

THE FORWARD VIOLET

Wm. Shakespeare (Sonnet XCIX)

(from "Book of Sonnets" - for Leslie)

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(1/♩ + 1/♩) ♩ = 144

Soprano *mp* The for- ward vio - let Thus did I chide: *p*

Alto *mp* The for- ward vio - let Thus did I chide: *p*

Baritone *mp* The for- ward vio - let Thus did I chide: *p*

Piano *pp*

5 *mf* Sweet thief, Whence didst thou steal thy sweet that smells, *mf*

8va Sweet thief, Whence didst thou

poco cresc.

Gray: The Forward Violet p. 2

10

cresc.

Thy sweet that smells if not from my love's breath?

cresc.

steal thy sweet that smells if not from my love's breath?

mf

The pur-ple pride_ which

(2/p. + 2/p.)

15

on thy soft cheek For_ com-plex-ion dwells_ in_ my love's_ veins, Thou hast too gross-ly dy'd_

Gray: The Forward Violet p. 3

18 (1/p. + 1/p.)

Too gross - ly dy'd. The li - ly I con -

Too gross - ly dy'd. The li - ly I con -

The li - ly I con -

23

demn'd for thy hand, And buds of mar-jor - am had stol'n thy hair;

demn'd for thy hand, And buds of mar-jor - am had stol'n thy hair;

demn'd for thy hand, for thy hand, And buds of mar-jor - am had stol'n thy hair, Had stol'n thy

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41

third, nor red nor white, Had stol'n of both,

thrid, Nor red nor white, Had stol'n of both

mf

But,

Detailed description: This system contains measures 41 through 44. It features a vocal line with two staves and a piano accompaniment with two staves. The vocal line includes lyrics: "third, nor red nor white, Had stol'n of both," and "thrid, Nor red nor white, Had stol'n of both". The piano accompaniment includes a dynamic marking of *mf* and the word "But,". The music is in a minor key and features various rhythmic patterns and melodic lines.

(2/p. + 2/p)

45

for his theft, In pride of all his growth, A venge - ful can - ker

cresc.

f

Detailed description: This system contains measures 45 through 48. It features a vocal line with two staves and a piano accompaniment with two staves. The vocal line includes lyrics: "for his theft, In pride of all his growth, A venge - ful can - ker". The piano accompaniment includes a dynamic marking of *cresc.* and a final dynamic marking of *f*. The music is in a minor key and features various rhythmic patterns and melodic lines.

Gray: The Forward Violet p. 6

(1/♩ + 1/♩.)

48 *fp* *fp* *fp*

Eat him up to death.

f *molto dim. e rit.*

(3/♩)

53 *a tempo mp* *f* *mp*

More flow'rs | I not - ed, Yet

a tempo mp *f* *mp*

More flow'rs | I not - ed, Yet

a tempo mp *f* *mp*

More flow'rs | I not - ed, Yet

Gray: The Forward Violet p. 7

57 (1/♩ + 1/♩.) (3/♩) (1/♩. + 1/♩) *poco rit.*

I none could see but sweet, Or col-our, It had stol'n from

I none could see but sweet, Or col-our, It had stol'n from

I none could see but sweet, Or col-our, It had stol'n from

62 *a tempo dim.*

thee.

thee.

thee.

thee.

pp *molto rit.*

in tempore papavera