



**The Bait**  
for high voice and piano

ERIC HONOUR  
TEXT BY JOHN DONNE

# The Bait

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## Song Text

1 Come live with me, and be my love,  
2 And we will some new pleasures prove  
3 Of golden sands, and crystal brooks,  
4 With silken lines, and silver hooks.

5 There will the river whispering run  
6 Warm'd by thy eyes, more than the sun;  
7 And there the 'enamour'd fish will stay,  
8 Begging themselves they may betray.

9 When thou wilt swim in that live bath,  
10 Each fish, which every channel hath,  
11 Will amorously to thee swim,  
12 Gladder to catch thee, than thou him.

13 If thou, to be so seen, be'st loth,  
14 By sun or moon, thou dark'nest both,  
15 And if myself have leave to see,  
16 I need not their light having thee.

17 Let others freeze with angling reeds,  
18 And cut their legs with shells and weeds,  
19 Or treacherously poor fish beset,  
20 With strangling snare, or windowy net.

21 Let coarse bold hands from slimy nest  
22 The bedded fish in banks out-wrest;  
23 Or curious traitors, sleeve-silk flies,  
24 Bewitch poor fishes' wand'ring eyes.

25 For thee, thou need'st no such deceit,  
26 For thou thyself art thine own bait:  
27 That fish, that is not catch'd thereby,  
28 Alas, is wiser far than I.

— John Donne (1572-1631)

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## Program Notes

"The Bait," on a text by the English metaphysical poet John Donne (1572-1631) plays upon Donne's fishy metaphor with rivulets of flowing lines in the piano and voice, interspersed with brief chorale settings and a recurring, off-kilter rhythmic motive. Like the mirror-bright scales of a river trout, the song reflects around its center: the chorale heard early in the setting returns, reversed in the latter half. The music builds upon itself throughout, developing not only traditionally -- with variations and adumbrations of simple material -- but also structurally. With each new stanza of the poem, each measure of the music is extended by an eighth note. Thus, as the poem's protagonist becomes more and more entwined in the nets and snares of the lover, the music becomes more complex, and more difficult to sing. Finally, the song comes crashing to a halt -- the hook is set, the poet caught.

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## Composer Biography

Eric HONOUR (b. 1970) is an associate professor of music and director of the Center for Music Technology at the University of Central Missouri. His compositions have been performed throughout the United States and Europe, including performances at many national and international festivals and conferences. He is affiliated with the classical music division of Broadcast Music, Inc. (BMI) and his music has been published by Roncorp, Inc. and recorded on Capstone Records. He has won widespread recognition in competitions for both composition and performance, including the SCI National Composition Competition, the MTNA Collegiate Artist (both woodwind & composition) competitions, and the ASCAP Morton Gould Awards to Young Composers competitions. His music has been performed by such notable artists as Quintet Attacca, Q-02, Quintet of the Americas, Winston Choi, the Thelema Trio, and Quartetto Musicattuale. He is a member of the Athens Saxophone Quartet and a saxophone soloist, especially known for performance of music for saxophone and electronics. He studied composition and saxophone at the University of Florida (B.Mus, Performer's Certificate) and Northwestern University ((M.Mus, D.Mus).

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# The Bait

for high voice and piano

Eric Honour  
text by John Donne (1572-1631)

• = 126

High voice

Piano

• = 126 sharp, jagged

*f* *mp* *f*

4

Vox

Pno.

*mp*

5

Vox

Pno.

*mf* legato, flowing

Come live with me, and be my love,

as fluidly as possible

*mp*

*mf*

Vox

6

And we will some new plea - sures prove

Pno.

*mp*

6

*f*

Vox

7

Of gol - den sands, and cry - stal brooks,

Pno.

*mf*

7

more detached, pushing forward

Vox

8

With sil - ken lines, and sil - ver hooks.

Pno.

8

sharp, jagged

*f*

Vox

Pno.

Vox

Pno.

**A** *mf* legato, flowing

There will the ri - ver whis - p'ring run

**A** as fluidly as possible

*mp*

Vox

Pno.

*mf*

Warm'd by thy eyes, more than the sun;

*mp*

*f*

Vox

13

And there the'e - na - mour'd fish will stay,

Pno.

*mf*

13

more detached, pushing forward

Vox

14

Beg - ging them-selves they may be - tray.

Pno.

14

*f*

B Slower; as a chorale ♩ = 100

Vox

16

When thou wilt swim in that live bath,

Pno.

16

*mp*

B Slower; as a chorale ♩ = 100

19

Vox

Each fish, which ev - 'ry chan - nel hath, Will a - mor - ous - ly to thee swim,

Pno.

23

Vox

Glad - der to catch thee, than\_ thou him.

Pno.

*f rit.*

26

Vox

If thou, to be so seen, be'st loth,

Pno.

*pp*

**C** Sneaky, furtive ♩ = 126

\*note: play these accented notes considerably louder than the other notes in this section

28

Vox

By sun or moon, thou dar - - - k'nest both,

Pno.

*pp*

30

Vox

And if my - self have leave to see,

Pno.

*p*

32

Vox

I need not their light ha - ving thee.

Pno.

The image shows a page of a musical score for 'The Bait', page 6. It consists of three systems of music, each with a vocal line (Vox) and a piano accompaniment (Pno.). The first system (measures 28-30) is in 4/4 time, with a key signature of one flat. The vocal line has lyrics: 'By sun or moon, thou dar - - - k'nest both,'. The piano accompaniment is marked *pp*. The second system (measures 30-32) is in 6/4 time. The vocal line has lyrics: 'And if my - self have leave to see,'. The piano accompaniment is marked *p*. The third system (measures 32-34) is in 7/4 time. The vocal line has lyrics: 'I need not their light ha - ving thee.' The piano accompaniment is in 7/4 time. The score includes various musical notations such as clefs, time signatures, dynamics, and articulation marks.

33

Vox

Pno.

*ppp*

34

Vox

Pno.

*p*

**D** Still sneaky, but growing more bold

Let o - thers freeze \_\_\_ with

**D** Still sneaky, but growing more bold

36

Vox

Pno.

*mp*

an - - - gling \_\_\_ reeds, And cut their legs \_\_\_ with

*p*

\*note: these accented notes should stick out of the texture, as in the previous section

Suddenly scherzo-ish  
*mp*

Vox

38

shells \_\_\_ and \_\_\_ weeds, Or trea - ch'rous - ly poor fish be - set, \_\_\_\_\_

Pno.

38

Suddenly scherzo-ish  
*mp*

*mf*

Vox

41

With stran - gling snare, or win - d'wy net.

Pno.

41

*f*

*f* **E** Again as a chorale ♩ = 100

Vox

43

Let coarse bold hands from sli - my nest The

Pno.

43

*f*

**E** Again as a chorale ♩ = 100

46

Vox

bed - ded fish in banks out-wrest; Or cur - ious trai - tors,

Pno.

49

Vox

sleeve - silk flies, Be - witch poor fi - shes' wan - d'ring eyes.

Pno.

*mp*

51

Vox

For

Pno.

*rit.* ----- *mp*

**F** *a tempo* ♩ = 100

Vox

52

thee, thou need'st no such de - ceit,

Pno.

**F** *a tempo* ♩ = 100

*mp*

Vox

54

*mf*

For thou thy - self art

Pno.

54

*mf*

Vox

56

*f*

thine own bait: That

Pno.

56

*f*

58

Vox

fish, that is not catch'd there - by,

Pno.

*f*

*8va*

Very freely, slower

60

Vox

A - las, is wi - ser far than I.

Pno.

*ff*

*f*

*8va*

*8va*

*f*

*♩ = 60*





