

**ANTHONY POWERS**

**AIR AND ANGELS**

*for soprano, baritone, mixed chorus, and orchestra*

Preview File Only

Music Department  
OXFORD UNIVERSITY PRESS  
Oxford and New York

*for Helen*

Poems by John Donne taken from *Holy Sonnets and Songs and Sonnets*

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Commissioned by the Three Choirs Festival Society for the 2003 Three Choirs Festival,  
and first performed by Carys Lane (soprano), Matthew Brook (baritone), Festival Chorus  
and Royal Philharmonic Orchestra, conducted by Geraint Bowen,  
at Hereford Cathedral, England, on 21 August 2003

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A • H • R • B  
arts and humanities research board

## **ORCHESTRA**

**3 Flutes (2 & 3 = Piccolo)**

**3 Oboes (3 = Cor Anglais)**

**2 Clarinets in Bb**

**Bass Clarinet in Bb**

**3 Bassoons (3 = Contrabassoon)**

**4 Horns in F**

**4 Trumpets in Bb**

**2 Tenor Trombones**

**Bass Trombone**

**Tuba**

**Timpani (1 player)**

**Percussion (3 players)**

I: Vibaphone, Hi-Hat Cymbal, Tenor Drum

II: Glockenspiel, 2 Suspended Cymbals (small & large), Guiro, Bass Drum

III: Tubular Bells, Flexatone, Sizzle Cymbal, 4 Tom-Toms, Tam-Tam

**Harp**

**Piano**

**Electric Guitar \***

**Bass Guitar\***

**Strings (minimum: 12. 10. 8. 8. 6.)**

\* these instruments may only be omitted if circumstances make this absolutely necessary. In this case 'cued' parts, in small notes in the score, should be played.

Amplification levels should equate with other written dynamics.

## **SCORE IN C**

**Duration: c. 30 minutes**

### 1. At the round Earth's imagin'd corners

*Chorus:*

At the round earth's imagin'd corners, blow  
 Your trumpets, Angels, and arise, arise  
 From death, you numberless infinities  
 Of souls, and to your scattered bodies go,  
 All whom the flood did, and fire shall o'erthrow,  
 All whom war, dearth, age, agues, tyrannies,  
 Despair, law, chance, hath slain, and you whose eyes  
 Shall behold God, and never taste death's woe.

+ *Soprano, Baritone:*

But let them sleep, Lord, and me mourn a space,  
 For, if above these, my sins abound,  
 'Tis late to ask abundance of thy grace,  
 When we are there; here on this lowly ground,  
 Teach me how to repent, for that's as good  
 As if thou'hadst seal'd my pardon, with thy blood.

### 2. Air and Angels I

*Chorus:*

Twice or thrice had I loved thee,  
 Before I knew thy face or name;  
 So in a voice, so in a shapeless flame,  
 Angels affect us oft, and woshipp'd be,  
 Still when, to where thou wert I came,  
 Some glorious nothing I did see:  
 But since my soul, whose child love is,  
 Take limbs of flesh, and else could nothing do,  
 More subtle than the parent is,  
 Love must not be, but take a body too;  
 And therefore what thou wert, and who,  
 I bid Love ask, and now  
 That it assume thy body, I allow,  
 And fix itself in thy lip, eye, and brow.

### 3. A Lecture upon the Shadow

*Soprano, Semi-Chorus:*

Stand still, and I will read to thee  
 A Lecture, love, in Love's philosophy.  
 These three hours that we have spent,  
 Walking here, two shadows went  
 Along with us, which we ourselves produc'd:  
 But, now the Sun is just above our head,  
 We do those shadows tread;  
 And to brave clearness all things are reduc'd.  
 So whilst our infant loves did grow,  
 Disguises did, and shadows, flow,  
 From us, and our cares; but now 'tis not so.

That love hath not attain'd the high'st degree,  
 Which is still diligent lest others see.

Except our loves at this noon stay,  
 We shall new shadows make the other way.  
 As the first were made to blind  
 Others; these which come behind  
 Will work upon our selves, and blind our eyes.  
 If our loves faint, and westwardly decline,  
 To me thou, falsely, thine,  
 And I to thee mine actions shall disguise.  
 The morning shadows wear away,  
 But these grow longer all the day,  
 But oh, love's day is short, if love decay.

Love is a growing, or full constant light;

### 4. A Noctunall upon S. Lucy's Day, being the shortest day

*Chorus:*

'Tis the year's midnight, and it is the day's,  
 Lucy's, who scarce seven hours herself unmasks,  
 The sun is spent, and now his flasks  
 Send forth light squibs, no constant rays:  
 The world's whole sap is sunk:  
 The general balm the hydroptic earth hath drunk,  
 Whither, as to the bed's feet, life is shrunk,  
 Dead and interred; yet all these seem to laugh,  
 Compar'd with me, who am their epitaph.

*Baritone:*

Study me then, who shall lovers be,  
 At the next world, that is, at the next Spring:  
 For I am every dead thing,  
 In whom love wrought new Alchemy  
 For his art did express  
 A quintessence even from nothingness,  
 From dull privations, and lean emptiness:  
 He ruin'd me, and I am re-begot  
 Of absence, darkness, death; things which are not.

*Chorus:*

All others, from all things, draw all that's good,  
 Life, soul, form, spirit, whence they being have;

*Baritone, Soprano:*

I, by Love's limbeck, am the grave  
 Of all that's nothing. Oft a flood  
 Have we two wept, and so  
 Drowned the whole world, us two: oft did we grow  
 To be two Choses, when we did show  
 Care to ought else; and often absences  
 Withdraw our souls, and made us carcasses.

*Baritone:*

But I am by her death, (which word wrongs her)  
 Of the first nothing, the Elixir grown;  
 Were I a man, that I were one,  
 I needs must know; I should prefer,  
 If I were any beast,  
 Some ends, some means; yea plants, yea stones detest,  
 And love; all, all some properties invest;  
 If I an ordinary nothing were,  
 As shadow, a light, and body must be here.

But I am none; nor will my Sun renew.

You lovers, for whose sake the lesser sun  
 At this time to the Goat is run  
 To fetch new lust, and give it you,  
 Enjoy your summer all;

*Chorus, Baritone:*

Since she enjoys her long night's festival  
 Let me prepare towards her, and let me call  
 This hour her Vigil, and her Eve, since this  
 Both the year's, and the day's deep midnight is.

And his first minute, after noon, is night.

### 5. Break of Day

*Soprano, Baritone, Semi-Chorus:*

'Tis true, 'tis day, what though it be?  
Oh wilt thou therefore rise from me?  
Why should we rise because 'tis light?  
Did we lie down because 'twas night?  
Love, which in despite of darkness brought us hither,  
Should in despite of light hold us together.

Light hath no tongue, but is all eye;  
If it could speak as well as spy,  
This were the worst that it could say.  
That, being well, I fain would stay,  
And that I loved my heart and honour so,  
That I would not from him, that had them go.

Must business thee from hence remove?  
Oh, that's the worst disease of love.  
The poor, the foul, the false, love can  
Admit, but not the busied man,  
He which hath business, and makes love, doth do  
Such wrong, as when a married man doth woo.

### 6. Air and Angels II

*Chorus:*

Whilst thus to ballast love, I thought,  
And so more steadily to have gone,  
With wares which would sink admiration,  
I saw, I had love's pinnace overfraught;  
Every thy hair for love to work upon  
Is much too much, some fitter must be sought;  
For, nor in nothing, nor in things  
Extreme and scattering bright, can love inhere:  
+ *Soprano, Baritone:*

Then, as an Angel, face and wings  
Of air, not pure as it, yet pure doth wear,  
So thy love may be my love's sphere;  
Just such disparity  
As is 'twixt Air and Angels' purity,  
'Twixt women's love, and men's will ever be.

### 7. A Valediction: forbidding mourning

*Chorus:*

As virtuous men pass mildly away,  
And whisper to their souls, to go,  
Whilst some of their sad friends do say:  
'The breath goes now' and some say: 'No';

So let us melt, and make no noise,  
No tear-floods, nor sigh-tempests move;  
T'were profanation of our joys  
To tell the laity of our love.

Moving of the earth brings harms and fears;  
Men reckon what it did and meant,  
But trepidation of the spheres,  
Though greater far, is innocent.

Dull, sublunary lovers' love  
(Whose soul is sense) cannot admit  
Absence, because it doth remove  
Those things which elemented it.

*Soprano, Baritone:*

But we, by a love so much refin'd  
That our selves know not what it is,  
Inter-assured of the mind,  
Care less, eyes, lips, and hands to miss.

Our two souls therefore, which are one,  
Though I must go, endure not yet  
A breach, but an expansion,  
Like gold to airy thinness beat.

*Chorus:*

If they be two, they are two so

As stiff twin compasses are two;  
Thy soul, the fix'd foot, makes no show  
To move, but doth, if the other do;

And though it in the centre sit  
Yet when the other far doth roam,  
It leans, and hearkens after it,  
And grows erect, as that comes home.

*Soprano, Baritone:*

Such wilt thou be to me, who must  
Like the other foot, obliquely run:  
Thy firmness draws my circle just,  
And makes me end where I begun.

*Chorus:*

... All whom the flood did, and fire shall o'erthrow,  
All whom war, dearth, age, agues, tyrannies,  
Despair, law, chance, hath slain, and you whose eyes  
Shall behold God, and never taste death's woe.

*Soprano, Baritone, Chorus:*

One short sleep past, we wake eternally,  
And death shall be no more; death, thou shalt die.

Preview File Only

## Air and Angels

**1. AT THE ROUND EARTH'S IMAGIN'D CORNERS**  
**Dark, mysterious ↓ - 84-92**

Anthony Powers

Dark, mysterious  $\text{J} = 84-92$

2 Piccolos  
Flute  
3 Oboes  
2 Clarinets in B $\flat$   
Bass Clarinet in B $\flat$   
2 Bassoons  
2.  
Contrabassoon  
4 Horns in F  
4 Trumpets in B $\flat$   
2 Tenor Trombones  
Bass Trombone  
Tuba  
Timpani  
Percussion 1  
Percussion 2  
Percussion 3  
Electric guitar  
Bass guitar  
Harp  
Piano  
Soprano  
Alto  
CHORUS  
Tenor  
Bass

Preview File Only

at the round earth's,  
at the round earth's,  
At the round earth's,  
mm at the round earth's,  
At the round earth's,  
at the round earth's,

Dark, mysterious  $\text{J} = 84-92$

Violin I  
Violin II  
Viola  
Violoncello  
Double bass

pizz.  
 $p$   
div.  
 $ppp$

last 2 desks, arco  
 $pp$   
 $ppp$

last 2 desks  $pp$   
 $pp$

Ob.

Cl.

B. Cl.

Bsn

Cbsn

B. Tbn.

Tba

Timp.

Perc. 1

Perc. 2

El. gtr

Bass gtr

Hp

Pno

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. b.

1.

2.

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*p*

*p*

*Eb F#*

*F#*

*p*

*p*

*i - ma - gin'd cor - ners,*

*at the round earth's i - ma - gin'd cor - ners, i -*

*at the round earth's i - ma - gin'd cor - ners, i - ma - gin'd cor - ners, i -*

*altri div.*

*p*

*altri div.*

*p*

*tutti*

*pp*

*div.*

*tutti arco*

*pp*

*last 2 desks (div.)*

*p*

*last 2 desks (div.)*

*p*

**Bright, forceful**



2

Picc. *sff, f — ff*

Fl. *sff, f — ff*

Ob. *sff, f — ff*

Cl. 5  
6

B. Cl.

Bsn

Cbsn 5  
*f*

Tpt *con sord. (str.)*  
*p* *< mf* *f fp*  
*senza sord.*

Tbn. 1.2. *f*

B. Tbn. *f* *p* *f fp*

Tba *f* *p* *f fp*

Tim. 5  
*sfz*

Perc. 1 *p* *pp* *p*

Perc. 2 *mf* *p* *mf*

S.

A.

T.

B.

Vln I arco 5  
*f* *pp*

Vln II 5  
*pp*

Vla *sul tasto*

Vc. arco, unis. 5  
*f* *pp sub.*  
arco, unis. 5  
*f* *pp sub.*

D. b. *pp sub.*

Preview file only

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Bass gtr.

Pno.

S.

A.

T.

B.

Vln I

Vln II

Vla.

Vc.

Db.





Fl. f 3 3

Ob. f 1. 3 3

Cl. f 2. 3 3

B. Cl. f 3 3

Bsn. 1.2. f b<sup>b</sup> 2. fpp

Cbsn. f fpp

Tpt. p f pp < p p < mf fp ff

Tbn. p f pp < p p < mf fp ff

Tim. p f pp < p pp < p pp

Perc. 1. II. mf

Perc. 2. II. f ff 3 3 pp cresc. ff

S. blow your trum - pets, An - - - gels, An - - - gels, ff

A. ff 3 3 pp cresc.

CH. I. blow your trum - pets, An - - - gels, An - - - gels, ff

T. ff 3 3 pp cresc.

B. ff 3 3 pp cresc.

S. blow your trum - pets, An - - - gels, An - - - gels, ff

A. ff blow your trum - pets, An - - - gels, An - - - gels, ff

CH. II. ff blow your trum - pets, An - - - gels, An - - - gels, ff

T. ff blow your trum - pets, An - - - gels, An - - - gels, ff

B. ff blow your trum - pets, An - - - gels, An - - - gels, ff

Vln I. pp f

Vln II. pp f

Vla. div. a 8 (or 8 soli) p mfp fp f

Vc. pp mfp fp f pizz.

Db. pp f f fz pizz.

**4**

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Tpt.

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

S.

A.

CH. I & II

T.

B.

**4**

Vln I

Vln II

Vla

Vc.

Db.

Preview File Only

Picc. ff

Fl. ff

Ob. 1.2. mf p mf

Cl. 1.2. ff

B. Cl.

Bsn. mf p mf

Cbsn.

Tpt. ffp ff con sord. (str.) harmon. ff 6

Tbn. ffp ff con sord. (str.) harmon. ff 6

B. Tbn. ffp ff

Tim. fp f ppp sub.

Perc. 1 Tenor Drum f f

Perc. 2 p mp mf f f

S. death, you num - ber - less in - fi - ni - ties of souls.

A. you num - ber - less in - fi - ni - ties of souls.

T. you num - ber - less in - fi - ni - ties of souls.

B. num - ber - less in - fi - ni - ties of souls.

Vln I div. a 4, sul tasto pp

Vln II div. a 3, sul tasto pp

Vla. (tutti) unis. sul tasto pp

Vc. sul tasto pp

D. arco, sul tasto pp



Heavy, urgent, slightly faster ( $\text{J} = 90-96$ )

Picc. *ff*

Fl. *ff*

Ob. *f*

Cl. *p*

B. Cl. *f*

Bsn. *a 2*

Cbsn.

Hn.

Tpt.

Tbn. *1.2.*

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 *f*

**Tam-Tam**  
scrape rim with metal beater *p* *f*

Bass gtr. *f*

S. — and to your scat - red bo - dies go, all whom the flood did, and fire shall o'er - throw.  
A. — and to your scat - red bo - dies go, all whom the flood did and fire shall o'er - throw.  
T. — and to your scat - red bo - dies go, all whom the flood did, and fire shall o'er - throw.  
B. — and to your scat - red bo - dies go, all whom the flood did, and fire shall o'er - throw.

Vln I arco

Vln II arco

Vla. arco

Vc. pizz. div. *f*

D. *ff*

Preview file Only

6

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn

Cbsn

Hn (flz.) a 2 f marc.

Tpt 1.2. ff fp

Tbn

B. Tbn

Tba

Timp.

Perc. 1 T.D. p

Perc. 2 B.D. p

Bass gtr etc sim.

S. all whom war, dearth, age, a - - gues, ty-ran-nies,

A. — all whom war, dearth, age, a - - gues, ty-ran-nies,

T. — all whom war, dearth, age, a - - gues, ty-ran-nies,

B. — all whom war, dearth, age, a - - gues, ty-ran-nies,

Vln I div. (II) ff (II) pizz. sffz sempre

Vln II div. (III) ff (III) pizz. sffz sempre

Vla ff sffz sempre

Vc. ff p etc sim.

Db. arco f marc. f marc.



**Tempo 1 (♩ = 84-92)**

16

**7**

Tempo 1 ( $\text{J} = 84-92$ )

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn

Cbsn

Tpt

Tbn.

B. Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

Picc. Fl. Ob. Cl. B. Cl. Bsn Cbsn Hn con sord. (str.) Tpt con sord. (str.) p Tbn. B. Tbn. Tba Timp. Perc. 1 Perc. 2 Perc. 3

S. A. T. B.

Vln I Vln II Vla Vc. Db.

8

Picc. *ff*

Fl. *ff*

Ob.

Ci.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt. 1.2. 3.4.

Tbn.

B. Tbn.

Tba.

Timpani.

Perc. 1

Perc. 2

Perc. 3

Solo Soprano

Solo Bassoon

S. *p*  
woe. At the round earth's

A. *p*  
woe. At the round earth's

T. *p*  
woe. At the round earth's

B. *p*  
woe. At the round earth's

Vln I unis. sul tasto

Vln II unis. sul tasto

Vla sul tasto

Vc. sul tasto

Db.

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn

Cbsn

Hn

Tpt

Tbn.

B. Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

*f express.*

S.solo

But let them sleep, Lord, and me mourn a space,

*f express.*

B.solo

But let them sleep, Lord, and me mourn a space,

*mf*

S.

i-ma-gin'd cor - - - ners, blow your trum-pets,

A.

i-ma-gin'd cor - - - ners, blow your trum-pets,

T.

i-ma-gin'd cor - - - ners, blow your trum-pets,

B.

i-ma-gin'd cor - - - ners, blow your trum-pets,

*p*

*pp*

Vln I

Vln II

Vla

Vc.

Db.

1.2.

6

1.

*p*

*norm.*

*div. p norm.*

*p*

9

(solo) 5  
1.2. To Flute

Picc.  
Fl.  
Cl.  
B. Cl.  
Bsn  
Cbsn  
Hn  
Tim.  
Perc. 2  
Bass gtr  
Hp  
Pno  
S.solo  
B. solo  
S.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla  
Vc.  
Db.

— a - bun - dance of thy grace, when we are there; here on this low - ly ground, teach me how to re - pent;  
— a - bun - dance of thy grace — when we are there; here on this low - ly ground, teach me how to re -  
fire shall o'er - - throw, and fire shall o'er -  
fire shall o'er - - throw, and fire shall o'er -  
fire shall o'er - - throw, and fire shall o'er -  
fire shall o'er - - throw, and fire shall o'er -  
solo  
2 soli  
p express.  
solo  
p express.  
pp  
pp  
pp

10

11

Fl.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

El. gtr.

Bass gtr.

Hp.

Pno.

Vln I

Vln II

Vla.

Vc.

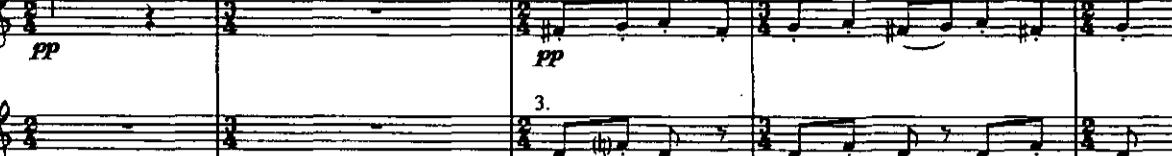
Db.

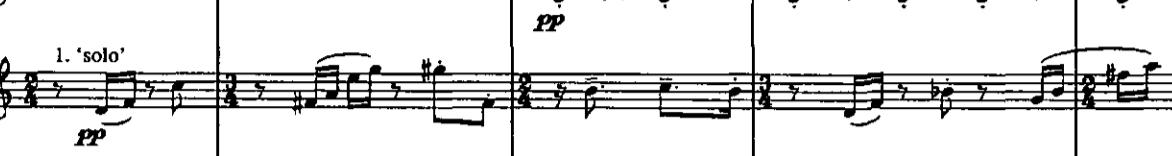
Preview File Only

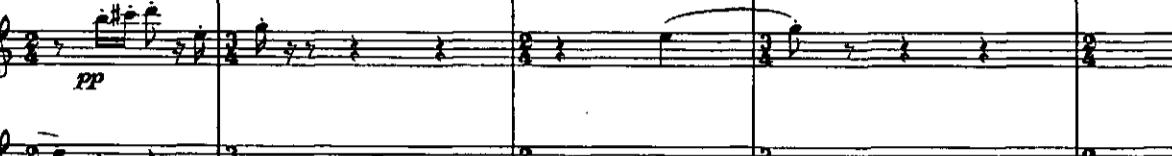
## 2. AIR AND ANGELS I

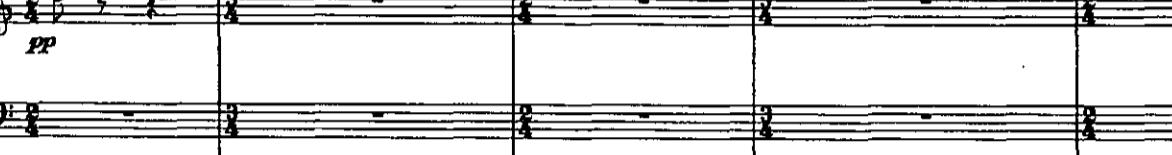
Fast and light  $\text{J} = 135-144$ 

1. 'solo' 

Fl. 

2. 

3. 

Ob. 

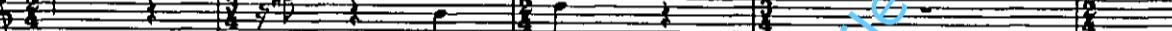
Cl. 

B. Cl. 

Bsn 

Tpt 1. 

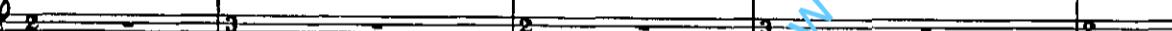
Tbn 

Perc. 1 

*Glockenspiel*

Perc. 2 

Perc. 3 

El. gtr 

Bass gtr 

Hp 

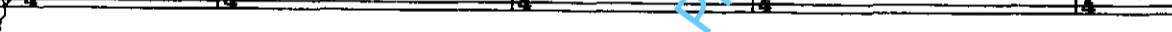
*p chiaro*

Pno 

*pp chiaro*

S. 

*pp sempre leggiero*

A. 

*pp sempre leggiero*

T. 

*pp sempre leggiero*

B. 

*pp sempre leggiero*

Preview File Only

12

Twice or thrice had I —  
Twice or thrice had I loved thee, twice or thrice had I loved thee, twice or thrice had I loved thee be —  
Twice or thrice, twice or thrice, twice or thrice, twice or thrice, had I loved thee, had I  
Twice or thrice had I —

Fl.

Cl. *To Piccolo*

B. Cl.

Hn. *fp*

Tpt. *fp*

Perc. 1

Perc. 2 *p*

Perc. 3

El. gtr. *'solo'* *f*

Bass gtr. *f*

Hp. *p*

Pno. *pp* *p*

S. — loved thee, be - fore I knew thy face or name;

A. fore I knew thy face or name, twice or thrice had I loved thee, be - fore I knew thy face or name, thy face or name;

T. loved thee, had I loved thee, twice or thrice had I loved thee, be - fore I knew thy face or name, thy face or name;

B.

Picc.

Fl.

Cl.

B. Cl.

Bsn

Hn

Perc. 1 [Hi-Hat] *f*

Perc. 2 [Flexatone] *mf*

Perc. 3 (approx. pitches) *mf*

El. gtr

Bass gtr

Hp

Pno *f marcato*

Picc.

(2.) Fl.

Ob.

Cl.

B. Cl.

Bsn *f*

Tpt

Perc. 1

Perc. 2 *p* *mf* l.v. *mf* l.v. *p* *mf* l.v.

El. gtr

Bass gtr

Hp C $\flat$  / G $\sharp$  *ff* C $\flat$  / G $\sharp$  D $\sharp$  C $\flat$

Pno

14

8

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

El. gr.

Bass gr.

Hp.

S.

A.

T.

B.

1. 'solo' *p*

1. *fp* *f* *p*

2.3. *fp* *f* *p*

1.2. *fp* *f* *p*

1. *f* *p*

2.3. *f* *p*

1. *tr* *p*

2. *p*

*pp*

*pp* *p* *pp*

*pp* *p* *pp*

*pp* *p* *pp*

*ff*

So in a voice, so in a shape-less flame, An - - gels af - fect

So in a voice, so in a shape-less flame, An - - gels af - fect

So in a voice, so in a shape-less flame,

So in a voice, so in a shape-less flame,

Preview File Only

15

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Tpt

Tbn.

Perc. 1

Perc. 2

Perc. 3

El. gtr

Bass gtr

Hp

Pno

S.

A.

Preview File Only

— us oft, and wor - shipp'd be,

— us oft, and wor - shipp'd be,

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Tpt

Tbn.

Perc. 1

Perc. 2

Perc. 3

El. gtr

Bass gtr

Hp

(sim.)

(non arp.)

(come prima)

Pno

f

p — f

p

f

p

sfzp

f

sfzp

f

sfzp

1. >

p

El. gtr

Bass gtr

Hp

(8)

8

8

f

p — f

p

f

p

S.

A.

T.

Picc. *f*

Fl. 1. 'solo' *p*

Ob. 2. *p*

Cl. 3. *p*

B. Cl. 1. *p*

Bsn. 2. *p*

Tpt. *f*

Tbn. *f*

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno. *f*

S. *p* *espress.*  
Still \_\_\_\_\_ when, to where thou wert I came,

A. *p*  
Still when to where thou wert I came, still when to where thou wert I came,

T. *p* *espress.*  
where thou wert, where thou wert, where thou wert, to where thou wert I came,

Still \_\_\_\_\_ when, to where thou wert I came,

17

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Tpt

Tbn.

Perc. 1

Perc. 2

Perc. 3

Hp

Pno

S.

A.

T.

some love - ly glo - rious no - thing I did see:

some love - ly glor - ious no - thing I did see, I did see:

some love - ly glor - ious no - thing I did see, I did see:

some love - ly glo - rious no - thing I did see, I did see:

18

Fl. *p*

Ob. *p*

Cl. *mf*

Bsn. *p*

Perc. 1 *p*

Perc. 2 *damp both*

Perc. 3 *mf*

El. gtr.

Bass gtr.

Hp. *mf*

Pno. *p*

S.

A.

T.

B.

*Preview file ONLY*

*but since my soul,*

19

Fl.

Ob. *2.3.*

Cl.

B. Cl.

Bsn.

S. whose child love is, takes limbs of flesh, and else could no thing do, more sub-tle than the pa - rent is, Love must not be.

A. whose child love is, takes limbs of flesh, and else could no thing do, more sub-tle than the pa - rent is, Love must not be.

T. whose child love is, takes limbs of flesh, Love must not be,

B. whose child love is, takes limbs of flesh, Love must not be,

20

(‘solo’)

*mf*

Fl.

*f*

*f*

Ob.

Cl.

B. Cl.

*f*

1.

*mf*

1.2.

*mf*

Bsn.

*mf*

Tpt.

1.2. (con sord.)

*f*

Tbn.

1.2. con sord.

*f*

Perc. 1

*f*

Perc. 2

Susp'd Cyms

*f*

Glock.

*mf*

Perc. 3

*f*

Bass gtr

*f*

Hp

Bb

*mf*

Pno

*mf*

S.

but take a bo-dy too;

and there - fore

A.

but take a bo-dy too:

and there - fore

T.

but take a bo-dy too;

and there - fore

B.

but take a bo-dy too;

and there - fore

21

Fl.

Ob.

Cl.

Bsn.

Tpt.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

S. what thou— wert, and who, I bid Love ask, I bid Love ask, and—

A. what thou— wert, and who, I bid Love ask, I bid Love ask, and—

T. what thou— wert, and who, I bid Love ask, I bid Love ask, and—

B. what thou— wert, and who, I bid Love ask, I bid Love ask, and—

Vln II

Preview File Only

21

Fl. f

Fl. f *sfz*

Fl. f *mf*

Ob. f *mf*

Cl. f *mf* solo

Bsn f *mf*

Tpt

Tbn.

Perc. 1 *f*

Perc. 2 *p*

Perc. 3 *p* *Sizzle Cym.* damp *p* *f* damp *p* *f* damp *p* *f*

S. *f*  
bow that it as - - sume thy bo - - - dy, I al - - low, and fix

A. *f*  
now I bid Love ask, I bid Love ask, I bid Love ask, I bid Love ask, and fix

A. *f*  
now thy bo - dy, thy bo - dy, thy bo - dy, thy bo - dy, I al - low, I al - low, thy lip, thy lip,

T. *f*  
now that it as - - sume thy bo - - - dy, I al - - low, and fix

B. *f*  
now I bid Love ask, I bid Love ask, I bid Love ask, I bid Love ask, and fix

Vln II