

# Trees

Slowly, delicately, and with lots of rubato ♩=50

*mp*

Once glis - tering green, With dew-y

*very smoothly*

*mp*

with pedal

Detailed description: This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment is in grand staff with a key signature of two sharps and a 4/4 time signature. The right hand plays a continuous eighth-note pattern starting on D5, and the left hand plays a similar eighth-note pattern starting on G3. The dynamic is marked *mp*. The instruction *very smoothly* is placed above the piano part, and *with pedal* is below the bass line.

5

*poco rall.*

sheen, And sum-mer glo - ry round them cast.

*poco rall.*

Detailed description: This system contains measures 5 through 8. The vocal line continues from the previous system. Measure 5 has a quarter note D5, a quarter note E5, and a quarter note F#5. Measure 6 has a quarter note G5, a quarter note A5, and a quarter note B5. Measure 7 has a quarter note C6, a quarter note B5, and a quarter note A5. Measure 8 has a quarter note G5, a quarter note F#5, and a quarter note E5. The piano accompaniment continues with the eighth-note pattern. The dynamic is *mp*. The instruction *poco rall.* is placed above the vocal line in measure 5 and above the piano part in measure 7.

8

*a tempo*

*mf*

Now black and bare, The trees stand there, And mourn their

*a tempo*

*mf*

*poco*

Detailed description: This system contains measures 9 through 12. The vocal line starts with a quarter rest in measure 9, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5 in measure 10. Measure 11 has a quarter note D5, a quarter note E5, and a quarter note F#5. Measure 12 has a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment continues with the eighth-note pattern. The dynamic is *mf*. The instruction *a tempo* is placed above the vocal line in measure 8 and above the piano part in measure 9. The instruction *poco* is placed above the vocal line in measure 11.

11

*poco allarg.*

*a tempo*

beau - ty that is past. Look, leaf by leaf, Each leaf a grief.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. It contains the lyrics "beau - ty that is past." followed by a rest, and then "Look, leaf by leaf, Each leaf a grief." The piano accompaniment is in the same key and time signature, with a dynamic marking of *p* (piano) and a *poco* hairpin. The system concludes with a double bar line.

*poco allarg.*

*a tempo*

The piano accompaniment for the first system consists of two staves (treble and bass clefs). It features a dynamic marking of *p* (piano) and a *poco* hairpin. The music is in a 6/4 time signature and a key signature of two sharps.

15

The hand of Au-tumn strips them bare. No sound nor cry, As they fall

The second system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef, a key signature of two sharps, and a 6/4 time signature. It contains the lyrics "The hand of Au-tumn strips them bare. No sound nor cry, As they fall". The piano accompaniment is in the same key and time signature, with a dynamic marking of *pp* (pianissimo) and a *poco* hairpin. The system concludes with a double bar line.

*(senza cresc.)*

18

*allarg.*

*a tempo*

and die, Be-cause they know that Life is there.

The third system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef, a key signature of two sharps, and a 6/4 time signature. It contains the lyrics "and die, Be-cause they know that Life is there." The piano accompaniment is in the same key and time signature, with a dynamic marking of *mp* (mezzo-forte) and a *cresc.* (crescendo) hairpin. The system concludes with a double bar line.

*allarg.*

*a tempo*

The piano accompaniment for the third system consists of two staves (treble and bass clefs). It features a dynamic marking of *mp* (mezzo-forte) and a *cresc.* (crescendo) hairpin. The music is in a 6/4 time signature and a key signature of two sharps.

20

*mf cresc.*

So stiff and strong, The win - ter long,

The fourth system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef, a key signature of two sharps, and a 6/4 time signature. It contains the lyrics "So stiff and strong, The win - ter long,". The piano accompaniment is in the same key and time signature, with a dynamic marking of *mf* (mezzo-forte) and a *cresc.* (crescendo) hairpin. The system concludes with a double bar line.

*mf cresc.*

The piano accompaniment for the fourth system consists of two staves (treble and bass clefs). It features a dynamic marking of *mf* (mezzo-forte) and a *cresc.* (crescendo) hairpin. The music is in a 6/4 time signature and a key signature of two sharps.

23 *dim.* *rit.*

All un - com - plain - ing stand the trees.

*8va*

*Ped.*

26 **In free time, following the singer** *pp*

God make my life, Through all its strife, As true to Spring as one of these.

*piano ad lib. \**

*ppp*

*una corda*

\* Here, the pianist improvises by playing the notes given in each of the boxes in any order, one note in each hand being played every quaver pulse in strict time, c. ♩=50. The notes in the first box give way to those in the second only after the singer has finished singing the word 'life'. Similarly, the notes in the third box only commence once the singer has finished singing the word 'strife', etc. In bar 29 when the singer sings the word 'these', the pianist slows down the quaver pulse until coming to a complete rest. Bar 30 then resumes at the given tempo.

30 **Meno mosso** ♩=45 *pp*

So would I stand, Ser-ene and

**Meno mosso** ♩=45

*pp*

34

*cresc. poco a poco*

Vocal line for measures 34-36. The melody starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4. There are two more quarter rests before the final eighth notes G4, F4, E4.

Grand, While age strips off the joys of youth. Be-cause I know That,

Piano accompaniment for measures 34-36. The right hand plays a steady eighth-note accompaniment. The left hand plays a similar eighth-note accompaniment, with some chords in the final measure.

*cresc. poco a poco*

*tre corde*  
sustain pedal ad lib.

37

*allarg.*

*cresc. molto*

Vocal line for measures 37-39. The melody consists of eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then a half note G4. The final measure has a whole note G4.

as they go, My soul draws near-er to the Truth.

Piano accompaniment for measures 37-39. The right hand plays a steady eighth-note accompaniment. The left hand plays a similar eighth-note accompaniment. The final measure features a key signature change to D major.

*allarg.*

*cresc. molto*

40

*a tempo*

*ff*

Vocal line for measures 40-42. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. There are two more quarter rests before the final eighth notes G4, F4, E4.

He is the Truth, In ve - ry sooth, The Word made

Piano accompaniment for measures 40-42. The right hand plays a steady eighth-note accompaniment. The left hand plays a similar eighth-note accompaniment. The final measure features a key signature change to D major.

*a tempo*

*ff*