

Nicholas Korth

...like Shining from Shook Foil

*three songs for soprano and orchestra*  
*words by Gerard Manley Hopkins*



## ...like Shining from Shook Foil

- I. God's Grandeur ..... 7
- II. Pied Beauty ..... 58
- III. The Windhover .....75



## God's Grandeur

The world is charged with the grandeur of God.  
 It will flame out, like shining from shook foil;  
 It gathers to a greatness, like the ooze of oil  
 Crushed. Why do men then now not reck his rod?  
 Generations have trod, have trod, have trod;  
 And all is seared with trade; bleared, smeared with toil;  
 And wears man's smudge and shares man's smell: the soil  
 Is bare now, nor can foot feel, being shod.

And, for all this, nature is never spent;  
 There lives the dearest freshness deep down things;  
 And though the last lights off the black West went  
 Oh, morning, at the brown brink eastward, springs -  
 Because the Holy Ghost over the bent  
 World broods with warm breast and with ah! bright wings.

## Pied Beauty

Glory be to God for dappled things -  
 For skies of couple-colour as a brinded cow;  
 For rose-moles all in stipple upon trout that swim;  
 Fresh-firecoal chestnut-falls; finches' wings;  
 Landscape plotted and pieced - fold, fallow, and plough;  
 And all trades, their gear and tackle and trim.

All things counter, original, spare, strange;  
 Whatever is fickle, freckled (who knows how?)  
 With swift, slow; sweet, sour; adazzle, dim;  
 He fathers-forth whose beauty is past change:  
 Praise him.

## The Windhover:

*To Christ our Lord*

I caught this morning morning's minion, king-  
 dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding  
 Of the rolling level underneath him steady air, and striding  
 High there, how he rung upon the rein of a wimpling wing  
 In his ecstasy! then off, off forth on swing,  
 As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding  
 Rebuffed the big wind. My heart in hiding  
 Stirred for a bird, - the achieve of, the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume here  
 Buckle! AND the fire that breaks from thee then, a billion  
 Times told lovelier, more dangerous, O my chevalier!

No wonder of it: sheer plod makes plough down sillion  
 Shine, and blue-bleak embers, ah my dear,  
 Fall, gall themselves, and gash gold-vermilion.

*Gerard Manley Hopkins*

# Orchestra

2 Horns with F and B $\flat$  sides

2 C valve Trumpets

2 Tenor Trombones with F valves

Percussion (2 players):

small suspended cymbal, mark tree,  
thunder sheet, sizzle cymbal, glass chimes,  
sleigh bells, tambourine, large bass drum,  
large tam-tam, kitchen foil, ratchet,  
2 large pebbles

Strings

## Performance Notes

All pitches in this score relate to the natural harmonic series. The notation is an approximation.

Arrows indicate alterations from tempered pitch by approximately a quartertone.

Major 3rds correspond to 5th harmonics and should be performed slightly flat (by 14 cents) to tempered pitch.

Dominant 7ths correspond to 7th harmonics and should be performed flat (by 31 cents) to tempered pitch.

Natural harmonics in strings and brass can be referred to for exact tuning.

Duration: approx. 15'

# ...like Shining from Shook Foil

Gerard Manley Hopkins

Nicholas Korth  
2002 - 03

## I. God's Grandeur

**♩ = c. 60**

Horn I  
(actual sound)

Horn II  
(actual sound)

Trumpet I  
(actual sound)

Trumpet II  
(actual sound)

Trombone I

Trombone II

Percussion I

Percussion II

**♩ = c. 60**

Voice

Violins I

Violins II

Violas

Cellos

Double Bases

con sord. G horn

*p*

The world is

**molto accel.**

**A tempo**

4

Hn. I *cresc.* *f*

Hn. II *cresc.* *f*

Tpt. I

Tpt. II

Tbn. I *position IV con sord.* *mp cresc.* *fp*

Tbn. II *position IV con sord.* *mp cresc.* *f*

Perc. I small suspended cymbal *p* *f*

Perc. II

Voice *f* **molto accel.** *mp* **A tempo**  
charged with the

Vln. I

Vln. II

Vla.

Vc.

Db.



**acc.** **G horn** *gliss.* *p*

Hn. I  $\frac{3}{4}$   $\frac{4}{4}$

Hn. II  $\frac{3}{4}$   $\frac{4}{4}$

Tpt. I  $\frac{3}{4}$   $\frac{4}{4}$

Tpt. II  $\frac{3}{4}$   $\frac{4}{4}$

Tbn. I  $\frac{3}{4}$   $\frac{4}{4}$

Tbn. II  $\frac{3}{4}$   $\frac{4}{4}$

Perc. I  $\frac{3}{4}$   $\frac{4}{4}$

Perc. II  $\frac{3}{4}$   $\frac{4}{4}$

**acc.** *cresc.* **6**

Voice  $\frac{3}{4}$   $\frac{4}{4}$

gra - - - - -

Vln. I  $\frac{3}{4}$   $\frac{4}{4}$

Vln. II  $\frac{3}{4}$   $\frac{4}{4}$

Vla.  $\frac{3}{4}$   $\frac{4}{4}$

*div.* *mp cresc.* *gliss.* *sul G* **6**

Vc.  $\frac{3}{4}$   $\frac{4}{4}$

*div.* *mp cresc.* *gliss.* *sul G*

Db.  $\frac{3}{4}$   $\frac{4}{4}$

*div.* *mp cresc.* *gliss.* *sul G*

*mp cresc.*





10

Hn. I *senza sord.* **G horn** *gliss.*  
*mf cresc. poco a poco*

Hn. II

Tpt. I

Tpt. II

Tbn. I *senza sord.* **F valve position V 1/2**  
*mf*

Tbn. II

Perc. I

Perc. II

Voice

Vln. I *repeat ad. lib. becoming gradually more uncoordinated, faster and wilder*

Vln. II *repeat ad. lib. becoming gradually more uncoordinated, faster and wilder*

Vla. *repeat ad. lib. becoming gradually more uncoordinated, faster and wilder*

Vc. *repeat ad. lib. becoming gradually more uncoordinated, faster and wilder*

Db.

Detailed description: This page of a musical score (page 12) features a full orchestral ensemble. The brass section includes two horns (Hn. I and Hn. II), two trumpets (Tpt. I and Tpt. II), and two trombones (Tbn. I and Tbn. II). The woodwind section includes two flutes (Perc. I and Perc. II), a voice part, and four string instruments (Vln. I, Vln. II, Vla., and Vc.). The double bass (Db.) is also present. The score begins at measure 10. The G horn part has a glissando instruction and a dynamic marking of *mf cresc. poco a poco*. The F valve trombone part has a dynamic marking of *mf*. The string parts (Vln. I, Vln. II, Vla., and Vc.) have a repeated melodic line with a dynamic marking of *mf* and a performance instruction: *repeat ad. lib. becoming gradually more uncoordinated, faster and wilder*. The double bass part has a steady rhythmic accompaniment.

11

Hn. I *gliss.*

Hn. II

Tpt. I *G trumpet gliss.*  
*mf cresc. poco a poco*

Tpt. II *mf cresc. poco a poco*

Tbn. I *lip gliss.*  
*cresc. poco a poco*  
*sim.*  
*gliss.*

Tbn. II *F valve*  
*position V 1/2*  
*senza sord.*  
*mf*

Perc. I

Perc. II *large bass drum*  
*tr*  
*mf < f*

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

**accel. poco a poco**

13

Hn. I *senza sord.* **G horn** *gliss.*

Hn. II *mf cresc.*

Tpt. I *sim.* *gliss.*

Tpt. II

Tbn. I *gliss.*

Tbn. II *lip gliss.* *cresc. poco a poco* *sim.* *gliss.*

Perc. I b.d.

Perc. II *tr* *mf < f* *tr* *mf < f* *3*

**accel. poco a poco**

Voice

Vln. I

Vln. II

Vla.

Vc. *div.*

Db. *sfz*



Tempo I

16

Hn. I *ff* *fff* flz.

Hn. II *ff* *fff* flz.

Tpt. I *ff* *fff* flz.

Tpt. II

Tbn. I *ff* *fff* flz. *con sord.* *p* F valve position V 1/2

Tbn. II

Perc. I *f* *fff* s.c. *tr* large tam-tam

Perc. II *fff* let ring

Voice *p* *mf* It will flame

Vln. I *STOP!* *solo* *pp*

Vln. II *STOP!*

Vla. *STOP!*

Vc. *STOP!*

Db. *STOP!*



20

Tbn. I *lip gliss.* 3

Voice out, —

Vln. I solo

Vln. II solo *mp*

Vla. solo *mp*



23 mark tree *from middle to high* *let ring*

Perc. I *mp*

Vln. I solo *mf singing*

Vln. II solo *ppp* altri

Vla. solo *ppp* altri

Vc. *unis.* *p* *gliss.* 3

Db. *div.* *p* *gliss.* 3 *sul D*

**3**  
**Flowing**

25

*mf* warm

*mp* warm



27

29

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

Vln. I  
solo  
altri

Vln. II  
solo  
altri

Vla.

Vc.

Db.



A horn -----]

33

Hn. I  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  *p*  
 Hn. II  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
 Tpt. I  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
 Tpt. II  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
 Tbn. I  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
 Tbn. II  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
 Perc. I  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  *high*  
 Perc. II  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  *mf* *ff* *mf*  
 Voice  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  *tutti*  
 Vln. I  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  *tutti*  
 Vln. II  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  *tutti*  
 Vla.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
 Vc.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   
 Db.  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

m.tree  
 foil  
 ning from shook foil from  
 A horn -----]

rall.

36

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

**F valve position V 1/2 (con sord.)**

**p**

**F valve position V 1/2 (con sord.)**

**p**

m.tree high

foil

**ff**

**rall.**

shook foil;

solo

altri

**p dim.**

A tempo

38

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

*pp*

*pp*

*p*

G horn

G horn

A tempo

Voice

*p*

It gath ers to a

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*pp*

*pp*

41

Hn. I  $\frac{4}{4}$   $f$   $\frac{3}{4}$

Hn. II  $\frac{4}{4}$   $f$   $\frac{3}{4}$

Tpt. I  $\frac{4}{4}$   $\frac{3}{4}$

Tpt. II  $\frac{4}{4}$   $\frac{3}{4}$

Tbn. I  $\frac{4}{4}$   $\frac{3}{4}$

Tbn. II  $\frac{4}{4}$   $\frac{3}{4}$

Perc. I  $\frac{4}{4}$  suspended cymbal  $p$   $f$   $\frac{3}{4}$

Perc. II  $\frac{4}{4}$   $\frac{3}{4}$

Voice  $\frac{4}{4}$   $p$  *gliss.*  $\frac{3}{4}$   
 great - ness, like the ooze the

Vln. I  $\frac{4}{4}$   $\frac{3}{4}$

Vln. II  $\frac{4}{4}$   $\frac{3}{4}$  solo  $p$

Vla.  $\frac{4}{4}$   $\frac{3}{4}$  2 solo  $p$  *gliss.* *gliss.*  $\frac{3}{4}$   
 altri  $pp$

Vc.  $\frac{4}{4}$   $\frac{3}{4}$

Db.  $\frac{4}{4}$   $\frac{3}{4}$



43

Hn. I  
Hn. II  
Tpt. I  
Tpt. II  
Tbn. I  
Tbn. II  
Perc. I  
Perc. II  
Voice  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

ooze the ooze of oil Crushed.

tam-tam metal beater

*f*

solo *p* altri *gliss.*

solo *pp* altri

solo *pp* altri

solo altri

pizz. *f* arco *mp*

div. *f* pizz. *f* senza vib.

solo *ff* *mf*

Detailed description: This page of a musical score covers measures 43 to 46. The score is for a large ensemble including two horns (Hn. I and II), two trumpets (Tpt. I and II), two trombones (Tbn. I and II), two percussionists (Perc. I and II), a voice, two violins (Vln. I and II), two violas (Vla.), two violas (Vc.), and a double bass (Db.). The music is in 3/4 time. The vocal line has lyrics: "ooze the ooze of oil Crushed." The percussion part includes a tam-tam and a metal beater. The string parts feature various dynamics and techniques like glissando, pizzicato, and arco. The double bass part has a dynamic range from fortissimo (ff) to mezzo-forte (mf).

47 **6**

Vln. I *tutti* *mp* *gliss.* *cresc. poco a poco*

Vln. II *tutti* *mp* *gliss.* *cresc. poco a poco*

Vla. *tutti* *mp* *gliss.* *cresc. poco a poco*

Vc. *gliss.* *arco* *marcato* *mp*

Db. *tutti* *marcato* *mp*



51 *bass drum* *trm* *mp* *3*

Perc. II *mp*

Vln. I *gliss.*

Vln. II

Vla. *gliss.*

Vc. *gliss.* *cresc. poco a poco*

Db.

accel. poco a poco

54

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

G horn

*mf*

position IV (without F valve) senza sord. lip gliss.

*mp cresc. poco a poco*

s.c. *mp* *trm* 3

b.d. *mp* *trm* 3

*gliss.*

*gliss.*

*gliss.*

*gliss.*

G horn

56

Hn. I *mf* *cresc. poco a poco* *gliss.*

Hn. II *cresc. poco a poco* *gliss.* *sim.*

Tpt. I

Tpt. II

Tbn. I *sim.* *gliss.*

Tbn. II *sim.* *gliss.*

Perc. I s.c. *trm* *mf*

Perc. II b.d. *trm* *mf*

Voice

Vln. I *gliss.*

Vln. II *gliss.*

Vla.

Vc.

Db. *mf cresc.*

59

**Hn. I** *sim.* *gliss.*

**Hn. II** *gliss.*

**Tpt. I**

**Tpt. II** *G trumpet* *gliss.* *mf cresc.*

**Tbn. I** *gliss.*

**Tbn. II** *gliss.*

**Perc. I** *s.c.* *trm* *3*

**Perc. II** *b.d.* *trm* *3*

**Voice**

**Vln. I** *gliss.*

**Vln. II** *gliss.*

**Vla.** *gliss.*

**Vc.** *gliss.* *f cresc.*

**Db.** *f cresc.*

61

Hn. I

Hn. II

G trumpet  
*gliss.*

Tpt. I  
*f cresc.*

Tpt. II  
*sim. gliss.*

Tbn. I

Tbn. II

Perc. I  
s.c.  
*(tr)*  
*cresc.*

Perc. II  
b.d.  
*(tr)*  
*cresc.*

Voice

Vln. I  
*gliss.*

Vln. II  
*gliss.*

Vla.  
*gliss.*

Vc.  
*gliss.*

Db.  
*3*

Detailed description: This page of a musical score, numbered 61, contains ten staves. The top two staves are for Horns I and II. The next two are for Trumpets I and II, with the first trumpet part marked 'G trumpet' and 'gliss.', and the second marked 'sim. gliss.'. The following two staves are for Trombones I and II. The percussion section consists of two staves: Percussion I (s.c.) and Percussion II (b.d.), both marked with a tremolo symbol '(tr)' and a crescendo 'cresc.'. The Voice staff is empty. The string section includes Violin I and II, Viola, Violoncello (Vc.), and Double Bass (Db.). The Violin I and II parts feature glissando markings. The Viola and Vc. parts also feature glissando markings. The Double Bass part features a triplet of eighth notes.

62

Hn. I *gliss.* 3 1 *ff* *fff*

Hn. II *gliss.* *ff* *fff*

Tpt. I *ff* *fff*

Tpt. II *ff* *fff*

Tbn. I 3 *gliss.* 3 *ff* *fff*

Tbn. II 3 *gliss.* 3 *ff* *fff*

Perc. I s.c. (tr) *ff* *fff* thunder sheet *let ring*

Perc. II b.d. *f* tam-tam *f* *fffz* *let ring*

Voice

Vln. I div. *ff* trem. *fff* *p* ord.

Vln. II *gliss.* *ff* trem. *fff*

Vla. *gliss.* *ff* trem. *fff*

Vc. trem. *ff* *fff*

Db. trem. *ff* *fff*

65 **A tempo**

Hn. I *F# horn* *p* *mp*

Hn. II

Tpt. I

Tpt. II

Tbn. I *F valve position V 1/2* *p*

Tbn. II *F valve position V 1/2* *p*

Perc. I

Perc. II

**A tempo**

Voice *mp*

Why do men then now not reck his

Vln. I *pp*

Vln. II

Vla.

Vc.

Db.



68

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

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

*sf* *mp* *heavy*

bass drum *mf* *f*

*solo* *pizz.* *f* *mp* *intense arco* *tr* *pizz.* *f* *ff*

*altri div.* *pizz.* *f* *mp* *f* *ff*

*div.* *pizz.* *f* *mp* *f* *ff*

*div.* *pizz.* *f* *mp* *f* *ff*

*div.* *pizz.* *f* *mp* *f* *ff*

*pizz.* *f* *ff*

*pizz.* *f* *ff*

*pizz.* *f* *ff*

*pizz.* *f* *ff*



76

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Perc. I *sizz. c.*

Perc. II *rat.*

Voice

Vln. I *solo*

Vln. II *altri*

Vla.

Vc.

Db.

*bleared, smeared with toil; And wears man's*

*tr*

*dampen*

*p*

*mp*

*mp*

*3*

*gliss.*

*intense arco*

*tr*

*mp*

*intense unis. arco*

*tr*

*mp*

*unis. arco*

*mp*

80

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

suspended cymbal  
metal beater  
*slide across cymbal*  
*p*  
*let ring*

rat.

smudge and shares man's smell:

solo  
altri

*intense*  
*tr*

position III (without F valve) I 1/2 IV  
*p* (*slide gliss.*)  
position IV (without F valve)  
*p*

85 **rit.**

**Instrumentation:** Hn. I, Hn. II, Tpt. I, Tpt. II, Tbn. I, Tbn. II, Perc. I, Perc. II, Voice, Vln. I, Vln. II, Vla., Vc., Db.

**Measure 85:** Horns I & II, Trumpets I & II, and Percussion I & II are silent. Trombone I has a half note G2 with a gliss. instruction and a fingering III. Trombone II has a half note G2 with a (slide gliss.) instruction and a fingering III. The music is marked *rit.*

**Measure 86:** Trombone I has a half note A2 with a gliss. instruction and a fingering III, marked *sim.* Trombone II has a half note A2 with a gliss. instruction and a fingering VI, marked *dim.*

**Measure 87:** Trombone I has a half note B2 with a gliss. instruction and a fingering V, marked *dim.* Trombone II has a half note B2 with a gliss. instruction and a fingering VI, marked *dim.*

**Measure 88:** Trombone I has a half note C3 with a gliss. instruction and a fingering V, marked *dim.* Trombone II has a half note C3 with a gliss. instruction and a fingering VI, marked *dim.*

**Violin and Viola Parts:** Violin I and II, and Viola have a half note G2 marked *mp* in measure 85, which then transitions to *dim.* in measure 86. The Viola part includes a *tr* (trill) instruction in measure 86.

**Cello Part:** The Cello part is silent in measures 85 and 86. In measure 87, it begins with a half note G2 marked *p* and *arco*. In measure 88, it continues with a half note G2 marked *dim.*

8

88

Slower *pp* *tenderly*

the soil Is bare now,

Vln. II

Slower *pp*

Vla. *pp* senza vib.

Vc. *pp* senza vib.

Db. *mp* pizz.  $\text{>}$



91

rall. **Tempo I**

nor can foot feel, being shod. And, for all this, na

Vln. II

rall. **Tempo I**

Vla. *pp*

Vc. *pp*

Db. arco *pp*

95

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

- ture na - - ture na -

*cresc.*

3

Vln. I

solo

altri

sul G gliss.

3

*p cresc.*

2 solo

Vln. II

altri

sul G gliss.

3

*p cresc.*

Vla.

unis. sul G gliss.

5

*p*

Vc.

sul G gliss.

*p cresc.*

Db.

div.

sul G gliss.

*p cresc.*

Detailed description of the musical score: The score is for page 95 of a larger work. It features a vocal line and several instrumental parts. The vocal line has lyrics: '- ture na - - ture na -'. The instruments include Horns I and II, Trombones I and II, Percussion I and II, Violins I and II, Viola, Violoncello, and Double Bass. The Violin I part is marked 'solo' and 'altri', with a triplet of notes and a glissando instruction 'sul G gliss.'. The Violin II part is marked '2 solo' and 'altri', also with a triplet and glissando. The Viola part is marked 'unis. sul G gliss.' and features a quintuplet. The Violoncello and Double Bass parts both feature glissando instructions and a 'p cresc.' dynamic marking. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

97

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

solo - - - - - ture is  $\downarrow$  nev - er

Vln. I

altri

*mf*

2 solo

*p*

Vln. II

altri

*mf*

*p*

Vla.

*mf*

*p*

Vc.

*mf*

*p*

Db.

*mf*

*p*



99

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

spent;

solo

*mf* warm

altri

2 solo

*mp* warm

*mp*

altri

Vln. I

Vln. II

Vla.

Vc.

Db.

101 G horn

Hn. I *p*

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice *mp*  
There lives the

Vln. I *solo* *altri*

Vln. II *2 solo* *altri*

Vla.

Vc.

Db.

103

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

dear - est fresh - ness

solo

Vln. I

altri

2 solo

Vln. II

altri

Vla.

Vc.

Db.

104

Hn. I  
Hn. II  
Tbn. I  
Tbn. II  
Perc. I  
Perc. II  
Voice  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

4/4

3  
deep down

solo  
altri  
2 solo  
altri

3  
5  
5

Detailed description: This page of a musical score, numbered 44, covers measures 104 through 108. The score is for a full orchestra and a voice. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The vocal line features a solo in measure 104, with the lyrics "deep" and "down" under the notes. The orchestral parts include woodwinds (Horns I & II, Trombones I & II), percussion (Percussion I & II), strings (Violins I & II, Viola, Violoncello, Double Bass), and a double bass line. The string parts are particularly active, with various articulations and phrasing. The woodwinds and percussion are mostly silent in this section. The score includes dynamic markings like "solo" and "altri" for the strings, and articulation marks like "3" and "5" for triplets and quintuplets.

105

Hn. I

G horn

3

Hn. II

G horn

3

Tbn. I

position IV

*p*

Tbn. II

Perc. I

Perc. II

Voice

things;  
solo

Vln. I

altri

3

2 solo

Vln. II

altri

3

Vla.

5

Vc.

5

Db.





109

Hn. I *G horn* 3

Hn. II *G horn* 3

Tbn. I *position IV* 3

Tbn. II *position IV* 3

Perc. I *suspended cymbal soft sticks* *tr* *pp*

Perc. II *tam-tam soft sticks* *tr* *pp*

Voice *mf*  
black West went\_ Oh,

Vln. I *solo* *altri* 3

Vln. II *2 solo* *altri* 3

Vla. 5

Vc. 5

Db. 3



10

111

Hn. I *mp* C horn ---

Hn. II *mp* C horn -----

Tbn. I

Tbn. II

Perc. I *mf* s.c. let ring

Perc. II *mf* tam-tam let ring

Voice *f*  
mor - ning, Oh, mor - ning, at the

Vln. I *f* solo altri

Vln. II *f* 2 solo altri

Vla. *f* sul C gliss. *mf*

Vc. *f* sul C gliss. *mf*

Db. *f* sul C gliss. *mf*

*f* *mf*

113

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

brown brink east - ward,

Vln. I

altri

Vln. II

2 solo

altri *mf*

Vla.

Vc.

Db.





119

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

bent World broods

solo

Vln. I

altri

2 solo

Vln. II

altri

Vla.

Vc.

Db.



123

Hn. I *mp*

G horn

Hn. II

Tbn. I position IV (without F valve)

Tbn. II position IV

Perc. I suspended cymbal *p* *mf* let ring

Perc. II mark tree from middle to high fast *f* let ring

Voice *mf* *f*  
and with ah! bright wings.

Vln. I altri sul G gliss. *mp*

2 solo *mf*

Vln. II altri sul G gliss. *mp*

Vla.

Vc.

Db.

**molto rit. al fine**

125

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Vln. I  
solo  
altri

Vln. II  
2 solo  
altri

Vla.

Vc. div.

Db.

**molto rit. al fine**

*p*

*mp singing*

*p*

*p*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*





II.  
Pied Beauty

$\text{♩} = \text{c. } 160$  **molto rit.**

A horn

Horn I *mf* *f*

Horn II *mf*

A trumpet *mf*

Trumpet I *mf*

Trumpet II *mf*

Trombone I *mf* position II

Trombone II *mf* position II *f*

Percussion I

Percussion II

$\text{♩} = \text{c. } 160$  **molto rit.**

Voice

Violins I

Violins II

Violas

Cellos

Double Bases

12

Slower

7

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Slower

*ff*

*p cresc.*

*f mp*

Voice

Glo - ry - be to God for

trem.

poco sul pont.

Vln. I

div. (senza sord.)

trem.

poco sul pont.

*mp cresc.*

*f*

Vln. II

con sord.

div.

con sord.

*pp*

trem.

*cresc.*

*f*

Vla.

con sord.

div.

con sord.

*pp*

trem.

*cresc.*

*f*

Vc.

*pp*

*cresc.*

*f*

Db.

rall. Tempo I

12

Voice

da ppled things — For

Vln. I

solo ord.

altri div. ord.

*p*

Vln. II

div. senza sord. ord.

*p*

Vla.

unis. senza sord. ord.

*mp*

Vc.

*mp*

Db.

*mp*



17

Voice

skies of cou-ple- co\_lour as a brin - ded cow;

Vln. I

solo

altri unis. flautando

*mp*

Vln. II

unis. flautando

*mp*

Vla.

flautando

Vc.

flautando

Db.

div.

13

23

Hn. I

Hn. II

Tbn. I

Tbn. II

Voice

For rose - moles all in stip-ple up on trout that swim;

solo

Vln. I

altri

Vln. II

unis.

Vla.

solo

pizz.

Vc.

altri

mf

Db.

Detailed description: This page of a musical score covers measures 23 through 28. The score is for a full orchestra and a voice. The key signature has one sharp (F#) and the time signature is 3/8. The woodwinds (Horns I and II, Trombones I and II) are mostly silent, with a soft (*p*) note in the final measure. The voice part has a melodic line with a triplet in measure 24. The strings (Violins I and II, Viola, Violoncello, and Double Bass) provide harmonic support. Violins I and II play sustained notes, with the second violin part marked 'unis.' (unison). The Viola and Violoncello parts have a 'solo' marking in measure 23 and a 'pizz.' (pizzicato) marking in measure 27. The Violoncello part is marked 'mf' (mezzo-forte) in measure 27. The Double Bass part is mostly silent.

29

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. II

Voice

Fresh - fire - coal - chest - nut -

solo

robust

altri div.

div.

div.

unis.

unis.

solo

arco

mp

mp

altri div.

sul A

solo sul A

mp

34

Hn. I *p*

Hn. II

Tbn. I

Tbn. II

Voice  
falls; finch-es'wings; Land-scape plot- ted  
solo

Vln. I  
altri

Vln. II

Vla.  
solo pizz. arco unis. 3 3

Vc.  
altri *f* *mp*

Db.  
solo sul A flautando *f*  
altri *f* flautando  
div. *f*

39

Hn. I

Hn. II

Tbn. I

Tbn. II

Voice

— and pieced — fold, — fa llow, and plough; —

Vln. I

Vln. II

Vla.

Vc.

Db.

*F horn*

*p*

*solo*

*altri*

*div.*

*pizz.*

*sul A*

*solo*

*pizz.*

*f*

*altri*

*div. a2*

*f*

*f*



14

*lower with hand* -----

46

Hn. I

Hn. II

Tpt. II

Tbn. I

Tbn. II

Voice

And all trades, their gear and tackle and trim.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*p*

*p*

*mp*

*f*

*f*

*arco*

tutti div. arco

*arco sul A*

div. arco

solo (pizz.)

altri unis. pizz.

*f*

*f*

*mp*

*f*

52

Hn. I

Hn. II

Tbn. I

Tbn. II

Voice

All things count-er,

Vln. I

Vln. II

Vla.

solo arco

pizz.

Vc.

altri div.a3

Db.

solo

f

altri div.

mp

*sfz**p*

57

*normal hand position*

**D horn**

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

or - ig - in - al, spare, — strange; What - ev er is

Vln. I

Vln. II

Vla.

solo

mf

unis. pizz.

f

Vc.

altri



63

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

fick-le, fre - ckled (who knows how?) With

Vln. I

Vln. II

Vla.

solo

Vc.

altri

sleigh bells

*p* *mp*

*sotto voce*

(pizz.)

15

Slower

67

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

s. bells

mp

mf

p

position IV

position IV

*f*

Swift,

slow;

pizz.

*sfz*

unis. pizz.

*sfz*

arco

arco div.a2

*p*

sul G arco

*p*

div. a2

*sfz*

sul G arco

div. a4

*p*

sul G arco

*p*

unis. pizz.

*sfz*

sul G arco

*p*

\*match tuning of cello harmonic (approximately 1/3 flat to tempered pitch).



75

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

He fa - thers - forth whose beau - ty

*mp*

Vln. I

*pp distant*

Vln. II

*pp distant*

div. ord.

Vla.

solo

*p*

Vc.

Db.

Detailed description: This page of a musical score, numbered 71, contains measures 75 through 77. The score is for a full orchestra and a voice. The voice part has the lyrics "He fathers - forth whose beau - ty". The instrumental parts include Horns I and II, Trumpets I and II, Percussion I and II, Violins I and II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat major or D minor), and the time signature changes from 2/4 to 3/4. The score includes various musical notations such as dynamics (*mp*, *pp distant*, *p*), articulation (accents, slurs), and performance instructions like "solo" and "div. ord.".

78 **accel.**

Hn. I *mp* A horn

Hn. II *mp* A horn

Tbn. I *mp* position II (without F valve)

Tbn. II *mp* position II (without F valve)

Perc. I

Perc. II

Voice **accel.**  
is past change:

Vln. I

Vln. II *mp* solo

Vla. *mp* altri div. arco

Vc. *mp* solo altri div.

Db. *mp*





**molto rit.**

87

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*f*

*ff*

**molto rit.**

III.  
The Windhover:  
To Christ our Lord

Free  
(♩ = c.60)

begin slowly

G horn  
solo, ad lib.  
accel. poco a poco

Horn I

Hn. I

'A tempo'  
F horn  
flz.

Hn. I

Hn. I

Hn. I

Hn. I

17

In tempo

♩ = c.60

Musical score for brass and percussion instruments. The score is in 4/4 time and consists of six staves: Hn. I, Hn. II, Tpt. I, Tpt. II, Tbn. I, and Tbn. II. The first staff (Hn. I) has a melodic line starting with a fermata over a dotted quarter note, followed by a quarter note, and then a triplet of eighth notes. A dynamic marking of *fff* is placed below the first staff. The second staff (Hn. II) is empty. The third staff (Tpt. I) is empty. The fourth staff (Tpt. II) is empty. The fifth staff (Tbn. I) is empty. The sixth staff (Tbn. II) is empty. The percussion section consists of two staves, Perc. I and Perc. II, both of which are empty. The score is divided into three measures by vertical bar lines. The first measure is in 4/4 time, and the second and third measures are in 2/4 time.

In tempo

♩ = c.60

Musical score for voice and string instruments. The score is in 4/4 time and consists of six staves: Voice, Vln. I, Vln. II, Vla., Vc., and Db. The first staff (Voice) is empty until the second measure, where it has a quarter note followed by a quarter rest. A dynamic marking of *mp* and the word *ecstatic* are placed above the note. The second staff (Vln. I) is empty. The third staff (Vln. II) is empty. The fourth staff (Vla.) is empty. The fifth staff (Vc.) has a melodic line starting with a fermata over a dotted quarter note, followed by a quarter note, and then a triplet of eighth notes. A dynamic marking of *p* is placed below the first staff. The sixth staff (Db.) has a melodic line starting with a fermata over a dotted quarter note, followed by a quarter note, and then a triplet of eighth notes. A dynamic marking of *p* is placed below the first staff. The score is divided into three measures by vertical bar lines. The first measure is in 4/4 time, and the second and third measures are in 2/4 time. The word *I* is placed below the first measure of the voice staff.

5

Voice

caught \_\_\_\_\_ this mor - ning

Vla.

solo

*mf* *mp*

Vc.

Db.



7

Voice

mor - - ning's \_\_\_\_\_ mi - nion, \_\_\_\_\_

Vla.

solo

Vc.

Db.









13

Hn. I *mf*

Hn. II *mf*

Tpt. I *mf* flz.

Tbn. I *mf*

Tbn. II *mf*

Perc. I

Perc. II

Voice *f*

- Fal - con, in his

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

14

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

ri - - - ding Of the

ord.

Vln. I

ord.

Vln. II

ord.

Vla.

Vc.

Db.

15

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

ro - - - - - lling le - vel

Vln. I

*dim.*

Vln. II

ord.

*dim.*

Vla.

*dim.*

Vc.

*dim.*

Db.

*dim.*

16 (con sord.) **D horn**

Hn. I *mp*

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

un - der - neath him stea - dy air,

Vln. I

Vln. II

Vla.

Vc.

Db.











23

**B** trumpet  
senza sord. *p cresc.*

**G** trumpet  
senza sord. *p cresc.*

Perc. I  
suspended cymbal *p* *f* let ring

Perc. II  
s. bells *p*

Voice  
In his e - - csta-sy!

Vln. I  
*mp cresc.* *cresc.* *ff* *p*  
move to intense vibrato during each long note

Vln. II  
*p* *sim.* *ff* *p*  
*sim.* *ff* *p*

Vla.  
*ff* *ff*

Vc.  
*ff*

Db.

**B♭ horn** **G horn**

senza sord. gliss. 6 3

Hn. I *f*

Hn. II senza sord. gliss. 3 *f*

Tpt. I *f* flz.

Tpt. II *f* flz.

Tbn. I *p*

Tbn. II *p*

Perc. I *p* tamb. *f*

Perc. II *f* s. bells pebbles *f* sim. *f*

Vln. I *ff* *p* sim.

Vln. II *ff* *p* sim. *ff* *p*

Vla. *ff* *p*

Vc. (div.) *p*

Db. *ffz* div. *3* (snap pizz.) *p*

26

Hn. I

Hn. II

Tpt. I  
B trumpet  
*p cresc.*

Tpt. II  
G trumpet  
*p cresc.*

Tbn. I  
flz.  
*ff*

Tbn. II  
flz.  
*ff*

Perc. I

Perc. II  
s. bells  
*p*

Vln. I  
*ff* *p* *ff*

Vln. II  
*ff* *p*

Vla.  
3

Vc.  
*ff*

Db.









A tempo

31

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

*mp*

then

normal vibrato

*f* *pp* *mf* *p*

normal vibrato

*f* *pp* *mf* *p*

normal vibrato

*f* *pp* *mf* *p*

normal vibrato

*pp* *mf* *p*

normal vibrato

*pp* *mf* *p*

*dim.* *p*

*dim.* *p*

Vln. I

Vln. II

Vla.

Vc.

Db.



32

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

off, off forth on swing,

trem. sul pont.

3

cresc.

trem. sul pont.

3

cresc.

trem. sul pont.

3

cresc.

Vln. I

Vln. II

Vla.

Vc.

Db.

33

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

As a skate's heel sweeps smooth

Vln. I

ord.

Vln. II

trem. sul pont.

unis.

*mp cresc.*

Vla.

Vc.

Db.





36

Hn. I flz. mf

Hn. II p

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

ding Re-buffed the big

Vln. I

Vln. II

Vla.

Vc. Sul G gliss. sempre mf cresc.

Vc. Sul G gliss. sempre mf cresc.

Db. Sul G gliss. sempre arco mf cresc.



accel.

38

Hn. I *gliss. sim.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* (as high as possible) *f*

Hn. II *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *f*

Tpt. I *mp cresc.* *flz.* *f*

Tpt. II *mp cresc.* *flz.* *f*

Tbn. I *lip glissandi* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *f*

Tbn. II *lip glissandi* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *f*

Perc. I *sizz. cymb.* *3* *f*

Perc. II *s. bells* *f*

Vln. I *ffpp* *ord.* *ff*

Vln. II *ffpp* *ord.* *ff*

Vla. *ffpp* *ffpp* (as high as possible) *gliss. on natural harmonics*

Vc. *ff* *gliss. on natural harmonics* *ff*

Db. *ff* *gliss. on natural harmonics* *ff*

22

A tempo

39 *pp*

Voice

My heart in hi - ding — Stirred — for a bird, —

Vln. I

Vln. II

solo

Vla.

altri div.

*ppp*

*ppp*

*ppp*

*mp* — *p*



42 **rall.**

Voice

the a-chieve of, — the mas-te-ry — of the thing!

solo

Vla.

altri div.

*p* — *pp*

*ppp*

*ppp*

*ppp*



23

45

**A tempo poco accel. rall.**

Hn. I

Hn. II

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

**A tempo poco accel. rall.**

Voice

*mp*

Brute

Vln. I

Vln. II

Vla.

Vc.

Db.

48 **poco accel.**

Hn. I *noble* A horn *mp* *noble*

Hn. II *noble* A horn *mp* *noble*

Tpt. I *noble* A trumpet *mp* *noble*

Tpt. II *noble* A trumpet *mp* *noble*

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice *noble*  
beau - ty and

Vln. I div. *p*

Vln. II div. *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Tempo I

50

Hn. I *cresc.*

Hn. II *cresc.*

Tpt. I *cresc.* *flz.*

Tpt. II *cresc.* *flz.*

Tbn. I *mp cresc.* *position II (without F valve)*

Tbn. II *mp cresc.*

Perc. I

Perc. II

Tempo I

Voice *cresc.*  
val - our and act, oh,

Vln. I *mp cresc.*

Vln. II *cresc.*

Vla. *mp cresc.*

Vc. *cresc.*

Db. *cresc.*



**molto rit.**

54

Hn. I *G horn* *flz.* *ff*

Hn. II *flz.* *ff*

Tpt. I *ff*

Tpt. II *position IV* *ff*

Tbn. I *position IV* *flz.* *ff*

Tbn. II *position IV* *flz.* *ff*

Perc. I *thunder sheet, wooden mallets* *ff*

Voice *ff* **molto rit.** *p* *ff* **AND** the

Vln. I *raw, non vib.* *trem. sul pont.* *ff*

Vln. II *raw, non vib.* *trem. sul pont.* *ff*

Vla. *raw, non vib.* *trem. sul pont.* *ff*

Vc. *raw, non vib.* *trem. sul pont.* *ff*

Db. *div.* *raw, non vib.* *trem. sul pont.* *ff*

**A tempo**

56

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

Vln. I

Vln. II

Vla.

Vc.

Db.

fire \_\_\_\_\_ that breaks from

tam-tam soft sticks *p*

unis. Sul D gliss. sempre *ff poss.*

unis. Sul G gliss. sempre *ff poss.*

div. Sul D gliss. sempre *ff poss.*

Sul G gliss. sempre *ff poss.*

Sul D gliss. sempre *ff poss.*

*mf*

Sul G gliss. sempre *ff poss.*

*mf*

57

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

mf

f

thee then, a

Vln. I

Vln. II

Vla.

Vc.

Db.

58

Hn. I *F horn*  
*p*

Hn. II *F horn*  
*p cresc.*

Tbn. I *p cresc.*

Tbn. II *F valve position I*  
*p cresc.*

Perc. I

Perc. II

Voice  
bil - lion Times told love - li - er, more  
*cresc.*

Vln. I *Sul A gliss. sempre*

Vln. II *Sul A gliss. sempre*

Vla. *ord.*  
*mf*

Vc. *Sul A gliss. sempre*

Db. *Sul A gliss. sempre*



59

Hn. I *cresc.*

Hn. II

Tpt. I *mp cresc.*

Tpt. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice  
dan-ger - ous, O my

Vln. I

Vln. II

Vla. <sup>5</sup>

Vc.

Db.



25 A tempo

61

Hn. I *ff* *flz.* *ff* *f*

Hn. II *ff* *flz.* *ff* *f*

Tpt. I *ff* *flz.* *ff* *f*

Tpt. II *ff* *flz.* *ff* *f*

Tbn. I *ff* *flz.* *ff* *f*

Tbn. II *ff* *flz.* *ff* *f*

Perc. I t. sheet *p* *ff* *f*

Perc. II tam-tam *p* *ff* *f*

Vln. I *A tempo*

Vln. II

Vla. *fff* ord. 3

Vc. *fff* ord. 3

Db. *fff* ord. 3

D horn *f*

*A tempo*

*flz.*

*ff*

*f*

*p*

*fff*

*ord.*

*3*

4/4 3/4



♩ = c.40

♩ = ♩

66

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I  
t. sheet  
l.v.

Perc. II  
tam-tam  
l.v.

Slow  
♩ = c.40  
warm and pure

Voice  
*p* No won - der of it: *mp* sheer

Vln. I  
*p* pizz. *mp*

Vln. II  
*p* (arco) poco sul pont. *mp*

Vla.

Vc.  
(div.) *p* *pp*

Db.  
*p* *pp*

70

Voice

plod makes plough down sil lion Shine, and

Vln. I

arco con sord.  
trem. sul pont.  
solo

Vln. II

con sord.  
trem. sul pont.  
solo

Vla.

Vc.

Db.

73

Voice

blue - bleak emb - ers, ah my dear, Fall, heavy

Vln. I

solo  
sim.

Vln. II

solo  
sim.

Vla.

Vc.

Db.

76

Hn. I

Hn. II

Tbn. I

Tbn. II

Perc. I

Perc. II

Voice

gall them-selves, and gash gold - ver - mil - ion..

solo senza sord. trem. sul pont.

Vln. I

Vln. II

Vla.

Vc.

Db. div.

altri

