

Five Poems<sup>\*</sup>  
of  
Gerard Manley Hopkins  
for  
Soprano and Piano

Allen Brings

The following scale of dynamic levels should be observed in the performance of this piece: *pp*, *più p*, *p*, *poco p*, *mp*, *mf*, *poco f*, *f*, *più f*, (*ff*).

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Mira Music Associates  
199 Mountain Road  
Wilton, Connecticut 06897-1526

# The Habit of Perfection

♩ = 40

**Soprano**

El - ect - ed Si - lence, sing to me And beat up - on my

**Piano**

*più p*  
*molto quieto*

*mp*

whorl - ed ear, Pipe me to pas - tures still and be The mu - ic that I care to hear.

*mp*  
*cantando*  
*pp*

*p*

Shape no - thing, lips; be love - ly - dumb: It is the

*più p*  
*cresc. poco a poco*

shut, the cur - few sent From there where all sur - rend - ers come Which on - ly makes you el - o - quent. Be

*mf dim.* *più p*

*mf dim.* *pp*

shell - èd, eyes, with dou - ble dark And find the un - cre - at - ed light: This ruck and reel which you re -

*f* *mf* *8va*

*f ma non troppo* *mf* *f* *mp*

mark Coils, keeps, and teas - es sim - ple sight. Pal - ate, -

*f* *mf* *f* *mp*

*8va* *f* *mf* *f dim.* *p*

the hutch of tast - y lust, De - sire not to be rinsed with wine:

*poco p*

The can must be so sweet, the crust so fresh that come in fasts di - vine! Nos-trils, \_

*poco f* *p* *più p*

your care-less breath that spend Up-on the stir and keep of pride, What rel - ish shall the cen-sers send A -

*mp* *cresc.* *mf* *poco f* *mp*

*f* *>* *<* *>* *mf* *<* *dim.* *poco p*

long the sanc-tu-ar-y side! — O feel-of-prim-rose hands, O feet That want the yield of plush-y sward, But

*poco f* *mf* *dim.* *più p*

you shall walk the gold-en street And you un-house and house the Lord.

*p* *dim.*

And, Pov - er - ty, be thou the bride And now the

*quietly* *p* *pp*

mar-riage feast be - gun, *più p* And lil - y - col-oured

clothes pro - vide Your spouse not la - boured-at nor spun. *pp*

*8va - 7* *ppp* *una corda* 3'31"

# Tom's Garland:

upon the Unemployed

7

♩ = 80

**f** *ritmico*

Soprano

Tom,

Tom—

gar-land-ed with squat and sur-ly steel

Piano

**f** *con forza*

*mp*

Tom;

then Tom's

fal-low-boot fel-low piles

*sub. poco p*

**f**

*p sub.*

pick By him and rips out rock - fire home - forth—stur-dy Dick;

*8va*

*p*

*mp*

**f**

*più p sub.*

Tom \_\_\_ Heart-at-ease, Tom Nav-vy: he \_\_\_ is all for his meal Sure, 's bed

*mp* *poco p* *mf* *p* *mf*

*mp* *p* *mp* *p* *mp*

8va -----

now. Low be it: lust - i - ly he his low lot (feel That ne'er need hun-ger, Tom;

*mp* *poco f*

*mf* *poco p* *mf*

Tom sel-dom sick, Sel-dom-er heart-sore; that treads through, prick-proof, thick

*f* *mp* *mf* *poco f* *f*

*f* *poco p* *mf* *p* *mf* *poco f*

8va -----



Thou-sands of thorns, thoughts) — swings though. Com - mon-weal Lit-tle I reck ho!

*poco p sub.* *cresc. poco a poco*

*mf* *poco f* *p sub.*

lack-lev-el in, if all had bread: What! Coun-try is hon-our e - nough in

*(mf)* *f*

*mp* *cresc.* *f*

all of us— 8va —

*dim.*

*più cantabile* **mf** *cresc. poco a poco*

lord - ly head, With heav - en's lights high hung round, or, moth-er-ground

*poco p* *più p* *cresc. poco a poco*

**f**

— That mam - mocks, might-y foot. But no way sped, Nor mind nor main-strength;

**f**

*poco f*

gold go gar-land-ed

**mf** *cresc.*

With, per - il - ous, O no; nor yet plod safe shod sound; Un - den - i - zened,

*f* *mp* *f* *p* *mp* *p* *mf* *p*

*f* *poco p*

*più p*

be-yond bound Of earth's glo - ry, earth's ease, all; no one,

*cresc. poco a poco* *mp* *f*

*mp* *poco f* *f*

no - where, In wide the world's weal; rare gold, bold steel, bare\_ In both;

*marc.* *poco p!* *p!*

care, but share care.— This, by De - spair, bred Hang-dog dull;—

*mp* *mf* *f*

by Rage, Man-wolf, worse;— and their packs in - -

*più p* *più f* *feroce*

fest the age.

*più f* *feroce*

# Henry Purcell

13

♩. = 56

Soprano

Piano

*p* *mp* *dim.* *(p)*

*p* *poco p*

Have fair fal - len, O fair, fair have

*più p* *p* *poco p*

*mp* *p* *cresc.* *mf* *dim.*

fal - len, so dear\_ To me, so arch - e - special a spi - rit as

*mp* *più p* *mp*

heaves in Hen - ry Pur - cell, —

*poco p*

*dim.* *poco p* *più p*

This system contains the first four measures of the piece. The vocal line begins with a half note 'heaves', followed by a quarter note 'in', a dotted half note 'Hen - ry', and a half note 'Pur - cell,'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand. Dynamic markings include *poco p* at the start, *dim.* under the second measure, and *poco p* and *più p* in the third and fourth measures respectively.

An age is now since passed, — since

*p* *poco p* *mp*

*p* *poco p*

This system contains measures 5 through 8. The vocal line continues with 'An age is now since passed,' and 'since'. The piano accompaniment maintains its rhythmic texture. Dynamic markings include *p* at the start of measure 5, *poco p* in measure 6, *mp* in measure 7, and *p* and *poco p* in measure 8.

part - ed; — with the re - ver - sal Of the out - ward sen - tence low

*mf* *p* *poco f*

*mp* *p* *mf*

This system contains measures 9 through 12. The vocal line concludes with 'part - ed; —', 'with the re - ver - sal Of the out - ward sen - tence low'. The piano accompaniment features a more active right hand in the final measures. Dynamic markings include *mf* at the start of measure 9, *p* in measure 10, *poco f* in measure 11, and *mp*, *p*, and *mf* in measure 12.

*poco p* *p* *cresc.* *mf*

lays him — list - ed to a her - es - y, here. Not

*poco p* *mf* *p* *poco cresc.* *mp*

*poco f* *mp*

mood in him nor mean - ing, proud fire — or sa - cred

*mf* *poco p*

*poco f* *p* *mf* *poco p* *p*

fear, Or love, or pit - y, or all that sweet

*poco f* *p* *mf* *p*

*mp* *poco f* *p*

notes not his might nur - sle: — It is the forg - èd fea - ture finds

*mf* *cresc.* *f*

me; it is the re - hears-al Of own, of ab - rupt self

there so thrusts on, so throngs the \_\_\_\_\_ ear.



First system of the score, featuring a piano introduction. The right hand has a melodic line with a long note, and the left hand has a complex arpeggiated figure. The key signature has one flat (B-flat).

Second system of the score. The vocal line enters with the lyrics "Let him oh! with his". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mp* (mezzo-piano).

Third system of the score. The vocal line continues with the lyrics "air of an - - gels then lift me,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), *dim.* (diminuendo), *poco p* (poco piano), and *p* (piano).

lay me! on-ly I'll Have an eye to the sakes of

*poco p* *mp* *mf*

*poco p* *mp* *poco f* *poco p* *mf* *p* *mf*

him, quaint moon - marks, — to his pelt - ed plum - age

*mp* *poco f* *mp* *poco f*

*p* *cresc.* *poco f*

un - - - der Wings: so some great

*mf* *poco f* *mp* *mf cresc.*

*mp* *cresc.* *poco f* *mf cresc.*

8va

*f*

storm - - fowl, when - ev - er he has walked his

8va

while The thun - der - pur - ple sea - beach, plum - èd

*poco f* *f* *mf* *mp*

*più f* *mf* *mp* *dolce* *mf* *poco p*

pur - ple-of - thun - der, If a wuth - er - ing of his palm - y

*poco f* *dim.* *mf* *p sub.*

*mf* *poco p* *mp* *p*

snow - pin-ions scat - ter a col-os - sal smile Off him,

*mp* *p* *mp* *dim.*

*p* *dim.*

but mean - ing mo - tion fans fresh our wits

*p* *più tranquillo*

*pp*

with won - der.

*dim.* *pp*

8ba - - 1 2'32"

# Pied Beauty

21

♩ = 84

*giocosio*  
*mp*

Soprano

Glo-ry be to God for dap - pled

Piano

*poco p*  
*legg. ma ritmico*

things— For skies of cou-ple-col-our as a brind - ed cow;

8va

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

8va

*mf*

*mp* *poco p* *poco p*

Fresh - fire-coal chest - nut-falls; fin-ches' wings; Land-scape plot-ted and pieced—

*< mp >* *< mf >* *poco f* *> mp <* *poco f*

fold, fal-low, and plough; And all trades, their gear and tack-le and trim.

*mp* *mf > mp* *poco f* *mf* *> mp <* *poco f > poco p*

8va — All things count-er, o - rig - i - nal, spare, strange;

*< mf >* *< poco f >* *> poco p* *cresc. poco a poco*

What-ev-er is fick-le, freck-led (who knows how?) With swift, slow; sweet, sour;

*mf* *dim.*

*f* *cresc.*

a - daz-zle, dim; He fa - thers-forth — whose bea - ty is past change:

*f* *cresc.*

*più f*

Praise him. — Praise him. — Praise him. —

*più f*

1'3"

## Thou Art Indeed Just, Lord

♩ = 58

*p* very quietly

Soprano

Thou art in - deed just, Lord, \_\_\_\_\_ if I con - tend With

Piano

*p* very quietly

*cresc. poco p*

thee; \_\_\_\_\_ but, sir, so what I

*mf* *mp* *poco p*

plead is just. \_\_\_\_\_ Why do sin - ners' ways

*mp* *poco p* *p*



*mp* *cresc.* *poco f*

pros-per? and why must Dis - ap - point-ment all I en - deav-our end?\_

*mp* *cresc.* *mf dim.*

*poco p* *mp*

Wert thou my en - e - my, O thou my friend, How wouldst thou

*poco p* *p*

*poco f* *poco p* *mf* *p* *cresc. poco a poco*

worse, I won - der, than thou dost De - feat, thwart me? Oh, the

*mf* *p* *mp* *mf* *p* *cresc. poco a poco*

sots and thralls of lust Do in spare hours more thrive than I that spend, Sir,

life up-on thy cause. See, banks and brakes Now, leav-èd how thick! lac-èd they are a - gain

*p! tranquillo* *mp*

*più p sub.* *poco p*

With fret - ty cher - vil, look, and fresh wind shakes— Them; birds build— but

*p* *poco p*

*più p* *p*

*poco f* *cresc. poco a poco*

*mp*

not I build; no, but strain, Time's eu - nuch, and not breed one work that

*p* *cresc. poco a poco*

*(mp)*

*f* *p*

wakes. Mine, O thou lord of life, send — my roots

*8va* -----

*f* *p* *più p*

rain. —

*morendo* *ppp*