

PIED BEAUTY, Pick

SATB
accompanied

Pied Beauty



text by

Gerard Manley Hopkins

music by

James Elias Pick

Note from the Composer

Pied Beauty is a song of joy and gratitude, praising God who created a beautifully varied world. The first stanza revels in nature's visual contrasts, such as two-color skies or the patterns on birds' wings. It goes on to describe man's interaction with creation, as famers work the land, dividing, plowing, and planting—unwitting patchwork artists.

The second stanza shifts to more abstract opposites: swift and slow, sweet and sour, adazzle and dim. The fast-paced world is full of these essential dichotomies, easy to overlook—but if one pauses and savors, glorious beauty is found in such diversity. In the end, Hopkins contrasts the variety in nature with God's changelessness. God is the author of creation, but He is not subject to its limitations and variability; He stands above: "Praise Him."

Several key words in the poem may be unfamiliar (abbreviated definitions from *Oxford Languages*):

- *Pied* [pärd]: "covered with patches or spots of two or more colors"
- *Dappled* ['dæp əld]: "marked with spots or rounded patches"
- *Brinded* ['brɪnd ɪd]: "brownish or tawny with streaks of other color"

Musically, as a song of praise, the mood is undeniably joyful. The piano bubbles with excitement, almost as if breathing in and out. The vivid poetry lends itself to text painting: a pointillistic accompaniment hints at the spotted trout (m. 19-28); the birds' flight is heard in the ascending "ah's" (m. 36-39); major seventh chords juxtapose consonance and dissonance, mirroring the poet's thoughtful consideration of various opposing words, littered with alliteration (m. 77-89).

In performance, the vibrant poetry must come through, making good diction essential. The choir should also take full advantage of the wide range of dynamics and explore different vocal colors to best convey the text.

Soli Deo Gloria.

~ James Elias Pick

Visit www.jamespick.com to contact
the composer or share recordings.

Text:

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.

~ Gerard Manley Hopkins

Pied Beauty

(SATB, accompanied)

Gerard Manley Hopkins

James Elias Pick

Joyfully ($\text{♩} = \text{c. } 150$)

PIANO

con pedale

S

A

T

B

Glo - ry be__ to God____ for dap - pled things

Glo - ry be__ to God____ for dap - pled things

Glo - ry be__ to God____ for dap - pled things

Glo - ry be__ to God____ for dap - pled things

9

14

15

16

17

f

mp

PIED BEAUTY—SATB

13

Soprano (S) vocal line:

For skies of couple - co-lour as a brin - ded cow;

Alto (A) vocal line:

For skies of couple - co-lour as a brin - ded cow;

Tenor (T) vocal line:

For skies, couple - co-lour, as a

Bass (B) vocal line:

For skies, couple - co-lour, as a

Piano accompaniment (Bass clef, 6/8 time):

f mp

17

Soprano (S) vocal line:

For *mp*

Alto (A) vocal line:

For *mp*

Tenor (T) vocal line:

cow;

Bass (B) vocal line:

cow;

Piano accompaniment (Bass clef, 6/8 time):

p cresc. poco a poco

(Ped.)

21

S rose - moles all in stip - ple

A rose - moles all in stip - ple

T *p* Oh

B *p* Oh

25

S *mf* up - on trout that swim;

A *mf* up - on trout that swim;

T *mf* up - on trout that swim;

B *mf* up - on trout that swim;

L.V.

4

29

S A T B

31 *mp* < *mf*

Fresh - fire - coal

p *mf*

Oh

p *mf*

Oh

p *mf*

Oh

mf

31 *#g:* *g:*

mp *#g:* *g:*

37

S Ah Ah Ah Finch - es'

A Ah Ah Ah Finch - es'

T 8 Ah Ah Ah Finch - es'

B Ah Ah Ah Finch - es'

Soprano (S) staff: Four measures of rests.

Alto (A) staff: Four measures of rests.

Tenor (T) staff: Four measures of rests.

Bass (B) staff: Four measures of rests.

Piano/Double Bass staff: Measures 45-48. The piano part consists of eighth-note chords in 8th time. The double bass part provides harmonic support with sustained notes.

f

Soprano (S) staff: Measures 49-52. The vocal line features eighth-note patterns. The lyrics "Glo - ry be__ to God____ for dap - pled things" are repeated three times. Measure 52 ends with a forte dynamic.

Alto (A) staff: Measures 49-52. The vocal line follows the soprano's pattern. The lyrics are repeated three times.

Tenor (T) staff: Measures 49-52. The vocal line follows the soprano's pattern. The lyrics are repeated three times.

Bass (B) staff: Measures 49-52. The vocal line follows the soprano's pattern. The lyrics are repeated three times.

f mp

Piano/Double Bass staff: Measures 49-52. The piano part features eighth-note chords in 8th time. The double bass part provides harmonic support with sustained notes.

53

Soprano (S) vocal line: - | 4/4 Land - scape plot - ted and pieced fold, fal-low, and

Alto (A) vocal line: - | 4/4 Land - scape plot - ted and pieced fold, fal-low, and

Tenor (T) vocal line: 8/8 Land - scape plot - ted and pieced fold, fal-low, and

Bass (B) vocal line: 6/8 Land - scape plot - ted and pieced fold, fal-low, and

Orchestra: Measures 1-4 show piano chords in 6/8 time. Measure 5 begins with a forte dynamic (f) followed by a mezzo-forte dynamic (mp). The bassoon part is highlighted with a brace and oval markings.

57

Soprano (S) vocal line: plough; | 8/8 p And all

Alto (A) vocal line: plough; | 8/8 p mp And all

Tenor (T) vocal line: 8/8 plough; | 8/8 p

Bass (B) vocal line: plough; | 8/8 p

Orchestra: Measures 1-4 show sustained notes. Measures 5-6 show eighth-note patterns. Measure 7 shows a dynamic change to piano (p) and a bassoon entry with a bassoon clef and an 8th note. The bassoon part is highlighted with a brace and oval markings.

61

S trades, their gear and ta - ckle and
A trades, their gear and ta - ckle and
T ^{mp} And all trades, their gear, ta - ckle and
B ^{mp} And all trades, their gear, ta - ckle and

cresc.

65

S trim.
A trim.
T trim.
B trim.

f

69

S A T B

Bassoon: Measures 69-72 show eighth-note patterns in 4/4 time. The bassoon starts with a sixteenth-note rest followed by eighth-note pairs. The double bass continues its eighth-note pattern.

73 rit. poco a poco

Dream-like ($\text{♩} = \text{c. } 120$)

S A T B

All things

77 *mp*

All things

All things

All things

All things

rit. poco a poco

Dream-like ($\text{♩} = \text{c. } 120$)

f mp

p espress.

The vocal parts enter with "All things" at measure 77 in a dream-like style. The bassoon and double bass continue their eighth-note patterns. The tempo is indicated as $\text{♩} = \text{c. } 120$.

78

S coun - ter, o - ri - gi - nal, spare,

A coun - ter, o - ri - gi - nal, spare,

T coun - ter, o - ri - gi - nal, spare,

B coun - ter, o - ri - gi - nal, spare,

B_c

82

S strange; What - e - ver is fi - ckle freck-led (who knows)

A strange; What - e - ver is fi - ckle freck-led (who knows)

T strange; What - e - ver is fi - ckle freck-led (who knows)

B strange; What - e - ver is fi - ckle freck-led (who knows)

B_c

poco rit.

86

Soprano (S) Alto (A) Tenor (T) Bass (B)

how?) With swift, slow; sweet, sour; a - daz - zle, dim;

f

how?) With swift, slow; sweet, sour; a - daz - zle, dim;

f

how?) With swift, slow; sweet, sour; a - daz - zle, dim;

f

how?) With swift, slow; sweet, sour; a - daz - zle, dim;

f

poco rit.

90 Slowly returning to Tempo I

Soprano (S) Alto (A) Tenor (T) Bass (B)

mp

He

mf

He

mf

He

mf

He

mf

Slowly returning to Tempo I

cresc.

mp

94

Soprano (S) *fa - thers - forth* whose beau - ty is past

Alto (A) *fa - thers - forth* whose beau - ty is past

Tenor (T) *fa - thers - forth* whose beau - ty is past

Bass (B) *fa - thers - forth* whose beau - ty is past

Tempo I

98 div. *f* rit.

Soprano (S) *change:*

Alto (A) *change:*

Tenor (T) *change:*

Bass (B) *change:* div. *f* rit.

Tempo I

98

102 **a tempo**

S Praise Him.

A Praise Him.

T Praise Him.

B Praise Him.

a tempo

rit.

S

A

T

B

Praise Him.

rit.

S

A

T

B

106 **a tempo**

S Praise Him.

A Praise Him.

T Praise Him.

B Praise Him.

a tempo

allarg.

S

A

T

B

Praise Him.

a tempo

allarg.

S

A

T

B

ff