

PIED BEAUTY, Pick

SAB
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 farmers 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* [paɪd]: "covered with patches or spots of two or more colors"
- *Dappled* [ˈdæp əld]: "marked with spots or rounded patches"
- *Brinded* [ˈbrɪn dɪd]: "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

(SAB, accompanied)

Also available for SATB, SSA, and TTB

Gerard Manley Hopkins

James Elias Pick

Joyfully (♩ = c. 150)

PIANO

f *espress.*

con pedale

The piano introduction consists of two systems of music. The first system is in 4/4 time and features a treble clef with a key signature of two sharps (F# and C#). The melody is characterized by eighth-note patterns and rests. The bass clef part provides a steady accompaniment with quarter notes and rests. The second system continues the piece, with a change in time signature to 3/4 and then back to 4/4. The music is marked 'f' (forte) and 'espress.' (espressivo). A 'con pedale' instruction is placed below the bass clef staff.

5

This system of piano accompaniment covers measures 5 through 8. It maintains the same key signature and tempo as the introduction. The treble clef part continues with eighth-note patterns, while the bass clef part provides a consistent accompaniment. The time signature changes to 3/4 at the end of measure 8.

9

S

A

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

B

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

The vocal staves for Soprano (S) and Alto (A) begin at measure 9. Both parts are marked 'f' (forte). The lyrics are 'Glo - ry be - to God for dap - pled things'. The Soprano part features a melodic line with eighth notes and a long note at the end of the phrase. The Alto part provides a similar accompaniment. The time signature is 3/4.

9

f *mp*

This system of piano accompaniment covers measures 9 through 12. It continues the musical theme established in the previous systems. The treble clef part has a dynamic marking of 'f' (forte) and 'mp' (mezzo-piano). The bass clef part provides a steady accompaniment. The time signature is 3/4.

13

S
A

For skies of cou-ple - co-lour as a brin - ded cow; —

B

For skies, cou-ple - co-lour, as a

f mp

17

S
A

For

B

cow; —

19

mp

19

p cresc. poco a poco

(Ped.)

21

S
A

rose - moles all in stip - ple

B

Oh

p

25 *mf* *f*

S up - on trout that swim;

A up - on trout that swim;

B up - on trout that swim;

28 *dim.* *dim.*

S

A

B

31 *mp* *mf* *mp* *mf*

S Fresh - fire - coal chest - nut - falls;

A Oh

B Oh

31 *mp* *p cresc. poco a poco*

36

S
A

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

Ah Ah Ah Ah Finch - es'

B

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

Ah Ah Ah Ah Finch - es'

41

S
A

f

wings;

B

f

wings;

41

45

S
A

B

49 *f*

S
A
Glo - ry be__ to God__ for dap - pled things__

B
Glo - ry be__ to God__ for dap - pled things__

49

f mp

53

S
A
Land - scape plot - ted and pieced fold, fal-low, and

B
Land - scape plot - ted and pieced fold, fal-low, and

f mp

57

S
A
plough; *p* *mp*
And all__

B
plough; *p*

p

61

S
A

trades, their gear and ta - ckle and

B

And all trades, their gear, ta - ckle and

mp *mf*

cresc.

65

S

trim.

B

trim.

65

69

S
A

B

73 rit. poco a poco

S
A

B

rit. poco a poco

f *mp*

77 Dream-like (♩ = c. 120) *mp*

S
A

All things coun - ter, o - ri - gi - nal,

B

All things coun - ter, o - ri - gi - nal,

77 Dream-like (♩ = c. 120) *p* *espress.*

81

S
A

spare, strange; What - e - ver is

B

spare, strange; What - e - ver is

84

S
A

fi - ckle freck - led (who knows how?) With

B

fi - ckle freck - led (who knows how?) With

poco rit.

87

S
A

f *dim.* *f* *dim.*

swift, slow; sweet, sour; a - daz - zle, dim;

B

swift, slow; sweet, sour; a - daz - zle, dim;

poco rit.

90

Slowly returning to Tempo I

mp *mf*

S
A

He

B

He

90

Slowly returning to Tempo I

mp *cresc.*

94

S
fa - thers - forth _____ whose beau - ty _____ is past *div.*

A
fa - thers - forth _____ whose beau - ty _____ is past

B
fa - thers - forth _____ whose beau - ty _____ is past

Tempo I

98 *f* *rit.*

S
change: _____

A
change: _____

B
change: _____

98 *f* *rit.*

102 **a tempo**

S **Praise Him.** **rit.**

A **Praise Him.**

B **Praise Him.**

a tempo **rit.**

106 **a tempo** **unis.** **allarg.**

S **Praise Him.**

A **Praise Him.**

B **Praise Him.**

a tempo **allarg.** **ff**