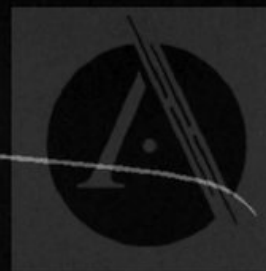


JONATHAN HARVEY

The Angels

Jonathan Harvey



FABER *ff* MUSIC

THE ANGELS

Should you hear them singing among stars
or whispering secrets of a wiser world,
do not imagine ardent, fledgeling children;
they are intelligences old as sunrise
that never learnt right from left, before from after,
knowing but one direction, into God,
but one duration, now.

Their melody strides not from bar to bar,
but, like a painting, hangs there entire,
one chord of limitless communication.
You have heard it in the rhythms of the hills,
the spiralling turn of a dance, the fall of words,
the touch of fingers at the rare, right moment,
and these were holy, holy.

John V. Taylor

The Angels was first performed by the Choir of King's College, Cambridge,
under their conductor Stephen Cleobury, on 24 December 1994 in the
Service of Nine Lessons and Carols in King's College Chapel, Cambridge

In order to achieve a satisfactory balance of lines within Choir 2,
it may be found helpful to assign some baritones to the second tenor part,
thus releasing some second tenors to sing first tenor

In exceptional circumstances it is possible for Choir 2
to be discreetly doubled by an organ

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THE ANGELS

Words by John V. Taylor

Jonathan Harvey

$\text{♩} = 69$

CHOIR 1

Soprano *mp* Should you hear them Should you hear them

Alto *mp* Should you hear them

Tenor *mp* Should you hear them Should you hear them

Bass

CHOIR 2

Soprano *pp legato* m(hum) er m er *p*

Alto *pp legato* m(hum) er m er *p*

Tenor *pp legato* m(hum) er m er *p*

Bass *pp legato* m(hum) er m er *p*

for rehearsal

7

S. sing - ing a-mong stars or whis - per-ing se - crets *p*

A. Should you hear them sing - ing a - mong stars or whis - per-ing se - *p*

T. sing - ing a-mong stars or whis - per-ing se - crets *p*

B.

S. *mp* m *p*

A. *mp* m *p*

T. *mp* m *p*

B. *mp* m *p*

12

S. of a wi - - ser world, do not i - ma - gine ar - - dent, fledge-ling

A. - - crets of a wi - ser world, do not i - ma - gine ar - -

T. of a wi - - ser world, do not i - ma - gine ar - - dent, fledge-ling

B. - - - - -

S. er m er

A. er m er

T. er m er

B. er m er

er m er

17

S. chil - dren; they are in - tel - - li - gen - ces old as sun - rise

A. - dent, fledge-ling chil - dren; they are in - tel - - li - gen - ces old as

T. chil - dren; they are in - tel - - li - gen - ces old as sun - rise

B. they are in - tel - - li - gen - ces old as

S. oo

A. oo

T. oo

B. oo

oo

21

S. *mp* that ne - - ver learnt *f* right from left, *mf* be - fore from af - ter,

A. *mp* sun - rise that ne - - ver learnt *f* right from left, *mf* be - fore from

T. *mp* that ne - - ver learnt *f* right from left, *mf* be - fore from af - -

B. *mp* sun - rise that ne - - ver learnt *f* right from left, *mf* be - fore from

S. er

A. er

T. er

B. er

25

S. *f* know - - ing but one di - rec - tion, *ffp* in - - to God, *pp*

A. *f* af - - ter, know - ing but one di - rec - tion, *ffp* in - to God, *pp*

T. *f* - ter, know - - ing but one di - rec - - tion, *ffp* in - - to God, *pp*

B. *f* af - ter, know - - ing but one di - rec - tion, *ffp* in - - to God, *pp*

S. ah m

A. ah m

T. ah m

B. ah m

30

S. *pp* now.

A. *mp* but one du - ra - tion, *pp* now.

T. *mp* but one du - ra - tion, *pp* now.

B. *mp* but one du - ra - - tion, *pp* now.

S. *p* *mf* *pp* *pp*

A. *p* *mf* *pp* *pp*

T. *p* *mf* *pp* *pp*

B. *p* *mf* *pp* *pp*

er m m m

er m m m

er m m m

er m m m

p *mf* *pp* *pp*

37

S. *p* Their me-lo-dy— strides not from bar to bar, but, like a paint-ing, hangs

A. *p* Their me-lo-dy— strides not from bar to bar, but, like a paint-ing, hangs

T. *p* Their me lo-dy— strides not from bar to bar, but, like a paint-ing, hangs

B. *p* Their me-lo-dy— strides not from bar to bar, but, like a paint-ing, hangs

S. er

A. er

T. er

B. er

p *mf* *pp* *pp*

43

S. *pp* there en - tire, one chord of li - mit - less com - mu - ni - ca - tion.

A. *pp* there en - tire, one chord of li - mit - less com - mu - ni - ca - tion.

T. *pp* there en - tire, one chord of li - mit - less com - mu - ni - ca - tion.

B. *pp* there en - tire, one chord of li - mit - less com - mu - ni - ca - tion.

S. m oo

A. m oo

T. m oo

B. m oo

Piano accompaniment: m oo

50

S. *pp* You have heard *mf* it in the rhy - thms of the hills, *f* the

A. *mp* You have heard, have heard *mf* it in the rhy - thms of the

T. *pp* You have heard, you have heard *mf* it in the rhy - thms of the hills, *f* the

B. *mf* You have heard it in the rhy - thms of the

S. *f* er *mf*

A. *f* er *mf*

T. *f* er *mf*

B. *f* er *mf*

Piano accompaniment: *f* *mf*

54

S. spi - ral - ling turn of a dance, the fall of words,

A. hills, the spi - ral - ling turn of a dance, the

T. spi - ral - ling turn of a dance, the fall of

B. hills, the spi - ral - ling turn, of a dance, the

mf *mf* *mf* *mf*

mf

58

S. the touch of fin - gers at the rare, right mo - ment, *allargando* *ff* *mp*

A. fall of words, the touch of fin - gers at the right mo - ment, and these *ff* *mp*

T. words, the touch of fin - gers, the touch of fingers at the rare, right mo - ment, and *ff* *mp*

B. fall, fall of words, the touch of fingers at the rare, right mo - ment, these *ff* *mp*

S. er ah

A. er ah

T. er ah

B. er ah

62 *poco più lento*

S. *mf* and these were *ff* ho - ly, *mp* ho - ly, *pp* and these.

A. *ff* were ho - ly, *mp* ho - ly, *pp* and these.

T. *ff* these were ho - ly, *pp* and these.

B. *ff* were ho - ly, *mp* and these.

S. *ff* *m* *mf* *mp* *p* *pp*

A. *ff* *m* *mf* *mp* *p* *pp*

T. *ff* *m* *mf* *mp* *p* *pp*

B. *ff* *m* *mf* *mp* *p* *pp*

m

68 *mf dim.* *ppp*

S. were ho - ly, ho - ly, ho - ly.

A. were ho - ly, ho - ly, ho - ly.

T. were ho - ly, ho - ly, ho - ly.

B. were ho - ly, ho - ly, ho - ly.

S. *p*

A. *p*

T. *p*

B. *p*

p