

**Three Holy Sonnets of  
John Donne**

For medium voice and piano

Nicholas Gawley

**Persual score – not for performance**

### 1) Batter my heart, three-personed God

Batter my heart, three-personed God, for, you  
As yet but knock, breathe, shine, and seek to  
mend; That I may rise, and stand, o'erthrow me,  
and bend Your force to break, blow, burn, and  
make me new. I, like an usurped town to another  
due,  
Labor to admit you, but oh, to no end,  
Reason your viceroy in me, me should defend, But  
is captived, and proves weak or untrue.  
Yet dearly I love you, and would be loved fain, But  
am betrothed unto your enemy,  
Divorce me, untie, or break that knot again, Take  
me to you, imprison me, for I  
Except you enthal me, never shall be free,  
Nor ever chaste, except you ravish me.

### 3) Death be not proud

Death be not proud, though some have called thee  
Mighty and dreadful, for, thou art not so,  
For, those, whom thou think'st, thou dost overthrow,  
Die not, poor death, nor yet canst thou kill me;  
From rest and sleep, which but thy pictures be,  
Much pleasure, then from thee, much more must  
flow,  
And soonest our best men with thee do go,

### 2) At the round earth's imagined corners

At the round earth's imagined corners, blow  
Your trumpets, angels, and arise, arise  
From death, you numberless infinities  
Of souls, and to your scattered bodies go,  
All whom the flood did, and fire shall o'erthrow, All  
whom war, dearth, age, agues, tyrannies, Despair, law,  
chance, hath slain, and you whose eyes, Shall behold  
God and never taste death's woe.  
But let them sleep, Lord, and me mourn a space, For,  
if above all these, my sins abound,  
'Tis late to ask abundance of thy grace,  
When we are there; here on this lowly ground, Teach  
me how to repent; for that's as good  
As if thou hadst sealed my pardon, with thy blood.

Rest of their bones, and soul's delivery.  
Thou art slave to fate, chance, kings, and desperate  
men,  
And dost with poison, war, and sickness dwell, And  
poppy, or charms can make us sleep as well, And  
better than thy stroke; why swell'st thou then? One  
short sleep past, we wake eternally,  
And death shall be no more, Death, thou shalt die.

# Three Holy Sonnets of John Donne

John Donne

Nicholas Gawley

## 1. Batter my heart, three person'd God

Slow ♩ = 60

Voice

Piano

4

7

11 *p*

Bat - ter my heart, three - per - soned God; for, you as

14

yet but knock, breathe, shine, and

17

seek to mend; That I may rise, and

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19 *f*

stand, o'er - throw me, and bend Your force,

22 *p*

to break, blow, burn, and make me

24 *pp*

new.

rit.....

rit.....

26 *a tempo* *p*

I, like an u - - surped town, to a - noth - er

*a tempo*

*p*

34 42

29 *f* *p*

due, La - bour to ad - mit you, but oh, to no end,

*f* *colla voce* *sfz* *p*

*f* *colla voce* *sfz* *p*

29 34 42

33 *pp*

Rea - - son your vi - ce - roy in me,

*pp*

*pp*

33 34 42

35 *f*

me should de - - fend, But is cap -

37 *p*

-tived, but is cap - tived, and proves

39 *pp*

weak or un - - - true, Yet

41

dear - ly I love you, yet

7/8 4/4 7/8

pp

Red

Detailed description: This system contains measures 41 and 42. The vocal line starts in 7/8 time, then changes to 4/4 for measure 42, and returns to 7/8. The piano accompaniment features a complex rhythmic pattern with 7/8, 4/4, and 7/8 time signatures. A 'Red' marking is present in the bass line of measure 42. Dynamics include piano (pp).

43

dear - ly I love you and would be

7/8 4/4 3/4

pp

Red

Detailed description: This system contains measures 43 and 44. The vocal line continues in 7/8, 4/4, and 3/4 time signatures. The piano accompaniment maintains the complex rhythmic pattern. Dynamics include piano (pp). A 'Red' marking is present in the bass line of measure 44.

45

loved fain, and would be

3/4

mf legato

Detailed description: This system contains measures 45 and 46. The vocal line is in 3/4 time. The piano accompaniment is marked 'mf legato' and features a steady eighth-note pattern in the bass line. Dynamics include mezzo-forte (mf).

47 *f* *ff*

loved fain, But am be - trothed un - to your

50 *ff* *sempre*

e - ne - my, Di - vorce me, un - tie, or

53 *pp*

break that knot a - - - gain,

56

Take me to you, im - - pri - son me,

7/8 4/4 7/8 4/4

pp

7/8 4/4 7/8 4/4

pp

59

for I Ex - cept you en - thral me,

4/4 7/8 4/4

3

pp

4/4 7/8 4/4

pp

61

you en - - thral me,

4/4 7/8 3/4

pp

4/4 7/8 3/4

pp

63 *pp* quasi recit.

ne - ver shall be free, Nor ev - er chaste, ex - cept you

*pp* colla voce

67 rit.....

ra - vish me.

rit.....

*pp*

70

Personal score - not for performance

## 2. At the round earth's imagined corners

Maestoso ♩ = 60

*f*

Voice

At the

Piano

Maestoso ♩ = 60

*f*

4

round earth's im - a - gined cor - ners, blow Your

6

trum - pets, an - gels, and a - - rise, a - rise from

9 *p*

death, — you num - ber - less in - fi - - - ni -

13 *f*

-ties Of souls, and to your scat - tered bo - dies

16 *mf*

go, All whom the flood did, -

19 *ff*

and fire shall o'er - - throw,

23 *f* *parlando, declamato*

All whom war, dearth, age, a - gues

26 *f sempre*

tyr - an - nies, Des - pair, law, chance, hath slain,

*poco rit.*.....

31 *p*

and you whose eyes, Shall be - - hold God,

*poco rit.*.....

37 *dim.* *a tempo*  
*pp* *morendo*

and ne - ver taste death's woe;

*colla voce*

*a tempo*

*a tempo*

43 *pp*

But let them sleep, Lord,

*sempre tenuto*

Persual score - not for performance

47

and me mourn a space, For,

50

if a - bove all these, if a - bove all these,

*p* sempre

54

my sins a - bound, my sins a - bound,

57

'Tis late to ask a - bun -

61

- dance of thy grace,

64

When we are there;

*p*

Persual score - not for performance

68

*cresc. poco a poco*

here on this low - ly ground, Teach me

3/4 2/4

*cresc. poco a poco.....*

72

how, Teach me how, Teach me

76

how to re - - pent; for that's as

*rit. Rubato*

*f*

*mf*

*colla voce pp sub.*

3/4

80 a tempo (guisto)

good As if thou hadst sealed my par - - don,

a tempo (guisto)

83

rit.....

with thy

rit.....

87

molto rit.....

blood.

molto rit.....

Personal score - not for performance

### 3. Death be not proud

Andante ♩ = 75  
*pp* *f* *p*

Voice

Death be not proud, though some have called thee Migh - ty and dread - ful, for,

Piano

Andante ♩ = 75  
*pp* *legato* *f*

5 *pp* *cresc.*

thou art not so, For those, whom thou think'st, thou dost

Piano

*p* *pp* *cresc.*

8ba

9 *f* *ff* *p* 3

o - ver - throw, Die not, poor death, nor yet canst thou kill me;

Piano

*f* *ff* *pp*

8ba

14 *p*

From rest and sleep, which but thy pictures be, Much

17 *f* *p*

plea - sure, then from thee, much more must

20 *cresc.* *ff*

flow, And

22

soon - est our best men with thee do go,

*ff*

This system contains measures 22 and 23. The vocal line is in 4/4 time, with a triplet of eighth notes in measure 22. The piano accompaniment is in 4/4 time, marked *ff*. The key signature has one flat (B-flat).

24

Rest of their bones, and soul's de -

*rit.* *p*

*rit.*

*mp*

This system contains measures 24, 25, and 26. The vocal line starts with a *rit.* marking and a *p* dynamic. The piano accompaniment features a *rit.* marking and a *mp* dynamic. The time signature changes from 4/4 to 3/4 in measure 24, back to 4/4 in measure 25, and back to 3/4 in measure 26.

27

- li - ve - ry.

This system contains measures 27 and 28. The vocal line is in 4/4 time. The piano accompaniment is in 4/4 time. The key signature has one flat (B-flat).

30 *pp* **a tempo**

Thou art slave to fate, chance, kings, and des-par-ate men,

**a tempo**

34

And dost with poi-son, war and sick-ness dwell, And pop-py, or—

38

charms can make us sleep— as well,— And bet-ter than thy



51

*pp*

- ly, And

*dim.*

8ba

54

rit..... *Maestoso* ♩ = 50 rit..... *ppp ma marcato*

death shall be no more, Death

rit..... *Maestoso* ♩ = 50 rit.....

(8) *colla voce pp*

una corda

58

a tempo molto rit.....

thou shalt die.

a tempo molto rit.....

(u.c.)

8ba