

Seven Housman Songs

Music by Timothy Hoekman

Poems by A. E. Housman

1. Loveliest of Trees
2. When I Was One-and-Twenty
3. There Pass the Careless People
4. Oh, When I Was in Love with You
5. The Lent Lily
6. Look Not in My Eyes
7. From Far, from Eve and Morning

*Timothy
Hoekman Music*

Loveliest of Trees

A.E. Housman

Timothy Hoekman

Andante (♩ = c. 66)

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Voice *mp* *legato*

Piano *mp*

Love - li - est of

ped. *ped.* *ped.* *ped.* *ped.* *ped.* *sim.*

4

trees, the cher - ry now is hung with bloom a-long the

7

bough, And stands a - bout the wood - land ride ——— Wear-ing

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Hoekman *Music*

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10

white _____ for Eas-ter - tide. Now,

poco cresc.

And. And. And. And. sim.

15

_____ of my three-score years and ten, _____ Twen-ty will not come a - gain, And take from

cresc. *rit.* *a tempo*

cresc. *rit.* *a tempo*

19

seven - ty springs a score, It on - ly leaves me fif - ty more. _____

espress.

23

And since to look at things in bloom

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26

rit. e cresc.

ritenuto

slightly slower than Tempo I

ten.

Fif - ty springs are lit - tle room, — a - bout the wood-lands I will go To

rit. e cresc.

colla voce

Tempo I

28

mp

see the cher - ry hung with snow.

mp

dim.

p

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When I Was One-and-Twenty

A.E. Housman

Timothy Hoekman

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Allegretto (♩ = c. 88)
mf

Voice

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

Piano

mf

3

crowns and pounds and guin - eas — But not your heart a - way; — Give

7

pearls a - way and ru - bies But keep your fan - cy free." — But

rit. *port.*

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11 *f a tempo*

I was one - and twen - ty, No use — to — talk to — me.

f a tempo

13 *mf*

When I was one - and twen - ty I

8va

mf

16

heard him say a - gain, "The heart out of the bo - som Was

19 *rit.*

ne - ver given in vain; — 'Tis paid with sighs a plen - ty And sold for end - less

rit.

9

peo - ple That call their souls their own:

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12

Here by the road I loi - ter, How i - dle and a -

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15

lone.

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18 *mf* *agitato* (♩ = c. 66)

Ah, past the plunge of plum - met, In

mf *agitato* *r.h.*

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20 *Tempo I*

seas I can - not sound, *mp* My

rit. *mp*

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22

heart and soul and sen - ses,

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24

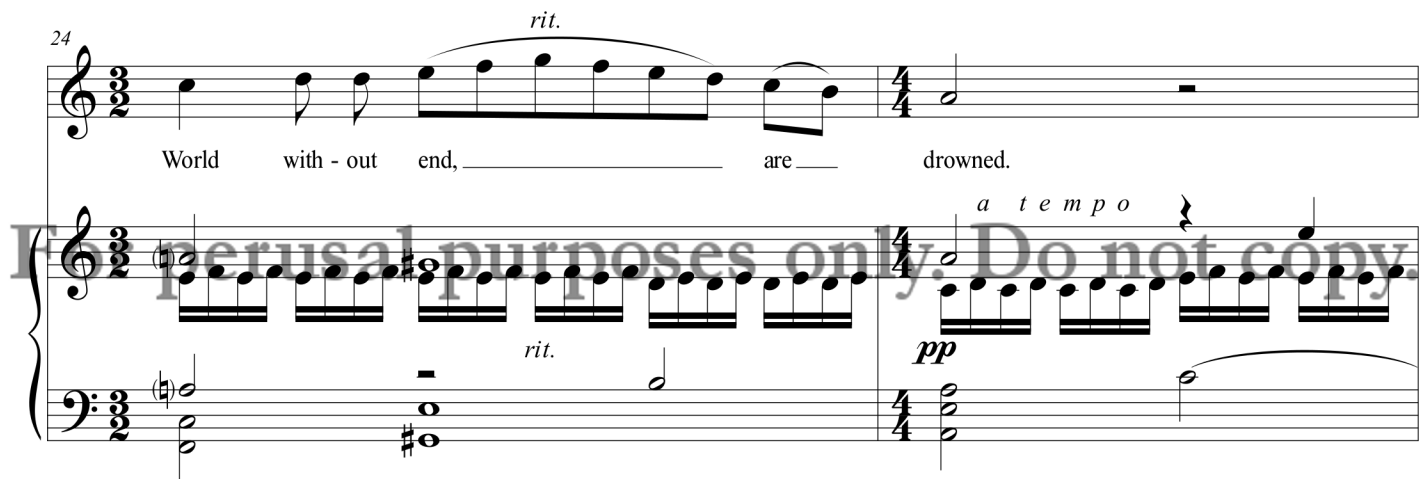
rit.

World with - out end, _____ are _____ drowned.

a tempo

pp

rit.



26



cresc.

29

His fol - ly has _____ not

dim.



31

fel - low _____ Be - neath the blue of _____ day That



34

gives to man or wo - man His heart and soul a -

37

way.

40

rit. There flowers no balm to

a tempo

r.h.

43 *cresc.* *cresc.* *rit.*

sain him From east of earth to west That's lost for e - ver - last - ing the

cresc. *cresc.*

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47 *dim.*

heart out of his breast.

l.h. *a t e m p o*

rit. *dim.*

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49 **Poco più adagio** (♩ = c. 54)

pp Here by the la - bouring

dim. *rit.* *pp*

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51 *port.*

high - way With emp - ty hands I _____ stroll:

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54 *rit.*

Sea - deep, till dooms - day morn - ing, Lie lost _____ my heart _____ and

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57

soul. *a t e m p o*

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Oh, When I Was in Love with You

A.E. Housman

Timothy Hoekman

Allegro (♩. = c. 54)

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Voice: Oh, when I was in love with you, Then I was clean and brave, And

Piano: *Ped.* *Ped.* *Ped. sim.*

5 miles a - round the won - der grew How well did I be - have. And

poco rall.

poco rall.

9 now the fan - cy pass - es by, And no - thing will re - main, And miles a - round they'll

a tempo *rubato*

a tempo *colla voce*

14 say that I Am quite my - self a - gain.

a tempo

Ped. *

The Lent Lily

A.E. Housman

Timothy Hoekman

Allegretto (♩ = c. 104)

mf

Voice

'Tis spring; come out to ram-ble ____ The hil-ly brakes a-round, ____ For

Piano

mp *leggiero*

pedal lightly

con 8^{va}

5

un-der thorn and bram-ble ____ A-bout the hol-low ground ____ The prim-ro-ses are

(8^{va})

11

found. ____ And there's the wind-flower chil-ly ____ With all the winds at

(8^{va})

poco rit.

16

play, _____ And there's the Len - ten li - ly _____ That has not long to stay And _____

poco rit.

(8va)-----

21

a tempo

dies _____ on Eas - ter day.

mf

a tempo

con 8va

(8va)-----

26

And

dim.

(8va)-----

31

since till girls go may-ing You find the prim-rose still, And find the wind-flower

(8va)-----

36 *mp*

play - ing — With ev - ery wind at will, — But not — the daf - fo -

p

(8^{va})

41 *f*

dil, — Bring bas - kets now, and sal - ly — Up - on the spring's ar -

mf

(8^{va})

46

ray, — And bear from hill and val - ley — The daf - fo - dil a -

(8^{va})

50 *dim. e rit.*

way That dies — on Eas - ter day

dim. e rit.

Look Not in My Eyes

A.E. Housman

Timothy Hoekman

Largo (♩ = c. 72)

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Voice

Piano

p *cresc.* *f*

(sost. ped.) with pedal

Look

8

not in my eyes, for fear They mir - ror true

dim.

15

mp *cresc.*

the sight I see, And there you find — your

cresc.

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22 *poco allarg.* *a tempo*

face too clear And love it and be lost like

poco allarg. *a tempo* *dim.*

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28 *Più mosso* (♩ = c. 92)

me. One the long nights through must lie

mp *8va*

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34 *pressing forward*

Spent in star - de - feat - ed sighs, But why should you as well as I

pressing forward *holding back*

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39 *a tempo*

Per - ish? gaze not in my eyes. —

a tempo

43 *Poco più mosso* (♩ = c. 100)

mf A Gre - cian lad, as I hear

48

tell, One that ma - ny loved in vain,

rubato

52

poco allarg.

Looked in - to a for - est well And ne - ver

poco allarg.

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56

a tempo (♩ = c. 92)

mp 3

looked a - way a - gain. There, when the

mp *a tempo*

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60

3

turf in spring - time flowers, With down-ward eye and ga - zes

8va

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64

sad, Stands a - mid the glan - cing showers A jon - quil,

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68

rit.

not a Gre - cian lad.

*rit.**mp**a tempo**cresc. e rit.*

Ped.

Ped.

Ped.

71

dim.

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Ped. Ped. with pedal

From Far, from Eve and Morning

A.E. Housman

Timothy Hoekman

Allegro (♩ = c. 80)

sempre leggerissimo

Piano

pp

poco a poco cresc.

2

3

4

5

6

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Measures 6 and 7 of the piano score. Measure 6 features a complex, rapid ascending and descending scale in both hands. Measure 7 continues this pattern with some chromatic alterations.

7

dim.

Measure 7 continues the rapid scale from measure 6. A *dim.* (diminuendo) marking is placed below the right hand. The measure ends with a descending scale.

8

Measures 8 and 9 of the piano score. Measure 8 continues the rapid scale. Measure 9 features a descending scale in both hands.

9

mf

From

p

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Measures 9 and 10. Measure 9 is a whole rest in the right hand, with a *mf* (mezzo-forte) dynamic marking. The left hand continues the descending scale. Measure 10 features a descending scale in both hands, with a *p* (piano) dynamic marking in the right hand. The word "From" is written below the right hand.

10

far, from eve and morn - ing And

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12 *cresc.*

yon twelve - win - ded

cresc.

Timothy

13

sky, The

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14

stuff of life to

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15

knit me Blew

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16

hi - - - ther: here am

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17

I.

dim.

18

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19 *mp* Now—

dim. *pp*

20 for a breath— I tar - ry Nor

22 yet dis - perse a -

23 part—

24

cresc.

Take my hand _____ quick and

cresc.

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25

tell me, What

Timothy

26

have you in _____ your _____

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27

heart.

dim.

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28

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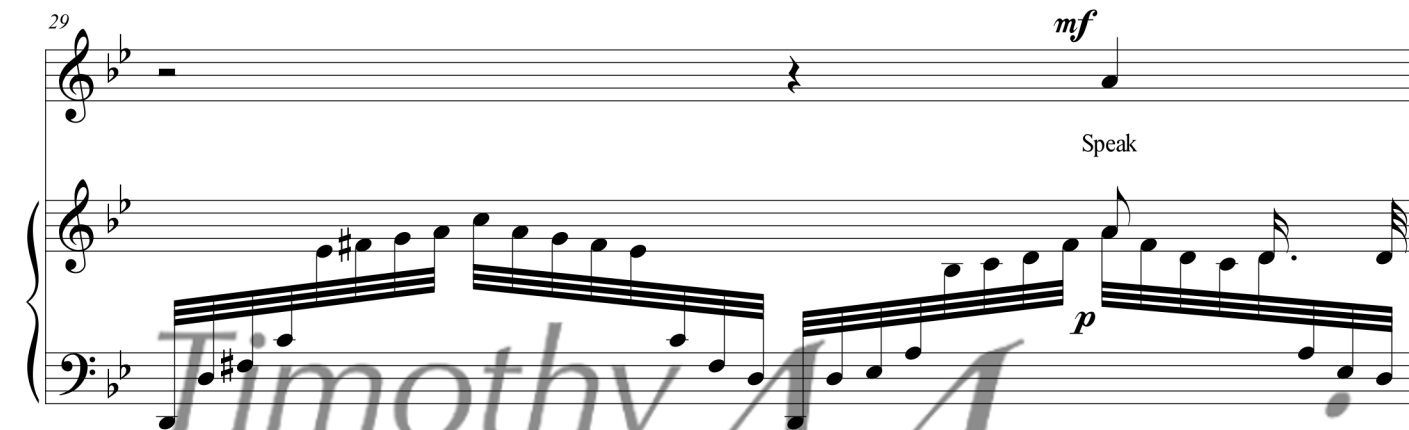
29

mf

Speak

p

Timothy



30

now,

and

I

will

an

-

swer;

How

Hoekman Music



32

cresc.

shall

I

help

you,

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33

say; _____ Ere

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34

to the wind's _____ twelve _____

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35

quar - ters I

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36

take my end less

rit.

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37

way.
a tempo

f

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38

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39

cresc.

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40

For perusal purposes only. Do not copy.

41

For perusal purposes only. Do not copy.

42

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This system contains measures 42 and 43. Measure 42 features a treble clef with a whole note and a bass clef with a complex sixteenth-note pattern. Measure 43 continues the bass clef pattern. A large watermark is overlaid across the system.

43

sempre diminuendo

This system contains measures 43 and 44. Measure 43 continues the bass clef pattern from the previous system. Measure 44 features a treble clef with a whole note and a bass clef with a complex sixteenth-note pattern. The instruction "sempre diminuendo" is written above the staff. A large watermark is overlaid across the system.

44

This system contains measures 44 and 45. Measure 44 continues the bass clef pattern from the previous system. Measure 45 features a treble clef with a whole note and a bass clef with a complex sixteenth-note pattern. A large watermark is overlaid across the system.

45

This system contains measures 45 and 46. Measure 45 continues the bass clef pattern from the previous system. Measure 46 features a treble clef with a whole note and a bass clef with a complex sixteenth-note pattern. A large watermark is overlaid across the system.

46

8va

rit.

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This system contains measures 46 and 47. Measure 46 continues the bass clef pattern from the previous system. Measure 47 features a treble clef with a whole note and a bass clef with a complex sixteenth-note pattern. The instruction "8va" is written above the staff, and "rit." is written below the staff. A large watermark is overlaid across the system.

Composer Timothy Hoekman has written in many genres, but most of his works include the voice. His works have been published by Theodore Presser, Colla Voce, Plymouth Music Company, Recital Publications, and Classical Vocal Reprints. He was named the 2002 MTNA-Shepherd Distinguished Composer of the Year for his song cycle *To Make a Prairie*, commissioned by the South Dakota Music Teachers Association. Other commissions have come from the Rawlins Piano Trio, the Coastal Carolina Chamber Music Festival, Georgia Southern University, and First Presbyterian Church of Tallahassee, among others. His works have been recorded for Albany Records, Azica Records, and Mark Records.

Hoekman is Professor of Vocal Coaching and Collaborative Piano at Florida State University. He is a highly experienced performer, teacher, and coach, having performed as soloist and collaborative pianist in the U.S., Canada, Australia, and Europe. He was on the music staff of Glimmerglass Opera in Cooperstown, NY, from 1988 to 2011 and has also worked for South Georgia Opera, Florida Grand Opera, Des Moines Metro Opera, Michigan Opera Theater, Opera Grand Rapids, and the Peter Harrower Summer Opera Workshop. He currently spends summers as the head lieder coach for the American Institute of Musical Studies in Graz, Austria. He has been at FSU since 1984, teaching collaborative piano, coaching graduate voice majors, and teaching a variety of language and vocal literature classes for singers and pianists. He has served as adjudicator for vocal, piano, and composition competitions.

Hoekman holds degrees from the University of Michigan, Peabody Conservatory, and Calvin College. He has written articles for the *Journal of Singing*, *American Music Teacher*, and *Voices: Opera America's Bulletin for Singers*.

For more information about Timothy Hoekman and his compositions, visit timothyhoekman.com.



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Seven Housman Songs	high voice, piano
Seven Housman Songs	med. voice, piano
She Loves Me, She Loves Me Not	baritone, piano
The Last Invocation	high voice, piano
Three Poems of William Butler Yeats	soprano, piano trio
What Love Is This	SATB chorus, organ
Let the Children Come to Me	SATB chorus, organ
Sing to the Lord a New Song	SATB chorus, organ
Il est né, le divin enfant	high voice, orchestra
Infant Holy, Infant Lowly	voice, orchestra
God Rest You Merry, Gentlemen	high voice, orchestra

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