

commissioned by The Cantata Singers

Natural Selection

ANDREW VORES

(2009)

Pied Beauty

GERARD MANLEY HOPKINS

♩ = 42c.

reeds
pp

Timpani
p

Soprano
p *poco* *pp sub.* *cresc.*
nn ah mm

Alto
p *poco* *pp sub.* *cresc.*
nn ah mm

Tenor
p *poco* *pp sub.* *cresc.*
nn ah mm

Bass
p *poco* *pp sub.* *cresc.*
nn ah mm

Violin 1 DIV.
p *mf*
senza vib.

Violin 2 DIV.
p *mp*
senza vib.

Viola DIV.
pp *mp*
senza vib.

Violoncello DIV.
pp *p*
senza vib.

Contrabass DIV.
pp *p*
senza vib.

pp *p*

1

♩ = 132c.

13

Ob. 1 *ff*

Ob. 2,3 *ff*

trumpets may apply some flexibility to the pulse – as a choir and individually – but should try to keep as close to the conductor's beat as possible, aligning with the strings at 2, 3, and 5

con sord. (harmon without stem)

Tpt. 1 *f* con sord. (harmon without stem)

Tpt. 2 *f* con sord. (harmon without stem)

Tpt. 3 *f* con sord. (harmon without stem)

Org. *ff*

(DIV.)
con vib.

Vn.1 *ff* *mf*

Vn.2 *ff* *mf*



16

Tpt. 1

Tpt. 2

Tpt. 3

Vn.1 (DIV.)

Vn.2 (DIV.)

17

1

Tpt. 2

3

Vn.1 UNIS.

Vn.2 UNIS.

Va. con vib.

mf

19

1

Tpt. 2

3

Vn.1

Vn.2

Va.

20

1

Tpt. 2

3

Vn.2

Va.

Vc. UNIS. con vib.

mf

②

play fermata if needed for trumpets to catch up, otherwise continue immediately to ② without fermata

22

1

Tpt. 2

3

Vn. 2

Va.

Vc.

Cb.

con vib.

mf

play fermata if needed for trumpets to catch up, otherwise continue immediately to ③ without fermata



24

③

1

Ob.

2:3

mf

a 2

pp

1

Tpt. 2

3

Va.

Vc.

Cb.

26

1

Ob.

2.3

ff *mf*

1

Tpt. 2

3

Va.

Vc.

Ch.



a 3

Obs.

1

Tpt. 2

3

4

(♩ = 132c.)

28

1
Ob.

2:3

1
Tpt. 2

3

Vn. 1

Vn. 2

Va.

mp ————— *mf*

mp ————— *mf*

mp ————— *mf*

strings' entry should overlap with end of trumpet notes



5

6

29

1

3

6

3

Tpt. 2

3

Vn. 1

Vn. 2

Va.

pp

pp

pp

♩ = 60c.

33

Obs. *p* *mf* *p* *mf*

Org. *mp* 8

S *mp*
Glo - ry be to God — for dap - pled things— For

Ch.1 A *mp*
Glo - ry be to God — for dap - pled things— For

T *mp*
Glo - ry be to God — for dap - pled things— For

S *mp*
Glo - ry be to God for dap - pled things— For

Ch.2 A *mp*
Glo - ry be to God for dap - pled things— For

T *mp*
Glo - ry be to God for dap - pled things— For

Vn.1 DIV. *p* 6 *f*

Vn.2 *p* 5 *f*

3 SOLI Vn.2 *p* *mf* *p* *mf*

GLI ALTRI *p* *mf* *p*

Va. DIV. *p* *mf* *p*

Vc. *mp*
senza vib.
poco sul pont.

Obs. *p* *mf* *p* *mf*

Org.

Ch.1 S A T

skies of cou - ple - co - lour as a brind - - - ed cow;

Ch.2 S A T

skies of cou - ple - co - lour as a brind - - - - - ed

Vn.1 DIV. *mp* *f* SOLO TUTTI *p* 6 6 6 6

3 SOLI Vn.2 *p* *mf* *p*

GLI ALTRI *mf* *p*

Va. DIV. *mf* *p*

Vc. *mf* *p*

39

Obs. *p* *mp* *p* *mp*

Org. **8** **8**

Ch.1
S *p*
A *p*
T *p*
B *p*

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

Ch.2
S *p*
A *p*
T *p*
B *p*

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

Vn.1 DIV. *f* *pp* *mf*

3 SOLI
Vn.2 *mf* *p* *mp* *p* *mp*

GLI ALTRI *mp*

Va. DIV. *mp*

Vc. *mp*

46

Tpts. *pp* *mf* *p* *f*

Org. *p*

Ch.1
S *mp* *mf*
wings; — Land - - - scape
A *mp* *mf*
wings; — Land - - - scape
T *mf*
Land - - - scape
B *mf*
Land - - - scape

Ch.2
S *mp* *mf*
finch - es' wings; — Land - - - scape
A *mp* *mf*
finch - es' wings; — Land - - - scape
T *mf*
Land - - - scape
B *mf*
Land - - - scape

Vn.1
2 SOLI *p*

Vn.2 (DIV.) *p*

Va. (3 SOLI) *p* *mf* *mp*

Vc. *p* *mf* *mp*

49

Tpts. *p* *mp* *mp*

Org.

Musical score for Tpts. and Org. in 4/4 time. The Tpts. part starts with a *p* dynamic, followed by a crescendo to *mp*, and then a decrescendo back to *mp*. The Org. part provides harmonic support with sustained chords.

Ch.1

S *mp* plot - ted

A *mp* plot - ted

T *mp* and pieced—

B *mp* and pieced—

Vocal score for Ch.1. Soprano (S) and Alto (A) sing "plot - ted" with a *mp* dynamic. Tenor (T) and Bass (B) sing "and pieced—" with a *mp* dynamic.

Ch.2

S and pieced—

A and pieced—

T *mp* plot - ted

B *mp* plot - ted

Vocal score for Ch.2. Soprano (S) and Alto (A) sing "and pieced—" with a *mp* dynamic. Tenor (T) and Bass (B) sing "plot - ted" with a *mp* dynamic.

Vn.1 2 SOLI *f*

Vn.2 (DIV.) *f*

Va. (3 SOLI) *mf* *p* *mp* *p* *mp*

Vc.

Instrumental score for Vn.1, Vn.2, Va., and Vc. in 4/4 time. Vn.1 and Vn.2 play a melodic line with a *f* dynamic. Va. plays a melodic line with dynamics *mf*, *p*, *mp*, *p*, and *mp*. Vc. provides a bass line.

56

Ob.2 *p* < *mf* *p* < *mf* *p* < *mp*

E.Hn. *p* < *mf* *p* < *mf* *p* < *mp*

Bn. *p* < *mf* *p* < *mf* *p* < *mp*

1 *mf* *pp sub.*

2 *mf* *pp sub.*

Org. *mf*

Timp. *pp* *poco mf*

Ch.1 S *mf* *mp*
 A *mf* *mp*
 T *mf* *mp*
 B *mf* *mp*

Ch.2 S *mf* *p*
 A *mf* *p*
 T *mf* *p*
 B *mf* *p*

Vn.1 *mp* nat. *fp*

SOLO 1 *mf* nat. *p*

SOLO 2 *mf* nat. *p*

GLI ALTRI (sul tasto) *mp* < *mf* *mp* < *mf* *p*

Va. (DIV.) con vib. sul tasto *mp* < *mf* *mp* < *mf* *p*

Vc. *mp* *fp*

Cb. *mp* *fp*

All things coun - ter, o - ri - gi - nal, strange; spare, —

All things coun - ter, o - ri - gi - nal, strange; spare, —

All things coun - ter, or - i - gi - nal, spare, strange; *p*

All things coun - ter, or - i - gi - nal, spare, strange; *p*

All things coun - ter, or - i - gi - nal, spare, strange; *p*

All things coun - ter, or - i - gi - nal, spare, strange;

59

Ob.2

E.Hn.

Bn.

Org.

Timp.

S

A

Ch.1

T

B

S

A

Ch.2

T

B

Vn.1

SOLO 1

Vn.2

SOLO 2

GLI ALTRI

Va.

Vc.

Cb.

mp < *mf*

mp < *mf*

mp < *mf*

poco f *dim.*

f

What - e - - ver is fick - le,

f

What - e - - ver is fick - le,

f

What - e - - ver is fick - le, *mf* fick - le,

f

What - e - - ver is fick - le, *mf* fick - le,

f

What - e - - ver is fick - le, *mf* fick - le,

f

What - e - - ver is fick - le, *mf* fick - le,

f

What - e - - ver is fick - le, *mp* fick - le,

f

What - e - - ver is fick - le, *mp* fick - le,

ff *mp* < *f*

(DIV.)

ff *mp* < *f*

(DIV.)

ff *poco*

f *p* *f*

f *p* *f*

ff *mp* < *f*

ff *mp* < *f*

ff *poco*

ff

83

Ob.1.2 *f* *ffz* *nat.*

E.Hn. *f* *ffz* *nat.* to Oboe

Bn. *f* *ffz* *nat.*

Tpts. *f* *ffz* *nat.*

Org. *f*

Timp. *ffz*

Vn.1 (DIV.) *f* *ffz* *con sord.*

Vn.2 (DIV.) *f* *ffz* *con sord.*

Va. *f* *ffz* *con sord.*

Vc. *f* *ffz* *con sord.*

Cb. *f* *ffz* *ffpp*

attacca