

The Angel

for S.S.A.A. (*divisi*) Voices, unaccompanied

Words by
WILLIAM BLAKE
(1757-1827)

Music by
IVO ANTOGNINI
Arranged by
THOMAS BRYLA

The musical score is for the song "The Angel" and is arranged for four voices (Soprano 1, Soprano 2, Alto 1, Alto 2) and piano. The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked as quarter note = 48. The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The second system contains the piano accompaniment. The lyrics are: "I dreamt a dream! What can it mean?" for the vocal parts. The piano part has lyrics: "Dream. I dreamt a dream! What can it". The score includes dynamic markings of *p* (piano) and *mp* (mezzo-piano). There are also slurs and accents in the piano part. A large watermark "FOR PREVIEW ONLY" is overlaid on the score.

SOPRANO 1
I dreamt a dream! What can it mean?

SOPRANO 2
I dreamt a dream! What can it mean?

ALTO 1
I dreamt a dream! What can it mean?

ALTO 2
Dream. I dreamt a dream! What can it

PIANO
(for rehearsal only)

Copyright © 2024 JEHMS, Inc.,
A Division of Alliance Music Publications, Inc.
International Copyright Secured All Rights Reserved

5

S1 *p* And that I was a maid-en Queen *mf* guard - ed by an An - gel *p* *mf*

S2 *p* And that I was a maid-en Queen *mf* (hum) *p* *mf*

A1 *p* And that I was a maid-en Queen *mf* (hum) *p* *mf*

A2 *p* mean? a maid-en Queen *mf* (hum) *p* *mf*

p *mf* *p* *mf*

9

S1 *p* mild, guard - ed by an An - gel *mf* mild: _____

S2 *p* guard-ed by an An - gel *mf* mild: _____

A1 *p* guard-ed by an An - gel *mf* mild: _____

A2 *p* guard-ed by an An - gel *mf* mild: _____

p *mf*

13 *f*

S1 Wit-less woe _____ was ne'er be - guiled, Wit - less woe _____

S2 Wit-less woe _____ was ne'er be - guiled, Wit - less woe _____

A1 Wit-less woe _____ was ne'er be - guiled, Wit - less woe _____

A2 *f* div. unis. Wit-less woe _____ was ne'er be - guiled, Wit - less woe _____

The piano accompaniment for measures 13-16 features a melody in the right hand and a supporting bass line in the left hand. The music is in a major key with a key signature of one sharp (F#). The tempo and dynamics are marked with a forte (*f*) dynamic. The accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

17 *p* *mp*

S1 _____ was ne'er be - guiled, be - guiled! _____ And I

S2 _____ was ne'er be - guiled, be - guiled! _____ And I

A1 _____ was ne'er be - guiled, be - guided! _____

A2 _____ was ne'er be - guiled, be - guided! _____ And I

The piano accompaniment for measures 17-20 continues the musical theme. It features a melody in the right hand and a supporting bass line in the left hand. The music is in a major key with a key signature of one sharp (F#). The tempo and dynamics are marked with a piano (*p*) and mezzo-piano (*mp*) dynamic. The accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

22

S1 wept both night and day, and he

S2 *div.* unis. wept night and day, and he

A1 *unis. mp* And I wept night and day, and he

A2 wept night and day, and he

22

26

S1 *mf* wiped my tears a - way, my tears a - way, *mp* my

S2 *mf* *div.* wiped my tears a - way, my tears a - way, *mp* my

A1 *mf* wiped my tears a - way, my tears a - way, *mp* my

A2 *mf* *div.* unis. wiped my tears a - way, my tears a - way, *mp* my

26

29

S1 *p* tears a - way;

S2 *p* tears a - way,

A1 *p* tears a - way,

A2 *p* tears a - way,

29

33

S1 *mp* and I wept both day and night, *f*

S2 *mp* and I wept both day and night, *f*

A1 *mp* and I wept both day and night, *f*

A2 *mp* and I wept both day and night, *f*

33

37

S1 *mf* 3 and hid from him my heart's de -

S2 *mf* day and

A1 unis. *mf* day and

A2 *mf* day and

37 *mf* 3

40 **rit.** **Tempo I°** *p*

S1 light. his wings,

S2 *p* night. he took his wings,

A1 *p* night. he took his wings,

A2 *p* night. So, he took his

40 **rit.** **Tempo I°** *p*

44 *mp* *mf* *p*

S1 his wings, and fled; then the morn blushed ros - y

S2 his wings, and fled; then the morn blushed ros - y

A1 his wings, and fled; then the morn blushed ros - y

A2 *mp* *p*
wings, and fled;

44 *mp* *mf* *p*

48

S1 red, then the morn blush'd ros - y red, then the

S2 red, then the morn blush'd ros - y red, then the

A1 red, then the morn blush'd ros - y red, then the

A2 then the morn blush'd ros - y red, then the

48

51 *f*

S1 morn blushed ros - y red. I ___ dried my tears, ___ and ___ armed my

S2 *f* morn blushed ros - y red. uh

A1 *div. f* unis. morn blushed ros - y red. uh

A2 *f* morn blushed ros - y red. uh

54

S1 fears, my fears with ten thou-sand shields and spears, ___

S2 *div.* my fears with ten thou-sand shields and spears, ___

A1 *div.* my fears with ten thou-sand shields and spears,

A2 my fears with ten thou-sand shields and spears,

58 *mf* div. unis.

S1 shields and spears. Soon

S2 unis. *mf* div. shields and spears. Soon, soon

A1 unis. *mf* shields and spears. Soon, soon

A2 *mf* div. unis. shields and spears. Soon, soon

58 *mf*

63 *p*

S1 my An - gel came,

S2 *p* my An - gel came, he came a - gain;

A1 *p* my An - gel came, he came a - gain;

A2 *p* he came a -

63 *p*

67 *mp* *mf* *f*

S1 I was armed, he came in vain; for the

S2 *mp* *mf* *f unis.*
div. I was armed, he came in vain; for the

A1 *mp* *mf* I was armed, he came in vain;

A2 *mp* *mf* gain; he came in vain;

67 *mp* *mf* *f*

71 *ff* *div.*

S1 time of youth was fled, for the time of youth was fled, for the

S2 time of youth was fled, for the time of youth was fled,

A1 *f* *div. ff* time of youth was fled, time of youth was fled, for the

A2 *f* time of youth was fled, time of youth was fled,

71 *ff*

75

S1 time of youth was fled, for the time of youth was fled,

S2 *div. ff* time of youth was fled, the time of youth was fled,

A1 time of youth was fled, the time of youth was fled, *unis.*

A2 *ff* time of youth was fled, the time of youth was fled,

75

S1 *f* and grey hairs were on my head, *mf* *unis. mp* were

S2 *unis. f* and grey hairs were on my head, *mf*

A1 *f* hairs were on my head, *mf*

A2 *f* were on my head, *mf*

79

f *mf* *mp*

83 *rit.* *p*

S1 on my head, where on my head.

S2 *mp* *div.* *p*
on my head, on my head.

A1 *mp* *div.* *p*
on my head, on my head.

A2 *mp* *p*
on my head, on my head.

mp *rit.* *p*

88 $\text{♩} = 44$ *p*

S1 I dreamt a dream! What can it mean?

S2 *unis.* *p*
I dreamt a dream! What can it mean?

A1 *p*
I dreamt a dream! What can it mean?

A2 *p*
I dreamt a dream! What can it

p

88 $\text{♩} = 44$

92 *rit.* *pp* *div.*

S1 I dreamt a dream! What can it mean?

S2 I dreamt a dream! What can it mean?

A1 I dreamt a dream! What can it mean?

A2 mean? I dreamt a dream!

92 *rit.* *pp*

più lento

a dream (m).

SOLO

I dreamt a dream.

S1 dream (m).

S2 *div.* *ppp* a dream (m).

A1 *div.* *ppp* a dream (m).

A2 *div.* *ppp* a dream (m).

96 *più lento* *ppp*