

SPRING

*A Song for Men's Chorus
with Oboe obbligato*

Poem of Gerard Manley Hopkins

Music of Kevin Waters

Piano-Choral Score

Spring

Gerard Manley Hopkins

TTBB

Kevin Waters

Oboe

Andante con moto ♩ = 80 - 92

The musical score is arranged in systems. The first system shows the Oboe part with a dynamic marking of *mf*. The second system shows the vocal parts (Soprano, Alto, Tenor, Bass) with a dynamic marking of *mf* and the lyrics: "Noth-ing is so beau-ti - ful as Spring--". The piano accompaniment is shown in the third and fifth systems. The score concludes with a final piano accompaniment system.

mp

in wheels, shoot long, and love-ly and lush; _____

in wheels, shoot long, and love-ly and lush; _____

When weeds, in wheels, shoot long and love-ly and lush; _____

When weeds, in wheels, shoot long and love-ly and lush; _____

mf

Thrush's eggs look lit - tle low hea - - vens, _____

Thrush's eggs look lit - tle low, lit - tle low hea - vens,

Thrush's eggs look lit - tle low, lit - tle low hea - vens,

Thrush's eggs look lit - tle low hea - - vens, _____

mf

and thrush, e - cho - ing, does so rinse and

and thrush, e - cho - ing, does so rinse and

and thrush Through the e - cho - ing tim - ber does so rinse and

and thrush Through the e - cho - ing tim - ber does so rinse and

26

mf *mf*

wring The ear, it strikes like light - nings to hear him sing, —

wring The ear, it strikes like light - nings to hear him sing, —

wring The ear, it strikes like light - nings to hear him sing, —

wring The ear, it strikes like light - nings to hear him sing, —

musical score for measures 1-34. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "sing, to hear him sing; sing, to hear him sing; sing, to hear him sing; sing, to hear him sing;". The piano part includes a grand staff with treble and bass clefs.

35

musical score for measures 35-38. It features four vocal staves and a piano accompaniment. The lyrics are: "The glass - - y pear - tree leaves and blooms,". The piano part includes a grand staff with treble and bass clefs. The first vocal staff has a dynamic marking of *mf*.

they brush _____ The de - scend - ing blue; _____

they brush _____ The de - scend - ing blue; _____

44

that blue _____ is all _____ in a rush _____ With rich - ness, with

that blue _____ is all _____ in a rush _____ With rich - ness, with

that blue _____ is all _____ in a rush _____ With rich - ness, with

that blue _____ is all _____ in a rush _____ With rich - ness, with

Molto meno mosso $\text{♩} = 54$

mf

mf

What _____

mf

What _____

mf

What _____

mf

What _____

mp

mp

mp

_____ is all this juice _____ and all this _____ joy?

_____ is all this juice _____ and all this _____ joy?

_____ is all this juice _____ and all this _____ joy?

_____ is all this juice _____ and all this _____ joy?

mp

mp

A strain of the earth's sweet be - ing in the be -

mp

sweet be - ing in the be -

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a melodic phrase in the right hand, followed by a similar phrase in the left hand. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a steady bass line in the left hand. Dynamics include *mp* and *mf*. Trills and triplets are used for ornamentation.

mf *mp*

mf

A strain of the earth's sweet be - ing in the be -

gin-ing in Ed - en gar-den. A strain of the earth's sweet be - ing in the be -

mf

gin-ing in Ed - en gar-den.

This system continues the vocal and piano parts. The vocal line includes the lyrics "gin-ing in Ed - en gar-den." and "A strain of the earth's sweet be - ing in the be -". The piano accompaniment continues with its characteristic sixteenth-note texture. Dynamics include *mf* and *mp*. Trills and triplets are used for ornamentation.

f

f

A strain of the earth's sweet

f

gin - ing in Ed - - en gar - den. A strain of the earth's sweet

f

gin - ing in Ed - - en gar - den.

mf

f *mf*

mf

be - ing in the be - gin - ing in Ed - - - en gar - den.

mf

be - ing in the be - gin - ing in Ed - - - en gar - den.

mp

ff

mf
Have, get, be-fore it cloy, — Be-fore it cloud,

mf
Have, get, be-fore it cloy, — Be-fore it cloud,

mf
Have, get, be-fore it cloy, — Be-fore it cloud, *mp* Christ, lord,

mf
Have, get, be-fore it cloy, — Be-fore it cloud, *mp* Christ, lord,

mf *f*

mf *f*
Christ, lord, and sour with sinn - ing,

mf *f*
Christ, lord, and sour with sinn - ing,

mf *mp*
and sour with sinn - ing, In-no-cent

mf
and sour with sinn - ing,

f *p* *f*

Most, O maid's child,

f

Most,

mind and May-day in girl and boy,

mp

thy choice and worth the winning;

f *mp*

Most, O maid's

mp

thy choice and worth the winning;

f *mp*

Most, O maid's

f *p*

Most, O maid's

90

p *mp* 6 *mf*

child, _____
 child, _____
 In-no-cent mind and May-day in girl and boy,
 child, _____
 child, _____

93

f *mp* *p* *p* *p*
 Most, thy choice and worth the winn - ing; and worth, and
 Most, thy choice and worth the winn - ing; and worth, and
 and

The musical score for page 13 consists of six staves. The top staff is a vocal line in treble clef, starting with a whole rest, followed by a melodic phrase with triplets and a final whole note. The second staff is a vocal line in treble clef with whole rests. The third staff is a vocal line in treble clef with whole rests. The fourth staff is a vocal line in bass clef with the lyrics "winn - ing." and a triplet. The fifth staff is a vocal line in bass clef with the lyrics "the winn - ing." and a triplet. The sixth staff is a piano accompaniment in bass clef, featuring triplets and dynamic markings: *p*, *rit.*, *dim.*, and *ppp*.

mp *ppp*

winn - ing.

p *pp*

the winn - ing.

p *rit.* *dim.* *ppp*