

ANTHONY POWERS

AIR AND ANGELS

for soprano, baritone, mixed chorus, and orchestra

Preview File Only

Music Department
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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

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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 scattred 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 Chaoses, when we did show
Care to ought else; and often absences
Withdrew 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.

Air and Angels

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

Anthony Powers

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolos, Flute, Oboes, Clarinets, Bass Clarinet, Bassoons, Contrabassoon), brass (Horns, Trumpets, Trombones, Tuba), and percussion (Timpani, Percussion 1-3). The middle section features electric guitar, bass guitar, harp, and piano. The bottom section includes vocal soloists (Soprano, Alto, Tenor, Bass) and a CHORUS. The string section (Violin I, Violin II, Viola, Violoncello, Double bass) is at the very bottom. The score includes various musical notations such as dynamics (ppp, pp, p, mm), articulation (accents, slurs), and performance instructions (e.g., 'solo', 'chiaro', 'pizz.', 'arco', 'div.'). A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

Ob.

Cl. *pp* 1. 2.

B. Cl. *pp*

Bsu *pp*

Cbsu *pp*

B. Tbn. *pp*

Tba *pp*

Timp. *p* *mf*

Perc. 1 *p* *mf*

Perc. 2 *p* *mf*

El. gr *p*

Bass gr *p*

Hp *p* E \flat F \sharp F \sharp

Pno *p*

S. *p*

A. *p* i - ma - gin'd cor - ners,

T. *p* at the round earth's i - - ma - - gin'd cor - ners, i -

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

Vln I *p* altri div.

Vln II *p* altri div. last 2 desks (div.)

Vla *pp* tutti div.

Vc. *pp* tutti arco last 2 desks (div.)

Db. *p*

Bright, forceful

1.2. *ffp* *f* *ffp* *f* *ffp*

1.2. *ffp* *f* *ffp* *f* *ffp*

sfz *sfz* *sfz*

pp *f* *pp* *pp* *f* *pp*

pp *f* *pp* *pp* *f* *pp*

1.2. con sord. (straight) harmon: (stems in) senza sord.

3.4. con sord. (straight) harmon: (stems in) senza sord.

ff *ffp* *ff* *ff* *ffp*

ff *ffp* *ff* *ff* *ffp*

a 2 a 2 *f* *pp* *f*

pp *f* *f* *p* *f* *p*

sfz *sfz* *sfz* *pp* *f*

Tenor Drum *f* (i.e. less than B.D.) *f* *ff*

ff *ff* *ff*

sfz *sfz* *sfz*

ffz *ffz* *ffz*

ffz *ffz* *ffz*

S. ma - gin'd cor - ners, blow your trum -

A. cor - ners, blow your trum -

T. - ma - gin'd cor - ners, blow your trum -

B. cor - ners, 1 blow your trum -

Bright, forceful *pp* *ffz* *ffz* *ffz* *ffz* *ffz*

unis. pizz. unis. pizz. unis. pizz. unis. pizz. unis. pizz.

Vln I last 2 desks (div.) V *pp* *ffz* *ffz* *ffz* *ffz* *ffz*

Vln II *pp* *ffz* *ffz* *ffz* *ffz* *ffz*

Vla last 2 desks (div.) V *pp* *ffz* *ffz* *ffz* *ffz* *ffz*

Vc. *pp* *ffz* *ffz* *ffz* *ffz* *ffz* arco

Db. *pp* *ffz* *ffz* *ffz* *ffz* *ffz* unis. arco

This page of a musical score contains the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn), and Contrabassoon (Cbsu).
- Brass:** Horns (Hr), Trumpets (Tpt), Trombones (Tbn, B. Tbn, Tba).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Bass guitar (Bass gr), Harp (Hp), and Piano (Pno).
- Vocal Soloists:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with the instruction "- pets,".
- Strings:** Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.).

The score includes various musical notations such as dynamics (ff, pp, f, sfz), articulation (div., arco, pizz. div.), and fingerings (5, 6). A large blue watermark "Preview File Only" is overlaid diagonally across the center of the page.

1.2. *ff* *f* *ff* **2**

Picc.

1. *ff* *f*

Fl.

1. *ff* *f*

Ob.

2.3. *ff* *f* 5

Cl.

5 6

B. Cl.

5 *f*

Bsn.

5 *f*

Cbsn.

5 *f*

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

Tpt.

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

1.2. *f* *f* *f* *fp*

Tbn.

f *f* *f* *fp*

B. Tbn.

f *p* *f* *fp*

Tba.

f *p* *f* *fp*

5 *sfz*

Timp.

p *pp* *p*

Perc. 1

mf *p* *mf*

Perc. 2

S.

A.

T.

B.

arco 5 **2** *f* div. a 4, sul tasto *pp*

Vln I

div. a 3, sul tasto *pp*

Vln II

sul tasto *pp*

Vla.

arco, unis. 5 *f* *pp sub.* sul tasto

Vc.

arco, unis. 5 *f* *pp sub.* sul tasto

Db.

This page of a musical score contains 27 staves for various instruments. The instruments listed on the left are: Picc., Fl., Ob., Cl., B. Cl., Bsn, Cbsn, Hn, Tpt, Tbn, B. Tbn, Tba, Timp., Perc. 1, Perc. 2, Perc. 3, Bass grtr, Poo, S., A., T., B., Vln I, Vln II, Vla, Vc., and Db. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *ff*, *f*, *mf*, *p*, and *pp* are used throughout. Performance instructions like *5*, *6*, *a 2*, *div. (norm.)*, *unis.*, and *l.v.* are present. A large blue watermark "Preview File Only" is oriented diagonally across the center of the page.

3

Picc. *ff* *f*

Fl. *ff* *f*

Ob. 1.2. *f* *ff* 1.2.3. *ff*

Cl. 1. *f* *ff* 2. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Cbsu. *f* *ff*

Hu. *f*

Tpt. *f* con sord. (harmon.)

Tbn. 1. con sord. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1 *mf*

Perc. 2 *f*

S. *ff* At the round earth's

A. *ff* At the round earth's

CHOIR I

T. *ff* At the round earth's

B. *ff* At the round earth's

S. *ff* At

A. *ff* At

CHOIR II

T. *ff* At

B. *ff* At

Vln I unis. (norm.) *f* *ff* 3 At

Vln II unis. (norm.) *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *ff*

Fl.

Ob.

Cl. *a2* *ff*

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt. *a2* *a3* *ffp* *via sord.* *ff* *senza sord.* *fp* *f*

Tbn. *1.2. con sord.* *f* *via sord.* *ffp* *senza sord.* *fp* *f*

B. Tbn.

Tba.

Timp.

Perc. 1 *f*

Perc. 2 *ff*

S.

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

CH. I *i - ma - gin'd cor - ners,*

T. *i - ma - gin'd cor - ners,*

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

S. *ff*

A. *the round earth's i - ma - gin'd cor - ners, blow your trum - pets,*

CH. II *the round earth's i - ma - gin'd ocr - ners, blow your trum - pets,*

T. *the round earth's i - ma - gin'd cor - ners, blow your trum - pets,*

B. *the round earth's i - ma - gin'd cor - ners, blow your trum - pets,*

Vln I

Vln II

Vla.

Vc.

Db.

4

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn

Cbsu

Tpt

Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

S.

A.

CH. I & II

T.

B.

and a - rise, and a-rise from

and a - rise and a-rise from death, and a - rise, and a-rise from death,

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

and a - rise, and a - rise from death you num - ber-less in - fi - ni - ties of souls, you

4

Vln I

Vln II

Vla

Vc.

Db.

arco

Picc. *ff*

Fl. *ff*

Ob. 1.2. *mf p* *mf* 1.2.3. *ff*

Cl. *mf p* *mf* 1.2. *ff*

B. Cl.

Bsn. *mf p* *mf*

Cbsn.

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

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

B. Tbn. *ffp* *ff*

Timp. *fp* *f* *ppp sub.*

Perc. 1 *f* *f*

Perc. 2 *p* *mp* *mf* *f* *f*

S. death, you num-ber-less in-fi-nities 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 *p* div. a 4, sul tasto *pp*

Vln II *p* div. a 3, sul tasto *pp*

Vla. (tutti) unis. *p* sul tasto *pp*

Vc. sul tasto *pp*

Db. arco, sul tasto *pp*

Preview File Only

Picc. *f* *ff*

Fl. *p* *f*

Ob. *a3* *p* *f*

Cl. *a2* *mf* *f*

B. Cl. *mp* *f* *p*

Bsn. *a2* *p* *f* *p*

Cbsn.

Hn.

Tpt. *senza sord.* *(ff)*

Tbn.

B. Tbn.

Tba.

Timp. *pp* *f*

Perc. 1

Perc. 2

Perc. 3

Bass gr.

S. *f* and to your scat - tred bo - dies,

A. *f* and to your scat - tred bo - dies,

T. *f* and to your scat - tred bo - dies,

B.

Vln I *unis. norm.* *mf* *f* *pizz.*

Vln II *unis. norm.* *mf* *f* *pizz.*

Vla. *norm.* *mf* *f* *pizz.*

Vc. *norm.* *mp* *f*

Db. *p* *f*

Heavy, urgent, slightly faster (♩ = 90-96)

Picc. *ff* *f* *f sostenuto*

Fl. *ff* *f* *fp* *f sostenuto*

Ob. 1.2. *fp* *f sostenuto*

Cl. *p* *fp* *f sostenuto*

B. Cl. *f* *fp* *f*

Bsn. *f* *fp* *f*

Cbsn. *f*

Hr. *f* *mf*

Tpt. *f* *mf*

Tbn. 1.2. *f*

B. Tbn. *f*

Tba. *f*

Timp.

Perc. 1. *f* *fp* *f*

Perc. 2. *f* *fp* *f*

Perc. 3. *Tam-Tam*
scrape rim with metal beater *p* *f*

Bass gr. *f*

S. and to your scat - tred bo - dies go, all whom the flood did, and fire shall o'er - throw.

A. and to your scat - tred bo - dies go, all whom the flood did and fire shall o'er - throw.

T. and to your scat - tred bo - dies go, all whom the flood did, and fire shall o'er - throw.

B. and to your scat - tred bo - dies go, all whom the flood did, and fire shall o'er - throw.

Vln I. arco *f*

Vln II. arco *f*

Vla. arco *f*

Vc. *f*

Db. pizz. div. *f* *ff*

Heavy, urgent, slightly faster (♩ = 90-96)

Preview File Only

6

Picc. *fp*

Fl. *fp*

Ob. *fp*

Cl. *fp*

B. Cl. *f marc.*

Bsn. *f marc.* etc sim.

Cbsn. *f marc.* etc sim.

Hn. (flz.) *ff* *fp*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1 (T.D.) *p*

Perc. 2 (B.D.) *p*

Bass gr. *f marc.*

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,

6

Vln I. *ff* *pizz.* *sfz sempre*

Vln II. *ff* *pizz.* *sfz sempre*

Vla. *ff* *sfz sempre*

Vc. *f marc.* etc sim.

Db. *f marc.*

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hr. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *ff*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *mf*

Bass gr. *ff*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Vln I *arco*

Vln II *arco*

Vla. *ff*

Vc. *ff*

Db. *ff*

des-pair, law, chance, hath slain, and you whose eyes shall be - -

des-pair, law, chance, hath slain, and you whose eyes shall be - -

des-pair, law, chance, hath slain, and you whose eyes shall be - -

des-pair, law, chance, hath slain, and you whose eyes shall be - -

4 Tom-toms

unis.

7
Tempo 1 (♩ = 84-92)

Picc. *f*

Fl. *f*

Ob. 1.2.3. *fp* *f*

Cl. 1.2. *fp* *f*

B. Cl. *mf* *ff* *f*

Bsn. *mf* *ff* *f*

Cbsu. *f*

Tpt. *fp* *f* *fp* *f* *fp* *ff*

Tbn. *fp* *f* *fp* *f* *fp* *ff*

B. Tbn. *fp* *f* *fp* *f* *fp* *ff*

Tba. *f*

Timp. *f*

Perc. 1 Hi-Hat *p* *f*

Perc. 2 *pp* *mp* *p* *mf* *f*

Perc. 3 Sizzle Cym. *ppp* *ff*

S. *pp* *fp* *f*
-hold God, and,

A. *pp* *fp* *f*
hold God, and,

T. *pp* *fp* *f*
hold God, and,

B. *pp* *fp* *f*
hold God, and,

7
Tempo 1 (♩ = 84-92)

Vln I *pp* *pp*
div. sul tasto

Vln II *pp* *pp*
div. a 4, sul tasto

Vla. *pp* *pp*
div. a 4, sul tasto

Vc. *pp* *pp*
sul tasto

Db. *pp* *pp*
sul tasto

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn

Cbsn

Hn

Tpt
con sord. (str.)
p

Tbn.

B. Tbn.

Tba

Timp.

Perc. 1

Perc. 2

Perc. 3

S.
ff
and ne - ver, ne - ver taste death's

A.
ff
and ne - ver, ne - ver taste death's

T.
ff
and ne - ver, ne - ver taste death's

B.
ff
and ne - ver, ne - ver taste death's

Vln I
pp

Vln II
pp

Via
pp

Vc.
pp

Db.
pp

norm.

ff

5

Picc. *ff*

Fl. *ff*

Ob. *pp*

Cl. *pp*

B. Cl.

Bsn. *pp*

Cbsn.

Hr.

Tpt. 1.2. *vib.*

Tpt. 3.4. *vib.*

Tbn. *vib.*

B. Tbn. *vib.*

Tba. *vib.*

Timp.

Perc. 1. *Vib. arco*

Perc. 2. *B.D.*

Perc. 3. *Sizzle (ym.)*

S. solo

B. solo

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

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

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

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

Vln I. *unis. sul tasto* *ppp*

Vln II. *unis. sul tasto* *ppp*

Vla. *sul tasto* *ppp*

Vc. *sul tasto* *ppp*

Db. *ppp*

8

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Ha.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

S. solo

B. solo

S.

A.

T.

B.

Vin I

Vin II

Vla.

Vc.

Db.

f espress.

f espress.

mf

mf

P

P

pp

pp

norm.

div. p

norm.

p

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

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

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

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

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

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

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn

Cbsn

Tpt

Tbn.

Timp.

Perc. 1

Perc. 2

Pno

S. solo

B. solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

for_ if a-bove all these, for if a-bove all these, my sins a-bound, 'tis late to ask

for_ if a-bove all these, for if a-bove all these, my sins a-bound, 'tis late to ask

all whom the flood did, and

all whom the flood did, and

all whom the flood did, and

all whom the flood did, and

div. (sul tasto) mf

norm. (sul tasto) ppp

div. (sul tasto) mf

norm. (sul tasto) ppp

div. norm. (sul tasto) mf

div. norm. (sul tasto) ppp

(sul tasto) mf

(sul tasto) ppp

(sul tasto) mf

(sul tasto) ppp

mf p

(solo) 5 [1.2. To Flute]

Picc. *pp*

Fl. *pp* 5

Cl.

B. Cl.

Bsn

Cbsn

Hn

Timp. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Perc. 2

Bass gr

Hp

Pno

S. solo
a - bun - dance of thy grace, when we are there; here on this low - ly ground, teach me how to re - peat;

B. solo
a - bun - dance of thy grace, when we are there; here on this low - ly ground, teach me how to re -

S. *mf* *p*
fire shall o'er - - - throw, and fire shall o'er - -

A. *mf* *p*
fire shall o'er - - - throw, and fire shall o'er - -

T. *mf* *p*
fire shall o'er - - - throw, and fire shall o'er - -

B. *mf* *p*
fire shall o'er - - - throw, and fire shall o'er - -

Vln I

Vln II

Vla { 2 soli *p espress.* solo *p espress.*

Vc. *pp* *pp*

Db. *p* *pp*

10

Fl. *pp* 5

Cl. *pp* 5

B. Cl. *pp*

Bsn. *pp*

Cbsn. *pp*

Hn. *pp* con sord.

Tpt. *pp* 1.2. senza sord.

Tbn. *pp*

B. Tbn. *pp*

Tba. *pp*

Timp. *p* *ppp* *mp* *ppp* *mf* *ppp*

Perc. 1 *ppp*

Perc. 2 *ppp*

Perc. 3 *ppp*

El. gr. *pp*

Bass gr. *pp*

Hp. *pp*

Pno. *pp*

S. solo *p* for that's as good as if thou'dst seal'd my par - - don with thy blood, with thy blood. *pp*

B. solo *p* - pent; for that's as good as if thou'dst seal'd my par - - don with thy blood, with thy blood. *pp*

S. - throw,

A. - throw,

T. - throw,

B. - throw,

10

Vln I solo *p espress.*

Vln II solo *p espress.*

Vla. *pp*

Vc. *pp*

Db. *pp* div.

This page of a musical score, numbered 11, contains the following parts and markings:

- Flute (Fl.):** Features a melodic line with a second ending marked '2.' and a triplet of eighth notes.
- Clarinet (Cl.):** Features a melodic line with a first ending marked '1.' and a triplet of eighth notes.
- Bass Clarinet (B. Cl.):** Features a melodic line with a sixteenth-note triplet marked '6' and a dynamic marking of *pp*.
- Bassoon (Bsn):** Features a melodic line with a dynamic marking of *f*.
- Trumpet (Tpt):** Features a melodic line with a dynamic marking of *pp* and the instruction '3.4. senza sord.'.
- Trombone (Tbn):** Features a melodic line with a dynamic marking of *pp* and the instruction '1.2. senza sord.'.
- Baritone (B. Tbn):** Features a melodic line with a dynamic marking of *pp*.
- Tuba (Tba):** Features a melodic line with a dynamic marking of *pp*.
- Timpani (Timp.):** Features a melodic line with a dynamic marking of *ff*.
- Percussion (Perc. 1, 2, 3):** Features rhythmic patterns with dynamic markings of *ff*. Percussion 3 includes a 'Tam-Tam' section with a 'norm.' marking.
- Electric Guitar (El. gtr):** Features a melodic line with a dynamic marking of *pp*.
- Bass Guitar (Bass gtr):** Features a melodic line with a dynamic marking of *ppp*.
- Harpsichord (Hp):** Features a melodic line with a dynamic marking of *ppp*.
- Piano (Pno):** Features a melodic line with a dynamic marking of *p sonore*.
- Violin I (Vln I):** Features a melodic line with a dynamic marking of *pp* and the instruction '3 desks (III)'. Includes a sixteenth-note triplet marked '6'.
- Violin II (Vln II):** Features a melodic line with a dynamic marking of *pp* and the instruction '3 desks (IV)'. Includes a sixteenth-note triplet marked '6'.
- Viola (Vla):** Features a melodic line with a dynamic marking of *pp* and the instruction '3 desks (III)'. Includes a sixteenth-note triplet marked '6'.
- Violoncello (Vc.):** Features a melodic line with a dynamic marking of *pp* and the instruction 'div.'.
- Double Bass (Db.):** Features a melodic line with a dynamic marking of *ppp* and the instruction '(div.)'.

2. AIR AND ANGELS I
Fast and light ♩ = 135-144

12

1. 'solo' *pp*

Fl. *pp* 2. *pp* *sempre stacc.*

Ob. 1. 'solo' *pp* 3. *pp* *sempre stacc.*

Cl. *pp* 2. *p espress.*

B. Cl. *p espress.*

Bsn

Tpt. 1. *pp*

Tbn.

Perc. 1

Perc. 2 *p lv.* Glockenspiel

Perc. 3

El. gr

Bass gr

Hp *p chiaro*

Pno *pp chiaro*

S. *p espress.*
Twice or thrice had I

A. *pp sempre leggiero*
Twice or thrice had I loved thee, twice or thrice had I loved thee, twice or thrice had I loved thee be -

T. *pp sempre leggiero*
Twice or thrice, twice or thrice, twice or thrice, twice or thrice, had I loved thee, had I

T. *p espress.*
Twice or thrice had I

B.

Preview File Only

sempre stacc.

To Piccolo

fp

p

f

pp

Edo

solo

f

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;

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;

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

B.

Picc.

Fl.

Cl.

B. Cl.

Bsn

Hr

Perc. 1

Perc. 2

Perc. 3

El. gtr

Bass gtr

Hp

Puo

f *marcato*

1. 'solo' (only if no Elec. Guitar)

1.2.3.

Hi-Hat

Susp'd Cymbals

Flexatone

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

ff *Cb/G#*

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn

Tpt

Perc. 1

Perc. 2

El. gtr

Bass gtr

Hp

Puo

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

ff *Cb/G#* *D#C#*

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*

fp *f* *p*

1. *fp* *f* *p*

2.3. *fp* *f* *p*

1.2. *fp* *f* *p*

1. *f* *p*

2.3. *f* *p*

pp

ppp *p* *ppp* *p*

[Sizzle Cym.] *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,

Picc. *p* *f* *p*

Fl. *p* *f* *p*

Ob.

Cl. 1. 2. *f*

B. Cl. *f*

Bsn

Tpt. 1. 2. con sord. (flz.) *sfz* *f* *sfz*

Tbn.

Perc. 1 Hi-Hat *f*

Perc. 2 l.v. Guiro *p*

Perc. 3 *pp* *mf*

El. gr. *f*

Bass gr. *f*

Hp. *mf* etc sim. (sim.)

Pno. *p* *f* *p*

S. us oft, and wor-shipp'd be,

A. us oft, and wor-shipp'd be,

Picc. *p* *f* *p* *f* *p*

Fl.

Ob.

Cl.

B. Cl.

Bsn

Tpt *f* *sfz* *f* *sfz* *f* *sfz*

Tbn. *sfz*

Perc. 1

Perc. 2 *f* *p*

Perc. 3

El. gr.

Bass gr.

Hp (sim.) (non arp.) (come prima) *f* *mf*

Pno *f* *p* *f* *p* *f* *p*

S.

A.

T.

16

To Flute

Picc. *f*

Fl. 1. 'solo' *p*

Fl. *f* *p*

Ob. 2. *p*

Cl. 3. *p*

Cl. 1. *p* 2. *p*

B. Cl. *p*

Bsn. 1. *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,
p
where thou wert, where thou wert, where thou wert, to where thou wert I came,

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

Preview File Only

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:

Hi-Hat

Susp'd Cyms

Flexatone

damp both

ff

f

mf

p

1.

2.

FL. *p* *f* *ff*

Ob. *mf* *f* *ff* *p*

CL. *p* *f* *ff*

B. Cl. *p* *f* *ff*

Bsn *p* *f* *ff*

Perc. 1 *p* *f* *ff*

Perc. 2 *damp both* *mf*

Perc. 3 *p* *f* *ff*

El. gtr *f*

Bass gtr *f*

Hp *mf* *ff*

Pno *p* *mf* *ff*

S. *mf*

A. *mf* but since my soul,

T. *mf* but since my soul,

B. *mf* but since my soul,

FL. *p*

Ob. *p*

CL. *p*

B. Cl. *p*

Bsn *p*

S. *p*

A. *p* 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. *p* 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,

B. *p* 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,

(solo')

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Perc. 1, Perc. 2, Perc. 3). Below these are the Bass guitar, Harp, and Piano. The bottom section features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

Key performance markings include dynamics such as *f* (forte) and *mf* (mezzo-forte), and articulation like *1.2.* (first and second endings). Specific percussion instructions include "1.2. (con sord.)" for the trumpets and trombones, and "Susp'd Cym." for Percussion 2. A "Glock." (Glockenspiel) part is also indicated. The vocal parts have lyrics: "but take a bo-dy too; and there - fore".

Fl.

Ob.

Cl.

Bsn

Tpt

Perc. 1

Perc. 2

Perc. 3

Hp

Pno

S.

A.

T.

B.

Vln II

2.3. *mf*

f

fp

3.

fp

mf

1.2. *fp*

3.

mf

Susp'd Cym

p

mf

mf

fp

fp

fp

fp

what thou wert, and who, I bid Love ask, I bid Love ask, and

what thou wert, and who, I bid Love ask, I bid Love ask, and

what thou wert, and who, I bid Love ask, I bid Love ask, and

what thou wert, and who, I bid Love ask, I bid Love ask, and

21

Fl. *f* *sfz* *sfz* *sfz*

Ob. *f* *mf*

Cl. *f* *mf* solo

Bsn. *f* *mf*

Perc. 1 *f*

Perc. 2

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

S. *f*
 now 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

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

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

Vln II