

This score uses tunings exclusively from the natural harmonic series.

The particular series used are referred to in boxed text.

Arrows indicate approximate quarter tones; for practical purposes subtler alterations of pitch are not notated. However, pitches which equate to major 3rds and dominant 7ths should be performed flatter than in tempered tuning.

The soprano and violin should take their tuning from the horn as the natural harmonic series is inherent to it.

The horn player will require an instrument with an F and a B^b side (the 3rd slide on the F horn should be pulled out further than normal).

...of Wet and of Wildness

Nicholas Korth 2000

1 Binsey Poplars felled 1879 (Gerard Manley Hopkins)

♩ . = c.66

Soprano

Violin

Horn
(actual pitch)

C series
tune A string to B^b

pp

6

C series
C horn*

p

gliss.

12

*continue to play on whichever horn is indicated until instructed to change; do not adjust intonation

C series

18

mp

My as - pens dear, whose

gliss.

22

deliberate

air - y ca - ges quelled, Quelled or quenched in leaves the lea - ping

26

mf

sun, All felled,

mf

mf

mf

II III
3
sul. IV
gliss. 7

29 **rall.**

felled, are all felled;

pizz. arco

33 **a tempo** *mp*

Of a fresh and following fold-ed rank Not

p gliss.

36

spared, not one That dand-led

38

mf

a sand - lled Shad - ow that swam or

plaintive

mf

II III

sul. IV
gliss. 7

41

sank On mead - ow and riv - er and

44

rall.

wind - wand' - ring weed - wind - ing bank.

tr

47

a tempo

E series
f

O if we but knew what we do When we

E series
E horn

mf

51

B^b series

delve or hew Hack and rack the grow - ing green!

B^b series
B^b horn

mf

55

mf

Since coun - try is so tend - er To touch,

mf

poco sul pont.
sul II

gliss.

58

her being so slender, That, like this sleek and see-ing ball But a

sul II gliss.

gliss.

62

prick will make no eye at all, — Where we, ev'n where we mean To

pizz. *arco*

gliss.

rall.

65

mend her — we end her, — When we hew — or delve:

tr

gliss.

*left hand pizz.

Slower

D series

69 *p* $\text{♩} = \text{♩}$

Aft-er-com-ers can-not guess the beau-ty

pp

D series

pp

D series
D horn

74 $\text{♩} = \text{♩}$ *mp*

been. Ten or twelve, on-ly ten or twelve

mp

G series

mp

G series
G horn

78 *rit.* *ff* a tempo *p* **C series**

Strokes of hav-oc un-selve The sweet es-pe-cial scene,

senza vib. *brutal* *ff*

C series

flz. *ff* *p* **C series**
C horn

C series
C horn

82

Rur - al scene, a rur - al scene,

C series
nat.

p

86

Sweet es - pe - cial rur - al scene.

v

89

pp sul II

pp

94

Musical score for measures 94-97, consisting of three staves. The first staff contains whole rests. The second staff contains whole rests with a *sul II* instruction below the first measure. The third staff contains a melodic line with slurs and a downward-pointing arrow above the final measure.

98 **rall.**

Musical score for measures 98-101, consisting of three staves. The first staff contains whole rests. The second staff contains whole rests with a *ppp* instruction below the first measure. The third staff contains whole rests. The score concludes with a double bar line.

2 Inversnaid
(Gerard Manley Hopkins)

♩. = c.80, ♪ = c.120 (♩ = ♪ sempre)

Soprano

Violin

Horn
(actual pitch)

D series
retune A string
poco sul. pont.

D series
D horn

f

5

D series

mf

This dark - some burn, horse-back brown, His

mp

mp

9

roll-rock high - road roar-ing down, In coop and in comb the fleece of his foam

13

Flutes and low to the lake falls home.

B series
f

B series
*B horn
f

17

mp

A

gliss.

gliss.

19

wind - puff - bon - net of fawn - froth

p

p

*lower pitch somewhat with hand to compensate for sharp fundamental

21

F series

B series

3 3

Turns and twind - les ov - er the broth Of a

F series

B series

3 3 3

F series

F horn (standard hand position)

B series

B horn (lower as before)

23

F series

pool so pitch - black, fell - frown - ing, It

F series

F series

F horn (standard hand position)

flz.

mf

25

B series

F series

f

rounds and rounds Des - pair to drown - ing.

B series

F series

3 3 3

f

gliss.

gliss.

mf

29

G series

sul IV

mp

quasi gliss.

G series
G horn

mp

33

mp G series

Degged with dew, dap - pled with

p

gliss.

p

36

dew_ Are the groins of the braes that the brook treads through,

39

Wi - ry heath - packs, flit - ches of fern, And the

41

bead - bon - ny ash that sits ov - er the

mf

gliss.

43

burn.

cresc.

45

C series

What would the world be, once be - reft Of

C series

fp *mf*

C series

C horn

fp *mf* gliss.

50

wet and of wild - ness? Let them be left,

mf

mf gliss.

54

O let them be left, wild - ness and wet;

mf

mf

57

Musical score for measures 57-61. The score consists of three staves. The top staff is the vocal line with lyrics: "Long live the weeds and the wild - er - ness yet." The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The key signature has one flat (B-flat), and the time signature is 2/4. Dynamics include *f* (forte) and *gliss.* (glissando). The piece concludes with a fermata over a whole note in the vocal line.

62

Musical score for measures 62-66. The score consists of three staves. The top staff is the vocal line, which is mostly silent with a few notes. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The key signature has one flat, and the time signature is 2/4. Dynamics include *fp* (pianissimo) and *gliss.* (glissando). The piece concludes with a fermata over a whole note in the vocal line.

67

Musical score for measures 67-71. The score consists of three staves. The top staff is the vocal line, which is mostly silent with a few notes. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The key signature has one flat, and the time signature is 2/4. Dynamics include *cresc.* (crescendo), *flz.* (flautissimo), *f* (forte), *ff* (fortissimo), and *fff* (fortississimo). The piece concludes with a fermata over a whole note in the vocal line.