

TO ME, FAIR FRIEND, YOU NEVER CAN BE OLD

Wm. Shakespeare (Sonnet CIV)

(from "Book of Sonnets" - for Leslie)

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(3/4) ♩ = 96

Soprano

Alto

Baritone

Piano

p

To me, fair friend, you nev-er can be old, For as

6

p

To me, fair friend, you

p

To me fair friend, you

dim.

you were when first your eye I Ey'd..

Gray: To Me, Fair Friend p.2

12

nev-er can be old For as you were when first your eye I Ey'd,

nev-er can be old For as you were when first Your eye I ey'd,

When first your eye I Ey'd,

dim.

dim.

dim.

mf

18

Such seems your beau-ty, Beau-ty still.

Such seems your beau-ty, Beau-ty still.

Such seems your beau-ty, Beau-ty still.

mf

mf

mf

dim.

dim.

dim.

dim.

p eye I ey'd

Gray: To Me, Fair Friend p.3

26

Three win - ters cold _____ Have from the for - ests shook three sum - mer's pride, _____

33

Three beau-teous springs to yel-low Au-tumn turn'd In pro-cess of the sea-sons have I seen, _____

Three beau- teous_springs to yel-low Au-tumn turn'd _____ In pro- cess of the sea - sons have I _____

Three _____

Gray: To Me, Fair Friend p.4

41 *mf* *dim.* *p*

Three A - pril per-fumes in three hot Junes burn'd Since first I saw you fresh, Which yet are green.

mf *dim.* *p*

seen, Three A-pril per-fumes in three hot Junes burn'd Since first I saw you fresh, Which yet are green.

dim. *p*

A - pril per-fumes in three hot Junes burn'd Since first I saw you fresh, Which yet are green.

50

ten. *mf*

Ah! Yet doth beau-ty, beau-ty like a dial - hand, Steal from his fig-ure and no pace pre -

ten. *pp* *sim.*

Gray: To Me, Fair Friend p.5

59 *mf*

Yet doth beau - ty, beau - ty like a dial - hand Steal from his fig - ure_ and no pace per -

ceiv'd, Yet doth beau - ty, beau - ty like a dial - hand _____ And no pace per -

sim. *cresc.*

67 *mp*

So your sweet hue, which me - thinks still doth stand Hath mo - tion,

ceiv'd; So your sweet hue, *mp* which me - thinks still doth stand Hath mo - tion, *f*

ceiv'd; So your sweet hue, which me - thinks doth stand Hath

mp *mf*

Gray: To Me, Fair Friend p.6

74

f

Hath mo - tion, and my eye be de - ceiv'd, Hath mo - tion and my eye may be de - ceiv'd:

f

Hath mo - tion and my eye may be de - ceiv'd, Be de - ceiv'd: *ff*

mo - tion and my eye may be de - ceiv'd, Hath mo - tion, hath mo - tion and my eye may be de - ceiv'd: For _

81

ff

For _

For _ fear of _ which, Hear this thou age un -

fear of _ which, hear this thou age un - bred Hear this, thou age un - bred, For _

Gray: To Me, Fair Friend p.7

89

fear of_ which, hear this thou age un - bred: *dim.* Ere you were born,
 bred, Of which, hear this thou age un - bred: *dim.* Ere you were born,
 fear of_ which, hear this thou age un - bred: *dim.* Ere you were born,

97

mp *sempre dim.* *rit.* $\text{♩} = 88$
 Ere you were born was beau-ty, Beau-ty's sum-mer dead.
mp *sempre dim.* *rit.*
 Ere you were born was beau-ty, Beau-ty's sum-mer dead.
mp *sempre dim.* *rit.*
 Ere you were born was beau-ty, Beau-ty's sum-mer dead.

Gray: To Me, Fair Friend p.8

108

Musical notation for measures 108-116. The system includes two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are mostly rests, with lyrics appearing below the bass staff.

p
 To me, fair friend, you nev-er can be old For as you were when first your eye I Ey'd..
dim.

Piano accompaniment for measures 108-116, featuring a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands.

117

Musical notation for measures 117-125. The system includes two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines have lyrics and dynamic markings.

mp
 Such seems your beau-ty, Beau-ty still.
dim.
 Such seems your beau-ty, Beau-ty still.
mp
 Such seems your beau-ty, Beau-ty still.
dim.
 Such seems your beau-ty, Beau-ty still.

Piano accompaniment for measures 117-125, featuring a grand staff with treble and bass clefs. The music includes dynamic markings like *mp*, *dim.*, *f*, and *pp*.

In tempore ficta.