

commissioned by The Cantata Singers
Natural Selection

ANDY VORES

(2009)

Pied Beauty

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$\text{♩} = 42c.$

reeds

Organ *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

Chorus 1 & 2

Violin 1 div. *p* *senza vib.* *mf*

Violin 2 div. *p* *senza vib.* *mp*

Viola div. *pp* *senza vib.* *mp*

Violoncello div. *pp* *senza vib.* *p*

Contrabass div. *pp* *senza vib.* *p*

pp *p*

8

1

Ob. 2

3

Org.

Timp.

S

A

Ch. 1 & 2

T

B

Vn. 1 div.

Vn. 2 div.

Va.

Vc.

Cb.

mfpp *mf* *mfpp* *mf* *mfpp* *f* *mfpp*

mfpp *mf* *mfpp* *mf* *mfpp* *f* *mfpp*

mfpp *mf* *mfpp* *mf* *mfpp* *f* *mfpp* *f* *mfpp*

mf *poco cresc.*

f

f

f

f

f

f

f

f

f

f

ah mm nn ah mm nn ah mm nn

ah mm nn ah mm nn ah mm nn

ah mm nn ah mm nn ah mm nn

ah mm nn ah mm nn ah mm nn

f

f

f

f

UNIS.

(DIV.)

UNIS.

mf *f*

5:4 7:4

1

♩ = 132c.

13

1 *ff*

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

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

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

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

Org. *ff*

Vn.1 (DIV.) con vib. *ff* — *mf*

Vn.2 (DIV.) con vib. *ff* — *mf*



16

1

Tpt. 2

3

Vn.1 (DIV.)

Vn.2 (DIV.)

Musical score for measures 17-18. The score includes parts for Trumpets 1, 2, and 3, Violin 1, Violin 2, and Viola. The key signature is one sharp (F#) and the time signature is 3/4. The dynamic is *mf*. The strings are marked *UNIS.* and *con vib.*. The trumpets have various articulations including slurs, accents, and fingerings (3, 5). Measure 17 starts with a fermata over the first measure.

Musical score for measures 19-20. The score includes parts for Trumpets 1, 2, and 3, Violin 1, Violin 2, and Viola. The key signature is one sharp (F#) and the time signature is 3/4. The dynamic is *mf*. The strings are marked *UNIS.* and *con vib.*. The trumpets have various articulations including slurs, accents, and fingerings (3, 5). Measure 19 starts with a fermata over the first measure.

Musical score for measures 20-21. The score includes parts for Trumpets 1, 2, and 3, Violin 2, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. The dynamic is *mf*. The strings are marked *UNIS.* and *con vib.*. The trumpets have various articulations including slurs, accents, and fingerings (3, 5). Measure 20 starts with a fermata over the first measure.

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

Musical score for measures 22-23. The score includes parts for Trumpet 1 (Tpt. 1), Trumpets 2 and 3 (Tpt. 2, 3), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 2/2. Measure 22 features a complex rhythmic pattern with triplets and sextuplets. Measure 23 is a whole rest for all instruments. Dynamics include *mf* and *con vib.*.

play fermata if needed for trumpets to catch up, otherwise continue immediately to ③



Musical score for measures 24-25. The score includes parts for Oboe (Ob.), Trumpets 1, 2, and 3 (Tpt. 1, 2, 3), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). Measure 24 is a whole rest for all instruments. Measure 25 features a complex rhythmic pattern with triplets and quintuplets. Dynamics include *mf* and *pp*. A circled number 3 (③) is placed above the first measure of the section.

26

1

Ob.

2.3

ff *mf*

1

Tpt. 2

3

Va.

Vc.

Cb.



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

Tpt. 2

3

Vn.1

Vn.2

Va.

pp

pp

pp

♩ = 60c.

Obs. 33

p *mf* *p* *mf*

Org.

mp

Ch.1

S *mp*
Glo - ry be to God for dapp - led things— For

A *mp*
Glo - ry be to God for dapp - led things— For

T *mp*
Glo - ry be to God for dapp - led things— For

B

Ch.2

S *mp*
Glo - ry be to God for dapp - led things— For

A *mp*
Glo - ry be to God for dapp - led things— For

T *mp*
Glo - ry be to God for dapp - led things— For

B

Vn.1 div.

p *f*

3 soli Vn.2

p *mf* *p* *mf*

gli altri

p *mf* *p*

Va. div.

p *mf* *p*

Vc.

p *mf* *p*

senza vib.
poco sul pont.

mp

37
Obs. *p* *mf* *p* *mf*

Org.

Ch.1
S
A
T
B
skies of cou - ple - co - lour as a ³brind - - - ed cow;

Ch.2
S
A
T
B
skies of cou - ple - co - lour as a ³brind - - - ed

Vn.1 div. SOLO *mp* *f* 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.

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

For rose - moles all in sti - pple up - on trout that

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

cow; For rose - moles all in sti - pple up - on trout

Vn.1 div. *f* *pp* *mf*

3 soli *mf* *p* *mp* *p* *mp*

Vn.2 gli altri *mf* *p* *mp* *p* *mp*

Va. div. *mf* *p* *mp* *p* *mp*

Vc. *mf* *p* *mp* *p* *mp*

7

42

1 *p* *mp* *pp* *mp* *pp* *mf*

Ob.2 *p* *mp* *pp* *mp* *pp* *mf*

3 *p* *mp*

Tpts. *pp* *p* *pp* *p* *pp* *p*

Org. *pp* *p* *pp* *p* *pp* *p*

S *p*
swim; Fresh fire - coal chest - nut falls; finch - es'

A *p*
swim; Fresh fire - coal chest - nut falls; finch - es'

Ch.1 T *pp*
trout that swim; Fresh fire-coal chest - nut falls; finch - es' wings;—

B *pp*
trout that swim; Fresh fire-coal chest - nut falls; finch - es' wings;—

Ch.2 S *p*
that swim; Fresh fire - coal chest - nut falls;

A *p*
that swim; Fresh fire - coal chest - nut falls;

T *pp* *p* *mp*
trout that swim; Fresh fire - coal chest - nut falls; finch - es' wings;—

B *pp* *p* *mp*
trout that swim; Fresh fire - coal chest - nut falls; finch - es' wings;—

Vn.1 div. *pp* *pp*

3 soli *p* *mp*

Vn.2 *pp* *pp* *pp*

gli altri *p*

Va. div. *p* *pp* *p*

Vc. *pp* *p* *pp*

senza sord.

TUTTI DIV. sul tasto

3 SOLI sul tasto

5 5 6

3 3 3

46

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

Org. *p*

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

Ch.2
S *mp* finch - es' wings; — *mf* Land - - - scape
A *mp* finch - es' wings; — *mf* 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*

49

Tpts. *p* *mp* *mp*

Org.

Musical score for Tpts. and Org. in 4/4 time. The Tpts. part starts with a rest, followed by a dynamic marking of *p*, then a crescendo to *mp*, and finally a decrescendo back to *mp*. The Org. part consists of a few chords in the right hand and a bass line in the left hand.

Ch.1

S *mp*
plott - ed

A *mp*
plott - ed

T *mp*
and
mp
pieced—

B *mp*
and
pieced—

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

Ch.2

S
and pieced—

A
and pieced—

T *mp*
plott - ed

B *mp*
plott - ed

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

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 dynamic marking of *f*. Va. plays a chordal accompaniment with a dynamic marking of *mf*, then *p*, *mp*, *p*, and *mp*. Vc. plays a simple 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.* *mf* *pp sub.*

2 *mf* *pp sub.*

Org. *mf*

Timp. *pp* *poco mf*

S *mf* All things coun - ter, or - i - gi - nal, spare, strange; *mp* spare, —

A *mf* All things coun - ter, or - i - gi - nal, spare, strange; *mp* spare, —

T *mf* All things coun - ter, or - i - gi - nal, spare, strange; *mp* spare, —

B *mf* All things coun - ter, or - i - gi - nal, spare, strange; *mp* spare, —

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

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

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

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

TUTTI UNIS.
sul tasto

Vn.1 *mp* nat. *fp*

Vn.2 solo 2 *mf* nat. *p*

gli altri (sul tasto) *mp* < *mf* *mp* < *mf* *p*

TUTTI DIV.
(sul tasto)

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

Vc. *mp* *fp*

Cb. *mp* *fp*

59

Ob.2

E.Hn.

Bn.

Org.

Timp.

S

A

Ch.1

T

B

S

A

Ch.2

T

B

Vn.1

Vn.2 solo 2

gli altri

Va.

Vc.

Cb.

mp < *mf*

mp < *mf*

mp < *mf*

poco f

dim.

f

What - ev - - - er is fick - le,

f

What - ev - - - er is fick - le,

f

What - ev - - - er is fick - le, fick - le,

f

What - ev - - - er is fick - le, fick - le,

f

What - ev - er - - - is fick - le, fick - le,

f

What - ev - er - - - is fick - le, fick - le,

f

What - ev - er - - - is fick - le, fick - le,

f

What - ev - er - - - is fick - le, fick - le,

f

What - ev - er - - - is fick - le, fick - le,

mp

fick - le,

mp

fick - le,

fp

poco

f < *p* < *f*

f < *p* < *f*

ff

mp < *f*

ff

mp < *f*

fp

poco

fp

62 (9)

Ob.2 *pp* *p* *pp*

E.Hn. *pp* *p* *pp*

Bn. *pp* *p* *pp*

1 *pp* *p* *pp*

Tpt. 2 *pp* *p*

3 *pp* *p* *pp*

Org. *pp*

Timp. *pp*

S *mp* *p*
freck - led; freck-led; freck - led; With swift, slow,

A *mp* *p*
freck-led; freck - led; With swift, slow,

Ch.1 T *mp* *p*
freck - led; freck - led; With swift, slow,

B *mp* *p*
freck - led; freck - led; With swift, slow,

S *mp* *p*
freck - led; freck - led; With swift, slow,

A *mp* *p*
freck - led; freck - led; With swift, slow,

Ch.2 T *p*
freck - led; With swift, slow,

B *p*
freck - led; With swift, slow,

Vn.1 *p*
TUTTI (sul tasto) *pp*

Vn.2 *mp* *mf* *p* *mp* *pp*

Va. *mp* *mf* *p* *mp*

Vc. *p* *pp*

Cb. *pp*

65

1 Ob. *ppp*

2 Ob.

E.Hn.

Bn.

1 Tpt. *ppp*

2 Tpt. *ppp*

Org.

Timp. *p* *pp*

Ch.1
S sweet, sour, a - dazz - le, *pp* dim.
A sweet, sour, a - dazz - le, *pp* dim.
T sweet, sour, a - dazz - le, *pp* dim.
B a - dazz - le, dim.

Ch.2
S swift, slow, sweet, sour, a dazz - le,
A swift, slow, sweet, sour, a - dazz - le,
T swift, slow, sweet, sour, a dazz - le,
B swift, slow, sour, a - dazz - le,

Vn.1

Vn.2

Va. (DIV.)

Vc. (DIV.)

Cb.

Detailed description: This page of a musical score, numbered 18, covers measures 65 through 72. It features a large orchestral ensemble and two vocal choirs. The woodwinds include two oboes, English horn, bassoon, two trumpets, and timpani. The strings consist of violins I and II, viola, violoncello, and double bass. The vocal soloists are divided into two choirs, Ch.1 and Ch.2, each with Soprano, Alto, Tenor, and Bass parts. The score is in a key with one sharp (F#) and a common time signature. Measures 65-67 show the woodwinds and strings with various dynamics like *ppp* and *p*. Measures 68-72 feature the vocal soloists with lyrics such as 'sweet, sour, a - dazz - le' and 'swift, slow, sweet, sour, a dazz - le'. The vocal parts include dynamic markings like *pp* and *dim.* and some phrasing slurs. The instrumental parts continue with sustained chords and melodic lines.

10

69

Ob.2

E.Hn.

Bn.

Org.

Timp.

Ch.1

S

A

T

B

Ch.2

S

A

T

B

Vn.1

Vn.2

Va.

Vc. div.

Cb.

ppp

p

dim.

pp

nat. senza vib.

UNIS. nat. senza vib.

ppp

pp

< p

(DIV.)

pp

ppp

nat. senza vib.

nat. senza vib.

ppp

nat. senza vib.

ppp

pp

76

1 Ob.
2 Ob.
E.Hn.
Bn.
1 Tpt. 2
3 Tpt. 3
Org.
Timp.
Vn.1 div.
Vn.2 div.
Va.
Vc.
Cb.

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

nat. senza vib.
nat. senza vib.
nat. senza vib.
nat. senza vib.

Detailed description: This page of a musical score covers measures 76 to 81. It features a woodwind section with two Oboes, English Horn, Bassoon, and three Trumpets. The strings consist of Violin 1 and 2 (divided), Viola, Violoncello, and Contrabass. The percussion includes an Organ and Timpani. The score is in 4/4 time with a key signature of two sharps (F# and C#). Dynamics range from *pp* to *mf*. Performance instructions include 'nat. senza vib.' for several string parts. The woodwinds and strings play sustained notes with dynamic swells. The timpani has a rhythmic pattern starting in measure 80.

83

Ob.1.2 *fit.* *f* *nat.* *fffz*

E.Hn. *fit.* *f* *nat.* *fffz* to Oboe

Bn. *fit.* *f* *nat.* *fffz*

Tpts. *fit.* *f* *nat.* *fffz*

Org. *f*

Timp. *f* *fffz*

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

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

Va. *f* *fffz* con sord.

Vc. *f* *fffz* con sord.

Cb. *f* *fffz*

attacca