

THREE SONNETS

for bass/baritone and piano

POETRY BY G.K. CHESTERTON
WILLIAM SHAKESPEARE, EDWARD SHANKS

MARTHA HELEN SCHMIDT



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Three Sonnets

Bass/Baritone and Piano

\$10.00 MHS 01-23

SONNET 29**William Shakespeare**

When, in disgrace with fortune and men's eyes,
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featur'd like him, like him with friends possess'd,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

UNCEASING LIGHT From SONGS ON SEPARATION VII**Edward Shanks**

We're at the world's top now. The hills around
Stand proud in order with the valleys deep,
The hills with pastures drest, with tall trees crowned,
And the low valleys dipt in sunny sleep.
A sound brims all the country up, a noise
Of wheels upon the road and labouring bees
And trodden heather, mixing with the voice
Of small lost winds that die among the trees.
And we are prone beneath the flooding sun,
So drenched, so soaked in the unceasing light,
That colours, sounds and your close presence are one,
A texture woven up of all delight,
Whose shining threads my hands may not undo,
Yet one thread runs the whole bright garment through.

SONNET TO A STILTON CHEESE**G.K. Chesterton**

Stilton, thou shouldst be living at this hour
And so thou art. Nor lovest grace thereby;
England has need of thee, and so have I--
She is a Fen. Far as the eye can scour,
League after grassy league from Lincoln tower
To Stilton in the fields, she is a Fen.
Yet this high cheese, by choice of fenland men,
Like a tall green volcano rose in power.
Plain living and long drinking are no more,
And pure religion reading "Household Words",
And sturdy manhood sitting still all day
Shrink, like this cheese that crumbles to its core;
While my digestion, like the House of Lords,
The heaviest burdens on herself doth lay.

Sonnet 29

William Shakespeare

Martha Helen Schmidt

$\text{♩} = 54 - 60$

Baritone *mf*

When, in dis - grace with for - tune and men's

Piano *f* *mf*

4 eyes, I all a -

8 lone be - weep my ou - cast state, and trou - ble

12 *cresc.* *f* deaf heav - en with my boot - less cries, And look up - on my -

12 *mf* *cresc.* *f*

self, and curse my fate,

mf Wish - ing me like to one more rich in name,

Fea-tur'd like him, like him with friend's pos - sses'd, De - sir - ing this man's art and that man's

scope, — With what I most en - joy con - ten - ted least;

27 *mp*

Yet in these thoughts my - self al - most de - spis - ing,

3

mf

30

Ha - bly I think on

p

p

32

thee, and then my state. Like — to the

mf

35

lark at break of day a - ri - sing — From sul - len earth, sings hymns at heav - en's

f *dim.*

mf *f* *dim.*

4
39 --- *mp*

gate;

39 --- *mp* *mf*

Musical score for measures 39-41. The system includes a bass line and a grand staff (treble and bass clefs). The key signature has two flats. The time signature is 4/4, which changes to 3/4 at the end of the system. The piano part starts with a *mp* dynamic and includes a *mf* dynamic marking. The word 'gate;' is written above the first measure.

42 *mp* *mf* *mf*

For thy sweet love re - mem - ber'd such wealth brings That men I scorn to

Musical score for measures 42-44. The system includes a bass line with lyrics and a grand staff. The key signature has two flats. The time signature is 4/4, which changes to 3/4 at the end of the system. Dynamics include *mp* and *mf*. The instruction 'moving forward' is written above the staff.

42 *mp* *mf*

Musical score for measures 42-44. The system includes a grand staff. The key signature has two flats. The time signature is 4/4, which changes to 3/4 at the end of the system. Dynamics include *mp* and *mf*. The instruction 'moving forward' is written above the staff.

45 *f* *Regal*

change mystate with kings.

Musical score for measures 45-47. The system includes a bass line with lyrics and a grand staff. The key signature has two flats. The time signature is 3/4, which changes to 2/4 at the end of the system. Dynamics include *f*. The instruction 'Regal' is written above the staff.

45 *f* *moving forward*

Musical score for measures 45-47. The system includes a grand staff. The key signature has two flats. The time signature is 3/4, which changes to 2/4 at the end of the system. Dynamics include *f*. The instruction 'moving forward' is written above the staff.

50 *dim.* *mf*

Musical score for measures 50-52. The system includes a grand staff. The key signature has two flats. The time signature is 3/4, which changes to 2/4 at the end of the system. Dynamics include *dim.* and *mf*.

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from "Sonnets on Separation VII"

Unceasing Light

for baritone voice and piano

Edward Shanks

$\text{♩} = 48 - 54$

Martha Helen Schmidt

Baritone

Piano

mf

Sparkling with joy

B

Pno.

mf

3

We're at the world's top now. The hills a-round stand

B

Pno.

5

proud in or-der with the val-leys deep, the

rit. a tempo

mf

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13 *a tempo* *f*

B

Pno.

a tempo A

14

B

sound brims all the coun-try up, a noise of wheels u-pon the road and

Pno.

16 *Relax tempo* *dim* *molto rit.* *mp*

B

la - bour-ing bees and

Pno.

dim. *molto rit.* *mp*

Slower ♩ = 69 - 72

18

B

trud-den heath-er, mix-ing with the voice of small lost winds that die a-mong the

Pno.

mp

rit.

20

B

trees.

a tempo

Pno.

a tempo

22

B

molto rit.

Pno.

mf

molto rit.

24 **a tempo** **molto rit.** *mp* ♩ = 50 - 54

B

And we are prone be-

a tempo **molto rit.** ♩ = 50 - 54

Pno. *mp* *mp*

27 **rit.** *cresc.* ----- *mf* **a tempo**

B

neath the flood - ing sun, — so drenched, — drenched, so soaked in the un - ceas - ing

rit. **a tempo**

Pno. *cresc.* -----

30

B

light, that col - ours, sounds and your close pres - sence are

Pno.

33 *cresc.*-----*f*

B
 one, a tex - ture wo - ven up of al de - light, whose

Pno.
cresc.-----*f*

35 *dim.* *rit.* *p* *a tempo*

B
 shin - ing threads my hands may not un - do, yet one, _____

Pno.
dim. *rit.* *p* *a tempo*

Slightly faster
mp *mf*

38

B
 one thread _____ runs, yet

Pno.
mp

cresc.-----

39

B

one thread runs, yet one thread runs

Pno.

mf

cresc.-----

41

B

f

the whole bright garment through.

Pno.

f

molto rit.

43

B

molto rit.

Pno.

ff

Sonnet to a Stilton Cheese

G.K. Chesterton

Martha Helen Schmidt

$\text{♩} = 63 - 69$

f

Baritone

Stil - ton, Stil - ton, thou shouldst be liv - ing, — be

Piano

f

4

dim.

liv - ing at this hour and so thou art. — Nor los - est grace there by;

4

mf

7

Eng - land in need of thee, and so have I —

7

mf

11

She — is a Fen, she is — a Fen.

11

f

rit.

2
14 ♩ = 69-76

Bass clef staff with lyrics: Far as the eye can scour

14 ♩ = 69-76

Piano accompaniment for measures 14-17, including dynamics *mp*, *cresc.*, and *f*.

Bass clef staff with lyrics: league af - ter grass - y league from Lin - coln tow - er to Stil - ton in the fields,

Piano accompaniment for measures 18-20.

Broader ♩ = 63

Bass clef staff with lyrics: she is a Fen, she is a Fen. *molto rit.*

Broader ♩ = 63

Piano accompaniment for measures 21-23, including *molto rit.*

24 *a tempo*

mf

Bass clef staff with lyrics: Yet this high cheese by choice of fen

24 *a tempo*

mp

mf

Piano accompaniment for measures 24-27.

28

Bass line for measures 28-30. The music is in 4/4 time, with a key signature of one flat. It features a melodic line with eighth and quarter notes, including a triplet of eighth notes in measure 29.

- land men, Like a tall green vol - ca - no rose in

Piano accompaniment for measures 28-30. The right hand plays chords and moving lines, while the left hand provides harmonic support with chords and moving lines.

31

Bass line for measures 31-33. The time signature changes from 4/4 to 3/4 in measure 31, then to 2/4 in measure 32, and back to 4/4 in measure 33. The music includes rests in measures 32 and 33.

pow - er. Plain

Piano accompaniment for measures 31-33. The right hand features a melodic line with eighth and quarter notes. The left hand plays chords and moving lines. A dynamic marking of *mf* is present.

34

Bass line for measures 34-35. The music is in 4/4 time and features a melodic line with eighth and quarter notes.

liv - ing and long drink - ing are no more,

Piano accompaniment for measures 34-35. The right hand plays a melodic line with eighth and quarter notes. The left hand provides harmonic support with chords and moving lines.

36

Bass line for measures 36-38. The time signature changes from 4/4 to 2/4 in measure 36, then to 3/4 in measure 37, and back to 4/4 in measure 38. The music includes rests in measures 37 and 38.

and pure re - li - gion read - ing 'House - hold Words',

Piano accompaniment for measures 36-38. The right hand plays a melodic line with eighth and quarter notes. The left hand provides harmonic support with chords and moving lines.

cresc.

f

and stur - dy man - hood sit - ting all day shrink,

39

cresc.

f

43

shrink, like this cheese that crun - bles to its

43

43

46

core; while my di - ges - tion, like the House of

46

46

49

Lords, the

49

49

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