

Martin Halpern  
Three Shakespeare Sonnets  
For Baritone, Violin and Cello

1. That Time of Year Thou Mayst in Me Behold

Violin

Cello

Bar.

Vln.

Vc.

1  $\bullet = 36$

*pp*

3 *mf*

That time of year thou mayst in me behold

3 *pizz.* *mf* *arco* *p*

3 *pizz.* *mf* *arco* *p*

5

when yellow leaves, or none, or few, do

5 *pizz.* *mf* *pizz.* *mf*

5 *pizz.* *mf*

7

hang upon those boughs which shake against the cold. Bare ruined choirs

7 *arco* *mp* *p*

7 *arco* *mp* *p*

9

Bar. where late the sweet birds sang. In

Vln. *mp*

Vc.

11

Bar. me thou see'st the twi - light of such day as af - ter sun - set fa - deth in the west,

Vln. *mf* *pizz.* *arco* *p*

Vc. *mf* *pizz.* *arco* *p*

13

Bar. which by and by black night doth take a-way;

Vln. *mp* *mf*

Vc. *mp* *mf*


15


Bar. death's sec - ond self, that seals up all in rest.

Vln. *mp*

Vc. *mp*

17

Bar. 

Vln.  *pp*

Vc. 

In


19

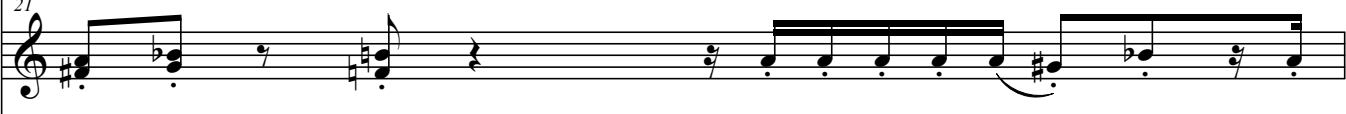
Bar.  me thou see'st the glow-ing of such fire that on the ash-es of his youth doth lie,


Vln.  *mp* *mf* *f*

Vc.  *mp* *mf* *f*

21

Bar.  as the death bed where-on it must ex - pire,

Vln. 

Vc. 

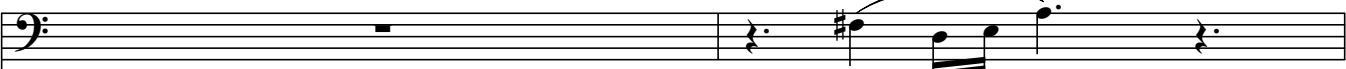
22

Bar.  con - sumed by that which it was nour-ished by.


Vln.  *mp*


Vc.  *mp*

23

Bar. 

This thou per-ceiv'st,

Vln.  *mf* *pizz.* *arco* *p*

Vc.  *mf* *pizz.* *arco* *p*

25

Bar. 

which makes thy love more strong, to love that well

Vln.  *mf* *p*

Vc.  *mf* *p*

27

Bar. 

which thou must leave ere long.

Vln.  *pp*

Vc.  *pp*

29

Vln.  *pp*

Vc.  *pp*

## 2. No Longer Mourn for Me When I am Dead

31  $\bullet = 36$

Bar. *mf*  
No long - er mourn for me\_\_\_\_\_

Vln. *pizz.* *arco* *pizz.* *arco*  
*p* *f* *p*

Vc. *f* *p* *f* *p*

33  
Bar. \_\_\_\_\_ when I am dead than you shall hear the sur - ly sul-len bell

Vln. *pizz.*  
*mf* *f*

Vc. *pizz.*  
*f*

35  
Bar. give warn-ing\_ to the world that I am fled from this vile world,

Vln. *arco*  
*p* *mf*

Vc. *p* *arco*

The image shows a musical score for three instruments: Baritone (Bar.), Violin (Vln.), and Violoncello (Vc.). The score is divided into three systems, each corresponding to a bar number (31, 33, 35). The Bar. part is a single line in bass clef. The Vln. part is in treble clef, and the Vc. part is in bass clef. The music is in 9/8 time, as indicated by the '9' over the '8' in the bar lines. The key signature has one flat (B-flat). The lyrics are written below the Bar. staff. The score includes various musical notations such as dynamics (mf, p, f), articulation (pizz., arco), and phrasing slurs. The first system (measures 31-32) features a melodic line in the Bar. part and accompaniment in the Vln. and Vc. parts. The second system (measures 33-34) continues the melodic line and accompaniment. The third system (measures 35-36) concludes the phrase with a final cadence.

37

Bar. 

with vil - est worms to dwell. Nay, if you read this line,

Vln.  *pizz.*

Vc.  *f* *pizz.*

39


Bar. 

re - mem - ber not the hand that writ it; for I love you so


Vln.  *arco* *p* *mf* *p*


Vc.  *arco* *p* *mf* *p*

41

Bar. 

that I in your sweet thoughts would be for - got

Vln.  *mf*

Vc. 

42

Bar. *if think - ing on me then should make you woe. Oh if, I say, \_\_\_\_\_*

Vln. *pizz.* *arco*

Vc. *f* *p*

44

Bar. *— you look up-on this verse when I per-haps \_\_\_\_\_ com-pound - ed am with clay,*

Vln. *mf*

Vc. *mf*

46

Bar. *do not so much as my poor name re-hearse, but let your love*

Vln. *p* *mf*

Vc. *p* *mf*

49

Bar. *e - ven with my like de-cay, lest the wise world should look*

Vln. *p*

Vc. *p*

51

Bar. *in - to your moan and mock you with me af - ter I am gone.*

Vln. *mf p*

Vc. *p*

53

Vln. *f*

Vc. *f*

3. Poor Soul, the Center of my Sinful Earth

55  $\bullet = 40$

Bar. *mf*

*Poor soul, the cen - ter of my sin - ful earth,*

Vln. *p mp mf*

Vc. *p mp mf*

59

Bar. *Re - buke these reb - el pow - ers that thee ar - ray!*

Vln. *pizz. f arco mf p*

Vc. *pizz. f arco p*

61


Bar. 

Why dost thou pine with - in \_\_\_\_\_ and suf - fer dearth,


Vln. 


Vc. 

63

Bar. 

paint-ing thy out - ward walls \_\_\_\_\_ so cost - ly gay?

Vln. 

Vc. 

65

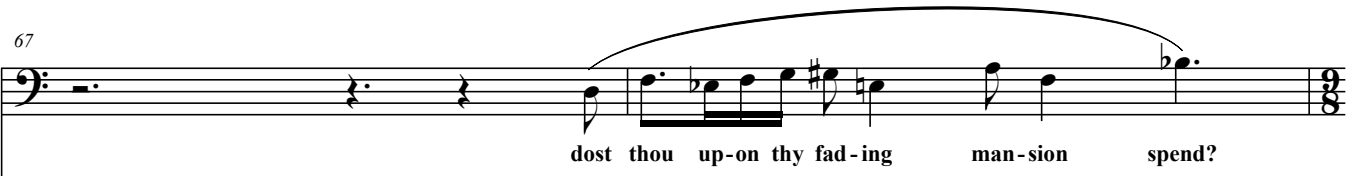
Bar. 

Why so large a cost, hav - ing so short a lease,


Vln. 

Vc. 


67

Bar. 

dost thou up-on thy fad-ing man-sion spend?


Vln. 

*mf*

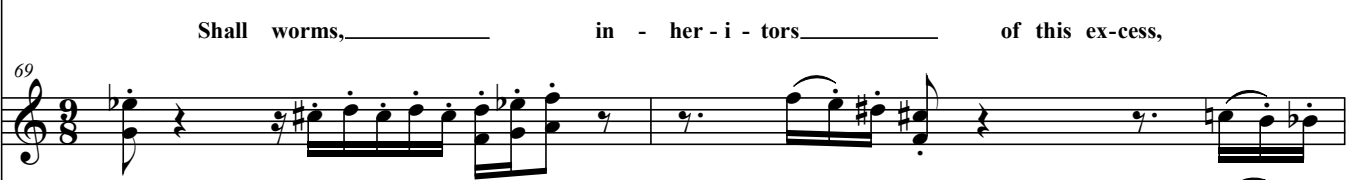
Vc. 


*mf*

69


Bar. 

Shall worms, in - her - i - tors of this ex-cess,

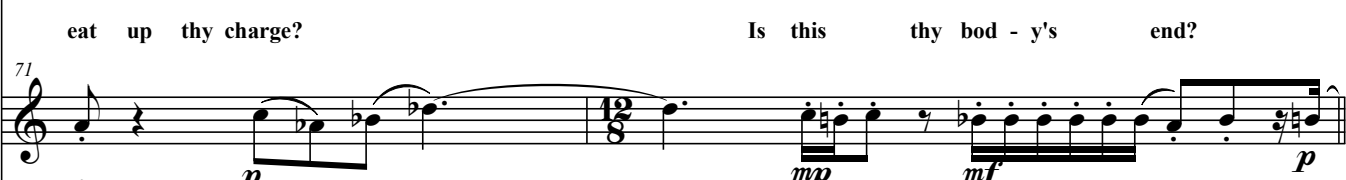
Vln. 

Vc. 


71

Bar. 

eat up thy charge? Is this thy bod - y's end?


Vln. 

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


Vc. 

*p* *mf*


73  $\bullet = 36$

Bar. 

Then soul, live thou up-on thy ser - vant's loss,

Vln. 

*mf* *pizz.*

Vc. 

*mf* *pizz.*

75

Bar. *and let that pine to ag-gra-vate thy store. Buy terms div - ine*

Vln. *f* *arco* *p*

Vc. *f* *arco*

77

Bar. *in sel-ling hours of dross. With - in be fed,*

Vln. *mp*

Vc.

79

Bar. *with-out be rich no more. So shalt thou feed on Death,*

Vln. *p* *tr* *mf* *pizz.*

Vc. *p* *mf* *pizz.*

81

Bar. *that feeds on men, and Death once dead,*

Vln. *f* *arco* *mf*

Vc. *f* *arco*

83

Bar.

there's no more dy - ing then.

Vln.

Vc.

*mp* *p*

85

Vln.

Vc.

*pp* *pp*

*rit.* -----

*pp* *pp*