

Jolyon Laycock
Mountains of the Mind
12 poems of Gerard Manley Hopkins
for high baritone and piano

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The first performance of
The Windhover, Harry Ploughman and Tom's Garland
was given by the composer as baritone soloist with Geoffrey Poole, piano,
at Bristol Music Club on 6 December 2013

The first performance of the complete song cycle *Mountains of the Mind* was given
by Matthew Clark and the composer as alternating baritone soloists with Philip Blandford, piano,
at St. Paul's Church, Clifton, Bristol, on Thursday 17th May 2018
as part of the Severnside Composers Alliance New Music Festival 2018

Cover image: Inversnaid falls, Loch Lomond, Scotland

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Programme notes:

I was first introduced to the poetry of Gerard Manley Hopkins by a school English master when I was studying for my English A level at Kingswood School, Bath in 1963. As a confirmed atheist, I am ambivalent about Hopkins' work. I have huge admiration for his use of language, his extra-ordinary innovations in meter and poetic structure, and his audacious use of alliteration and vowel harmony. I share his ecstatic response to nature but, where Hopkins saw the grandeur of the natural world as evidence of the hand of a creator, I am compelled to see it as the result of a no less marvellous process of evolutionary change continuing for aeons of time.

Mountains of the Mind is a project that has grown in the making. I wrote my first three settings of Hopkins' poetry in 2013, choosing sonnets where the religious content seemed to me to be sufficiently obscured by metaphor and symbolism to allow me to concentrate on the surface imagery. As tenor soloist I gave the first performance of *The Windhover*, *Harry Ploughman* and *Tom's Garland* at Bristol Music Club on 6 December 2013 accompanied by Geoffrey Poole. Nine more settings have followed over the course of the next five years. The last was completed on 5 March 2018.

Hopkins is a master of concision. Complex ideas are expressed in phrases of extreme brevity. The poems fall over themselves in their exuberance. Emotions swing between extremes of exultation and deepest despair, captured in utterances of only a few syllables, demanding from the composer a similar expressionistic virtuosity of invention. One is reminded of Debussy's remark that attempting to depict all the details of Mallarmé's poetry in music was like "a dray horse trying to keep up with a thoroughbred". In setting so many of Hopkins' poems I could no longer sidestep their religious content. *Mountains of the Mind* may be seen as both biographical and auto-biographical. The twelve songs are arranged in an order that charts the spiritual journey of a soul – it may be Hopkins', or it may be my own – from the ecstasy of religious certainty towards an existential crisis brought about by the loss of faith.

1. Inversnaid

Inversnaid is one of Hopkins' most exuberant poems, written during a visit to the Scottish Highlands. It is in simple song-form with four verses of four lines each. Its poetic meter has the unmistakable swing of a Scottish jig and positively cries out for the use of the Scot's Snap. The final quatrain sings out like a political chant for the nature conservancy movement.

2. Pied Beauty

Pied Beauty seems on the face of it to be a straight-forward hymn of praise. But it contains a heavy irony to which I have responded in the satirical mood of the musical setting. Hopkins is glorifying not the perfection of God's creation, but its imperfections. The poem is a good example of what Hopkins called a curtal sonnet: a poetic form which follows the proportions of a sonnet but is reduced in length.

3. Harry Ploughman

I originally chose to set the sonnet *Harry Ploughman* because it contains no obvious religious imagery. The ploughman's body becomes a metaphor for the whole of society. His muscles work together in harmony to achieve a common end. Hopkins breaks up the classical sonnet structure with "outriders" – short phrases that echo the end of the previous line. They introduce a feeling of tenderness in contrast to the muscular sprung rhythms of the main text. With its intensely homo-erotic imagery, some commentators have seen in *Harry Ploughman* evidence for the poet's latent homosexuality,

4. The Windhover

The Windhover carries the dedication “To Christ our Lord”, but it is possible to see it simply as a vivid description of a falcon stooping on its prey and an expression of the poet’s intense response to that event – an example of what Hopkins called “inscape”, an idea that comes close to the Buddhist concept of Karma. The poem’s religious symbolism lies just beneath the surface. For Hopkins it is a metaphor of Christ’s suffering on the cross and therefore an embodiment of Jesuit teaching. But the poem can equally well be seen as a parable about survival in the natural world, a central principle of evolution.

5. Toms'Garland

Following the joyful exultation of *The Windhover*, the mood darkens in *Tom’s Garland* with its disturbing predictions of social unrest. This highly political outburst, dedicated to the unemployed, contemplates the evil social consequences of idleness. Man expresses his selfhood – his “inscape” – through work. Idleness is a denial of his essential essence. The poem’s final couplet is a reference to the gangs of unemployed men with picturesque names like the Scuttlers, The High Rip Gang, the Peaky Blinders and the Cock Road Gang who roamed the streets of late-Victorian British cities.

6. Andromeda

Andromeda borrows imagery from a pagan source: Perseus, on his return from slaying the Gorgon, encounters Andromeda chained to a rock as bait for the sea monster, Cetus. Mounted on the winged horse, Pegasus, Perseus wears the helmet of Hades which renders him invisible and carries the Gorgon’s severed head which turns to stone all who gaze upon it. One suspects that for Hopkins the story is a metaphor about a Christ-like Perseus saving the world from moral decline.

7. That Nature is a Heraclitean Fire

The full title of the next poem – *That Nature is a Heraclitean Fire and the comfort of the Resurrection* – suggests a synthesis of pagan and Christian philosophy. The pre-Socratic Greek philosopher Heraclitus (535-475 BC) put forward two apparently paradoxical hypotheses: On the one hand he held that the universe was in a state of continual flux as stated in his two most famous sayings: πάντα ῥεῖ (panta rhei) “everything flows” and “No man ever steps in the same river twice”. On the other hand he propounded a doctrine of “the unity of opposites” in which all entities in the universe are balanced by their opposites. Hopkins’ poem is a sonnet of great structural complexity written in sprung-rhythm hexameters and extended by a nine-line coda. It begins with a vivid and joyous description of a rain storm seen as a metaphor of the universe in a tumult of endless change. But Heraclitus is also famous for his pessimistic view of human nature, a stance which earned him the epithet of the weeping philosopher. Thus the joy of the storm subsides to be replaced by a mood of depression from which Hopkins is able to lift himself by contemplating the resurrection of Christ. In the self-mocking final line of the poem Hopkins draws attention to his own supposed disreputable and eccentric nature as a writer of common-place jokes and patches. Harking back to his childhood in the East End of London he likens himself to a cockney “diamond geezer”. My setting here imitates the jaunty relaxed style of the well-known music-hall song “Doing the Lambeth Walk”.

8. Spring and Fall

Spring and Fall seems at first to inhabit a lighter mood, but this is deceptive. The poem carries the dedication “to a young child”. It is a meditation on mortality prompted by the innocent grief of a young girl over the death and decay of falling autumnal leaves. Reacting to her childish dismay at such a commonplace phenomenon, the poet foretells the girl’s increasing maturity of outlook as she grows older. Her grief over the dying leaves is, by inference, grief over the idea of death itself and, ultimately, over her own mortality.

9. Sonnet: No worst, there is none.

The untitled sonnet “No worst there is none” sinks to the lowest depths of despair and self-loathing. It is perhaps the most intense of Hopkins’ “Terrible Sonnets”. For me as a young student, discovering the poem for the first time in my mid ‘teens, it seemed to express the very same agonies of religious doubt that I was experiencing at the time. The exact reason for Hopkins’ spiritual struggle is unclear from the poem. Some have seen it as a description of the mood of desolation provoked by the rigorous self-discipline of the Spiritual Exercises of St. Ignatius Loyola. The poem is a prayer addressed to the Virgin Mary but she is not listening. Perhaps she is not there at all. The phrase “Let me be fell” reads like a request for permission to commit a sinful act, but what act? The phrase “force, I must be brief” implies that, whatever the sin, it must be committed quickly. Perhaps brevity will in some way diminish its sinfulness, leading to a sense of abject guilt and self-loathing relieved only by the oblivion of sleep. The memorable phrase that begins line nine: “Oh the mind, mind has mountains” was the inspiration for the title of this song cycle: *Mountains of the Mind*.

10. Moonrise

Moonrise is one of a number of unfinished poems and fragments from Hopkins’ notebooks. It appears to be an experiment in Archilochian heptameter, a classical metrical form found in the work of the 5th century Greek poet Archilochus. Each line consists of seven dactylic feet relieved by the occasional spondee resulting in a gently rocking triple meter. There is a caesura at each fourth metrical foot and if line breaks are introduced at these points, the poem has roughly the same proportions as a sonnet. The reference to Maenefa Mountain indicates that the work dates from around 1874 or 1875 during Hopkins’ period of study at St. Bueno’s, the Jesuit house of theological studies near St. Asaph in North Wales. The slopes of Moel Maenefa in the Clwydian Hills lie only half a mile to the East of St. Bueno’s. I chose to set this poem partly because it is a rare example of an entirely peaceful poem in Hopkins’ output, and also because it shares the theme of night-time wakefulness with the next poem in my cycle.

11. Sonnet: I wake and feel the fell of dark not day

The untitled sonnet “I wake and feel the fell of dark not day” is also one of the so-called “terrible sonnets” written in Dublin after 1885 where Hopkins had taken up the Chair of Classics at University College. His health was deteriorating and his letters and journals at the time clearly indicate how unhappy he was. The poem refers specifically to an anonymous absent friend. It is tempting to see this as a reference to his one-time lover Mackworth Dolben, but the dates do not bear this out because Dolben died in 1867. In the lonely sleepless hours of the night Hopkins contemplates the horror of a life after death without the redemption of Christ.

12. Heaven Haven

The final song in the cycle is a setting of *Heaven Haven*, a poem of only eight lines. It brings a sense of resignation to the end of *Mountains of the Mind*. It is one of a very small number of early poems that escaped the frenzy of destruction in 1868 when Hopkins resolved to burn all his poetry. It is subtitled “A nun takes the veil” but, like nearly all Hopkins’ work, it is open to a more generalised interpretation. A sense of tragic irony underlies the beautiful and peaceful imagery of its two verses expressing a desire for retreat from the tumult of everyday life. The wording of the first line is significant. The desire for retreat is expressed in the perfect tense: – “I have desired to go” – suggesting that fulfilment has been denied.

Jolyon Laycock

Performance notes:

Accidentals apply only to the bar in which they appear.

Cautionary accidentals are used to avoid ambiguity.

Poems of Gerard Manley Hopkins:

1. Inversnaid

This darksome burn, horseback brown,
His rollrock highroad roaring down,
In coop and in comb the fleece of his foam
Flutes and low to the lake falls home.

A windpuff-bonnet of fawn-froth
Turns and twindles over the broth
Of a pool so pitchblack, fell-frowning,
It rounds and rounds Despair to drowning.

Degged with dew, dappled with dew,
Are the groins of the braes that the brook treads through,
Wiry heathpacks, flitches of fern,
And the beadbonny ash that sits over the burn.

What would the world be, once bereft
Of wet and wildness? Let them be left,
O let them be left, wildness and wet;
Long live the weeds and the wilderness yet.

2. Pied Beauty

Glory be to God for dappled things –
For skies of couple-colour as a brindled cow;
For rose-moles all in stipple upon trout that swim;
Fresh-firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced – fold, fallow, and plough;
And all trades, their gear and tackle and trim.

All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change: Praise him.

3. Harry Ploughman

Hard as hurdle arms, with a broth of goldish flue
Breathed round; the rack of ribs; the scooped flank; lank
Rope-over thigh; knee-nave; and barrelled shank –
 Head and foot, shoulder and shank –
By a grey eye's heed steered well, one crew, fall to;
Stand at stress. Each limb's barrowy brawn, his thew
That onewhere curdled, onewhere sucked or sank –
 Soared or sank –
Though as a beechbole firm, finds his, as at a rollcall, rank
And features, in flesh, what deed he each must do –
 His sinew-service where do.

He leans to it, Harry bends, look: Back, elbow, and liquid waist
In him, all quail to the wallowing o' the plough: 'S cheek
crimsons; curls
Wag or crossbridle, in a wind lifted, windlaced –
 See his wind-lilylocks-laced;
Churlsgace too, child of Amansstrength, how it hangs or hurls
Them – broad in bluff hide his frowning feet lashed! raced
With, along them, cragiron under and cold furls –
 With-a-fountain's shining-shot furls.

4. The Windhover

I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his
riding
Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl and
gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird, – the achieve of, the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume, here
Buckle! AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!
No wonder of it: shéer plód makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermilion.

5. Tom's Garland

Tom—garlanded with squat and surly steel
Tom; then Tom's fallowbootfellow piles pick
By him and rips out rockfire homeforth—sturdy Dick;
Tom Heart-at-ease, Tom Navvy: he is all for his meal
Sure, 's bed now. Low be it: lustily he his low lot (feel
That ne'er need hunger, Tom; Tom seldom sick,
Seldomer heartsore; that treads through, prickproof, thick
Thousands of thorns, thoughts) swings though. Commonweal
Little I reckon ho! lacklevel in, if all had bread:
What! Country is honour enough in all us—lordly head,
With heaven's lights high hung round, or, mother-ground
That mammoths, mighty foot. But no way sped,
Nor mind nor mainstrength; gold go garlanded
With, perilous, O nó; nor yet plod safe shod sound;
 Udenizenized, beyond bound
Of earth's glory, earth's ease, all; no one, nowhere,
In wide the world's weal; rare gold, bold steel, bare
 In both; care, but share care—
This, by Despair, bred Hangdog dull; by Rage,
Manwolf; worse; and their packs infest the age.

6. Andromeda

Now Time's Andromeda on this rock rude,
With not her either beauty's equal or
Her injury's, looks off by both horns of shore,
Her flower, her piece of being, doomed dragon's food.
Time past she has been attempted and pursued
By many blows and banes; but now hears roar
A wilder beast from West than all were, more
Rife in her wrongs, more lawless, and more lewd.

Her Perseus linger and leave her to her extremes?—
Pillowy air he treads a time and hangs
His thoughts on her, forsaken that she seems,
All while her patience, morselled into pangs,
Mounts; then to alight disarming, no one dreams,
With Gorgon's gear and barebill, thongs and fangs.

Inversnaid

Gerard Manley Hopkins

Jolyon Laycock

Fast and lively ♩ = 58

Tenor

Piano

f

sempre f

4

T. *mf*

This dark - some burn, _____ horse - back brown, - his

Pno.

mf

7

T. *f* *mf*

roll - rock high - road roar - ing down, In coop and in comb the

Pno.

ff *f*

poco rall.

10 *f* *mf*

T. 8
fleece of his foam Flutes

Pno. *p* *f* *p* *mf*

rall.

Slow and lilting ♩=54

13 *p*

T. 8
and low to the lake falls home.

Pno. *p* *pp*

16 *p*

T. 8
A wind-puff bon-net of fawn - froth Turns and twin - dles

Pno. *p* *pp* *p* *pp*

20 *mf* *p* *f* *mf*

T. 8
ov - er the broth Of a pool so pitch-black fell - frown ing It

Pno. *mf* *p* *f* *mf*

23 **accel.** **molto rall.** *ff* $\text{♩} = 68$

T. rounds and rounds Des - pair to drown - ing. —

Pno. *f* *mf* *p*

27 **rall.** **Peaceful** ($\text{♩} = 54$)

T. — — — — —

Pno. *pp* *mf* *pp* *p*

33 *p*

T. Degg'd with dew, dapp-led with dew Are the groins of the braes that the brook treads through,

Pno. *pp* *p* *pp* *mp*

37 *mp*

T. wir - y heath - packs, flich-es of fern, and the bead - bon - ny ash that sits

Pno. *pp*

rall.

tempo I (♩=58)

40 *pp*

T. *pp*
o - ver the burn.

Pno. *p* *pp* *p*

44 *p* *mf* *p* *mf*

T. *p* *mf* *p* *mf*
What would the world be once be-reft of wet and of wild - ness?

Pno. *tr* *tr* *tr* *tr* *mf*

48 *f* *ff*

T. *f* *ff*
Let them be left, O let them be left, —

Pno. *f* *mf* *f* *mf* *p* *ff* *sf*

51 *ff* *mf* *ff*

T. *ff* *mf* *ff*
Wild - ness and wet; Long live the weeds and the wild - er-ness yet.

Pno. *sub p* *ff* *sub p* *ff* *sub p* *ff*

Pied Beauty

Gerard Manley Hopkins

Jolyon Laycock

Jaunty ♩=63 **poco rall.** **a tempo** **poco rall.**

Tenor

Piano

4 a tempo **molto rall.** **presto** ♩=100 **slower** ♩=48

T.

Pno.

quick & lively
♩=84

poco rall.

T.

Glor - y be to God for dap- pl'd things.

Pno.

10 **a tempo** **molto rall.** **a tempo** (♩=84) *mf*

T. For skies of cop - per

Pno. *p* *pp* *p* *mf*

14 **molto rall.** **slower** ♩=60 *mp*

T. col-our as a brind-ed cow; For rose moles all in stip-ple up-on trout that

Pno. *p* *mp espress.* *p* *sf*

18 **molto rall.** **Boldly** ♩=63 **poco rall.** **slower** ♩=48

T. swim;

Pno. *pp* *sub ff* *p*

21 **presto** ♩=100 **Rustic** ♩=60 *f*

T. Fresh fire - coals

Pno. *pp* *p* *f*

poco rall.

Gently ♩=60

25

T. chest - nut falls; finch - es wings;

Pno. *sf* *sub p* *pp*

Ped.

poco rall.

Rustic ♩=63

28

T. Land - scape plot - ted and piec'd; fold

Pno. *f* *sf*

molto rall.

31

T. fal - low and plough;

Pno. *f* *sf* *ff* *sfz*

molto rall.

Vigorous ♩=72

34

T. And all trades, their gear and tack - le and trim.

Pno. *mf* *sub p* *sub mf*

slow and mysterious

$\text{♩} = 60$

37 **poco rall.** **lightly** $\text{♩} = 84$

T. *p* All things count-er, or -

Pno. *sub p* *pp* *p*

Ped.

40 **quick and light** $\text{♩} = 84$

T. *pp* ig-in-al, spare, strange;— What - ev-er is fick - le, freck - led

Pno. *pp*

43 **poco rall.** *mf* **presto** $\text{♩} = 100$

T. (who knows how?)— swift,

Pno. *mf* *pp*

46 **slow** $\text{♩} = 60$ *mp* **slightly quicker** *p* *sf*

T. slow;— sweet, sour;

Pno. *mp* *p* *f*

49 **Slow and broad** ♩=40 **molto rall.** **broadly** ♩=40

T. *ff* a - daz-zle *p* dim; _____

Pno. *ff* *sub p* *mf* *f*

53 *mf* He fath - ers forth whose beau -

Pno. *mf* *f*

56 *f* **poco rall.** **Allargando** *ff*

T. - ty is past _____ change: _____ Praise _____ him. _____

Pno. *mf* *f* *ff*

Harry Ploughman

Gerard Manley Hopkins

Jolyon Laycock

Swaggering ♩=72

Tenor

Piano

f

Hard as hur-dle-arms with a

4

poco rall. *tenuto* **a tempo**

T.

Pno.

p *mf* *p* *mf*

broth of gold-ish flue breathed round; therack of ribs; the scooped flank;

7

T.

Pno.

p *f* **poco rall.** *sf* **meno mosso e rubato.** *p*

lank rope o-ver thigh; knee nave and bar-rel'd shank Headandfootshoul-der and

10

T.

Pno.

a tempo *mf* *f*

shank By a grey eyed heed steer'd well, one crew fall to; Stand at

poco rall.

14 *sf* *f* *p*

T. *stress.* Each limb's barr-ow - y brawn, his thew that

Pno.

meno mosso e rubato

16 *mf* *f* *p*

T. one-where curd-ed one-where sucked or sank soar'd or sank.

Pno. *mf* *f* *sub p*

a tempo

poco rall.

19 *p* *mf* *sf*

T. Though as a beech-bole firm, finds his as at a roll - call, rank

Pno. *p* *mf* *sf*

a tempo

poco rall.

22 *mf* *f*

T. and fea-tures in flesh what deed he each must

Pno. *mf* *f*

meno mosso e rubato**meno mosso****a tempo**

25

T. *p* do, His sin-ew ser-vice-where do. *mf* He leans to it

Pno. *sf* *p* *mf* *p*

30

T. *mf* Har-rybends look *sf* back *mf* el-bow and li- quid waist in him all

Pno. *mf* *sf*

poco rall.

a tempo

33

T. quail to the wal-low-ing 'o the plough *f* 'is cheek *mf* crim-sons, curls

Pno. *f*

35

T. wag or cross-bri-dle in a wind lift-ed, wind- laced. *p* see his wind li-ly-locks laced. *pp*

Pno. *mf* *p*

poco rall. **meno mosso e rubato**

a tempo

poco rall.

38

T. *mf* *f*
 Churls grace too, child of a man-strength how it hangs or hurls them.

Pno. *mf* *f* *sf*

41 **a tempo**

T. *mf* *ff*
 Broad in bluff hide his frown-ing feet lashed Raced with, a - long

Pno. *mf* *ff* *mf*

43

molto rall.

T. *ff* *mf* *p*
 them, crag - iron un - der and cold furls.

Pno. *ff* *mf* *p*

45 **meno mosso e rubato**

falsetto

a tempo

T. *p sotto voce*
 With-a-foun-tain's shin-ing shot furls.

Pno. *p* *pp*

The Windhover

Gerard Manley Hopkins

Jolyon Laycock

Ecstatic ♩=68 *pp sotto voce*

Tenor

Piano

4

T. caught this morn-ning morn - ings min - ion,

Pno.

6 *normale f*

T. King - dom of day - light's dau - phin,

Pno. *f sf*

8

T. dap - ple

Pno. *p*

10 *mf* *p*

T. dawn drawn fal - con _____ in his ri - ding of the

Pno. *p* *mf* *p*

12 *mf* *p*

T. roll - ing le - vel un - der-neath im stead y air, and stri - ding

Pno. *mf*

14 *mf* *p sotto voce*

T. high there how he rung up - on the rein of a wim - pling wing in his

Pno. *p*

17 *ff*

T. ecs - - ta - sy

Pno. *ff*

19 *mf*

T. then off off forth on a

Pno. *mf*

21 *f*

T. swing As a skate's heel smooth on a

Pno. *f*

22 *mf* *ff*

T. bow bend the hurl and the gli-ding re - buff'd the big wind.

Pno. *ff*

24 *poco rall.*

T.

Pno. *p*

26 **meno mosso** *p* *f* *sub p* **poco rall.** 23

T. *p* *f* *sub p*

My heart in hi-ding stirs for a bird, the a-

Pno. *p* *sf*

29 **Tempo 2** *mf*

T. *mf*

chieve of the mast-er-y of the thing. Brute

Pno. *p* *pp* *mf*

32 *f*

T. *f*

beau - ty and va - lour and act, oh air, pride plume here

Pno. *f* *mf*

Tempo 1

34 *ff* *mf*

T. *ff* *mf*

buck - le And the fire that breaks from

Pno. *ff* *mf*

36 *f*

T. *8* thee then a bill - ion times told love - li - er, more

Pno. *mf* *tr* *f*

38 *ff*

T. *8* dan - ger - ous, oh my che - val - ier

Pno. *ff* *tr*

40 *molto rall.*

T. *8*

Pno. *tr*

42 *pesante* *mf* *f* *ossia.* *stringendo*

T. *8* No won - der of it, — sheer plod makes plough down sill - ion shine,

Pno. *p* *mf* *f* *mf*

Tom's Garland

To the unemployed

Gerard Manley Hopkins

Jolyon Laycock

Strutting $\text{♩} = 72$

mf *f* *poco rit.* *p*

Tenor

Tom gar - lan - ed with squat and sur - ly steel Tom,

Piano

4 **a tempo**

T.

then Tom's fal-low boot-fel-low piles pick by him.

Pno.

7 *mf* *f*

T.

and rips out rock-fire home - forth stur - dy

Pno.

10 *p* *f* *p*

T.

Dick; Tom Heart-at-ease, Tom Nav-vy he is all for his measure,

Pno.

meno mosso

a tempo

14 *(yawn)* *f* *p*

T. 's bed now low be it lust-i-ly he his low lot (feel that

Pno. *f* *p*

poco rall.

18 *mf* *p* *mf* *f* *p*

T. ne'er need hung-er Tom; Tom sel-dom sick sel dom-er heart - sore; that

Pno. *mf* *f* *p*

a tempo

21 *mf*

T. treads through prick - proof, thick Thou-sands of thorns, thoughts) swings though.

Pno. *mf*

24 *p* *mf* *f*

T. Com-mon weal Lit-tle I reck ho!

Pno. *sf* *p* *mf* *f*

27 *poco rit.* *a tempo* *f* *mf*

T. lack-le-vel in, if all had bread: What! count-try is hon-our e-nough in all us

Pno.

30 *f* *p* *mf*

T. lord-ly head, With hea-ven's lights hung round,

Pno.

33 *f*

T. or, mo-ther ground That mam-mocks, migh - ty

Pno.

36 *p* *mf*

T. foot. But no way sped Nor mind nor

Pno.

39 *f* **poco accel.** *p* *f*

T. *f* *p* *f*

main-strength; gold go gar-land-ed With

Pno. *f* *p* *cresc. molto*

42 **allargando** *ff* **rall.** *p*

T. *ff* *p*

per-i-lous, O no! nor yet plod safe shod sound;

Pno. *ff* *p*

45 **piu mosso like a rustic waltz** ♩.=48 **poco rit.** *mf* **a tempo**

T. *mf*

Un - den - i - zen'd be yond

Pno. *mf* *mf*

50 **poco rit.** *p* **a tempo** *mf*

T. *p* *mf*

bound of earth's glo - ry, earth's ease, all; no one, no - where In

Pno. *p* *mf*

56 *f* **poco rit.** *mf* **a tempo** *p* **poco rit.**

T. 8 wide the world's weal; rare gold bold steel, bare in

Pno. *f* *mf* *p*

61 *f* **a tempo** *f* **poco allargando** **molto allegro** ♩=120 *ff* 3

T. 8 both; care, but share care; This, by des

Pno. *f* *mf* *ff* 3 3 3 3

66 3 *sf* (shout)

T. 8 pair, bred Hang - dog dull; by rage, Man-wolf;

Pno. 3 3 3 3 3 3

69 *norm.* *ossia*

T. 8 worse; and their packs in - fest the age.

Pno. 3 3 3 *fff* 3 3

Andromeda

Gerard Manley Hopkins

Jolyon Laycock

Allegretto ♩ = 63

Tenor *p*

Now Time's An dro - me - da

Piano *p*

11 *mf* *p*

T. on this rock rude, With not her ei - ther beau - ty's

Pno. *sf* *sf* *p* *mf*

21 *p* *mf*

T. e - qual or Her in - jur - y's, looks off by both horns of

Pno. *p* *mf*

31 *p* *mf* *f* **molto rall.** *ff*

T. *p* *mf* *f* *ff*

shore, Her flow - er, her piece of be - ing, doomed drag-on's

Pno. *p* *f* *ff*

41 **Andante** ♩=60

T. *p*

food. Time past she has been at -

Pno. *p*

47 *mf*

T. *mf*

temp-ted and pur - sued By man - y blows and

Pno. *mf*

51 *poco accel.* *faster* ♩=72 *ff*

T. *banes;* _____ *but* _____ *now* _____ *hears* _____ *roar* _____

Pno. *sub mf* *p* *ff*

55 *mf* _____ *f*

T. A wild - er beast from West _____ than all were,

Pno. *mf* *f*

59 *mf* _____

T. more Rife in her wrongs, more law - less and more

Pno. *sub f* *mf*

63 *f* *rall.* *slower* ♩=60 *p*

T. lewd. _____ Her Per - seus

Pno. *f* *p* *p*

68 **poco rall. . . . a tempo** ♩=72

T. 8
ling - er and leave her to her ex - tremes?—

Pno.

73 **poco rall. . . . a tempo** ♩=72

T. 8
Pil-low-y air — he treads a time and hangs His thoughts on

Pno.

79 **rall. . . . Quick and lively** ♩=84

T. 8
her, for - sak - en that she seems,

Pno.

86 **f**

T. 8
All while her pa - tience, mor - sell'd in - to pangs,—

Pno.

95 *mf* *ff* *mf*

T. *8*
mounts; then to slight dis

Pno. *mf* *ff* *mf*

103

T. *8*
arm - ing no one dreams, With Gor -

Pno. *mf* *f*

111

T. *8*
gon's gear and bare - bill, thongs and fangs.

Pno. *cresc.* *ff* *sf*

That Nature is a Heraclitean Fire

Gerard Manley Hopkins

Jolyon Laycock

Fast and tumultuous ♩=68

mf 3 3 3 3

Tenor

Cloud puff-balls torn tufts, toss'd

Piano

mf 6 6 6 6 *sub ff* 6 *mf* 6

4 3 3 3

T.

pil-lows flaunt forth then

Pno.

6 6 6 6 *sub ff* 6 *mf* 6

7 3 3 3 *f*

T.

che - vy on an air built thor-ough-fare.

Pno.

cresc. poco a poco 6 6 6 6 *f* 6

9
T. *mf*
heav en roy - ster-ers, in gay gangs they

Pno. *mf*

12
T. *f*
throng, they glit-ter in march - es.

Pno. *sub ff*, *mf*, *cresc.*

15
T. *f*
Down

Pno. *f*, *mf*

17
T. *ff*
rough - cast, down dazz - ling white - wash,

Pno. *mf*, *ff*

19
T. *8* where ev - er an elm arch - es,

Pno. *mf* *ff*

22
T. *8* Shive lights and

Pno. *mf* *sub ff*


24
T. *8* sha-dow tack-le in long lash - es

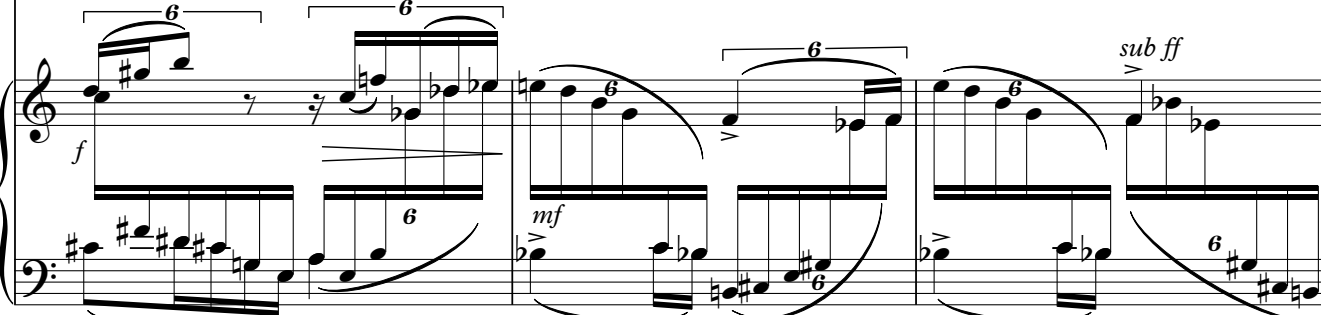
Pno. *mf* *ff*

26
T. *8* lace lance and pair.

Pno. *mf* *ff*

28


T. 

Pno. 


31

T. 


Joy - ful - ly, the bright wind boi - ter - ous

Pno. 

33

T. 

ropes wrest - les beats earth bare

Pno. 

35

T. 

of yest - er tem - pest's

Pno. 

54 *f* **poco rall.** **a tempo** ♩=58

T. man - marks tread-mire toil there, Foot-fret-ted in it.

Pno. *mf* *f* *p* *mf*

59 *p* **accel.** **tempo I** ♩=68

T. Mill - ion fuel - ed na - ture's bon - fire

Pno. *p* *ff* *mf*

62 *ff*

T. burns on.

Pno. *mf* *ff* *mf* *cresc.* *ff*

65 **Lightly** ♩=58

T. But quench her bon-ni-est, dear-est to her, her

Pno. *sfz* *p* *mp*

poco rall. . . . **Broadly** ♩=58

69 *p* *ff*

T. clear-est-selv - ed spark: Man,

Pno. *p* *sf* *mf*

poco rall. . . . **a tempo** ♩=58**poco rall.** . . . **a tempo** ♩=58

74 *mf* *f*

T. how fast his fire-dint, his mark on mind, is gone!

Pno. *f* *mf* *f* *mf*

poco rall. . . . **a tempo** ♩=58

79 *mf* *f* *mf*

T. Both are in an un - fa-thom-a-ble, all is in an e - nor-mous

Pno. *f* *mf*

poco rall. . . .**slower** ♩=44

83 *ff* *ff*

T. dark Drowned. O pi - ty and in - dig -

Pno. *ff* *sfz* *ff con forza*

87 **molto rall.** **a tempo** ♩=44

T. *p* na - tion! Man - shape that

Pno. *sub pp* *p* 6 6

90

T. shone Sheer off, dis - sev - er - al, a

Pno. 6 6 6 6

93 **poco rall.** **a tempo** ♩=44 **poco rall.**

T. *sub ff* star, death blots black out;

Pno. *sub ff* 6 6

96 **a tempo** ♩=44 **freely**

T. *p* nor mark is an - y of him at

Pno. *sub ppp* 6 6 6 6 *p*

Red.

99 **molto rall.** *ff* *pp* **a tempo** ♩=44

T. 8 all so stark, That vast - ness blurs and

Pno. *ff* *sub ppp* 6 6 *8va* *Ped.*

102 **molto accel.** . . . **tempo I** ♩=68 *f*

T. 8 time beats lev - el. E -

Pno. 6 6 6 6 *molto* *f* 3

105 **stringendo** *mp* *f* **rall.** . . . **stringendo** *mf*

T. 8 nough! The Re - su - rec tion, a heart's clar-i-on A way

Pno. *p* *f* *p*

109 *f* **rall.** *mp* *p*

T. *f* *mp* *p*

grief's gasp - ing, joy - less day's de-jec - tion;

Pno. *f* *mp*

113 **Slower** ♩=64 *mp* *mf*

T. *mp* *mf*

A - cross my found-er - ing deck shone a bea - con,

Pno. *pp* *mf*

8va

Ped.

117 **tempo I** ♩=68 *mf*

T. *mf*

an e - ter - nal beam.

Pno. *f* *p* *cresc.* *f*

121 **rall poco a poco** *f* *mf*

T. *f* *mf*

Flesh fade and mor - tal trash

Pno. *dim.* *mf*

sempre rall poco a poco

124 *mf*

T. *mf*

Pno. *dim.* *mp*

fall to the re - si - du - ar - y worm;

127 *mp* *f* *p* **molto rall.**

T. *mp* *f* *p*

Pno. *dim.*

world's wild - fire leave but ash.

130 **a tempo** ♩=68 *f*

T. *f*

Pno. *pp* *sfz* *f* *molto cresc.*

In a flash, at a trum - pet crash,

stringendo **poco rall.** **stringendo**

133 *p* *f* *p*

T. *p* *f* *p*

Pno. *p* *f* *p*

I am all at once what Christ is since he was what

rall. **Jaunty** ♩=80 in the style of a Lambeth Walk

Wiv a Cockney accent

136 *f* *p* *mf*

T. *f* *p* *mf*

I am, and This Jack, joke, poor pots-herd,

Pno. *f* *p* *mp* *sf* *sf*

140 *f*

T. *f*

patch, match-wood im-mor-tal di-a-mond, Is

Pno. *mf* *sf* *sf* *mp* *sf*

144 *mp* **non rall.**

T. *mp*

im-mor-tal di-a-mond.

Pno. *sf* *mf* *sf*

Spring and Fall

to a small girl

Gerard Manley Hopkins

Jolyon Laycock

senza misura **Andante** ♩=76

Tenor *p*

Mar-ga-ret are you

Piano *p*

mf pp gently like falling leaves

con Ped.

2

T. *mf*

griev - ing Ov - er Gold - en - grove un leav - ing?

Pno.

5 **senza misura** *pp* *f*

T. *f*

Leaves

Pno.

pp *f*

con Ped.

a tempo

7

T. *p* like the things of man, you With your

Pno. *p*

9

T. fresh thoughts care for, can you?

Pno. *pp*

11

T.

Pno. *mf* *pp*

senza misura

a tempo

14

T. *pp* Ah *mf*

Pno. *mf*

con Ped.

16

T. *8* as the heart grows old - er It will come to such sights

Pno.

19

T. *8* cold - er by and by, nor spare a sigh Though

Pno.

22

T. *8* worlds of wan-wood leaf meal lie;

Pno.

p **senza misura**

f *dim.* *p*

con *And.*

26

T. *8* And yet you will weep

Pno.

mf *f*

29 *ff* **rall.** **senza misura**

T. *sub p*
and know_ why_

Pno. *ff* *sub p* *mf* *dim.* *p*

con *Red.*

32 **a tempo (slightly slower)**

T. *mf* *sub f*
Now no mat-ter, child, the name:_ Sor-row's springs are the same. Nor

Pno. *mf* *sub f* *mf*

36 **rall.**

T. *f* *p*
mouth had, no, nor mind, ex-press'ed What heart heard of, ghost_ guess'd:

Pno. *f* *p* *f*

40 **senza misura** **a tempo**

T.

Pno. *dim.* *pp* *sub f* *molto*

con Ped.

42 **allargando** **a tempo**

T. *ff* *sub pp*

It is the blight man was born for, It is

Pno. *ff* *sub pp*

45 **molto rall.** **senza misura**

T. *pp* *dim.* *al niente*

Mar - ga - ret you mourn for.

Pno. *pp* *dim.* *al niente*

Ped.

No worst, there is none.

Gerard Manley Hopkins

Jolyon Laycock

fast and violent ♩=100

Tenor *ff* **rubato**

No worst, there is none.

Piano *fff con forza* *mf*

slower ♩=92

8 **rit.** *p* *mf* tenuto *p*

T. Pitched past pitch of grief, More pangs will, schooled at

Pno. **rit.** *p* *mf* *p* tenuto

15 *mf* *f* *p*

T. fore - pangs, wild - - er wring. Com - fort -

Pno. *f* *sub p*

22 *mf* *f*

T. 8 er where, where is your com - fort -

Pno. *mf* *f*

28 *p* *mf* *f*

poco rall. **a tempo**

T. 8 ing? Mar - ry moth - er of us where is your rel - ief?

Pno. *p* *mf* *f*

37 **fast and violent** ♩=100 **broader** ♩=84

T. 8 My cries heave, herds

Pno. *fff con forza* *ff*

43 *pp*

T. 8 long; - - - - - hud-dle in a main, a chief - - - - -

Pno. *pp*

48 *mf* *ff* *pp*

T. *8*
Woe, world sor - row; on an age old an - vil wince and sing, Then

Pno. *mf* *ff* *pp*

53 *poco rall.* *slightly quicker* ♩=92 *f* *ff*

T. *8*
lull, then leave off Fu - ry had shrieked "No

Pno. *mf* *f* *ff*

59 *mf* *stringendo* *f*

T. *8*
ling er - - ing! Let me be fell, Force, I must be

Pno. *mf* *f*

64 **broader** ♩=84

T. 8
brief. O the mind, mind has moun tains

Pno. *sf* *ff* *p*

68 **molto accel.** **molto rall.**

T. 8

Pno. *cresc.* *f*

70 **a tempo** ♩=84

T. 8
ff cliffs of fall Fright - full sheer no - man fath-omed. *p*

Pno. *ff* *p*

74 **molto accel.** **molto rall.** **slower** ♩=84
mf

T.

Pno.

Hold them cheap

77 **allargando** **a tempo** ♩=84
f

T.

May who ne'er hung there.

Pno.

f *sub pp*

83 *pp* *mf*

T.

Nor does long our small_ dur-ance deal with that steep or deep.____

Pno.

mf *cresc. poco a poco*

88 **molto rall.** **lento** ♩=60

T. *f* *sub pp*

Here! creep wretch un - der a com - fort

Pno. *f* *pp*

94 *p* **molto accel.** *ff* **molto rall.**

T. *p* *ff* *sub p* *pp*

serves in a whirl - - - - wind.

Pno. *p* *ff* *sf* *sub p* *pp*

99 **a tempo** ♩=84 **morendo** *ppp*

T. *ppp*

all life death does end and each day dies with sleep.

Pno. *pp* *sempre pp* *ppp*

p *p*

Moonrise

Gerard Manley Hopkins

Jolyon Laycock

Moderato ♩=150

Tenor

Piano

pp

7

T.

p

I a -

Pno.

mp

13

T.

woke in the Mid-sum-mer not to call night, in the white and the walk of the

Pno.

p

20

T.

morn-ing: The moon dwin-dled andthinn'd to the

Pno.

mp

pp

28 *mf p* *mp*

T. fringe of a fing er-nail held to a can - dle, Or

Pno. *mf pp*

35

T. par - ing of pa - ra - dis - a - i - cal fruit, —

Pno. *mp*

41 *p mp rall. p*

T. love - ly in wan - - ing but lus - tre - less,

Pno. *p mp p*

47 **a tempo but stronger** (♩=150)

T. Stepp'd from the stool, — drew back from the bar - row, of

Pno. *mf p*

53 *f* **rall.** *mf* *f*

T. 8 dark Maen - e - fa the moun - - - - tain; A

Pno.

59 **a tempo** (♩=150)

T. 8 cusp still clasp'd him, a fluke yet fang'd him, en -

Pno.

65 **rall.** *mf* *p*

T. 8 tang - - led him, not quit ut - ter - ly. - - -

Pno.

70 *mf* **a tempo** (♩=150)

T. 8 This was the prized, the des - ir - a - ble sight, - - -

Pno.

76 *p* **rall.** *mf* **a tempo** (♩=150) *p*

T. 8 Un-sought, pre - sent - ed so eas - i - ly, part - ed me leaf__ and

Pno. *p* *mf* *p*

82 *pp*

T. 8 leaf__ di - vi - ded me, eye - lid and eye - lid of

Pno. *pp*

88 **rall.** *p* **a tempo** (♩=150)

T. 8 slum__ ber.

Pno. *p* *pp* *sub mp* *dim poco a poco*

94 **morendo**

T. 8

Pno. *ppp*

I wake and feel the fell of dark not day.

Gwerard Manley Hopkins

Jolyon Laycock

Adagio ♩=60 **rubato** *p* *f* *mf*

Tenor

Piano

4 *f* *p*

T.

Pno.

7 *f sub mf* *f* **a tempo**

T.

Pno.

11 *p* *mf*

T.

Pno.

16 *f* *piu f* *p* *mf*

T. 8 years, mean life. And my la-ment is cries count-less,

Pno. *f* *mf* *f* *p* *mf*

21 *f* *mf* *f* *p*

T. 8 cries like dead let-ters sent to dear-est him that lives a-las a-way

Pno. *sub f* *mf* *f* *p*

26 *rubato* *ff* *mf*

T. 8 I am gall, I am heart burn. God's most

Pno. *ff* *sf* *pp*

29 *f* *p*

T. 8 deep de- cree Bit-ter would have me taste: my taste was

Pno. *sf* *pp* *sf* *pp*

32 *ff* **a tempo**

T. me; Bones built in me, flesh fill'd, blood brimm'd the curse.

Pno. *sf* *pp* *sub ff*

36 *p* *mf* *p sotto voce*

T. Self yeast of spir-it a dull dough sours. I see the

Pno. *sf* *p* *mf* *p*

41 *sub ff* *sub p sotto voce* *sub f*

T. lost are like this, and their scourge to be As I am mine, their

Pno. *sub ff* *sub p*

44 **poco rall.** **molto rall.** *p sotto voce*

T. sweat - ing selves; but worse.

Pno. *sub f* *mf* *p*

Heaven-haven

Gerard Manley Hopkins

Jolyon Laycock

Moderate ♩=76

Tenor *p* *mf*

I have de - sired to go Where

Piano *pp* *mf*

4 **poco rall.** **a tempo**

T. *p*

springs not fail, To fields where flies no

Pno. *pp* *p* *mf*

7 *mf* *f* **poco rall.** *sub p*

T. *mf* *f* *sub p*

sharp and sid - ed hail And a few li - lies

Pno. *f* *sub p*

10 **a tempo**

T. *pp* *mf*
 blow_____ And I have asked to

Pno. *pp* *mf*

13 *f* *ossia* **poco rall.** **a tempo**

T. *p*
 be_____ Where no storms come_____ Where the

Pno. *f* *mf* *p*

16 *mf* *p* *f* **poco rall.** *p*

T. *mf* *p* *f* *p*
 green swell_____ is in the ha - vens dumb_____

Pno. *mf* *p* *f* *sub p*

19 **slower** ♩=72 *p* *pp*

T. *p* *pp*
 And out_____ of the swing_____ of the sea.

Pno. *pp* *mf* *pp*

Biographies:

Jolyon Laycock

Jolyon Laycock was born in Bath in 1946 and studied for B.Mus. and M.Phil. in composition at the University of Nottingham. His composition teachers included Henri Pousseur and Cornelius Cardew. Later in life he studied for a Ph.D. at York University under Nicola Lefanu. During the 1970s he pursued a freelance career as an experimental sound artist based at the Birmingham Arts Laboratory and Spectro Arts Workshop, Newcastle. In 1979 he took up the post of Music and Dance Coordinator at the Arnolfini. In 1990 he became Concert Director at the University of Bath and at the Michael Tippett Centre at Bath Spa University where he founded the award-winning concert series Rainbow over Bath. He left the University in 2000 to complete his book *A Changing Role for the Composer in Society*. In 2004 he was appointed Senior Lecturer in Arts Management at Oxford Brookes University. He retired in 2010 and took on the chairmanship of Severnside Composers Alliance. In 2012 he won the EPSS Jubilee Song Competition with his setting of Philip Larkin's *The North Ship* which led to a collaboration with Sarah Leonard resulting in the composition of *Dark Seas*, a setting of five poems of Philip Larkin for coloratura soprano, clarinet and piano. In 2010 he discovered the compositional principle of all-interval fractal sets which has formed the theoretical basis of most his music since that date.

Gerard Manley Hopkins

Gerard Manley Hopkins was born in Stratford, East London in 1844. He attended Highgate School where he won the poetry Prize in 1860. In 1863 he went up to Balliol College, Oxford to study Classics and graduated with a first in 1867. At Oxford he first met his life-long friend the poet Robert Bridges as well as coming under the influence of Christina Rossetti. In 1865 he met a young man called Mackworth Dolben with whom he formed a romantic attachment though it is unlikely their relationship ever found any erotic expression. The friendship was abruptly ended with Dolben's accidental death by drowning in 1867.

In 1866 Hopkins consulted John Henry Newman, spiritual leader of the Oxford movement, and was received into the Catholic Church. Following his graduation he took up a teaching post at the Oratory in Birmingham where he began to study the violin and to compose music. Sadly none of his music now survives. In 1868 he spent the summer months in Switzerland with his friend Edmund Bond. His journals give many accounts of the enjoyable time they spent climbing in the Alps. Upon his return he made up his mind to become a Jesuit priest. He resolved to give up writing poetry and made a bonfire of all his poems. But in 1874, he was persuaded to begin writing again and accepted an invitation by the Jesuit House at St Beuno's near St. Asaph, North Wales to write a poem to commemorate the foundering of the German ship, *Deutschland*. The result was *The Wreck of the Deutschland*, the first work in which he used the technique of sprung rhythm that characterises much of his later work.

During this period of theological study in Wales, Hopkins learnt Welsh and enjoyed climbing in Snowdonia. He was ordained as a priest in 1877 and took up various posts in Chesterfield, London, Oxford, Manchester, Glasgow and Sheffield. In 1884 he became professor of Greek and Latin at University College Dublin, a post which he held until his death in 1889 at the age of 43. He was unhappy in Dublin, plagued by a sense of melancholic dejection brought on by overwork and a sense of isolation from his English friends and from the familiar surroundings of his life in England. The extremes of emotion between elation and abject depression that characterise his poetry suggest that he probably suffered from bipolar disorder.

Hopkins has been described as "the most original poet of the Victorian age". He is considered to be as influential as T.S. Eliot in initiating the modern movement in poetry. Yet most of his poetry remained unpublished until 1918, long after his death, when Robert Bridges brought out the first collected edition.