

Four Songs of Gerard Manley Hopkins

for Elizabeth Connell

Gerard Manley Hopkins (1844-1889)

Gary Bachlund

Pied Beauty

$\text{♩} = 70$

1. *mf*

Glo - ry be to God for dap-pled things for skies of

6
cou - ple co - lour as a brind-led cow; for rose - moles in all

10 *poco ritardando a tempo*
stip - ple up-on trout that swim; fresh-fire - coal chest - nut - falls;

14
fin - ches' wings; land - scape plot-ted and pieced - fold, fal-low, and

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18

plough; and all trades, their gear and tack-le and trim. Glo-ry be to God!

22

ritardando *come prima*

Glo-ry be to God! Glo - ry be to God for

27

all things coun-ter, o - ri - gi - nal, spare, strange; what - ev - er is

31

fick-le, freck - led, (who knowshow) with swift, slow; sweet, sour; a - daz-zle,

34

dim; He fa - thers - forth _____ whose beau - ty _____

37

_____ is past _____ change: _____

40

ritardando espressivo Praise Him, Praise Him... *come prima* Glo - ry be to God... 3

44

_____ Glo - - ry. _____ Praise _____ Him. _____ 3 *pp*

circa 2' 10"

God's Grandeur

♩ = 70

2. *ff*

The world is charged with the gran-deur of

6

God. It will flame out, like shi-ning from shook foil; it ga-thers to a

10

great-ness, like the ooze of oil crushed. Why do men then now

13

not reck his rod? The world is charged with the gran-deur of God.

17

Ge - ne - ra - tions have trod, have trod, have

20

trod; and all is seared with trade; bleared,

23

smeared with oil; All! And wears man's smudge

26

and shares man's smell; the soil is bare now, nor can

29 3

foot feel, be ing shod. Ge - ne - ra - tions have

32 3

trod; Why do men then now not reck his rod? And for all

36 3

this, na - ture is ne-ver spent; The world is

42 3 3 *ritardando*

charged with the gran-deur of God. Ne-ver spent. Ne-ver spent. *mp*

46 ♩ = 40

There lives the dear-est fresh-ness— deep down

49

things; and though the last lights— off the black— West went— Oh, morn-ing— at the

52

brown brink east-ward, springs — be-cause the Ho-ly Ghost— o-ver the bent world

55

— broods with warm breast and with ah! bright wings.

pp

p

circa 4' 05"

Spring

♩ = 66

3. *mf*

No - thing is as beau - ti - ful _____ as beau - ti -

Detailed description: This block contains the first four measures of the song. The vocal line starts with a whole rest in measure 1, followed by a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, an eighth note A4, and a quarter note G4 in measure 2. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with triplets of eighth notes in measures 2, 3, and 4.

5

ful as Spring - _____ when weeds, inwheels, shoot long and love-ly and lush; _____

Detailed description: This block contains measures 5 through 8. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, an eighth note A4, and a quarter note G4 in measure 5. The piano accompaniment continues with the eighth-note bass line and chords, including triplets in measures 6, 7, and 8.

10

thrush-es' eggs look lit-tle low hea - vens, and thrush through the e-cho-ing tim ber does so

Detailed description: This block contains measures 9 through 13. The vocal line begins with a quarter rest in measure 9, followed by a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, an eighth note A4, and a quarter note G4 in measure 10. The piano accompaniment features a consistent eighth-note bass line and chords, with triplets in measures 10, 11, 12, and 13.

14

rinse and wring the ear, _____ it strikes like light - ning

Detailed description: This block contains measures 14 through 17. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, an eighth note A4, and a quarter note G4 in measure 14. The piano accompaniment continues with the eighth-note bass line and chords, including triplets in measures 14, 15, 16, and 17.

18

to hear him sing; (ah) the glass-y pear-tree leaves and

mp *mf*

22

blooms, they brush the de - scend - ing blue;

26

that blue is all in a rush with rich - ness; the

30

rac-ing lambs too have their fling. What is all this juice and all this

col canto *mf*

come prima

34

joy? A strain of the earth's sweet be-ing in the be-

38

gin-ning in E-den's gar-den Sweet be-ing...

42

No-thing is as beau-ti-ful as beau-ti-

46

ful as Spring - Have, get, be-fore it cloy, be-for it cloud,

51

Christ, lord, be - fore it cloy, be - fore it sour with sin-ning,_____

55

in-no-cent mind and May-day in girl and boy,_____ Most, O maid's

59

child, thy choice and wor-thy the win-ning._____ Thy choice and wor-thy the

64

ritardando espressivo

win - ning._____

circa 3' 15"

To Call Thee Love

♩ = 140

poco meno

4.

Let me be _____

delicato e sostenuto

mf *mp*

Red.

5

to Thee as the circling bird, or bat with

poco rit. a piacere

mp

* continue to blur the accompaniment figures

8

tender and air-crisp-ing wings that shapes in half-light his de-part-ing rings,

mp

12

from both of whom a change-less note is heard,

tenuto

mp *col canto*

16

I have found my mu - sic in a com - mon word, try - ing each

19

rit. espr.

plea - sur - a - ble throat that sings and ev - ry prais - ed

22

se - quence of sweet strings, and know in - fal - li - bly which I pre - ferred.

25

The au - then - tic ca - dence was dis - co - vered late which

29

ends those on - ly strains that I ap - prove, — and o - ther sci - ence all gone out of

a piacere

33

date and mi - nor sweet - ness scarce made men - tion of: — I have found the

col canto

36

do - mi - nant — of my range and — state - — Love,

molto sostenuto

39

O my God, to call Thee Love and Love. — Love. —

meno mosso

mp

pp

circa 2' 15"