

Three Sonnets
after the
Portuguese
for
Alto, Violin & Bassoon

Elizabeth Barrett Browning

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The following scale of dynamic levels should be observed in the performance of these songs: *pp*, *più p*, *p*, *poco p*, *mp*, *mf*, *poco f*, *f*, *più f*, *ff*.

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1.

♩ = 60

Alto

Violin

Bassoon

poco p

cresc.

5

mp

cresc.

f

dim.

poco f

dim.

poco p

If thou must love me,

p

p

10

let it be for naught Ex - cept for love's sake on - ly.

mp *dim.* *p*

15

Do not say, "I love her for her

mp

smile— her look— her way Of speak - ing gent - ly,— for a

mf dim. *mp* *p*

mp dim. *poco p* *più p*

mp dim. *poco p* *più p*

4
20

poco p

trick of thought That falls in well with mine, and cer - tes brought A

mf

p *mp*

Detailed description: This system contains measures 20 through 24. The vocal line starts with a *poco p* dynamic and a crescendo leading to *mf* at measure 22. The piano accompaniment features a *p* dynamic in the left hand and *mp* in the right hand, with various articulations and slurs.

25

dim.

poco p

sense of pleas - ant ease on such a day"— For these things

dim. *più p* *p*

Detailed description: This system contains measures 25 through 29. The vocal line begins with a *dim.* dynamic and a *poco p* dynamic at the end. The piano accompaniment includes *dim.* markings and a *più p* dynamic in the right hand.

30

mf

in them-selves, Be - lov - èd, may Be changed, or change for thee—

p *poco p*

Detailed description: This system contains measures 30 through 34. The vocal line features a *mf* dynamic. The piano accompaniment starts with a *p* dynamic and ends with a *poco p* dynamic.

and love, so wrought, May be un - wrought — so.

35

Nei - ther love me for Thine own dear pit - y's wip-ing my

40

cheeks dry: A crea - ture might for - get to weep, who bore Thy com - fort

poco p

long, and lose thy love there - by! But

mp

love me for — love's — sake, that ev - er-more Thou mayst love on, through love's e -

p *mp* *p*

più p *poco rit.*

ter - ni - ty.

più p *più p*

2.

♩ = 84

Alto

Violin

Bassoon

mf marcato

f

f

5

Go from me.

mf

cresc.

f

mf

cresc.

f

10

Yet I feel that I shall stand Hence-for - ward in thy shad - ow.

Nev-er-more A - lone up-on the thresh - old of my door Of

15

cresc.
in - di-vid-ual life I shall com-mand The us - es of my

20

ff soul, *mp* nor lift my

cresc. *più f* *poco p sost.* *mp*

più f *cresc. marc.* *più f* *mp*

hand _____ Se - rene-ly in the sun-shine as be-fore, With-out the sense of

25 *mf* *teneramente* *mf* *poco p* *dim.* *mf*

that which I for - bore— Thy touch, thy touch, thy touch up - on the

poco p 30

palm. The wid - est land Doom takes to part us, leaves thy

heart in mine With puls - es that beat_ dou - ble. What I do And what I

mf *p*

mf *p*

mf *dim.* *p* *p*

35

mp *mf* *poco p* *mf* *poco p*

dream in-clude thee, as the wine Must taste of its own grapes. And when I

mp *mf* *poco p* *mp* *p*

mp *poco p* *p*

40

sue God for my - self, He hears that name of thine, And sees with-in my

mf *p*

poco rit. *a tempo* *più p* *poco rit.*

eyes the tears of two.

più p *dim.* *più p*

dim. *più p*

3.

$\text{♩} = 60$ *poco p*

Alto

When our two souls — stand up e - rect and

Violin

mf > *mp* *p*

fluido

Bassoon

p *fluido*

mp *poco p*

strong, Face to face, si - lent, draw-ing nigh and

poco p *p*

5 *mp* *poco p*

nigh - er, Un-til the length - 'ning wings break in - to fire At ei - ther

mp *poco p*

curv - ing point,— what bit-ter wrong Can the earth do

poco p *mp* *mf* *mp* *poco p*

poco p *mp* *poco p*

10

us, that we should not long Be here con - tent - ed? Think!

15

In mount - ing high - er, The an - gels would press on us, and as - pire To

20

drop some gold-en orb of per - fect song In - to our deep, dear si - lence. Let us

mp

stay Rath-er — on earth, Be - lov - èd— where the un - fit Con-trar-ious moods of men re - coil a -

poco p

poco p

Detailed description: This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a mezzo-piano (*mp*) dynamic. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system concludes with a 5/8 time signature change.

mf *poco p* *mp* 25

way And i - so - late pure spir-its, and per-mit A place to stand and love in for a

mp *p* *mp* *poco p*

mp *p* *mp* *poco p*

Detailed description: This system contains the third and fourth staves of music. The vocal line continues from the previous system, starting with a mezzo-forte (*mf*) dynamic. A box containing the number '25' is placed above the vocal line. The piano accompaniment continues with dynamic markings of mezzo-piano (*mp*) and piano (*p*). The system concludes with a 5/8 time signature change.

poco p *dim.*

day, With dark - ness and the death - hour

p

p

Detailed description: This system contains the fifth and sixth staves of music. The vocal line begins with a piano (*p*) dynamic and includes a fermata over the word 'day'. The piano accompaniment also features a piano (*p*) dynamic. The system concludes with a 3/4 time signature change.

30

round - ing it.

mp *mf* *poco p* *mp*

mp

35

poco rit.

poco p *dim.* *p* *pp* *più p*

p *dim.*

1'23"

Wilton, December 6, 2006

Ad maiorem gloriam Dei