

MUSIC TO HEAR

(from "Book of Sonnets" - for Leslie)

Michael A. Gray
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(3/4) ♩ = 114 *mf* (4/4) (3/4)

Soprano
Mu - sic to hear, Mu - sic to hear,

Alto
mf
Mu - sic to hear, Mu - sic to hear,

Baritone
mf
Mu - sic to hear, Mu - sic to hear,

Piano
mf

(4/4) (3/4) (4/4)

6
Mu - sic to hear, Why hear'st thou mu - sic, Why hear'st thou mu - sic

Mu - sic to hear, Why hear'st thou mu - sic, Why hear'st thou mu - sic

Mu - sic to hear, Why hear'st thou mu - sic, Why hear'st thou mu - sic

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11 (3/4) (4/4)

mf *f*

sad - ly? Sweets with sweets_ war not, Joy de - lights_ in

sad - ly? Sweets with sweets_ war not, Joy de - lights_ in

sad - ly? Sweets with sweets_ war not, Joy de - lights_ in

16

joy!

joy!

joy!

f

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20

Why lov'st_ thou, Why lov'st_ thou. That which thou re-ceive'st not glad - ly, Or else re-ceive'st_

Why lov'st_ thou, That which thou re-ceive'st not glad - ly, O else re-ceive'st_

Why lov'st_ thou, Why lov'st_ thou, That which thou re-ceive'st not glad - ly, Or else re-ceive'st_ with

25

with plea - - sure, Plea - - - sure thine an - noy?

with plea - - sure, Plea - - - sure, Plea - - - sure thine an - noy?

plea - - - sure, Plea - - - sure, Plea - - - sure thine an - noy?

(2/4) (4/4)

p

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(3/♩)

(4/♩)

30

mf

Mu-sic to hear,

mf

Mu-sic to hear,

mf

Mu-sic to hear,

Sweets with sweets_ war not,

Sweets with sweets_ war not,

Sweets with sweets_ war not,

f

Joy de - lights_ in

f

Joy de - lights_ in

f

Joy de - lights_ in

mf

35

joy!

If the true

con - cord of

joy!

If the true

con - cord of

joy!

If the true

con - cord of

f

3

3

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39

well-tun - éd sounds, _____ By un - ions mar - ried, do of - fend thine ear,

well-tun - éd sounds, well-tun - éd sounds, By un - ions mar-ried do of - fend thine ear,

well-tun - éd sounds, _____ By un - ions mar - ried do of - fend thine ear,

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The melody is primarily in the right hand, featuring eighth and sixteenth notes, often with slurs and accents. The left hand provides a steady accompaniment with eighth notes and chords.

43

They _____ do _____ but sweet - ly chide thee, chide thee,

They _____ do _____ but sweet - ly chide thee, chide thee,

They _____ do _____ but sweet - ly chide thee, chide thee,

The piano accompaniment continues with two staves. The right hand features a series of chords and moving lines, while the left hand maintains a rhythmic accompaniment with eighth notes and chords. The key signature remains one flat.

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46

mf

Who con - founds_ In sin - gle - ness_ the parts that thou_ shouldst bear. (Mu - sic to hear!)

Who con - founds_ in sin - gle - ness_ the parts that thou_ shouldst bear.

Who con - founds_ in sin - gle - ness_ the parts that thou_ shouldst bear.

50

mp

Strikes each In

mp Mark *mp* How one string, Sweet Hus-band to an - o - ther, Strikes each *p*

Mark How one string, Sweet Hus-band to an - o - ther, (Mu-sic to hear,)

*8va**loco*

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54

each By mu - tual or - der - ing, *mf* Re - semb - ling sire, *mf* And

In each By mu - tual or - der - ing, *mf* (Mu-sic to hear,) *mp* Re - semb - ling

Re - semb - ling sire, And child, And

59

child, And hap - py mo - ther, Who, all in one, *(3/4)* One,

sire And child, And hap - py mo - ther, Who all in one, *mf* One,

hap - py mo - ther, Who, All in one, (Mu-sic to hear,) One,

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(4/♩)

64

One pleas-ing note do sing: Whose speech-less song,

One pleas-ing note do sing: Whose speech-less song,

One pleas-ing note do sing Whose speech-less song,

68

Whose speech-less song, Speech-less song, Song, Be-ing

Song, Song, Be-ing ma-ny seem-ing

Speech-less song, Song, Be-ing ma-ny, seem-ing one,

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72

ma - ny, seem - ing one, Be - ing ma - ny, seem - ing one, Sings
one, Be - ing ma - ny, seem - ing one, Be - ing ma - ny, seem - ing one,
Be - ing ma - ny seem - ing one, ..Ma - ny, seem - ing one,

The musical score for measures 72-74 features three vocal parts and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

75

Sings, Sings, Sings,
Sings, Sings, Sings, (Mu - sic to hear,)
Sings, Sings, Sings, (Mu - sic to hear,)

The musical score for measures 75-78 continues with the vocal parts and piano accompaniment. The vocal parts are marked with long horizontal lines and the word "Sings," indicating sustained notes. The piano accompaniment continues with the same rhythmic patterns as in the previous measures.

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79

Sings this to thee, ___ Sing's this to thee, ___ Sing's this to thee: ___

Sings this to thee, ___ Sing's this to thee, ___ Sing's this to thee: ___

Sings this to thee, _ Sing's this to thee, sing's this to thee: ___

(3/♩)

(4/♩)

82

mp *non rit.* *p* *pp*

"Thou sin - gle wilt prove none."

longo tempore