

To His Mistress Going to Bed

For soprano and piano

Words: John Donne

Music: Nicholas Gawley

Persual score – not for performance

Words:

Come, Madam, come, all rest my powers
defy,
Until I labour, I in labour lie.
The foe oft-times having the foe in sight,
Is tired with standing though they never
fight.
Off with that girdle, like heaven's zone
glistening,
But a far fairer world encompassing.
Unpin that spangled breastplate which you
wear,
That theyes of busy fools may be stopped
there.
Unlace yourself, for that harmonious
chime,
Tells me from you, that now 'tis your bed
time.
Off with that happy busk, which I envy,
That still can be, and still can stand so
nigh.
Your gown going off, such beauteous state
reveals,
As when from flowery meads th'hill's
shadow steals.
Off with that wiry coronet and shew
The hairy diadem which on you doth
grow;
Now off with those shoes, and then safely
tread
In this love's hallowed temple, this soft bed.
In such white robes, heaven's angels used to
be
Received by men; thou angel bring'st with
thee
A heaven like Mahomet's paradise; and
though
Ill spirits walk in white, we easily know,
By this these Angels from an evil sprite,

Those set our hairs, but these our flesh
upright.
Licence my roving hands, and let them go,
Before, behind, between, above, below.
O my America! my new found land,
My kingdom, safeliest when with one man
manned,
My mine of precious stones, My empery,
How blest am I in this discovering thee!
To enter in these bonds, is to be free;
Then where my hand is set, my seal shall
be.
Full nakedness! All joys are due to thee,
As souls unbodied, bodies uncloth'd must
be,
To taste whole joys. Gems which you
women use
Are like Atlanta's balls, cast in men's views,
That when a fool's eye lighteth on a gem,
His earthly soul may covet theirs, not
them.
Like pictures, or like books' gay coverings
made
For laymen, are all women thus array'd;
Themselves are mystic books, which only
we
Whom their imputed grace will dignify
Must see revealed. Then since that I may
know,
As liberally, as to a midwife, show
Thyself: cast all, yea, this white linen
hence,
There is no penance due to innocence.
To teach thee, I am naked first; why then
What needst thou have more covering than
a man.

For Hannah Dienes-Williams and Greg May

To His Mistress Going to Bed

John Donne (1572-1631)

Nicholas Gawley (2001-)

Quick, but not hurried ♩ = 120

Voice

Come, Ma - - dam, come,

Piano

pp

Red.

4

all rest my powers de - fy, Un - til I

7 *lusingando*

la - bour, I in la - bour lie. The

rit...... *accel.*..... *pp* *mf*

rit...... *accel.*.....

pp

Red.

a tempo

10

foe oft - times hav - ing the foe in sight,

a tempo

mf

Red.

13

Is tired with stand - ing though they ne - ver fight.

f

p

Agitato, ma l'stesso tempo

16

Off with that gir - dle, like

Agitato, ma l'stesso tempo

f

gva

19

hea - ven's zone glist - er - ing, But a

22

far fair - er world en - com - pas - sing.

26

f Un - pin that span - gled breast - plate which you wear That_

f *sf* *mf*

29

theyes of bu - sy fools may be stopped there.

32

Un - lace your - self for that har - mon - - ious

36

chime Tells me from you that now 'tis your bed - -

40 *p*

- - time. Off_ with that hap - py busk, which I

44 *mf*

en - vy, That still_ can be, and still can

47

stand so nigh. Your gown go - ing off, such

51

beau - teous state re - - veals, As when from

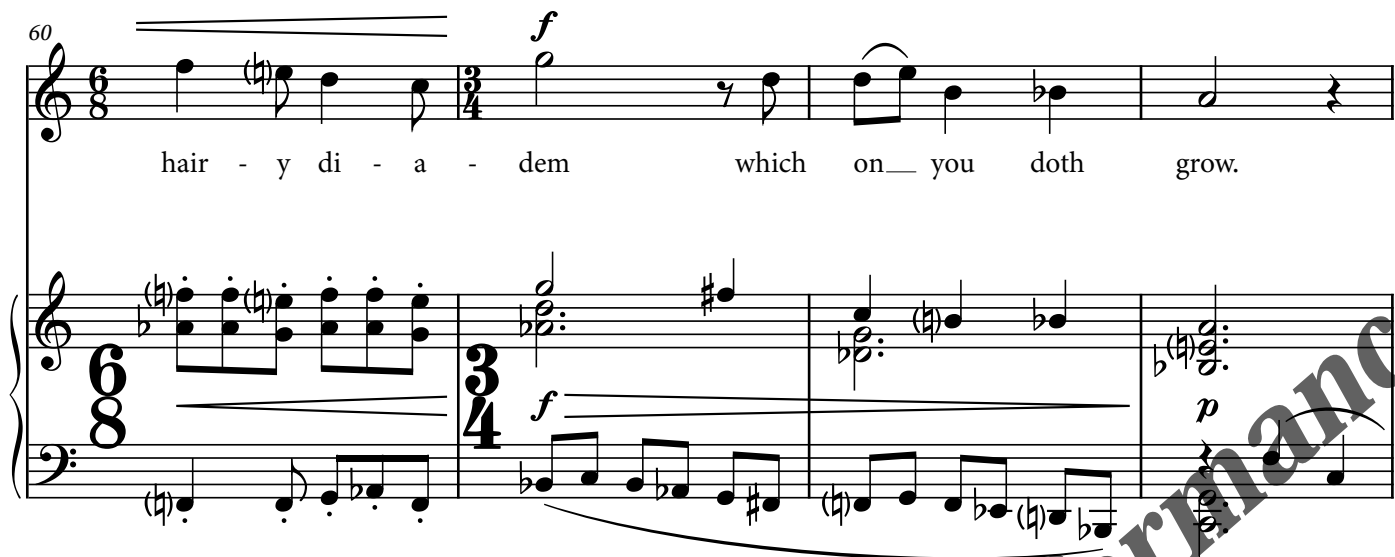
54

flowe - ry meads th'hills sha - dow steals.

57

Off with that wi - ry co - ro - - net and show The

60



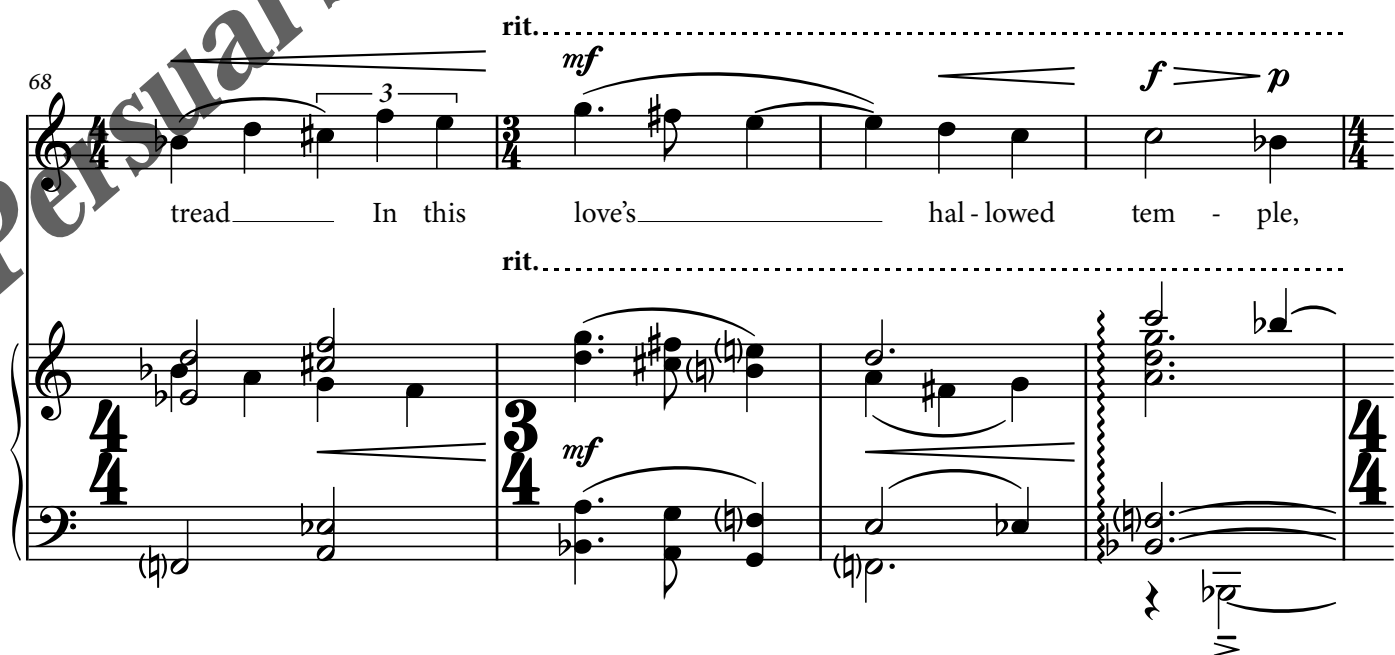
hair - y di - a - dem which on_ you doth grow.

64



Now off with those shoes: and then safe - ly

68



tread_ In this love's_ hal - lowed tem - ple,

72 *Andante* ♩ = 80 *pp*

this soft bed.

Andante ♩ = 80 *pp*

una corda

77 *rit.*..... *a tempo* *pp*

rit...... *a tempo* *pp*

In such

rit...... *a tempo* *pp*

(u.c.)

81

white robes hea - - ven's an - gels used to be re - cieved by

(u.c.)

85

men; thou an - gel bring'st with thee A hea - ven like Ma -

(u.c.)

f

4/4 2/4 7/8

89

- ho - met's pa - ra - - dise; and though

(u.c.)

rit. a tempo

p

rit. a tempo

3/4

93

Ill spi - rits walk in white we eas - i - ly know by this these

(u.c.)

2/4 7/8 6/8 7/8

97

an - gels from an e - - - - vil sprite, They

(u.c.)

Red.

100

set our hairs, but these our flesh up - right

(u.c.)

Red.

rit.

pp

104

a tempo

Li - - - - cence my ro - - - -

(u.c.)

mf

Personal score - not for performance

108

- - - ving hands, and let them go Be-hind, be-fore, a-bove, be-

pp

f

molto rit......*a tempo*

(u.c.)

Red.

112

-tween be-low. O my A-me

molto rit......*a tempo*

colla voce

f

(u.c.)

115

ri - ca, my new found

mf

mf

(u.c.)

118

p

land, _____ My king - dom, safe - li - est when with

dim. *p*

(u.c.)

121

one man manned, My mine of pre - cious stones, my

(u.c.)

125

em - per - y, How blessed am I _____ in this dis -

(u.c.)

128

- co-ver-ing thee. To en-ter in these bonds is to be

cresc.

(u.c.)

132

free. Then where my hand is

(u.c.)

136

set my seal shall be

rit.

p *mf* *pp*

f colla voce *mp* *pp*

(u.c.)

.....Tempo primo

141 *pp* \rceil

.....Tempo primo Full _____

(u.c.) tre corde

146

na - - ked - ness, all joys are

150

due to thee. As souls un - bo - died,

Red.

153

bo - dies un - clothed must be, To taste whole

156

joys.

159

Gems which you wo - men use Are like At - lan - ta's

Personal score - not for performance

162 *f*

balls, cast in men's views,

165 *f*

That when a fool's eye light - - - -

169

- eth on a gem His earth - - ly

171 *p*

soul _____ may co - - vet theirs, not them.

174 *p* *f*

Like pic - tures, or like books' gay cov' - rings

177 *p*

made For lay - men, are all wo - men thus ar -

180 *mf*

-rayed: Them - - selves are mys - - tic books,

mf

Ped.

184 *cresc.*

which on - ly we Whom their im - put - ed grace will

cresc.

187 *ff*

dig - ni - fy Must see re - - - vealed.

ff

Ped.

190

Musical score for measures 190-192. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a 3/4 time signature. The piano accompaniment has a grand staff with a 3/4 time signature. The key signature has one sharp (F#). The music features a melodic line in the voice and a more rhythmic accompaniment in the piano.

193

Musical score for measures 193-195. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a 7/8 time signature. The piano accompaniment has a grand staff with a 7/8 time signature. The key signature has one sharp (F#). The music features a melodic line in the voice and a more rhythmic accompaniment in the piano.

196

pp

Then since I _____ may know, As

Musical score for measures 196-199. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a 4/4 time signature. The piano accompaniment has a grand staff with a 3/4 time signature. The key signature has one sharp (F#). The music features a melodic line in the voice and a more rhythmic accompaniment in the piano. The lyrics are: "Then since I _____ may know, As".

199

lib - eral - ly as to a mid - wife show Thy -

202

f

- self; cast all,

ff

Red. Δ

205

yea this

(Red.)

206

rit.....

white lin - - en hence,

rit.....

8ba

208

Andante ♩ = 80

fff

Here is no pen - - - -

Andante ♩ = 80

8va

15ma

210

p

ance, much

rit.

213

less in - - - no - - - cence.

rit.

216

To teach thee, I am na - ked first: why then

Slower ♩ = 60

220

What need - st thou have more co - ver - ing than a

rit.

224

man?

a tempo

rit.

(228)

224

man?

a tempo

rit.

Preview score - not for performance