

ED HUGHES

BRING US, O LORD GOD
AT OUR LAST AWAKENING (2007-8)

text: John Donne

for choir (SSAATTBB)

Perusal Score

In memory of Aileen Sleigh

Bring Us, O Lord God

JOHN DONNE

ED HUGHES

$\text{♩} = 60$

p

Soprano
Bring us, O Lord God at our last a - wa-kening,

p

Alto
Bring us, O Lord God at our last a - wa-kening,

p

Tenor
Bring us, O Lord God at our last a - wa-kening,

p

Bass
Bring us, O Lord God at our last a - wa-kening,

p

SOPRANO
Bring us, O Lord God at our last a - wa-kening.

p

ALTO
Bring us, O Lord God at our last a - wa-kening.

p

TENOR
Bring us, O Lord God at our last a - wa-kening.

p

BASS
Bring us, O Lord God at our last a - wa-kening.

[for rehearsal]

8

S. *f* *pp* *p*
In - to the house and gate of heaven. To en - ter in - to that gate and

A. *f* *pp* *p*
In - to the house and gate of heaven. To en - ter in - to that gate and

T. *f* *pp* *p*
In - to the house and gate of heaven. To en - ter in - to that gate and

B. *f* *pp* *p*
In - to the house and gate of heaven. To en - ter in - to that gate and

S. *mf* *p* *p*
In - to the house and gate of heaven. To en - ter in

A. *mf* *p* *p*
In - to the house and gate of heaven. To en - ter in

T. *mf* *p* *p*
In - to the house and gate of heaven. To en - ter in

B. *mf* *p* *p*
In - to the house and gate of heaven. To en - ter in

Piano accompaniment for the second system of the score, showing chords and bass lines in both hands.

15 *f* *mf*

S. dwell in that house where there shall be, there shall be no dark-ness

A. dwell in that house where there shall be, there shall be no dark-ness

T. dwell in that house where there shall be no dark-ness

B. dwell in that house where there shall be no dark-ness

S. to that gate and dwell in that house where there shall be no dark - ness

A. to that gate and dwell in that house where there shall be no dark - ness

T. to that gate and dwell in that house where there shall be no

B. to that gate and dwell in that house where there shall be no

22

S. *f*
nor daz-ling but one e-qual light. No si-lence but one e-qual mu - sic, one e - qual

A. *f* *p*
nor daz-ling but one e-qual light. No noise nor si - lence but one e-qual mu - sic, one e - qual

T. *mf* *f* *p*
nor daz-ling but one e-qual light. No noise nor si - lence but one e-qual mu - sic, one e - qual

B. *mf* *f* *p*
nor daz-ling but one e equal light. No noise nor si - lence but one e-qual mu - sic, one e - qual

S. *mf* *f*
nor daz-ling but one e equal light. No si-lence but one e-qual mu - sic,

A. *mf* *p*
nor daz-ling but e - qual light. No noise nor si - lence but one e-qual mu - sic, one e - qual

T. *mf* *p*
— daz-ling but e - qual light. No noise nor si - lence but one e-qual mu - sic, one e - qual

B. *mf* *p*
— daz-ling but e - qual light. No noise nor si - lence but one e-qual mu - sic, one e - qual

30

S. *f* *p* *p*
mu - sic. No fears nor hopes, but one e - qual po - sse - ssion.

A. *f* *p* *p*
mu - sic. No fears nor hopes, but one e - qual po - sse - ssion.

T. *f* *p* *p*
mu - sic. No fears nor hopes but one e - qual po - sse - ssion.

B. *f* *p* *p*
mu - sic. No fears nor hopes but one e - qual po - sse - ssion.

S. *mf*
No ends no be - gi - nnings, no

A. *mf*
mu - sic. No ends no be - gi - nnings, no

T. *mf*
mu - sic. No ends___ no

B. *mf*
mu - sic. No ends___ no



37 *mf* *ff* *fp*

S. No ends no be - gi-nnings no ends_ no be - gi-nnings no be-gi-nnings But one e-qual e - ter-ni - ty_

A. No ends no be - gi-nnings no ends_ no be - gi-nnings no be-gi-nnings But one e-qual e - ter-ni - ty_

T. No ends no be - gi-nnings, be - gi - nnings, but one e-qual e - ter-ni - ty_

B. No ends no be - gi-nnings, be - gi - nnings, but one e - qual e - ter-ni - ty_

S. ends_ no be - gi-nnings no ends, no ___ be - gi-nnings, no ends_ one e-qual e - ter-ni - ty_

A. ends_ no be - gi-nnings no ends, no ___ be - gi-nnings, no ends_ one e-qual e - ter-ni - ty_

T. be - gi - nnings No be - gi - nnings. One e - qual e - ter - ni -

B. be gi - nnings No be - gi - nnings. One e - qual e - ter - ni -

44

S. *pp* _____ *fff*
 — In the ha - bi - ta - tion of thy glo - ry and do - mi - nion. —

A. *pp* _____ *fff*
 — In the ha - bi - ta - tion of thy glo - ry and do - mi - nion. —

T. *pp* _____ *fff*
 — In the ha - bi - ta - tion of thy do - mi - ni - on. —

B. *pp* _____ *fff*
 — In the ha - bi - ta - tion of thy do - mi - ni - on. —

S. *pp* _____ *fff*
 — In the ha - bi - ta - tion of thy glo - ry and do - mi - nion. —

A. *pp* _____ *fff*
 — In the ha - bi - ta - tion of thy glo - ry and do - mi - nion. —

T. *pp* _____ *fff*
 - ty, In the ha - bi - ta - tion of thy do - mi - ni - on. —

B. *pp* _____ *fff*
 - ty, In the ha - bi - ta - tion of thy do - mi - ni - on. —

Piano accompaniment for the vocal parts, showing chords and bass lines in both hands.

50 *p* *pp*

S. World with-out end. World with-out end, A - men._____

A. World with-out end. World with-out end, A - men._____

T. World with-out end. World with-out end, A - men._____

B. World with - out end. World with - out end, A - men._____

S. World, world with-out end, A - men._____

A. World, world with-out end, end, A - men._____

T. World with - out end. World with - out end, A - men._____

B. World with - out end. World with - out end, A - men._____

