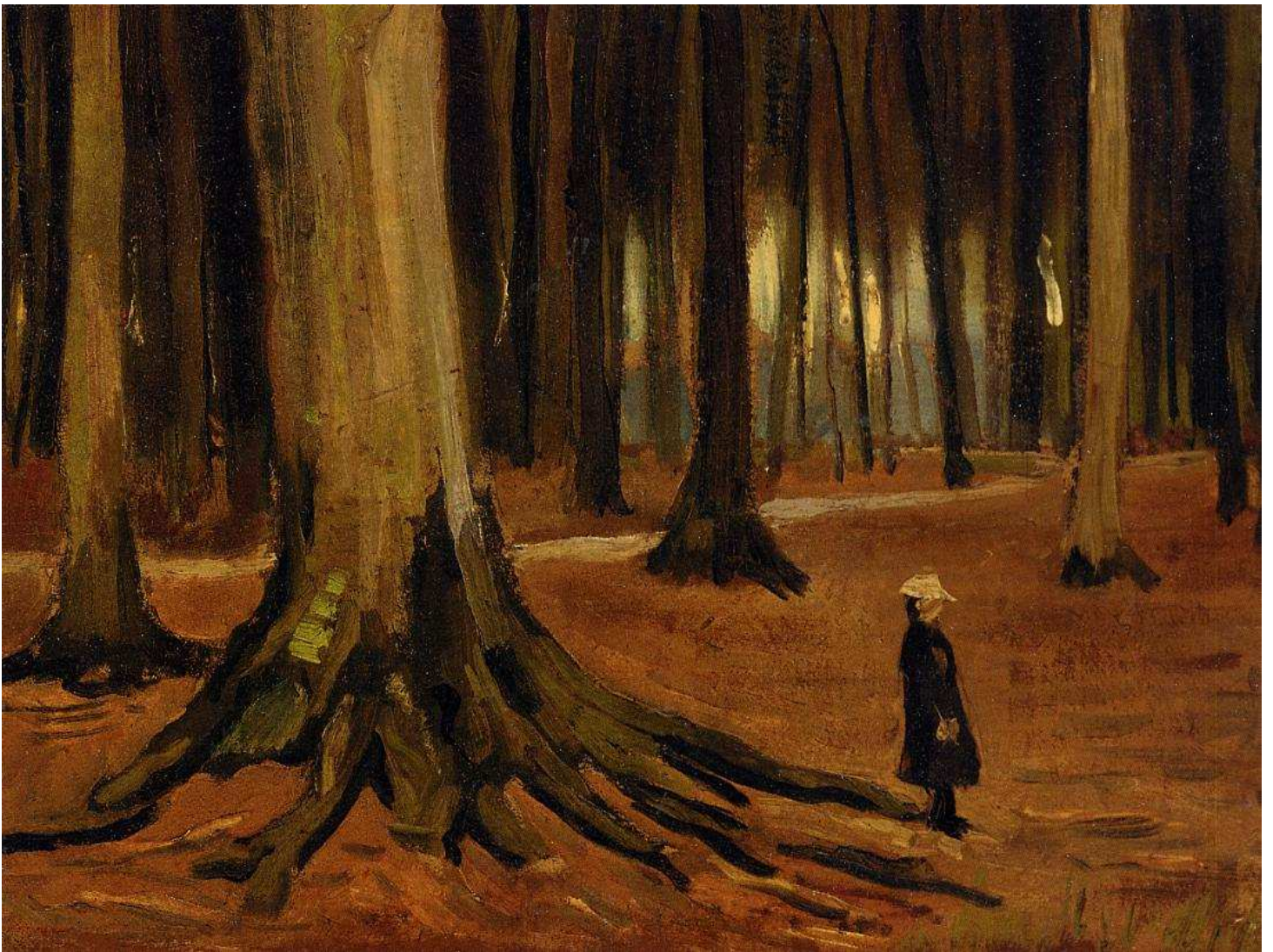


Full Score



SPRING AND FALL TO A YOUNG CHILD

for Soprano, Violin and Piano

Jonas Tarm

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**SPRING AND FALL
TO A YOUNG CHILD**

for Soprano, Violin and Piano

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SPRING AND FALL

To a Young Child

Original Text by Gerard Manley Hopkins

Adapted by the composer

Márgarét, áre you grieving

Over Goldengrove unleaving?

Leáves like the things of man, you

With your fresh thoughts care for, can you?

Ah! ás the heart grows older

It will come to such sights colder

By and by, nor spare a sigh

Though worlds of wanwood leafmeal lie;

And yet you will weep and know why.

Now no matter, child, the name:

Sórrów's springs áre the same.

Nor mouth had, no nor mind, expressed

What heart heard of, ghost guessed:

It is the blight man was born for,

It is Margaret you mourn for.

PREFACE

This piece is inspired by G.M. Hopkins's poem "Spring and Fall: to a Young Child". As I interpret it, the child "Margaret" (or Margret in the adapted lyrics) mourns for the dying leaves in fall. As time goes by, she finds that new ones grow back in spring and the trees live on. At the end she realizes that she actually mourns for herself: though she is a leaf in the spring, she knows she will die in the fall.

This piece was originally written for Chinese Pipa (instead of violin) and boy soprano: with the Chinese Pipa I found that the folk sounds, colors and textures create an atmosphere of spring and fall.

In general, the piece has an A-B-C-B-A structure. Tonally, the piece tries to achieve one thing: resolve to F# minor. In the beginning of the first section, we hear a melody in the voice in F# minor but it's met with dissonance and chromaticism in the instrumental part: later it resolves to F minor into the B section. In the last A section, we meet the first F# minor chord which brings a sense of reality: "It is the man" meaning what happens to leaves, happens to mankind. After the first encounter, the F# minor quickly diverges to a tense coda and conclusion.

Another important feature I highlight is the word "Margret". Every time the word Margret is sung, a particular chord in the piano follows. This mysterious and tense chord foreshadows Margret's reality throughout the piece. At the end, this mysterious chord and the name Margret come to a climax and meet the conclusion. As the violin spells out Margret in solfege (Mi-A-Re-G-RE-Ti), the piece concludes in F# minor.

Text by
Hopkins, Gerard Manley

Duration: 6:30

SPRING AND FALL TO A YOUNG CHILD


Jonas Tarm
(2011)
(rev./arr. 2012)

Andante e poco ad libitum. $\text{♩}=60$ **accel.** **subito rit.**

Voice

Violin

poco marc.

ffpp *ff espress.* *mf*

Andante e poco ad libitum. $\text{♩}=60$ **accel.** **subito rit.**

Piano

ffp *fff* *sotto voce (p)* *pp* *n*

una corda

L'istesso tempo
ma non ad libitum. ($\text{♩}=60$)

Voc.

p dolce e tranquillo

Mar- gret are you grie - ving O

Vln.

pizz. *arco sul D/A* *gliss. (same interval)* *gl. (s. i.)*

n *mp* *ff* *ffpp* *ff* *ffp*

L'istesso tempo
ma non ad libitum. ($\text{♩}=60$)

Pno.

pp *ff - p* *f* *ff* *p*

(una corda)

15ma *6*

8rb *tre corde*

con a piacere

5 6 7

f *espress. ma sempre dolce*

Voc. *ver Gol - den - grove un-lea - ving?*

Vln. *gl. (s. i.)* *ff* *ffpp* random swells with each one getting bigger *ff marcato*

Pno. *ff marcato* *p* *fff* *ff - p* *mp* *(non cresc.)* *sub. pp* (8) 8 9

Voc. *poco rit.*

Vln. *sub. mp spiccato* *poco rit.*

Pno. *poco rit.*