

Score

# Three Songs on Sacred Themes

for mixed choir and piano

## 1: Hush, oh hush

Joanna Borrett  
Text: William Blake

Like a lullaby (♩ = 44)

Musical score for the first system, measures 1-5. The score is for Soprano, Alto, Tenor, Bass, and Piano. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Like a lullaby' with a quarter note equal to 44. The Soprano part begins in measure 5 with the lyrics 'Oh can I see a-no-ther's'. The Alto part begins in measure 1 with the lyrics 'Hush, oh hush, oh hush, oh hush, oh hush, oh hush, oh'. The Piano part begins in measure 1 with the lyrics 'p dolce espress.' and 'pp' in measure 5.

Musical score for the second system, measures 6-10. The score is for Soprano, Alto, Tenor, Bass, and Piano. The key signature is one flat (Bb) and the time signature is 4/4. The Soprano part begins in measure 6 with the lyrics 'woe And not— be in so -rrow too? Oh can I see a- no- ther's grief and not—'. The Alto part begins in measure 6 with the lyrics 'hush, oh hush, oh hush, oh hush, oh hush, oh hush, oh'. The Piano part begins in measure 6 with the lyrics 'p dolce espress.' and 'pp' in measure 10.

# 1: Hush , oh hush

2

S *11*  
seek for kind re- lief No— ne-ver can it be , can it be!

A  
hush, oh hush, No ne-ver can it be , can it be!

T  
8

B

*11*

S *17*  
Oh can I see a fa-lling tear, And not— feel my so-rrow's *mf*

A  
Oh can I see a fa-lling tear, And not— feel my so-rrow's *mp*

T  
8  
Hush, oh hush, oh hush, oh *pp*

B  
Hush, oh hush, oh hush, oh *pp*

*17*

# 1: Hush , oh hush

22

S share? No— ne-ver can it be, can it be!

A share? No— ne-ver can it be, can it be!

T hush, No ne-ver can it be, can it be! *mf* And— can

B hush, No ne-ver can it be, can it be! *mf* And— can

22

27

S

A

T He who smiles on all Hear—the wren with so-rrows small Hear—the

B He who smiles on all Hear—the wren with so-rrows small Hear—the

27

27

# 1: Hush , oh hush

4

S  
A  
T  
B

31

small bird's grief and care Hear—the woes that in-fants bear And not

small bird's grief and care Hear the woes that in-fants bear And not

31

S  
A  
T  
B

35

*f* sit be- side the nest Pour - ing pi - ty in their breast, And not

*f* sit be- side the nest Pour - ing pi - ty in their breast, And not

35

*mf*

# 1: Hush , oh hush

S *f* No

A *f* No

T sit the cra- dle near, Wee - ping tear on in - fant tear

B sit the cra- dle near, Wee - ping tear on in- fant tear

39

S *mf* *appassionato*  
ne- ver can it be! No, ne- ver can it be! Think not that thou canst

A ne- ver can it be! No, ne- ver can it be!

T

B

43

*f*

*mp* *espress.*

# 1: Hush , oh hush

6

S *f*  
sigh — a — sigh and thy — Re —

A

T *mf espress.*  
Think not think not

B

48

S *mp cresc.*  
dee - mer is not by Oh He gives to us His joy, that our

A *mp cresc.*  
Oh He gives to us His joy, that our

T *mf* *mp cresc.*  
Fear not fear not Oh He gives to us His joy, that our

B *mp cresc.*  
Oh He gives to us His joy, that our

52

# 1: Hush , oh hush

57 *f*

S grief he may de - stroy And un - til our grief is fled — and — gone

A grief he may de - stroy And un - til our grief is fled — and — gone

T 8 grief he may de - stroy And un - til our grief is fled and gone

B grief he may de - stroy And un - til our grief is fled and gone

57 *mf*

62 *dim.* *mp espress.*

S He doth sit — by — us — and — moan Oh He doth

A *dim.* He doth sit — by — us — and — moan

T *dim.* He doth sit by us and moan

B *dim.* He doth sit by us and moan

62 *diminuendo*

62 *diminuendo*

# 1: Hush , oh hush

8

S  
feel the so-rraw too

A  
*mp*  
Oh He doth feel the so-rraw too

T  
*solo*  
*mf*  
Oh He doth feel the so-rraw too Oh *poco rit.*

B

67

*p*

*poco rit.*

## A tempo

S  
oh hush *mp*

A  
*p dolce*  
Hush, oh hush, oh hush, oh hush, oh hush, oh hush, oh hush *mp*

T  
*tutti*  
*pp*  
Hush, oh hush, oh hush, oh hush, oh hush, oh hush, oh hush *mp*

B  
Hush *mp*

75

*pp*

*mp*

# Three Songs on Sacred Themes

## 2: No Coward Soul is Mine

Joanna Borrett

Text: Emily Bronte

Con Abbandono (♩ = 64)

Soprano

Alto

Tenor

Bass

Piano

*f* No cow-

*f* No cow-

*f* No co - ward—soul is— mine

*f* No co - ward—soul is— mine

*f* *mp*

S

A

T

B

Piano

*p* ard—soul is— mine No trem- bler in the

*p* ard—soul is— mine No trem- bler in the

No trem - b-ler in the— world's storm— trou - bled—

No trem - b-ler in the— world's storm trou- bled

## 2: No Coward Soul is Mine

2

11

S sphere: I see hea- ven

A sphere: I see hea- ven

T sphere: I see — hea - ven's glo - ries shine, And faith shines e - qual

B sphere: I see hea - ven's glo - ries shine, And faith shines e -

11

15

S shine arm- ing me from fear

A shine arm- ing me from fear arm- ing me from fear.

T arm ing me from fear.

B qual arm ing me from fear. arm-ing me from fear.

15

## 2: No Coward Soul is Mine

20

*f*

S Oh, God with-in my breast Al- migh ty de-i-

A arm- ing me from fear. Oh, God with-in my breast Al- migh ty de-i-

T

B arm- ing me from fear.

*mf espress.*

25

*p cresc.*

S ty Life that in me has rest Life that in me has

A ty Life that in me has rest Life that in me has

T Oh, God with-in my breast Al- migh ty de-i- *cresc.*

B Oh, God with-in my breast Al- migh - ty de-i- *cresc.*

*p cresc.*

## 2: No Coward Soul is Mine

4

29

S rest, As I un- dy- ing Life have power Have power in

A rest, As I un- dy - ing Life have power Have power in

T ty As I un- dy - ing Life have power Have power in

B ty As I un - dy - ing Life have power Have power in

33

S Thee! Have power in Thee! With *f appassionato*

A Thee! Have power in Thee!

T Thee! Have power in Thee!

B Thee! Have power in Thee!

33

# 2: No Coward Soul is Mine

37

S wide — em — bra — cing — love Thy spi — rit an-i-

A

T *f appassionato*  
With wide — em — bra — cing — love

B



42

S mates — e — ter — nal years *mp* Per — vades and broods a -bove

A *mp*  
Per — vades and broods a -bove

T Thy spi — rit an-i- mates *p* e — ter — nal years per - vades and

B *p*  
per - vades and



## 2: No Coward Soul is Mine

6

47

S changes sus-tains diss-olves cre-ates and rears

A changes sus-tains diss-olves cre-ates and rears

T broods sus-tains and rears

B broods sus-tains and rears

52

S

A

T *mf* Though earth and man were gone, And suns and moons had

B *mf* Though earth and man were gone, And suns and moons had

52

*mp*

## 2: No Coward Soul is Mine

57

S  
A  
T  
B

ceased to be, And thou were left a - lone,  
ceased to be, And thou were left a - lone,

57

63

S  
A  
T  
B

*f*  
There  
*f*  
There

E' vry thing would e - xist in Thee  
E' vry thing would e - xist in Thee

63

## 2: No Coward Soul is Mine

8

69 *crescendo al fine*

S is not- room for— Death Nor a -

A is not- room for- Death Nor a -

T *f* There is not- room for- Death

B *f* There is not- room for- Death

69 *p crescendo al fine*

74 *p cresc.*

S tom- that his- might could— ren - der— void: Thou art—

A tom- that his might could ren - der void: Thou art—

T *p cresc.* nor a - tom ren - der void Thou

B *p cresc.* nor a - tom ren - der void Thou

74

## 2: No Coward Soul is Mine

78 *crescendo al fine*

S Be - ing and Breath and what Thou art may ne -

A Be - ing and Breath and what Thou art may ne -

T Be - ing and Breath what Thou art may ne - ver

B Be - ing and Breath what Thou art may ne - ver

82

S ver - be de - stroyed

A ver be de - stroyed

T be de - stroyed not be de - stroyed

B be de - stroyed not be de - stroyed

82 *f*

## 2: No Coward Soul is Mine

10

This musical score is for the second movement, "No Coward Soul is Mine". It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score begins at measure 88. The vocal parts are written in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The piano part features a complex texture with many beamed sixteenth notes and chords, creating a rhythmic and harmonic foundation for the vocalists. The vocal lines are mostly rests, indicating that the vocalists are silent for most of this section, with some melodic fragments appearing in the Soprano and Bass parts.

Score

Three Songs on Sacred Themes

3: After Emmaus

Un poco agitato, ma andante (♩ = 100)

Joanna Borrett

Soprano

Alto

Tenor

Bass

Piano

*pp* poco agitato

4

S

A

T

B

Piano

**solo**  
*mp* con dolore

We were lost we were lost

**solo**  
*mp* con dolore

We were lost

### 3: After Emmaus

2

8

S We had lost Him we trust

A

T we were lost We had lost

B

8

12

S Bro - ken hear - ted we had to get a -

A

T Him we trust Bro - ken hear - ted

B

12

### 3: After Emmaus

17

S way get a - way

A

T get a - way get a - way

B

17

**tutti**  
*mf*

21

S To Emm - a - us we went

*mp*

A To Emm - a - us we went

**tutti**  
*p* *mf*

T To Emm - a - us we

*p* *mp*

B To Emm - a - us we

21

### 3: After Emmaus

4

25 *mf*

S Full of doubt full of fear

A *mp*  
Full of doubt full of fear

T *p* went *mf* Full of doubt and fear

B *p* went *mp* Full of doubt and fear

25

29

S And we met a stran - ger on the road

A And we met a stran - ger on the road

T And we met a stran - ger *mf* And we met—

B And we met a stran - ger *mp* And we met—

29

### 3: After Emmaus

34

S

A

T

B

mf

He told us not to

a stran - ger stran - ger

a stran - ger stran - ger

34

3 3 3 3

p cresc.

39

S

A

T

B

mf

fear He told us not to doubt

He told us not to fear He told us not to

39

3 3 3 3

### 3:After Emmaus

6

45 *mp cresc.*

S  
Showed us kind - ness, com - pa - ssion, self - less - ness, We re - gained our be - lief our be -

A  
*mp cresc.*  
Showed us kind - ness, com - pa - ssion, self - less - ness, We re - gained our be - lief our be -

T  
*mp*  
8 He showed us self - less - ness, We re - gained our be - lief our be -

B  
*mp*  
doubt He showed us self - less - ness, We re - gained our be - lief our be -



Piano accompaniment for measures 45-52, featuring chords and melodic lines in both hands.

53 *f*

S  
lief And we re-cog-nised Him and our lives were — changed

A  
*f*  
lief And we re- cog- nised Him and our lives were changed

T  
*f*  
8 lief And we re — cog- nised Him and our lives were —

B  
*f*  
lief And we re — cog-nised Him and our lives were



Piano accompaniment for measures 53-60, featuring chords and melodic lines in both hands, with a dynamic marking of *f*.

# 3:After Emmaus

58 *diminuendo*

S and our trou- bles were gone and we un- der- stood truth and our hearts were at peace

A and our trou- bles were gone and we un- der- stood truth and our hearts were at peace

T changed our lives were at peace

B 58 changed our lives were at peace and our hearts were at

*mf*

*diminuendo*

*mp*

62 *mp* *p*

S and our hearts were at peace and our hearts were at peace

A *mp* *p*

A and our hearts were at peace and our hearts were at peace

T *p* *pp*

T peace peace peace

B *mf* *pp*

B peace and our hearts were at peace peace

62

*p*

### 3:After Emmaus

8

66 *poco rit.* **A tempo**

S were at peace

A *poco rit.* **A tempo**

T *poco rit.* **A tempo**  
*mp*

B *poco rit.* **A tempo**  
*mp*

Now we try,

66 **A tempo**  
*pp*

70 *mp*

S Now we try, not to

A *mp*  
Now we try, not to

T not to hate

B not to hate

70 *mp*

3:After Emmaus

73

S hate Try to have cha-ri-

A hate Try to have cha-ri-

T Try to have cha-ri-ty

B Try to have cha-ri-ty

*mp*

73

3 3 3 3 3 3 3 3 3 3 3

77

S ty

A ty

T Help us un-der-stand Help us un-der-stand

B Help us un-der-stand Help us un-der-stand

*mp*

77

*p*

### 3:After Emmaus

10

81

S

A

T

B

Oh help us to have grace Give us

Oh help us to have grace Give us

81

83

S

A

T

B

Light, Help us see

Light, Help us see

83

*rit.*

*mp*