

Five Sonnets

William Shakespeare (1564-1616)

Music to hear

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♩ = 60 *simply*

1. *mp*

Mu - sic to hear, why hears't thou mu - sic sad - ly? Sweets with sweets

6

war not, joy de - lights in joy: Why lov - est thou that which thou re - cei - vest

12

not glad ly, or else re - cei - vest with plea - sure thine an - noy?

17

If the true con - cord of well - tuned sounds, by un - ions

22

mar-ried do of - fend thine ear, they do but sweet - ly chide thee, who con -

28

-founds in sin - gle - ness the parts that thou should'st bear.

34

Mark how one string, sweet hus-band to a -

40

no - ther, strikes each in each by mu - tual or - der - ing;

45

re - sem-bling sire and child and hap-py mo - ther, who, all in

The musical score for measures 45-49 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats. It begins with a quarter rest, followed by a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

50

one, one plea-sing note do sing: ³ whose speech-less song, be-ing ma-ny, seem-ing

The musical score for measures 50-55 continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (G4, A4, Bb4) under the word 'sing'. The piano accompaniment provides harmonic support with chords and a moving bass line.

56

one, sings this to thee: 'Thou sin-gle wilt prove

The musical score for measures 56-60 shows the vocal line and piano accompaniment. The vocal line includes a quarter rest before the word 'sings'. The piano accompaniment continues with its characteristic harmonic texture.

61

none.'

The musical score for measures 61-65 concludes the piece. The vocal line features a triplet of eighth notes (G4, A4, Bb4) under the word 'none'. The piano accompaniment ends with a final chord and a fermata over the final note.

circa 2' 20"

Sonnet XVIII

$\text{♩} = 70$

Shall I com-pare thee to a sum-mer's day?— Thou art more love-ly and more

tem-per-ate:— Rough winds do shake the dar-ling burds of

May, and sum-mer's lease hath

all too short a date:— some-times too hot the

mp

15

eye of hea - ven shines, _____ and of - ten is his gold com-ple-xion

ff *mp*

18

ritardando

dim'm'd; _____ and ev' - ry fair from fair some-time de-clines, by chance or na - ture's course un -
gru-----

p

22

come prima

trimm'd; But thy e - ter - nal sum-mer shall not fade, _____

mf

25

nor lose pos - ses - sion of that fair thou owest, _____ nor shall death brag thou

28 *deliberato*

wan - der'st in his shade, when in e - ter - nal lines to time thou growest.

32

mf *mp*

36 *come prima*

So long as men can breathe, or eyes can see, so long lives this, and this gives

39

life to thee.

Sonnet XIX

$\text{♩} = 55$ *ritardando* *a tempo*

De-vour-ing time, blunt thou thine li-on's paws, — and make the earth de-

3. *mf*

6
 your her own sweet brood; — Pluck_ the keen teeth from the fierce_

11
 ti-ger's jaws, — and burn the long-lived phoe-nix in her blood. Make glad the

16
 sor-ry sea-sons as thou fleets, — and do what - e'er thou wilt, swift-foot-ed

20

time, _____ to the wide world and her fading sweets; _____ but

24

I forbid thee one most heinous crime; _____ O! Carve not with thy

29

hours my love's fair brow, _____ nor draw no

33

lines there with thine antique pen; _____ him in thy course untainted do al -

37

low _____ for beau-ty's pat-tern to suc -

41

ceed-ing men. — Yet, do thy worst, old time; _____ de -

45

spite thy wrong, my love shall in my verse ev - er _____

49

live _____ young. _____

ritardando

Sonnet XXX

$\text{♩} = 100$ *ritardando a tempo*

4. *mp*

When to the ses-sions of sweet, si - lent thought, I

7
sum-mon up re - mem - brance of things past,

13
I sigh the lack of ma-ny a thing I sought, and with

19
old woes, new wail my dear time's waste:

mf *mp*

Red. *Red.* *Red.*

25

then can I drown an eye, un-used to flow, for pre-cious friends hid in

31

death's date-less night, and weep a-fresh love's long since can-cell'd

36

woe, and moan the ex-pence of ma-ny a van-ish'd sight:

41

Then I can grieve at grie-van-ces fore-gone and hea-vi-ly from

47

woe to woe tell o'er the sad account of the fore-be-moaned

52

moan, which I new pray as if not paid be fore. But if the

58

while I think on thee, dear friend, all loss - es

64

ritardando *a tempo* *ritardando*

are re - stored and sor - rows end.

Sonnet LXVI

 $\text{♩} = 48$

5. *mf*

Tired_ with all these, for rest - ful death I cry, _____ as to be -

5

hold de - sert a beg - gar born, _____ and need - y no - thing trimm'd in jo - li -

9

ty, _____ and pur - est faith un - hap - pi - ly for - sworn, _____

14

_____ and gild - ed hon - or shame - ful - ly mis - placed, _____ and

19

mu-sic's vir - tue rude - ly strum-pet - ed, tired with all

24

these, for rest - ful death I cry, and right per - fec - tion wrong - ful -

28

ly dis - graced, and strength by limp - ing sway dis - a - bled.

32

And art made tongue-tied by au - tho - ri - ty, and fol - ly, doc - tor -

38

like, con - trol - ing skill, _____ and sim - ple truth mis - call'd sim - pli - ci - ty, -

Musical score for measures 38-42. The vocal line features a melodic line with a triplet of eighth notes at the end. The piano accompaniment consists of chords and moving lines in both hands.

43

_____ and cap - tive good _____ at - tend - ing cap - tain ill, _____ tired _____

Musical score for measures 43-49. The vocal line has a melodic line with a long note at the end. The piano accompaniment features a complex texture with many notes in both hands.

50

_____ with all these, from these I would be gone, _____ save that, to die, I leave my

Musical score for measures 50-54. The vocal line has a melodic line with a long note at the end. The piano accompaniment features a complex texture with many notes in both hands.

55

love a - lone. _____

Musical score for measures 55-59. The vocal line has a melodic line with a long note at the end. The piano accompaniment features a complex texture with many notes in both hands, including triplet markings.

circa 2' 45"