

Songs of Belonging

1: Go

Adagio con dolore (♩ = 55)

Joanna Borrett

Text: John Donne

mp

Soprano

So break - off that last la-men-ting kiss which

p

Alto

So break off that last la-men-ting kiss which

p

Tenor

So break off that last la-men-ting kiss which

p

Bass

So break off that last la-men-ting kiss which

5

sucks our - souls a - way turn thou ghost that -

sucks our souls a - way

sucks our souls a - way

sucks our souls a - way

10

espress.

way and - let me turn this, Let our - selves be - night our ha - ppiest

espress.

Let our - selves be - night our

espress.

Let our - selves be - night our

espress.

Let our - selves be - night our

1: Go

15

day be- night our ha - ppiest, ha - ppiest day We asked none leave to

day be - night our ha - ppiest day We asked none leave to

day be - night our ha - ppiest day

day be - night our ha - ppiest day

19

mf

love nor will we owe any— so cheap a death

love nor will we owe any— so cheap a death—

love nor will we owe— so

love nor will we owe— so

24

as say - ing go

as say - ing go

cheap, so cheap a death as Go— break—

cheap, so cheap a death as Go, break

mp

mp

1: Go

28

f *espress.*

off our last la-ment-ing kiss and Go, and

off our last, last kiss and Go, and

32

and if that word hath not quite kill'd thee ease me with

if that word hath not

if that word hath not

if that word hath not

36

death by bi-dding me go too Oh use my word on me

quite kill'd thee oh use my word

quite kill'd thee Oh use

quite kill'd thee use

1: Go

4
40

and the just off- ice of a mur- der- er — do

and the just off- ice of a mur- der- er do

my word on me

my word on me

44

mp

Ex - cept it be, it be too

It

Oh, use my word on me

Oh, use my word on me

48

late to kill me so Now dou - ble dead

be too late Now dou - ble dead

Oh, it be too late Now dou - ble dead

Too late Now dou - ble dead

1: Go

52

Musical score for measures 52-56. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is three flats (B-flat, E-flat, A-flat). The time signature changes from 3/2 to 5/4 and back to 3/2. The lyrics are: "go - ing and bi - dding Go go - ing and bi - dding Go mp go - ing and bi - dding Go, it be too mp go - ing and bi - dding Go,, it be too".

57

Musical score for measures 57-61. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is three flats (B-flat, E-flat, A-flat). The time signature changes from 5/4 to 3/2 and back to 5/4. The lyrics are: "late it be too late late late".

Songs of Belonging

3: The Heart Lies Plain

Joanna Borrett

Text: Matthew Arnold

Andante Sostenuto - Very Gentle ($\text{♩} = 68$)

p sotto voce

Soprano

When our eyes can in a -

Alto

When our eyes can in a -

Tenor

When our

Bass

When our

5

mp

noth - er's eyes read clear, When our world deaf - en'd ear Is by the

mp

noth - er's eyes read clear, When our world deaf - en'd ear Is by the

mp

eyes, can read — clear our ear Is by the

mp

eyes, can read — clear our ear Is by the

8

tones of a lov'd voice car - ess'd.

tones of a lov'd voice car - ess'd.

tones of a lov'd voice car - ess'd.

tones of a lov'd voice car - ess'd.

3: The Heart Lies Plain

2
11

Why then the heart lies plain, Oh, and what we mean we
Why then the heart Oh, and what we mean we
Why then the heart lies plain, Oh, and what we
Why then the heart Oh, and what we

15

say, and what we would, we know. A man's a-ware of his life's
say, and what we would, we know A man's a-ware of his
mean what we would we know
mean what we would we know

19

flow He sees the meadows where it glides
life He sees where it glides
- A man's a-ware of his life's flow He sees the meadows where it
- A man's a-ware of his life's flow He sees where it

3: The Heart Lies Plain

22

decresc.

poco rit.

the sun the
the sun the
glides he sees the mea - dows he sees the sun, the
glides he sees the mea - dows he sees the mea - dows he sees the sun, he sees the

Tempo primo

25

p tranquillo

breeze. There comes a lull, in the hot race,
breeze. There comes a lull, in the hot race,
pp sotto voce breeze ah ah
pp sotto voce breeze ah ah
breeze ah ah

32

Where -in he doth for- ev- er chase that fly - ing and e -
Where -in he doth for- ev- er chase that fly - ing and e -
ah ah
ah ah

3: The Heart Lies Plain

4
39

lu - sive sha - dow Rest An air of cool - ness
lu - sive sha - dow Rest An air of cool - ness
ah ah An air of cool - ness
ah ah An air of cool - ness

46

plays up - on his face and a calm *mp*
plays on his face and a calm *mp*
plays on his face and a calm
plays on his face and a calm

52

and a calm per - vades his breast
and a calm per - vades his breast
and a calm *mp* a calm a
a calm *mp* a

3: The Heart Lies Plain

rubato ad lib

rit

5

57

Musical score for measures 57-60. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "and then and then, and calm and then and then, and calm and then, and then, and". The tempo marking "rubato ad lib" is at the beginning, and "rit" is at the end of the section.

A tempo

61

p teneramente

Musical score for measures 61-63. The score is in 4/4 time with a key signature of three sharps. It features four staves: two vocal staves and two piano accompaniment staves. The lyrics are: "Then he knows the". The tempo marking "A tempo" is at the beginning, and the dynamic marking "*p teneramente*" is repeated on each staff.

64

Musical score for measures 64-67. The score is in 4/4 time with a key signature of three sharps. It features four staves: two vocal staves and two piano accompaniment staves. The lyrics are: "Hills where his life rose and the Hills where his life rose Hills, the Hills where his life rose Hills, the Hills where his life rose". The score includes dynamic markings and hairpins.

3: The Heart Lies Plain

6
68

mf *espress.*

Musical score for measures 68-70. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line. The lyrics are: "Sea the Sea where his life and the Sea where".

Sea the Sea where his life
Sea the Sea where his life
and the Sea where
and the Sea where

71

Musical score for measures 71-73. The score continues with the vocal line and piano accompaniment. The lyrics are: "goes The Sea where his Sea where his The Sea where his".

goes The Sea where his
goes The Sea where his
Sea where his The Sea where his
Sea where his The Sea where his

rit

74

Musical score for measures 74-76. The score concludes with the vocal line and piano accompaniment. The lyrics are: "life goes life goes life goes".

life goes life goes life goes
life goes life goes life goes
life goes life goes life goes

Songs of Belonging

2: The Sea and the Hills

Joanna Borrett

Text: Rudyard Kipling

Allegro spiritoso (♩ = 64)

f appassionato

Musical score for Soprano 1, Soprano 2, Alto, Tenor, and Bass, measures 1-3. The score is in 12/8 time. Soprano 1 and Soprano 2 have rests in measures 1 and 2, and enter in measure 3 with the lyrics "Who has de-sired the". The Alto, Tenor, and Bass parts feature "Ah" or "ah" vocalizations. Dynamics include *f* and *mp*.

Musical score for Soprano 1, Soprano 2, Alto, Tenor, and Bass, measures 4-6. The score is in 12/8 time. Soprano 1 and Soprano 2 have rests in measure 4, and enter in measure 5 with the lyrics "Sea? The sight of salt wa- ter un- bound- ed The". The Alto, Tenor, and Bass parts feature "ah" vocalizations. Dynamics include *f* and *mp*.

2: The Sea and the Hills

2
7

7 heave and the halt and the hurl and the crash of the com - ber wind
bound - ed The hurl and the heave and the halt wind
ah
ah
ah

10

10 hound - ed The sleek ba - rrelled swell *f* be - fore
hound - ed, wind hound - ed The
ah
ah
ah

13

13 storm, grey, foam-less, e - nour - mous and grow - ing, Stark
sleek ba - rrelled swell be - fore storm, grey, foam-less, e - nour - mous and
ah
ah
ah

2: The Sea and the Hills

16

calm on the lap, on the lap of the line or the cra-zy eyed hu- rri- cane

grow- ing, Stark calm on the lap, or the cra-zy eyed

ah

ah

ah

19

f risoluto

blo- wing His Sea in no sho- wing the

hu- rri- cane blo- wing *cresc.* His

ah His Sea *cresc.*

ah His Sea *cresc.*

ah His Sea

22

same, His Sea and the same 'neath each show- ing, His

Sea in no show- ing the same, His Sea and the same 'neath each

His

His

His

His

His

His

2: The Sea and the Hills

4
25

Musical score for measures 25-30. The score is for a vocal line and a piano accompaniment. The vocal line starts with a long note on 'Sea' and continues with 'as she sla-ckens or thrills'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The lyrics are: 'Sea as she sla-ckens or thrills show-ing, His Sea as she sla-ckens or thrills Sea- His ah His ah His'.

28

Musical score for measures 28-30. The score is for a vocal line and a piano accompaniment. The vocal line starts with a long note on 'And' and continues with 'so and no o-ther-wise, So and no o-ther-wise'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The lyrics are: 'And so and no o-ther-wise, So and no o-ther-wise And so and no o-ther-wise, So and no o-ther-wise Sea and So so Sea and So so Sea and So so'. Dynamics include *f* and *mf*.

31

Musical score for measures 31-33. The score is for a vocal line and a piano accompaniment. The vocal line starts with a long note on 'hill men de-sire' and continues with 'the Hills'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The lyrics are: 'hill men de-sire the Hills hill men de-sire the Hills hill men de-sire the Hills hill men de-sire the Hills hill men de-sire the Hills hill men de-sire the Hills'. Dynamics include *f* and *mf*.

2: The Sea and the Hills

34 *pp*
 Oh, the Sea
 Oh, the Sea
mf
 Who has de-sired the Sea? Oh,
 Who has de-sired the Sea? i - mmense and con-tem - ptu - ous
p
 Oh the Sea

37
 Oh, the Sea
 Oh, the Sea
 who has de-sired? the shu - dder, the stum - ble, the
 sur - ges The shu - dder, the stum - ble, the
 the Sea

39
 swerve and the star sta - bbing bow sprit e - merg - es
 swerve and the star sta - bbing bow sprit e - merg - es *f*
 and the bow sprit e - merg - es The

2: The Sea and the Hills

6

42

p

Ah — Ah — ah — ah —
 The ord- er- ly clouds of the Trades, the ridged roar-ing sa- phire there-

45

Oh, the
 Oh, the
 Oh, the
 un- der, Un- he- ral- ded cliff- haun- ting

47

flaws and the head sails low vo- lley- ing thun- der, flaws
 Sea low vo- lley- ing thun- der low
 Sea low vo- lley- ing thun- der low

2: The Sea and the Hills

50

vo - lley - ing thun - der

vo - lley - ing thun - der

vo - lley - ing thun - der

f

f

The Sea

low vo - lley - ing

53

f

Who has de - sired the Sea? Her

f

Who has de - sired the

mp

Ah

mp

Ah

thun - der, low vo - lley - ing thun - der, low

56

mf

ex - cell - ent lone - li - ness rath - er Than fore - courts of kings, and her

mf

Sea? Her ex - cell - ent lone - li - ness ra - ther, and her

ah

ah

vo - lley - ing thun - der, the

2: The Sea and the Hills

8

59

cresc.

out - er - most pits than the roads—and streets where men ga - ther, His
out - er most pits than the roads—and streets where men ga - ther,
roads and streets where men ga - ther, His
roads and streets where men ga - ther, *cresc.*
roads and streets where men ga - ther, His

62

62

Sea from the first that be - trayed at the
His Sea from the first that be -
Sea His Sea
His Sea from the first that be - trayed
Sea His

64

64

last that will ne - ver be - tray him His
trayed at the last that will ne - ver be -
His Sea
at the last that will ne - ver be - tray him
Sea His

2: The Sea and the Hills

66 *crescendo molto*

Sea that his be - ing ful - fils?

66 *crescendo molto*

tray him His Sea that his be - ing ful - fils?

crescendo molto

His Sea His

8 *crescendo molto*

His Sea that his be - ing ful -

Sea

68 *ff*

And so and no o - ther - wise,

68 *ff*

And so and no o - ther - wise,

ff

And so and no o - ther - wise,

Sea

8 *ff*

8 fils? And so and no o - ther - wise,

that his be - ing ful - fils? And so and no o - ther - wise,

71

So and no o - ther - wise hill men de - sire the

71

So and no o - ther - wise hill men de - sire the

So and no o - ther - wise hill men de - sire the

8

8 So and no o - ther - wise hill men de - sire the

So and no o - ther - wise hill men de - sire the

