

# Hunting-Song

## *Canto di Caccia\**

Unison Chorus for Men's Voices

English version by  
Miriam Chase

Italian Folk-song  
*Arranged by A.T.D.*

**Vivo e vigoroso** *ff*

TENOR (I and II)

BASS (I and II)

PIANO

*ff* *f*

out the ol - ive grove a par - tridge flies: \_\_\_\_\_ Go  
*fra gl'o - li - vi un' per - ni - ce c'è,* \_\_\_\_\_ *V'a*

out the ol - ive grove a par - tridge flies: \_\_\_\_\_ Go  
*fra gl'o - li - vi un' per - ni - ce c'è,* \_\_\_\_\_ *V'a*

\* The elisions in the Italian text are made to assist choruses unfamiliar with the language.  
See: "Choral Technique and Interpretation," by Henry Coward: Price, \$3.75

seize it, good Spa-gno - la, bring it here! From  
*pren - der - la, — Spa - gno - l'e, tor - na - qua!* *E*

seize it, good Spa-gno - la, bring it here! From  
*pren - der - la, — Spa - gno - l'e, tor - na - qua!* *E*

out the ol - ive grove a par - tridge flies: Go  
*fra gl'o - li - vi un' per - ni - ce c'è,* *V'a*

out the ol - ive grove a par - tridge flies: Go  
*fra gl'o - li - vi un' per - ni - ce c'è,* *V'a*

seize it, good Spa-gno - la, bring it here!  
*pren - der - la, — Spa - gno - l'e, tor - na - qua!*

seize it, good Spa-gno - la, bring it here!  
*pren - der - la, — Spa - gno - l'e, tor - na - qua!*

*pp*

Seek it, Spa-gno - la, and bring it here to me, For un-  
*pp* Cer - ca, Spa-gno - la, e por - ta - me - la qua. E se

Seek it, Spa-gno - la, and bring it here to me, For un-  
 Cer - ca, Spa-gno - la, e por - ta - me - la qua. E se

less you seek it quick - ly, Soon far a - way, 'twill be, \_\_\_\_\_ Soon  
 non la cer - chi to - sto, lon - ta - na se - ne va, \_\_\_\_\_ lon

less you seek it quick - ly, Soon far a - way 'twill be, \_\_\_\_\_ Soon  
 non la cer - chi to - sto, lon - ta - na se - ne va, \_\_\_\_\_ lon

*ff*

far a - way 'twill be, \_\_\_\_\_ Soon far a - way 'twill be, \_\_\_\_\_ To  
 ta - na se - ne va, \_\_\_\_\_ lon - ta - na se - ne va, \_\_\_\_\_ lon-

far a - way 'twill be, \_\_\_\_\_ Soon far a - way 'twill be, \_\_\_\_\_ To  
 ta - na se - ne va, \_\_\_\_\_ lon - ta - na se - ne va, \_\_\_\_\_ lon-

moun-tains far a-way it soon will flee!  
 ta - na, la mon-ta - gna se ne va!

moun-tains far a-way it soon will flee!  
 ta - na, la mon-ta - gna se ne va!

*ff*  
 Near  
 Vi -

*ff*  
 Near  
 Vi -

PIANO: Primo

*ff*

PIANO: Secondo

*ff*

yon - der moon - lit field flies out a quail: \_\_\_\_\_ Go  
 ci - n'a la lu - mi'un - a qua - glia c'e, \_\_\_\_\_ V'a

yon - der moon - lit field flies out a quail: \_\_\_\_\_ Go  
 ci - n'a la lu - mi'un - a qua - glia c'e, \_\_\_\_\_ V'a

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one treble, one bass). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

seize it, good Spa - gno - la, bring it here! \_\_\_\_\_ Near  
 pren - der - la, — Spa - gno - l'e, tor - na - qua. \_\_\_\_\_ Vi -

seize it, good Spa - gno - la, bring it here! \_\_\_\_\_ Near  
 pren - der - la, — Spa - gno - l'e, tor - na - qua. \_\_\_\_\_ Vi -

The second system of the musical score consists of four staves, similar in layout to the first system. It features vocal lines and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as in the first system.

yon - der moon - lit field flies out a quail: \_\_\_\_\_ Go  
 ci n' a la lu - mi' un - a qua - glia c' e, \_\_\_\_\_ V' a

yon - der moon - lit field flies out a quail: \_\_\_\_\_ Go  
 ci n' a la lu - mi' un - a qua - glia c' e, \_\_\_\_\_ V' a

seize it, good Spa - gno - la, bring it here! \_\_\_\_\_  
 pren - der - la, — Spa - gno - l' e, tor - na - qua. \_\_\_\_\_

seize it, good Spa - gno - la, bring it here! \_\_\_\_\_  
 pren - der - la, — Spa - gno - l' e, tor - na - qua. \_\_\_\_\_

(b) 8.....

*pp*

Seek it, Spa-gno - la, and bring it here to me, For un-  
 Cer - ca, Spa-gno - la, e por - ta - me - la qua. *E se*

*pp*

Seek it, Spa-gno - la, and bring it here to me, For un-  
 Cer - ca, Spa-gno - la, e por - ta - me - la qua. *E se*

*p*

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major with two flats (F major), featuring a melody with eighth and quarter notes. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a similar pattern. Dynamics include *pp* (pianissimo) and *p* (piano).

less you seek it quick - ly, The quail a - far\_ will flee, — The  
 non la cer - chi to - sto la qua - glia se - ne va, — la

less you seek it quick - ly, The quail a - far\_ will flee, — The  
 non la cer - chi to - sto la qua - glia se - ne va, — la

The second system of the musical score continues the vocal and piano parts. The vocal lines have the same melody as the first system. The piano accompaniment continues with the same rhythmic patterns. Dynamics include *p* (piano) and *s* (sforzando). The system concludes with a fermata over the final notes.

quail a - far will flee, The quail a - far will flee, A -  
 qua - glia se - ne va, la qua - glia se - ne va, la

quail a - far will flee, The quail a - far will flee, A -  
 qua - glia se - ne va, la qua - glia se - ne va, la

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp) with lyrics in Italian and English. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *ff* (fortissimo) and *8va* (octave) markings.

far off yon - der, soon the quail will be!  
 qua - glia a - pre l'a - lig se - ne va.

far off yon - der, soon the quail will be!  
 qua - glia a - pre l'a - lig se - ne va.

The second system of the musical score continues with four staves. It includes vocal lines with lyrics and piano accompaniment. The piano part features a prominent eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) and *8va* (octave) markings.