

Don Freund

*Three Songs
for Soprano and Chamber Orchestra
(1968)*

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 Mayden
Anonymous, 14th Century

I. God's Grandeur

Gerard Manley Hopkins (1844-1890)

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 (1588-1592)

From the prose romance *Menaphion* (1596). It is sung by a wife whom misfortune has separated from her husband.

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

Mother's swag, 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 course² from his eyes,
That one another's³ 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,⁴
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.

¹ Little rascal. ² By turns. ³ So that each takes its predecessor's place. ⁴ Give his blessing to.

III. I Sing of a Mayden

Anonymous, 14th Century

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

He cam also ⁴ stylle
There ⁵ his moder was
As dew in Aprille,
That fallyt ⁶ on the gras.

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

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

Moder and mayden
Was never non but che;
Wel may swych⁷ a lady
Godes moder be.

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

Score is in C.

Three Songs for Soprano and Chamber Orchestra

Don Freund
(1968)

I. God's Grandeur (Gerard Manley Hopkins)

Largo, $\sigma = 50$

tenuto

* Percussion Instrumentation: Triangle, Suspended Cymbal, Bass Drum, Snare Drum.

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The composer should be notified of all performances.

11 Suddenly fast ($\text{d} = 160$)

Fl p

Ob p

Cl p

Bn f

Tp

Hn

Tn

Snare Drum

Prc mf

Pno f

Suddenly fast ($\text{d} = 160$)

Voice

It will flame out like shin - ing, like shin - ing from

Vn1

Vn2

Va mf

Vc mf

Cb

15 (flutter) G.P. *Largo, d = 50*

Fl f mp 3
Ob f mp 3
Cl f mp 3
Bn f mf

Tp
Hn
Tn

Prce f p 3 3 mf ff
Pno mp 3 3 ff 8ve Ped

Voice shook foil; It gath - ers to a
Vn1 ff sul D sul A sffzmf f
Vn2 ff arco sul A sul D sffzmf f
Va pizz. ff arco sul A sul D sffzmf f
Vc pizz. ff arco sul A sul D sffzmf f
Cb ff sffzmf sffzmf f

22 *tenuto**Allegretto* ($\text{♩} = 132$)

Fl

Ob

Cl

Bn

Tp

Hn

Tn

Prc

Pno

Voice

Vn1

Vn2

Va

Vc

Cb

Bass Drum

tenuto

Allegretto ($\text{♩} = 132$)

great - ness like - the ooze - the ooze - (zz) of oil -

28

Faster (♩ = 144)

Fl

Ob

Cl

Bn

Tp

Hn

Tn

Prc

Pno

Voice

Vn1

Vn2

Va

Vc

Cb

Susp. Cymbal

Faster (♩ = 144)

Crushed. (sh'd)

f

f

f

f

f

f

f

33

Fl

Ob

Cl

Bn

Tp

Hn

Tn

Prc

Pno

Voice

Vn1

Vn2

Va

Vc

Cb

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

col legno battute

arco

p < ff

sffzmf

40

Fl *f*

Ob

Cl *f*

Bn *f*

Tp *mf* *p* *f*

Hn *mf* *p* *f*

Tn *mf* *p* *f* *p*

Prc

Pno

Voice *molto legato*
Gen-er - a - tions

Vn1 *pp*

Vn2 *pp*

Va *pp*

Vc *pp*

Cb *pp*

rallentando ⋆ *Slower* ($\text{♩} = 100$)

• Slower ($\bullet = 100$)

Fl
 Ob
 Cl
 Bn
 Tp
 Hn
 Tn
 Susp. Cymbal
 Bass Drum *mp*
 Pno
 marcato
 rallentando Slower ($\text{♩} = 100$)
 Voice
 Vn1
 Vn2
 Va
 Vc
 Cb

55

Fl

Ob

Cl

Bn

Hn

Tn

Voice

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

62

Cl

Bn

Tp

Hn

Tn

Pno

Voice

- the soil_ is bare now, nor can foot feel, be - ing shod.

71 *Largo, d = 50*

Ob
Cl
Bn

p, warm

Tp
Hn
Tn

p, warm

Largo, d = 50

p, warm

Voice

without mute

Vn1
Vn2
Va
Vc
Cb

p, warm

without mute

p, warm

without mute

p, warm

without mute

p, warm

without mute

p, warm

p, warm

mf

p

80

F1

mp, sweet

Pno

f

Ped

Voice

And for all this na-ture is nev-er spent,— There lives the

83

F1

Voice
dear - est fresh - ness deep down things, _____ And though the last lights off the black - West -

Vn1

Vn2

Va

sul ponticello
p
sul ponticello
p
sul ponticello
p

87

F1
freely (cadenza)
f

Tp
muted
p

Voice
went Oh, morn - ing at the brown brink east - ward

Faster ($\text{d} = 56$)

Vn1

Vn2

Va

Vc

Cb

ord.
mf
ord.
mf
ord.
mf
mf
mf

Fl

Ob

Ci

Bn

Tp

Hn

Tn

Prc

Pno

open

cresc.

mf

cresc.

mf

cresc.

mf

Triangle

ff

mp

cresc.

ff

Very Slow ($\text{♩} = 40$)Slightly Faster ($\text{♩} = 54$)

Voice

Vn1

Vn2

Va

Vc

Cb

pizz.

ff

pizz.

ff

mp

cresc.

ff

arco

sffzmf

ff

sffzmf

ff

mp

cresc.

f

sffzmf

sffzmf

f

97

tenuto

Fl
Ob
Cl
Bn

Tp
Hn
Tn
Prc

Pno

Voice

Vn1
Vn2
Va
Vc
Cb

breast and with ah! bright wings.

Very Fast ($\bullet = 176$)

105

Fl *p* (3) Ob (3) f Cl (3) f Bn (3)

Tp Hn Tn

Prc

no (3) f (3) p (3) f (3) p (3) f (3)

Sostenuto Ped.

Very Fast ($\text{♩} = 176$)

oice (ngz)

Vn1 (3) pp Vn2 (3) pp Va (3) pp Vc (3) pp Cb (3) *p*

Largo, d = 50

109

Fl *f*
 Ob
 Cl *f*
 Bn *mf*
 Tp *mp* *pp*
 Hn *mp* *pp*
 Tn *mp* *pp*
 Prc **Triangle** *pp ff*
 Pno *p* *Sust. Ped. OFF* *ff*
 Voice
 Vn1
 Vn2
 Va
 Vc
 Cb

Largo, d = 50

II. Sephestia's Song to her Child

Robert Greene (1558-1592)

$\text{♩} = 80$

The musical score consists of four systems of music. The first system features Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bn). The second system features Trompete (Tp), Horn (Hn), and Tuba (Tn). The third system features a piano (Pno) in two staves. The fourth system features a voice (Voice) and various string instruments: Violin 1 (Vn1), Violin 2 (Vn2), Viola (Va), Cello (Vc), and Double Bass (Cb). The vocal part begins with a melodic line in 3/4 time, marked *p*. The piano accompaniment provides harmonic support. The vocal line continues with lyrics in 3/4 time, marked *mp, dolce*, followed by a melodic line in 3/4 time, marked *muted p*. The vocal part concludes with a melodic line in 3/4 time.

mp, dolce

Weep not, my wan-ton, smile up - on my knee; When thou art old there's grief

muted

p

Faster ($\text{♩} = 100$)

10

Ft. Ob. Cl. Bn. Hn. Tn.

p

Voice: e - nough for thee. Moth-er's wag, pret-ty boy, Fath-er's sor-row, fath-er's

Vn1. Vn2.

mf

16

Ft. Ob. Cl. Bn. Hn. Tn.

p

mf

p

mf

p

mf

p

Voice: joy; When thy fath-er first did see Such a boy by him and me, He was glad,

21

Fl Ob Cl Bn Hn Tn

Voice I was woe; For-tune chan-ged made him so, When he left his pret-ty

Vc Cb

pizz.
mp
pizz.
mp

25 $\text{♩} = 80$

Fl Ob Cl Bn

p
p
p
p

Voice boy, Last his sor-row, first his joy. Weep not, my wan-ton, smile up - on my

Vc Cb

(Sve lower ad lib.)

33

Faster (♩ = 100)

Fl
Ob
Cl
Bn

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

Vn1
Vn2
Va
Vc
Cb

(muted) *p* (muted) *p* *p* arco *p* arco *p*

————— 8 = ♩ —————

40

Fl
Ob
Cl
Bn

Voice Stream-ing tears that nev-er stint, Like pearl drops from a flint, Fell by course from his

Va
Vc
Cb

————— 5 —————

44

Fl *Ob* *Ci* *Bn* *Tp* *Hn* *Tn* *Pno*

Fl *Ob* *Ci* *Bn* *Tp* *Hn* *Tn* *Pno*

Voice

Vn1 *Vn2* *Va* *Vc* *Cb*

Slowing *Heavy (♩ = 66)*

without mute

without mute

eyes, *That one an-oth-er's place sup - plies;* *Thus he grieved in*

49

F1
Ob
Cl
Bn
Tp
Hn
Tn
Pno
Voice

ev - 'ry part, Tears of blood fell from his heart, When he left his pret - ty

Vn1
Vn2
Va
Vc
Cb

f *p*
f *p*
f *p*
f *p*
f *p*
ff
ff
ff
ff

Fl

Ob

Ci

Bn

Voice

Vn1

Vn2

Va

Vc

Cb

Fl

Ci

Voice

Vn1

Vn2

Va

Vc

Cb

Ossia

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

66 *Capriccioso* ($\text{♩} = 112$)

Pno

Capriccioso ($\text{♩} = 112$)

Voice thee. without mute The wan-ton smiled, fath-er wept, Moth-er cried,

Vn1 - without mute *p*

Vn2 - without mute *p*

Va - without mute *p*

Vc - without mute *p*

Cb - *p*

70

Pno

Voice ba - by leapt; More he crowed, more we cried; Na-ture could not

Vn1

Vn2

Va

Vc

Cb

74

Fl. *mp* cresc.

Ob. *mp* cresc.

Cl. *mp* cresc.

Bn. *mp* cresc.

Tp. *mp*

Hn. *mp*

Tn. *mp*

Pno. *mf*

Voice. sor - row hide. He must go, he must kiss Child and moth-er, ba - by

Vn1. *mf*

Vn2. *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

78 *Slowing* *Heavy (♩ = 66)*

Fl *mf* ————— *ffp* *fp fp* *fp* ————— *mf* ————— *pp*

Ob *mf* ————— *ffp* *fp fp* *fp* ————— *mf* ————— *pp*

Cl *#f* ————— *ffp* *fp fp* *fp* ————— *mf* ————— *pp*

Bn *mf* ————— *ffp* *fp fp* *fp* ————— *mf* ————— *pp*

Tp ————— *ffp* *fp fp* *fp* ————— *mf* ————— *mp, sweet* —————

Hn ————— *ffp* *fp fp* *fp* ————— *mf* ————— *pp*

Tn ————— *ffp* *fp fp* *fp* ————— *mf* ————— *pp*

Pno *mf* ————— *ff* *f* *mf* ————— *f* —————

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

Vn1 *f* ————— *ffp* *fp fp* *fp* ————— *mf* ————— *pp*

Vn2 *f* ————— *ffp* *fp fp* *fp* ————— *mf* ————— *pp*

Va *f* ————— *ffp* *fp fp* *fp* ————— *mf* ————— *pp*

Vc *f* ————— *ffp* *fp fp* *fp* ————— *mf* ————— *pp*

Cb *f* ————— *ffp* *fp fp* *fp* ————— *mf* ————— *pp*

Fl *p*

Ci

Tp *pp* ♩ = 80

Voice Weep not, my wan - ton, smile up - on my knee; When thou art old there's grief

Vn1 muted

Vn2 *p*

Vc

Gb

89

Fl *p*

Ob *p*

Ci

Bn *p* *pp*

Hn muted *p*

Voice e - nough for thee.

Vn1

Vn2

III. I Syng of a Mayden

Anonymous (14th Century)

Bright ($\bullet = 132$)

Fl

Ob

Cl

Bn

Tp

Hn

Tn

Prc

Pno

Voice

Vn1

Vn2

Va

Vc

Cb

I syng of a may-den That is mak-e-les; King of alle kynges To her

without mute pizz.

f

without mute pizz.

f

pizz.

f

pizz.

f

pizz.

f

f

f

f

f

9

Fl. *mp*

Ob.

Cl. *mp*

Bn. *mp*

Tp.

Hn. *mp*

Tn.

Prc.

Pno. *f* *f*

Voice sone che ches. He cam al-so style There his mod-er was As dew in A - pril le, That fal -

Vn1 arco *mp*
Vn2 arco *mp*
Va. *mp*
Vc. *f*
Cb. *f* *f*

17

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bn. *mp*

Tp.

Hn. *open* *mp*

Tn. *open* *mp*

Prc.

Pno.

Voice. *lyt on the gras.* He cam al - so style To his mod-eres bower As

(*arco*)

Vn1. *mf*

Vn2. *pizz.* *mf*

Va. *pizz.* *mf*

Vc. *arco* *f* *mf*

Cb. *f* *mf* (*pizz.*)

23

Fl

Ob

Cl

Bn

Tp

Hn

Tn

Prc

Pno

Voice

Vn1

Vn2

Va

Vc

Cb

dew in April, That fal-lyt on the flour.

He cam also

mf

p

arco

mf

p

p

p

(pizz.)

mp

29

held back — — — " Piu Maestoso ($\text{♩} = 104$)

Fl f — *sffzmp*
 Ob f — *sffzmp*
 Cl f — *sffzmp*
 Bn f — *sffzmp*
 Tp *mp* — *f* *sffzmp*
 Hn *open* *mf* — *f* *sffzmp*
 Tn *mp* — *f* *sffzmp*
 Prc *Triangle*
 Pno *ff* *ff* *ff* *ff*
 Ped 3 3
 held back — " Piu Maestoso ($\text{♩} = 104$) *f, freely*
 Voice Mod-er and may-den Was nev-er non but che;
 Vn1 *pizz.*
 Vn2 *pizz.*
 Va *pizz.*
 Vc *pizz.*
 Cb *ff*

44

Fl

Ob

Cl

Bn

Tp

Hn

Tn

Prc

Pno

Voice

Vn1

Vn2

Va

Vc

Cb

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

