

Pied Beauty

Gerard Manley Hopkins
1844 – 1889

Kathryn Rose

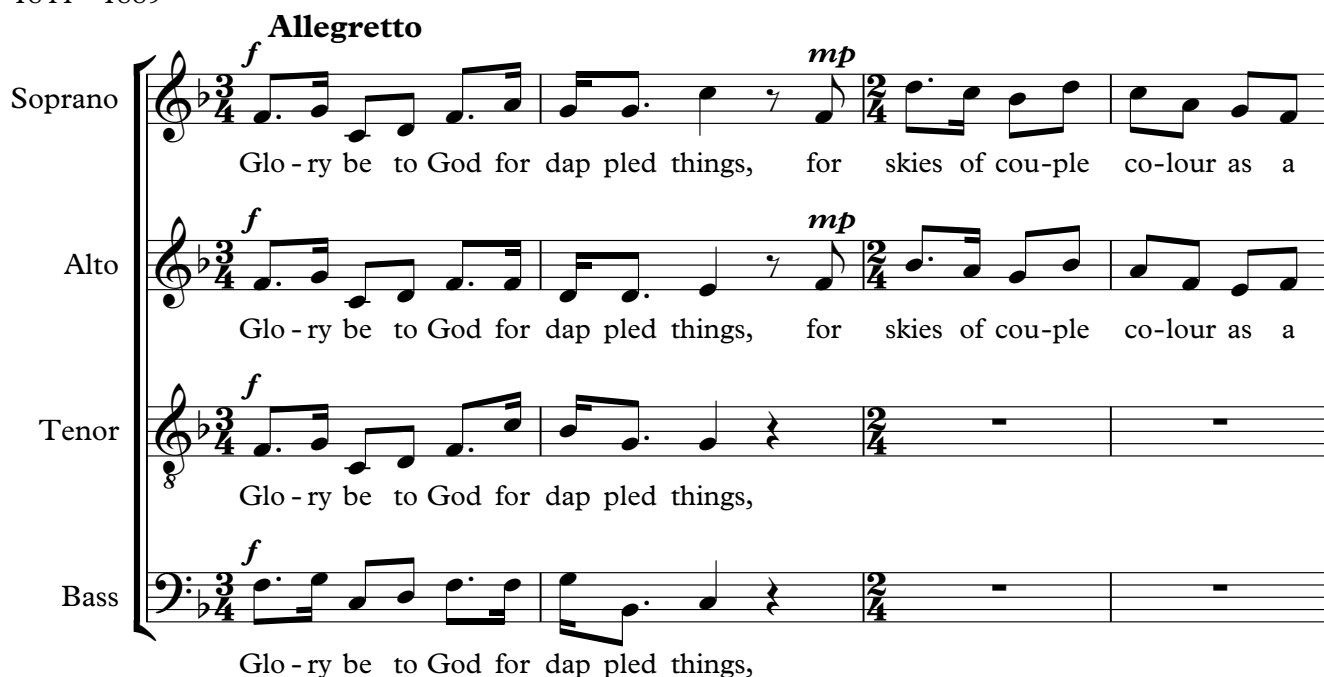
Allegretto

Soprano *f* *mp*
Glo - ry be to God for dap pled things, for skies of cou-ple co-lour as a

Alto *f* *mp*
Glo - ry be to God for dap pled things, for skies of cou-ple co-lour as a

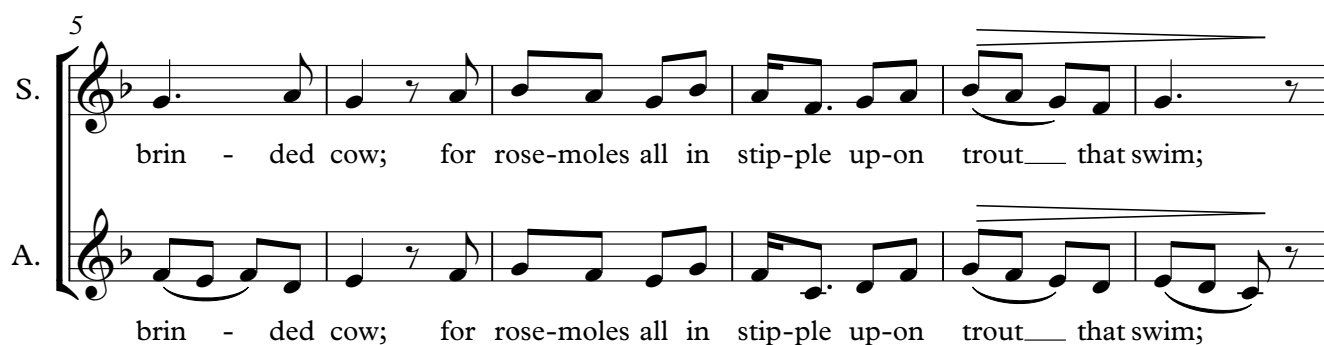
Tenor *f*
Glo - ry be to God for dap pled things,

Bass *f*
Glo - ry be to God for dap pled things,

Musical score for Soprano, Alto, Tenor, and Bass parts. The score is in 3/4 time, with a key signature of one flat (B-flat). It features dynamic markings of *f* (forte) and *mp* (mezzo-piano). The tempo is marked **Allegretto**. The lyrics are: "Glo - ry be to God for dap pled things, for skies of cou-ple co-lour as a".

5
S. *f*
brin - ded cow; for rose-moles all in stip-ple up-on trout__ that swim;

A. *f*
brin - ded cow; for rose-moles all in stip-ple up-on trout__ that swim;

Musical score for Soprano (S.) and Alto (A.) parts. The score is in 3/4 time, with a key signature of one flat (B-flat). It features a dynamic marking of *f* (forte). The lyrics are: "brin - ded cow; for rose-moles all in stip-ple up-on trout__ that swim;".

11
T. *mf*
Fresh-fire-coal chest-nut falls; fin - ches' wings; Land-scape plot-ted and pieced:

B. *mf*
Fresh-fire-coal chest-nut falls; fin - ches' wings; Land-scape plot-ted and pieced:

Musical score for Tenor (T.) and Bass (B.) parts. The score is in 3/4 time, with a key signature of one flat (B-flat). It features a dynamic marking of *mf* (mezzo-forte). The lyrics are: "Fresh-fire-coal chest-nut falls; fin - ches' wings; Land-scape plot-ted and pieced:". There is a triplet of eighth notes in the final measure of both parts.

2

17

S. *mf* and all _____ trades, their gear and

A. *mf* and all _____ trades, their gear and

T. *mp* *mf* fold, fal-low, and plough; and all _____ trades, their gear and

B. *mp* *mf* fold, fal-low, and plough; and all _____ trades, their gear and

23

S. *mp* *mf* tack-le, and trim. All things coun-ter, o - ri - gi-nal, spare, strange; What *mp*

A. *mp* *mf* tack-le, and trim. All things coun-ter, o - ri - gi-nal, strange; What *mp*

T. *mp* *mf* tack-le, and trim. All things coun-ter, o - ri - gi-nal, strange; What *mp*

B. *mp* *mf* tack-le, and trim. All things coun-ter, o - ri - gi-nal, strange; What *mp*

29

S. *mf* *p* *f* ev - er is fick-le, freck-led, (who knows how?) With swift,

A. *mf* *p* *f* ev - er is fick-le, freck-led, (who knows how?) With swift,

T. *mp* *p* *f* ev - er is fick-le, freck led, (who knows how?) With swift,

B. *mf* *p* *f* ev - er is fick-le, freck led, (who knows how?) With swift,

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

S. slow; sweet, sour; a - daz-zle, dim;

A. *mp* *mf* *f* *p*

A. slow; sweet, sour; a - daz-zle, dim;

T. *mp* *mf* *f* *p*

T. slow; *mp* sweet, sour; a - daz-zle, dim;

B. *mp* *mf* *f* *p*

B. slow; sweet, sour; a - daz-zle, dim;

40 *mf* *f*

S. He fa-thers forth whose beau-ty is past change: Praise— him!

A. *mf* *f*

A. He fa-thers forth whose beau-ty is past change: Praise— him!

T. *mf* *f*

T. He fa-thers forth whose beau-ty is past change: Praise— him!

B. *mf* *f*

B. He fa-thers forth whose beau-ty is past change: Praise— him!