

*Three Songs (1966-'68)*

Don Freund

*I. God's Grandeur*

Gerard Manley Hopkins (1844-1849)

*II. Sephestia's Song to her Child*

Robert Greene (1558-1592)

*III. I Sing of a Maiden*

Anonymous, 14th Century

## ***I. God's Grandeur***

Gerard Manley Hopkins (1844-1849)

The world is charged with the grandeur of God,  
It will flame out like shining from shook foil;  
It gathers to a greatness like the ooze of oil  
Crushed. Why do men then now not reck his rod?  
Generations have trod, have trod, have trod;  
And all is seared with trade, bleared, smeared with toil;  
And wears man's smudge and shares man's smell: the soil  
Is bare now, nor can foot feel, being shod.

And for all this nature is nev-er spent;  
There lives the dearest freshness deep down things;  
And though the last lights off the black West went  
Oh, morning at the brown brink eastward springs—  
Because the Holy Ghost over the bent  
World broods with warm breast and with ah! bright wings.

## ***II. Sephestia's Song to her Child***

Robert Greene (1558-1592)

From the prose romance *Menaphon* (1598). It is sung by a wife whom misfortune has separated from her husband.

Weep not, my wanton,<sup>1</sup> smile upon my knee;  
When thou art old there's grief enough for thee.

Mother's wag, pretty boy,  
Father's sorrow, father's joy;  
When thy father first did see  
Such a boy by him and me,  
He was glad, I was woe;  
Fortune changed made him so,  
When he left his pretty boy,  
Last his sorrow, first his joy.

Weep not, my wanton, smile upon my knee;  
When thou art old there's grief enough for thee.

Streaming tears that never stint,  
Like pearl drops from a flint,  
Fell by course<sup>2</sup> from his eyes,  
That one another's<sup>3</sup> place supplies;  
Thus he grieved in ev'ry part,  
Tears of blood fell from his heart,  
When he left his pretty boy,  
Last his sorrow, first his joy.

Weep not, my wanton, smile upon my knee;  
When thou art old there's grief enough for thee.

The wanton smiled, father wept,  
Mother cried, baby leapt;  
More he crowed, more we cried;  
Nature could not sorrow hide.  
He must go, he must kiss  
Child and mother, baby bliss,<sup>4</sup>  
When he left his pretty boy,  
Last his sorrow, first his joy.

Weep not, my wanton, smile upon my knee;  
When thou art old there's grief enough for thee.

<sup>1</sup> Little rscal. <sup>2</sup> By turns. <sup>3</sup> So that each takes its predecessor's place. <sup>4</sup> Give his blessing to.

## ***III. I Sing of a Mayden***

Anonymous, 14th Century

I syng of a mayden  
That is makeles;<sup>1</sup>  
King of alle kynges  
To<sup>2</sup> her sone che ches.<sup>3</sup>

He cam also<sup>4</sup> styllle  
There<sup>5</sup> his moder was  
As dew in Aprille,  
That fallyt<sup>6</sup> on the gras.

He cam also styllle  
To his moderes bowr  
As dew in Aprille,  
That fallyt on the flour.

He cam also styllle  
There his moder lay  
As dew in Aprille,  
That fallyt on the spray.

Moder and mayden  
Was never non but che;  
Wel may swych<sup>7</sup> a lady  
Godes moder be.

<sup>1</sup> Matchless. <sup>2</sup> For. <sup>3</sup> She chose. <sup>4</sup> As.  
<sup>5</sup> Where <sup>6</sup> Falls. <sup>7</sup> Such.

# Three Songs (1966-'68)

Orchestrated in 1968 as  
"Three Songs for Soprano and Chamber Orchestra"

## I. God's Grandeur

Don Freund

(Gerard Manley Hopkins)

*Largo*, ♩ = 50

*f*

The first system of the musical score for "I. God's Grandeur" features a soprano line and a piano accompaniment. The soprano line begins with a whole rest, followed by the lyrics "The world is charged with the". The piano accompaniment starts with a forte (*f*) dynamic and includes a pedaling instruction. A dynamic marking of *ff* appears in the piano part. An 8ve-octave extension is indicated for the piano part. The system concludes with a pedaling instruction.

The second system of the musical score continues the soprano line with the lyrics "gran - deur of God," and "It will flame". The tempo changes to *Suddenly fast* (♩ = 160). The piano accompaniment features a *tenuto* marking and a dynamic shift to *f*. The system includes a pedaling instruction and an 8vb-octave extension marking.

The third system of the musical score continues the soprano line with the lyrics "out like shin - ing, like shin". The piano accompaniment features a dynamic shift to *p* and includes a pedaling instruction. The system concludes with a dynamic shift to *f*.

The fourth system of the musical score continues the soprano line with the lyrics "ing from shook foil;". The piano accompaniment features a dynamic shift to *mp* and includes a pedaling instruction. The system concludes with a dynamic shift to *f*.

*Largo*,  $\text{♩} = 50$  *tenuto*

17

8ve

It gath - ers to a great - ness

*ff*

Ped

*Allegretto* ( $\text{♩} = 132$ )

24

*f* *p subito* *f*

like the ooze the ooze (zz) of oil

*mf* *f* *mp* *f*

*Faster* ( $\text{♩} = 144$ )

28

Crushed. (sh'd)

*f* *f* *mf*

31

Why

*mp*

35

do men then now not reck his rod? (d)

*ffp*  
*mf*  
Sostenuto Ped.

40

*ffp*  
*f*  
Sostenuto Ped.

45

*mp* molto legato      *marcato*      *rallentando*

Gen - er - a - tions have trod, have trod,

*p*      *p* 8vb

51

Slower (♩ = 100)  
*mf*

have trod, And all is seared with trade, bleared,—

*p*      *p* 8vb

55

smeared with toil, And wears man's smudge and shares

*mp* *f* *p* *mp*

59

man's smell: the soil is bare now,

*p subito* *f* *mp*

64

nor can foot feel, be - ing

*p* *8va-*

69

shod. *8va-*

*p, warm*

75

Musical score for measures 75-79. The vocal line is mostly rests. The piano accompaniment features chords and moving lines in both hands. A dynamic marking of *mp* is present in measure 78.

80

Musical score for measures 80-81. The vocal line begins with the lyrics "And for all this nature is". The piano accompaniment includes triplets and a "Ped" (pedal) marking. Dynamic markings include *mp* and *mp, sweet*.

82

Musical score for measures 82-84. The vocal line continues with lyrics "nev-er spent, — There lives the dear-est fresh-ness deep down things, —". The piano accompaniment features a long melodic line in the right hand and rests in the left hand.

85

Musical score for measures 85-86. The vocal line begins with lyrics "And though the last lights off the black West —". The piano accompaniment features a long melodic line in the right hand and rests in the left hand.

87 *Faster* (♩ = 56)

went Oh, morn - ing at the

*f*

*freely (cadenza)*

*p*

*mf*

90 *Very Slow* (♩ = 40)

brown brink east - ward springs— Be - cause the Ho - ly— Ghost

*mf*

*mp* *cresc.*

*8<sup>vb</sup>*

93 *Slightly Faster* (♩ = 54)

o - ver the bent world broods with warm— breast and with

*f*



100

*tenuto*

ah! bright wings.

*f* *f*

8<sup>va</sup> 8<sup>vb</sup>

Very Fast (♩ = 176)

105

(ngz)

*f* *p* *mf*

3 3 3 3

Sostenuto Ped.

108

*f*

3 3 3

111

*mf* *p* *fff*

3 3 3

*Largo*, ♩ = 50

l.h.

Ped

Sost. Ped. OFF

## II. Sephestia's Song to her Child

Robert Greene (1558-1592)

*mp, dolce*

$\text{♩} = 80$

Weep not, my wan-ton, smile up-on my

7

*Faster* ( $\text{♩} = 100$ )

knee; When thou art old there's grief e-nough for thee.

*mf, secco*

13

*mf*

Moth-er's wag, pret-ty boy, Fath-er's sor-row, fath-er's

16

joy; When thy fath - er first did see Such a boy by him and

19

me, He was glad, I was woe;

22

(*8va*) For - tune chan - ged made him so,

*secco ma dolce*

24

When he left his pret - ty boy, Last his sor - row, first his

♩ = 80

27

joy. Weep not, my wan-ton, smile up-on my

*p* *dolce*

33

*Faster* (♩ = 100)

knee; When thou art old there's grief e-nough for thee.

*p*

39

Stream-ing tears that nev-er stint, Like

*mf* 8 = ♩

42

pearl drops from a flint, Fell by course from his

*p* 5

44

eyes, That one an-oth-er's place sup - plies;

*p* *mf*

47

*Slowing* *Heavy* (♩ = 66)

Thus he grieved in ev - 'ry part,

*f, pesante*

50

Tears of blood fell from his heart, When he left his pret - ty

*ff*

8<sup>vb</sup>  
♩ = 80

53

boy, Last his sor - row, first his joy.

*pp* *p* *pp, dolce*

58

Weep not, my wan - ton, smile up - on my

61

knee; When thou art old there's grief e - nough for

66

*Ossia*

thee.  
thee. The wan - ton smiled,

*Capriccioso* (♩ = 112)  
*p*

68

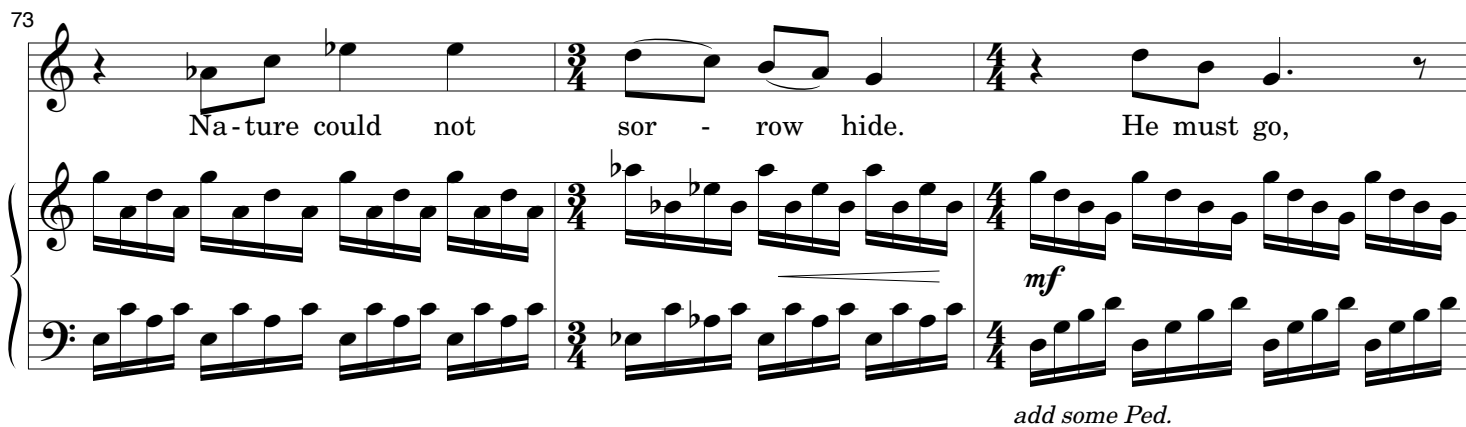
fath - er wept, Moth - er cried, ba - by leapt;

71



More he crowed, more we cried;

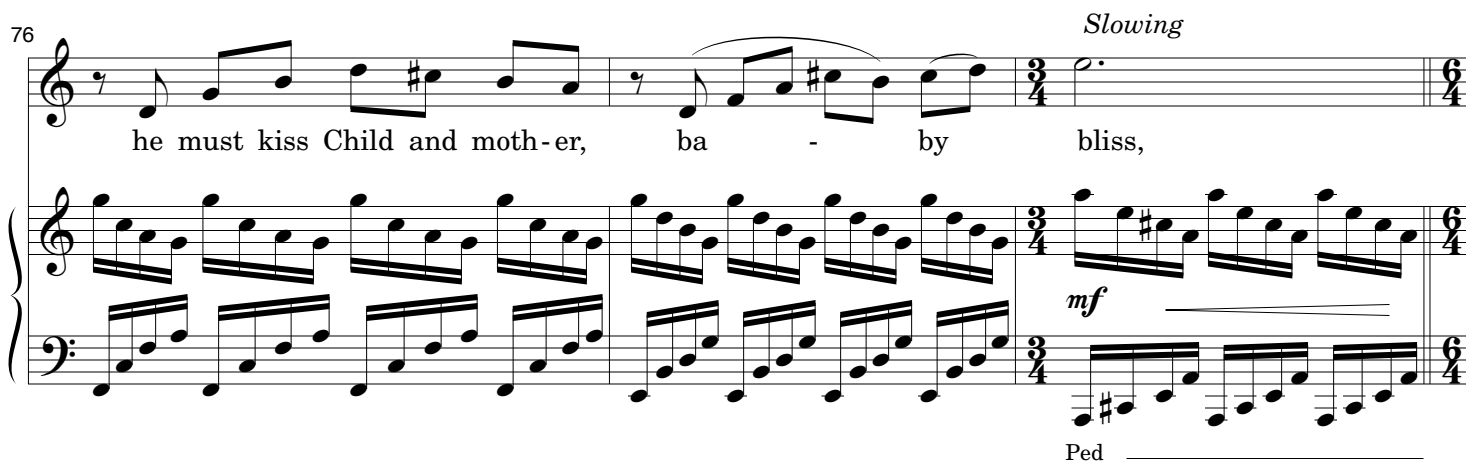
73



Na-ture could not sor-row hide. He must go,

*mf*  
add some Ped.

76

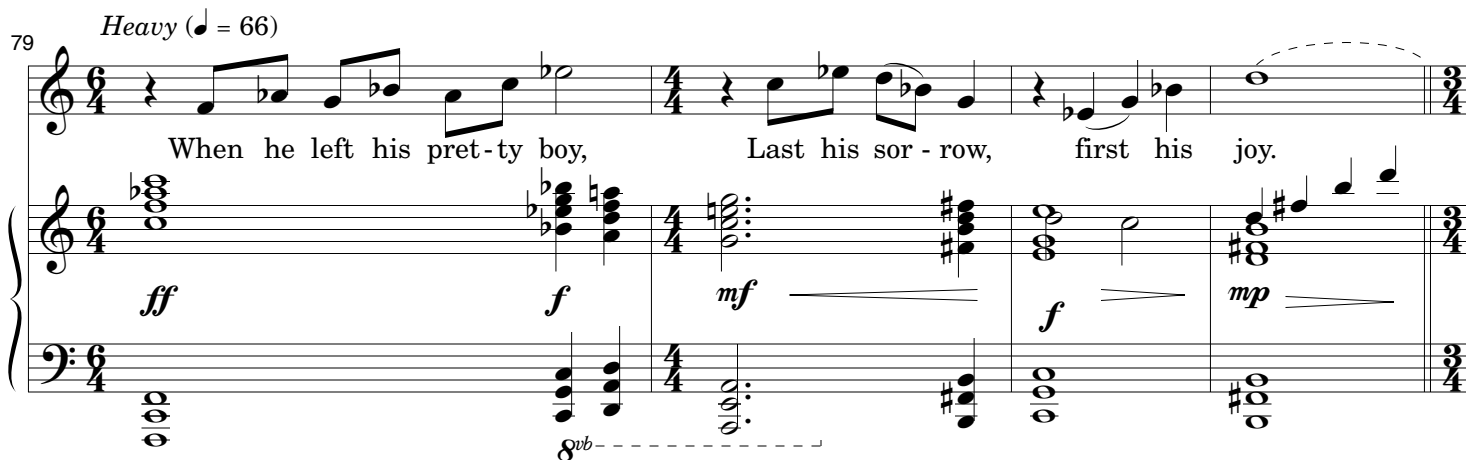


he must kiss Child and moth-er, ba-by bliss,

*mf*  
Ped

*Slowing*

79



When he left his pret-ty boy, Last his sor-row, first his joy.

*Heavy* (♩ = 66)

*ff* *f* *mf* *f* *mp*

8vb

83  $\text{♩} = 80$

Weep not, my wan - ton,

*p*

85

smile up - on my knee; When thou art old there's grief e - nough for

91

thee.

*semplice* *pp*



### III. I Syng of a Mayden

Anonymous (14th Century)

Bright (♩ = 132)

1 I syng of a may-den That is mak-e-les;

7 King of alle kynges To her sone che ches. He cam al-so

12 stulle There his mod-er was As dew in A - pril - le, That fal - lyt on the gras.

18

He cam al - so stylle To his mod-eres

*p*  
sub

22

bowr As dew in A - pril - le, That fal - lyt on the flour.

25

He cam al - so

*religioso*  
with Ped

29

stylle There his mod-er lay As dew in A - pril - le, That fal -

33

lyt on the spray.

*ff* *8va* 6

*f* *8vb* 6

Sost Ped. *ff*

39

*f, freely* 3 5

Mod - er and may - den Was nev - er non but che;

*ffz*

Sost Ped.

44

*ff* *8va* 6

Wel may swych a la - dy God - es mod - er

*ff* *8vb* 6

48

be.

*8va*

Sost Ped.

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