

# SINCE I LEFT YOU

Wm. Shakespeare (Sonnet CXIII)

(from "Book of Sonnets" - for Leslie)

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(3+2 / ♩) ♩ = 94

*ppp*

Soprano

*ppp*

Alto

*ppp*

Baritone

Piano

Since I, Since I left You,

Since I left you, Since I left you,

Since I left you, Left you,

Since I left you, Left

## Gray: Since I Left You p.2

13

*mp* Mine eye \_\_\_ is in my mind, \_\_\_

*mp* Mine eye \_\_\_ is in my mind; \_\_\_ *mf* is in my mind;

you, \_\_\_ *mp* Mine eye \_\_\_ is in my mind; \_\_\_ And

17

*mf* is in \_\_\_ my mind; And that which gov - erns me to go a - bout Doth part his func - tion and is

*mf* And that which gov - erns me to go \_\_\_ a - bout Doth part his func - tion and is

that which gov - erns me to go a - bout Doth part \_\_\_ his func - tion and is part - - ly blind,

# Gray: Since I Left You p.3

( 4/4 )

22

part - ly blind, Seems see - ing, But Ef - fec - tual - ly is out;

part - ly blind, Seems see - ing But Ef - fec - tual - ly is out;

Seems see - ing, But Ef - fec - tual - ly is out; For

*dim.* *mf*

( 3+2/4 )

26

For it no form de - liv - ers to the heart

No form,

it no form de - liv - ers to the heart No

*mf* *p* *p*

Gray: Since I Left You p.4

(3+3/♩)

30

Of bird

Of bird

form, Of bird, Of flow'r, Of

*mf*

*mp*

3

(3+2/♩)

33

Of flow'r, Of flow'r, Or

Of flow'r, Of flow'r, Or

flow'r, Of flow'r, Or

*p*

3

# Gray: Since I Left You p.5

37

shape \_\_\_\_\_ which it \_\_\_\_\_ doth \_ latch; *mf* Of his quick ob-jects\_ hath the

*mp* Or \_ shape \_\_\_\_\_ which it \_\_\_\_\_ doth \_ latch;

shape, Or shape, Or \_ shape \_\_\_\_\_ which it \_\_\_\_\_ doth \_ latch;

41

mind.. *p* No part, *mf* Of his quick ob-jects\_ hath the mind.. *f* Nor his own,

*mf* Of his quick ob-jects hath the mind \_ no part, *p* No part, No part No

*mf* *f*

## Gray: Since I Left You p.6

46

Nor his own vis - ion holds what it doth catch; What it, What it doth catch, What it, What it doth..

Nor his own, — Nor his own vis - ion holds what it doth catch; What it, What it doth catch

part, — Nor his own, — Nor his own vis - ion holds what it doth catch;

51

For if it see the rud'st or gent - lest sight, The most sweet fav - our or de - form - ed'st crea - tures, —

For if it see the rud'st or gent - lest sight, The most sweet fav - our or de - form - ed'st crea - tures, —

For if it see the rud'st or gent - lest sight, The most sweet fav - or or de - form - ed'st crea - tures, —

Gray: Since I Left You p.7

55

*ff*

*dim.*

Musical staff for voice 1, measures 55-58. The staff contains a melodic line with lyrics: "The moun - tain or the sea, the day or night, Day or night: \_\_\_". The dynamics are *ff* and *dim.*

The moun - tain or the sea, the day or night, Day or night: \_\_\_

*ff*

*dim.*

Musical staff for voice 2, measures 55-58. The staff contains a melodic line with lyrics: "The moun - tain or the sea, the day or night, Day or night: \_\_\_". The dynamics are *ff* and *dim.*

The moun - tain or the sea, the day or night, Day or night: \_\_\_

*ff*

*dim.*

Musical staff for voice 3, measures 55-58. The staff contains a melodic line with lyrics: "The moun - tain or the sea, the day or night, Day or night: \_\_\_". The dynamics are *ff* and *dim.*

The moun - tain or the sea, the day or night, Day or night: \_\_\_

*ff*

*dim.*

Musical staff for piano right hand, measures 55-58. The staff contains a complex melodic line with dynamics *ff* and *dim.*

*ff*

*dim.*

Musical staff for piano left hand, measures 55-58. The staff contains a complex melodic line with dynamics *ff* and *dim.*

(3+3/p)

(3+2/p)

59

*mf*

Musical staff for voice 1, measures 59-62. The staff contains a melodic line with lyrics: "Or dove, It shapes them to your fea - ture. \_\_\_". The dynamic is *mf*.

Or dove, It shapes them to your fea - ture. \_\_\_

*mf*

Musical staff for voice 2, measures 59-62. The staff contains a melodic line with lyrics: "The crow It shapes them to your fea - ture. \_\_\_". The dynamic is *mf*.

The crow It shapes them to your fea - ture. \_\_\_

*mf*

Musical staff for voice 3, measures 59-62. The staff contains a melodic line with lyrics: "It shapes them to your fea - ture, ..Shapes them to your fea - ture. \_\_\_". The dynamic is *mf*.

It shapes them to your fea - ture, ..Shapes them to your fea - ture. \_\_\_

*mf*

Musical staff for piano right hand, measures 59-62. The staff contains a complex melodic line with dynamic *mf*.

*mf*

Musical staff for piano left hand, measures 59-62. The staff contains a complex melodic line with dynamic *mf*.

# Gray: Since I Left You p.8

63

*f* In-cap - a - ble of more, *mf* In - cap - a - ble of more, *p* Re - plete with \_

*mf* In - cap - a - ble of more, *mp* In cap - a - ble of more,

*mp* In cap - a - ble of more, \_\_\_\_\_

*f* *dim.*

67

you, \_\_\_\_\_ Re - plete with you, \_\_\_\_\_ *mp*

*p* Re - plete with you, \_\_\_\_\_ In - cap - a - ble of more, \_\_\_\_\_ My

*p* In - cap - a - ble of more, Re - plete with you, Re - plete with you, \_\_\_\_\_

*p*



# Gray: Since I Left You p.9

71

*mp*

My most true mind \_\_\_\_ thus

most true mind \_\_\_\_ thus mak'th *mp* mine eye \_\_\_\_

My most true mind \_\_\_\_ thus mak'th my eye \_\_\_\_

*mp*

74

*p*      *pp*      *ppp*      *rit.*

mak'th mine eye un - true,      Un - true,      Un - true.

*p*      *pp*      *ppp*      *rit.*

Un - true,      Un - true,      Un - true.

*p*      *pp*      *ppp*      *rit.*

Un - true,      Un - true,      Un - true.

*In tempore mortiferum*