.
p
arco

53
I found the ar - row, still un - broke;

Voice
p *mp* *n*

Hn in F

Vln I

Vln II

Vla

Vc.

D. B.

The image shows a musical score for 'The Huntsman's Call - Arrowsong'. It consists of two systems of staves. The first system starts at measure 50, marked 'a tempo' and 'mp'. It includes staves for Voice, Horn in F, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Voice part has the lyrics 'Long, long af - ter - ward, in an oak'. The instrumental parts feature various musical notations including triplets, slurs, and dynamic markings like 'arco', 'pp', and 'p'. A large diagonal watermark 'Perusal Score' is overlaid on the score. The second system starts at measure 53 and continues with the same instrumentation. The Voice part has the lyrics 'I found the ar - row, still un - broke;'. This system includes dynamic markings like 'p', 'mp', and 'n', and ends with a repeat sign.

58 *pp* *mf*

Voice

And the song, from be - gin - ning to end, I found a - gain in the

Vln I *ppp* div. 8^{va}

Vln II *ppp*

Vla *ppp*

Vc. *ppp*

61 *f* *a piacere* *Tempo I*

Voice

heart of a friend.

Vln I *f* *unis, loco* *p sub.*

Vln II *f* *p sub.*

Vla *f* *p sub.*

Vc. *f*

6 *p* sub. *relaxed, start to hold back* *mp* *pp* **7** *mf* *reflective* n.b. **Adagietto drammatico e lacrimoso** ♩ = 76

Voice

And, ha - ving_ pray'd_ to - ge - - ther;_ we Will go with you_____ a -

Vln I

Vln II

Vla

arco

n

arco

n

arco

n

10 *n* *rall.*.....

Voice

- long.

Hn in F

p *mf* *f*

Vln I

(mp) *(f)* *n*

Vln II

(mp) *(f)* *n*

Vla

(mp) *(f)* *n*

16 *a tempo*

Hn in F

p *mf*

Vc.

arco

p *mf*

D. B.

arco

p *mf*

25

Hn in F

Vln II

Vla

Vc.

D. B.

p echo *n*

pp <

con sord.

p

con sord.

p

3

3

29

Voice

Hn in F

Vln I

Vln II

Vla

Vc.

D. B.

mf

f

We have short time to stay as you, We have as short a

mf *p*

mp *pp* *mf* *n*

div.

unis.

pp <

3

3

35

ff

mf

Voice

spring; As quick a growth to meet de - cay, As you, or

Hn in F

f

mf

Vln I

p

mf

Vln II

mf

Vla

mf

p

Vc.

mf

3

D. B.

mf

3

Full Score

40

mp 45

Voice

a - ny - thing. We die

Hn in F

unis.

Vln I

Vln II

Vla

Vc.

D. B.

mf *f* *pp*

mf *f* *pp*

p

p

p

46

Voice *f*
As your hours do, and dry a - way

Vln I *mf* *p* *mp* *mf*

Vln II *mf* *p* *mf*

Vla *mf* *p* *mp*

Vc. *p* senza sord. *mf*

D. B. *p* *mf* *p* senza sord. pizz.

51

Voice *mp* *f* *ff*
Like to the sum - mer's rain; Or as the pearls of mor - ning's dew,

Vln I *p* *mf* *f* *tr* *pp* *n*

Vln II *p* *mf* *f* *tr* *pp* *n*

Vla *f* *tr* *pp* *n*

Vc. *p* *f* *tr* *pp* *n*

D. B. *f* *pp*

56 *pp* 57

Voice

Vln I solo *pp* *mp* 3

D. B. pizz. *pp*

59 *mp* *pp* 61 *pp* *n* *attacca*

Voice Ne'er to be found a - gain. con sord. ralk

Hn in F *pp* *n*

Vln I *n*

Perusal Score

VI. Dirge

George Meredith

Adagio solenne ♩ = 60

Horn in F senza sord. 3

Violin I con sord., unis. *pp* *p*

Violin II unis. *pp* *n* *sim.*

Viola unis. *p* *n* *sim.*

9

mp

Voice

A wind sways the pines,

Hn in F

ff mp

Vln I

senza sord.

ppp

Vln II

p

Vla

natural harmonic gliss
sul D

ppp ethereal, distant

Vc.

natural harmonic gliss
sul D

ppp ethereal, distant

11

p

Voice

And be low Not a breath of wild

Vln I

p pp mp p 3 n

Vln II

n pp mp n p 3 n

Vla

norm.

pp p n

natural harmonic gliss
sul D

ppp ethereal, distant

Vc.

norm.

pp

arco

pp

D. B.

p

15 *f*

Voice

air;

Vln I

unis.

ppp as if distantly emerging *mf*

Vln II

unis.

ppp as if distantly emerging *p* *n*

Vla

norm.

pp *p* *n*

Vc.

pp *n*

D. B.

pp *n*

17 *mp sub.*

Voice

Still as the mos - - - ses that

Vln I

ppp

Vln II

div.

p

Vla

mp

Vc.

p

18 20 *p*

Voice glow On the floor - ing and

Continuous, asynchronous, natural harmonic gliss sul D

Vln I *ppp* ethereal, distant *norm.* *p*

Vln II non div. *pp* *p*

Vla *Continuous, asynchronous, natural harmonic gliss sul D* *ppp* ethereal, distant *p*

Vc. *Continuous, asynchronous, natural harmonic gliss sul D* *ppp* ethereal, distant *norm., unis.* *p*

non div. *pp* *norm., unis.* *p*

D. B. *pp* *p*

21 *m*

Voice o - ver the lines Of the

Vln I 3 5 7 *norm.*

Vln II 3 5 7 *p*

Vla 3 *p*

Vc. 3 5 *p*

D. B. 3 5 *p*

Perusal Score

23

Voice

roots here and there.

Vln I

mf

Vln II

pizz.

ppp as if distantly emerging

Vla

mf

Vc.

mf

D. B.

mf

pp

div.

pp

pp

26

Voice

The pine tree drops its dead;

Vln I

unis.

f *sub.* *p* *f*

Vln II

mf

f *sub.* *p* *f*

Vla

pizz., "taking over" violin II pizz.

mf *sub.* *ff* *f* *sub.* *mp* *f*

Vc.

unis.

f *sub.* *mp* *f*

D. B.

f *sub.* *mp* *f*

ff like a ghostly wail

31 *mp* 32 *pp*

Voice: They are qui - et, qui - et, as

Vln I: *ppp*

Vln II: *ppp*

Vla: *ppp*

Vc.: *ppp*

D. B.: *ppp*

33 *n accel.*

Voice: un - der the sea.

Vln I: *p* like the waves crashing, becoming more erratic as the tempo increases

Vln II: *p* like the waves crashing, becoming more intense as the tempo increases

Vla: *p* like the waves crashing, becoming more intense as the tempo increases

Vc.: *p* like the waves crashing, becoming more erratic as the tempo increases

D. B.: *pp* like the waves crashing, becoming more erratic as the tempo increases

A musical score for a string quartet and horn. The score is written for six parts: Horn in F (Hn in F), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D.B.). The music is in 2/4 time and consists of four measures. The first measure has a key signature of one flat (B-flat). The second measure changes to a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The third measure returns to the original key signature and 2/4 time. The fourth measure continues in the original key signature and 2/4 time. Dynamics include fortissimo (ff) and forte (f). There are various musical markings such as accents (^), slurs, and fingerings (e.g., 3, 5). A large watermark "DE" is visible across the top of the page.

♩ = ♩

Measures 42-45 of the musical score. The score is for a full orchestra. The key signature is one flat (B-flat). The time signature is 4/4. The instruments are: Hn in F, Vln I, Vln II, Vla, Vc., and D. B. The music features a complex melodic line in the Horn in F, with triplets and slurs. The strings play a rhythmic pattern of eighth notes, with the Violins and Viola playing a descending scale. The music is marked with dynamics *f* and *ff*. A large watermark "Perusal Score" is visible across the page.

Measures 46-49 of the musical score. The score is for a full orchestra. The key signature is one flat (B-flat). The time signature is 4/4. The instruments are: Hn in F, Vln I, Vln II, Vla, Vc., and D. B. The music features a complex melodic line in the Horn in F, with triplets and slurs. The strings play a rhythmic pattern of eighth notes, with the Violins and Viola playing a descending scale. The music is marked with dynamics *f* and *ff*. A large watermark "Perusal Score" is visible across the page.

49

ff

Voice

O - ver - head, — O - ver - head — Ru - shes life in a race, As the clouds

Hn in F

mf

Vln I

ff

Vln II

ff

Vla

ff

Vc.

ff

D. B.

ff

51

Voice

the clouds chase; And we go, — And we drop — like the fruits of the tree,

Vln I

Vln II

Vla

Vc.

D. B.

rit. *mp*

54

Voice

E - ven we, E - ven so. E - ven we, E - ven so.

Vln I

Vln II

Vla

Vc.

D. B.

pp sub.

pp sub.

pp sub.

62

pp *p* *pp*

60

Voice

E - ven we, E - ven so. And we go, And we drop

Vln I

Vln II

Vla

Vc.

D. B.

n

n

n

pizz.

ppp pizz.

ppp

66

p *mp* *p*

Voice

like the fruits of the tree, E - ven we, E - ven

sul C

Vla

pp

41

[illegible]

VII. Interlude

Grave e pesante $\text{♩} = 40$ unis. senza sord.

Violin I

Violin II

Viola

Violoncello

Double Bass

p *mp* *p* *mp* *pp*

p *mp* *p* *mp* *pp*

p *mp* *mp* *mf* *pp*

mp *mf* *p* *mp* *pp*

p *mp* *pp*

8

mf bluesy

hmmm

n

Vln I

Vln II

Vla

Vc.

D. B.

pp *mp* *pp*

pp *mp* *pp*

pp *mf* *pp* *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

attacca

VIII. Sonnet

Charlotte Smith

Come un sogno ♩ = 80 *mp*

Voice: Sweet po - et of the woods, a long

Violin II: *p*

Viola: *p*

Violoncello: *p*

6 *f* *mp*

Voice: a - dieu! are - well soft min - strel of the ear - ly year! Ah! —

Vln I: *p*

Vln II: *p*

Vla: *p*

Vc.: *p*

D. B.: *p*

11 *f* *p* *mf*

Voice *twill be long ere thou shalt sing a - new,*

Vln I *n*

Vln II *mp*

Vla *n* *mp*

Vc. *n*

D. B. *n*

17 18

Voice *And pour thy mu - sic on the night's dull ear.*

Vln I *mp*

Vln II *3*

Vla *3*

Vc. *mp* *3*

45

25

26

p

mf

Voice

Or whether si-lent in our groves_ you dwell, The pen-sive

Vln I

Vln II

Vla

Vc.

D. B.

mf

fp

mf

mf

31 *f* *ff*

Voice
muse shall own thee for her mate, And still pro - tect the song _____ she

Vln I

Vln II

Vla

Vc.

D. B.

35 *f* *f*

Voice
loves _____ so well. With cau - tious step the love - lorn youth shall glide _____ Through the

Vln I

Vln II

Vla

Vc.

D. B.

40 *ff*

Voice lone brake that shades thy mos - sy nest; And shep - herd girls

Vln I

Vln II

Vla

Vc.

D. B.

45 *n* (Long Pause)

Voice from eyes pro - fane shall hide

Vln I

Vln II

Vla

Vc.

D. B.

50 *p* Slower ♩ = 50

Voice The gen - tle bird who sings of pi - ty

Hn in F con sord., col voca, F natural harmonics

53

best: For still thy voice shall soft af - fec - tions move,

p

Hn in F

con sord. *8^{va}*

Vln I

ppp distant con sord. 3 *n*

Vln II

ppp distant 3 *n*

58

(*p*) senza rit. poco a poco.....

And still be dear to sor - row and to love!

Hn in F

retake breath as needed (*p*)

Vln I

senza sord. flautando, non vib. *ppp* *ppp*

Vln II

senza sord. div. *ppp* *ppp*

Vla

senza sord. flautando, non vib. *ppp* *ppp*

Vc.

div. *ppp* *ppp*

D. B.

flautando, non vib. *ppp*

(hold until resonance clears)

IX. The Huntman's Farewell

Henry Wadsworth Longfellow

Freely

Voice *mf*

And the song, from be - gin - ning to end, I found a - gain in the heart of a friend. —

Voice *p*

Hn in F *mf* senza sord. *p* echo *ff*

Voice *mf* bluesy *n* hmmm

Hn in F *p* *f* *p*

Hn in F *f* majestic! *3*

Hn in F *mf*

Voice *mf* bluesy *n* hmmm

Hn in F *ff* *pp*