

VOCAL SCORE
(SAMPLE SCORE)

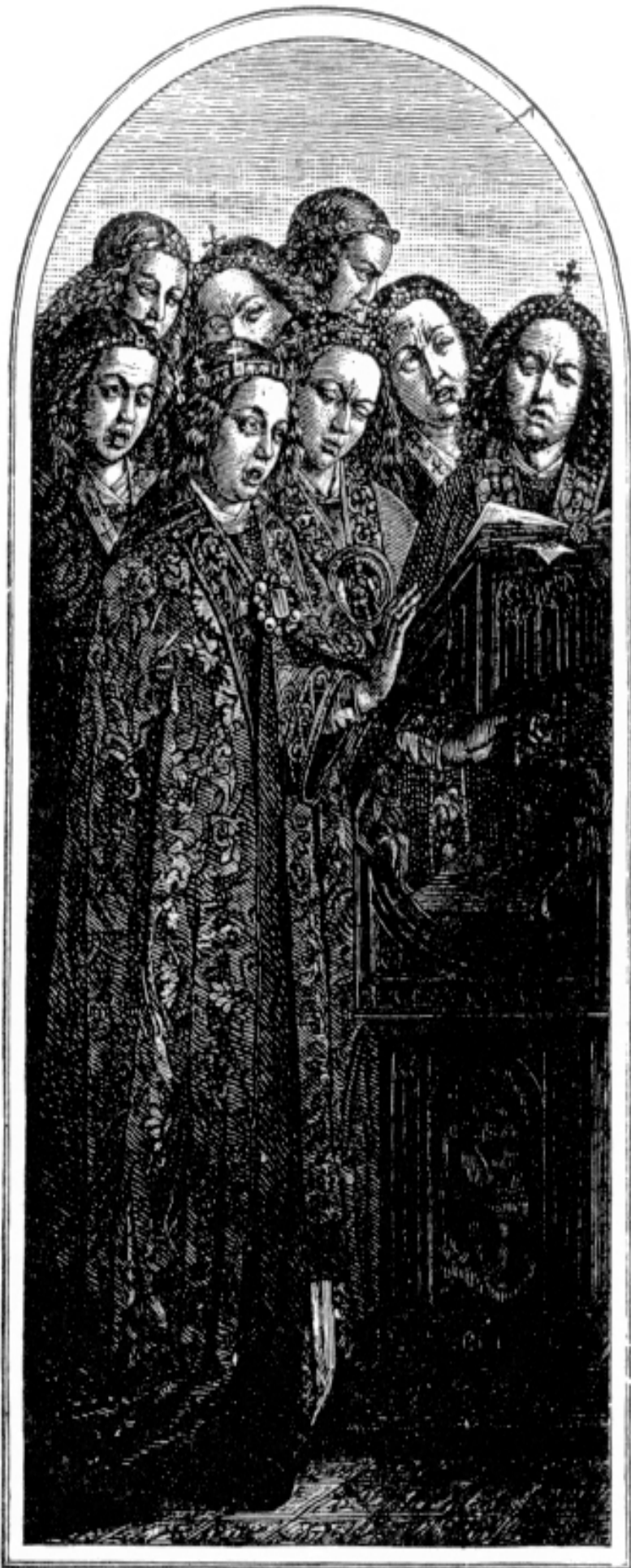
**O Beauty
Ever Ancient
Ever New**

For SATB Choir
Soprano & Baritone soloists
optional Treble Choir

Orchestra of Strings
with Oboe, French Horn
Harp and Organ (optional)

JAMES BUONEMANI

MusicaBellaLuna



O BEAUTY EVER ANCIENT EVER NEW

Notes by the composer

Composed in 2012 for the Centennial of St. James' Church, Los Angeles, CA, *O Beauty Ever Ancient Ever New* is in memory of my father and brother.

The text chosen for this piece was suggested by the Rev. Paul J. Kowalewski, Rector of St. James' Church, with the words "Ever Ancient Ever New" as the theme for the centennial celebrations for the parish. I was immediately captivated by the passionate and vivid nature of this poetry composed by St. Augustine as part of his monumental *CONFESSIONS*.

The structure of this 13-minute work is informed by the poetry and is easy to follow: an opening introduction presents a 6-note motif, first announced by the oboe and echoed by the french horn, which forms the basis of the melodic and harmonic material which follows. The words (set in Latin) "Late have I loved thee, O Beauty ever ancient and ever new" are intoned over and over by the choir, rising to a fevered pitch before fading into the second section which develops the musical motive as St. Augustine's text delves into the deeper meaning of his opening sentiment.

A reprise by the choir of this "Sero te amavi" theme ("Late have I loved thee" theme) ushers in an introspective transitional section, featuring a solo cello in a brief duet with a baritone soloist singing the words "Thou wast with me, but I was not with thee." This leads the way to an "ostinato" (short repeated 16th notes) in the strings and harp propelling the choir's recitation of the text to the climactic section "Thou didst gleam and shine" (in Latin, "corucasti splenduisti") above which the 6-note motif soars in the violins.

This climax yields to the concluding section with the words "and now I pant for thee" ("et anhelio tibi"). Here is introduced a quotation of the plainsong melody "O Sacrum Convivium" ("O sacred communion") by the tenors and basses underpinning the sopranos and altos hovering above them with the words "I tasted and now hunger and thirst" ("gustavi et esurio et sitio"). The harmonic shifts imposed upon the chant melody reflect the *ancient-new* dichotomy of the poetry, during which the 6-note motif is hinted at over and over by the violins and harp in a calm, crystalline pattern. All dissolves into the words "Thou didst touch me" ("tetigisti me") followed by a brief rising choral texture "and I burned for thy peace."

A coda reprises the opening 6-note motif now taken up by a soprano soloist singing "Ever ancient, ever new, O beauty" over the choir's "Sero te amavi" theme now rephrased as "in peace . . . I love thee . . . I burn . . . for thy peace."

Sero te amavi,
pulchritudo tam antiqua et tam nova,
sero te amavi!

et ecce intus eras
et ego foris,
et ibi te quaerebam,
et in ista formosa,
quae fecisti,
deformis inruebam.

mecum eras,
et tecum non eram.

ea me tenebant longe a te,
quae si in te non essent, non essent.

vocasti et clamasti
et rupisti surditatem meam:

coruscasti,
splenduisti et fugasti caecitatem meam:

fragrasti,
et duxi spiritum,
et anhelo tibi,

gustavi
et esurio et sitio,

tetigisti me,
et exarsi in pacem tuam.

Late have I loved thee
O Beauty so ancient and so new,
late have I loved thee.

Behold, thou wast within
and I was without,
and I sought thee out there;
And among the lovely things
that thou hast made,
unlovely that I am, I heedlessly rushed .

Thou wast with me,
but I was not with thee.

These things kept me far from thee
they that would not be, were they not in
thee.

Thou didst call and cry aloud,
and didst force open my deafness.

Thou didst gleam and shine,
and didst chase away my blindness.

Thou didst breathe fragrant odors
and I drew in my breath;
and now I pant for thee.

I tasted,
and now I hunger and thirst.

Thou didst touch me,
and I burned for thy peace.

-St. Augustine of Hippo (354-430),
from his CONFESSIONS

For the 100th anniversary of St. James' Church, Los Angeles, California.
In memory of Raymond Anthony and Raymond Nicholas, father and brother.

O Beauty Ever Ancient Ever New

St. Augustine of Hippo (354-430) from his CONFESSIONS

James Buonemani

♩ = 61
Andante e calmo

Soprano

Alto

Tenor

Bass

*Piano red.
(not for performance)*

molto legato

p

pp

3

4

S.

A.

T.

B.

Pno.

7

S. *p* Se - ro te a-

A. *p* Se -

T. *p* Se -

B. *p* Se -

Pno.

11

S. *p* ma - vi, Se-ro te a - ma - vi,

A. *p* ro Se - ro

T. *p* ro Se - ro

B. *p* ro Se - ro

Pno.

Late have I loved thee, O Beauty ever ancient, ever new.

16

S. *mp*
Se - ro te a - ma - vi,

A. *mp*
Se - ro

T. *mp*
Se - ro

B. *mp*
Se - ro

Pno. *mp*
piu f

20

S. *mf*
pulo - chri - tu - do pul - chri - tu - do

A. *mf*
pulo - chri - tu - do pul - chri - tu - do

T. *mf*
tam an - ti - qua et tam no - va, tam an - ti - qua et tam no - va, an -

B. *mf*
tam an - ti - qua et tam no - va, tam an - ti - qua et tam no - va, an -

Pno. *mf*

poco a poco piu mosso

24

S. *f* tam an-ti - qua et tam_ no - va,

A. *f* tam an-ti - qua et tam_ no - va,

T. *f* ti - qua et no - va, no - va,

B. *f* ti - qua et no - va, no - va,

Pno.

27 *poco piu largamente*

S. *ff* Se-ro te a - ma - vi, Se-ro te a - ma - vi, *f* Se-ro te a - ma - vi,

A. *poco piu largamente* *ff* Se-ro te a - ma - vi, Se-ro te a - ma - vi, *f* Se-ro te a - ma - vi,

T. *poco piu largamente* *ff* Se-ro te a - ma - vi, Se-ro te a - ma - vi, *f* Se-ro te a - ma - vi,

B. *poco piu largamente* *ff* Se-ro te a - ma - vi, Se-ro te a - ma - vi, *f* Se-ro te a - ma - vi,

Pno. *f*

♩ = 68

Andante con moto

30 *mf* *mp* *p*

S. te a - ma - vi, a - ma - vi!

A. te a - ma - vi, a - ma - vi!

T. te a - ma - vi, a - ma - vi!

B. te a - ma - vi, a - ma - vi!

Pno. *p*

♩ = 68

Andante con moto

p 3 3 3 3 3 3

34

S.

A. *mp*

T. *mp*

B. *mp*

et

et

et

Pno.

3 3 3 3

3 3 3 3

Behold, thou wast within

and I was without,

37 *mp*

S. Et ec - ce in - tus e - ras et e - go for -

A. ec - ce in - tus e - - ras et e - go for -

T. ec - ce in - tus e - - ras et e - go for -

B. ec - ce in - tus e - - ras et e - go for -

Pno.

and I sought thee out there;

41

S. is,

A. is,

T. is, et i - bi te quae-

B. is, et i - bi te quae-

Pno.

10 44

S. et i - bi te quae - re - bam, et

A. et i - bi te quae - re - bam, et

T. re - bam, et in i -

B. re - bam, et in i -

Pno.

47 and among the lovely things... that thou hast made,

S. in i - sta for - mo - sa, quae fe -

A. in i - sta for - mo - sa,

T. - sta for - mo - sa,

B. - sta for mo - sa,

Pno.

poco piu mosso *mf*

50

S. *f* -ci - sti, de - for - mis in - ru - e bam, ru - e - bam, ru - e - bam, _____

A. *f* de - for - mis in - ru - e bam, ru - e - bam, ru - e - bam, _____

T. *f* de - for - mis in - ru - e bam, ru - e - bam, ru - e - bam, _____

B. *f* de - for - mis in - ru - e bam, ru - e - bam, ru - e - bam, _____

Pno. *f*

53 *piu largamente* *poco a poco a tempo primo* Late have I loved thee.

S. *mf* Se - ro te a - ma vi, *mp* Se - ro te a

A. *piu largamente* *poco a poco a tempo primo* *mf* Se - ro te a - *mp*

T. *piu largamente* *poco a poco a tempo primo* *mf* Se - ro te a - *mp*

B. *piu largamente* *poco a poco a tempo primo* *mf* Se - ro te a - *mp*

Pno. *f* *mp* *p*