

Derek B Scott

3 Shakespeare Sonnets

Op. 5 (1974)

Version for low voice, string quartet, and piano

3 Shakespeare Sonnets for voice and piano quintet

- 1 Sonnet 27 – Weary with Toil**
- 2 Sonnet 49 – Against That Time**
- 3 Sonnet 113 – Since I Left You**

The 3 Shakespeare Sonnets were originally composed for voice and piano in 1974 and were awarded a Yorkshire Arts Prize for Composition. The first performance was given by Yvonne and Peter Seymour in Doncaster.

Sonnet 27

Derek B. Scott
Op. 5 (1974)

Tempo I, Larghetto sostenuto $\text{♩} = 66$

pp *p*

Wea - ry with toil, — I haste me to my bed,

Violin I

Violin II

Viola

Cello

Piano

pp *una corda*

Detailed description: This system contains the first four lines of the score. The vocal line begins with a piano (*pp*) dynamic and a *p* dynamic. The instrumental accompaniment includes Violin I and II (both silent), Viola and Cello (both playing a sustained chord with *pp* dynamics), and Piano (playing a sustained chord with *pp* dynamics and *una corda* instruction).

Tempo II, Andante con moto $\text{♩} = 104$

pp *p*

The dear re - pose for limbs with tra - vel tired. But then be - gins a

Vln. I

Vln. II

Vla.

Vc.

Pno.

p *pizz.*

tre corde *p*

Detailed description: This system contains the fifth and sixth lines of the score. The vocal line continues with *pp* and *p* dynamics. The instrumental accompaniment includes Violin I and II (both silent), Viola and Cello (both playing a sustained chord with *p* dynamics), and Piano (playing a sustained chord with *p* dynamics and *tre corde* instruction). The Viola and Cello parts include a *pizz.* (pizzicato) marking.

9

cresc.

jour - ney in my head To work my mind when bo - dy's work's ex -

Vln. I

Vln. II

Vla.

Vc.

Pno.

cresc.

13

mf

pired; For then — my thoughts, from far where I a - bide,

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

pizz. *arco* *pizz.*

mf *arco* *pizz.*

17

In - tend a zealous pil - gri-mage to thee,

Vln. I

Vln. II

Vla.

Vc.

Pno.

Tempo I, Larghetto sostenuto ♩ = 66

21

And keep my droo-ping eye-lids o - pen wide

Vln. I

Vln. II

Vla.

Vc.

Pno.

25 *p* Loo - king on dark - ness which the blind do see; Save ___ *p* *legato*

Vln. I

Vln. II

Vla.

Vc. (pizz.) *pp*

Pno. *pp* *delicatissimo* *ped.*

29 ___ that my soul's i - ma - gi - na - ry sight pre - sents thy sha - dow to ___ my

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Pno. *pp* *ped.*

33

sight - less view, Which like a jewel _____ hung _____ in gha-st-ly

Vln. I

Vln. II

Vla.

Vc.

Pno.

* *Rea.* * *Rea.* * *Rea.*

37

night, Makes black night beau-teous and _____ her old face new.

Vln. I

Vln. II

Vla.

Vc.

Pno.

* *Rea.* * *Rea.* * *Rea.* * *Rea.* *

41

Vln. I

Vln. II

Vla.

Vc.

Pno.

accel. a Tempo II

pizz.

senza pedale

Ped.

45

Lo, thus, by day my limbs, by night my mind, For thee,

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

f

pizz.

mf

f

mf

f

mf

f

49
and for my - self no qui - et find.

Vln. I

Vln. II

Vla. arco 6

Vc.

Pno.

Detailed description: This page of a musical score for Sonnet 27, page 7, covers measures 49 to 51. The score is written for a vocal line and five instrumental parts: Violin I, Violin II, Viola, Violoncello, and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins at measure 49 with the lyrics "and for my - self no qui - et find." The instrumental parts provide harmonic support. The Viola part features a sixteenth-note arpeggiated figure starting in measure 50, marked "arco" and "6". The Piano part has a complex texture with sixteenth-note patterns in both hands. The score concludes at measure 51 with a double bar line.

Sonnet 49

Derek B. Scott
Op. 5 (1974)Andante $\text{♩} = 69$

p

A - gainst that time, if e - ver that time come When I shall see thee frown

Violin I

Violin II

Viola

Cello

Piano

mp

p

p

6

— on my de - fects, When as thy love hath cast his ut - most sum,

Vln. I

Vln. II

Vla.

Vc.

Pno.

poco rit.

mf

poco rit.

11 *p*

Called to that au - dit by ad - vised res - pects;

Vln. I *mf* *p*

Vln. II *p* *poco cresc.*

Vla. *p* *pizz.* *mp* *arco*

Vc. *p* *mp*

Pno. *p*

16 *mf*

A - gainst that time when thou shalt strange - ly pass, And

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Pno. *mf*

20

scarce-ly greet me with that sun-thine eye When love con -

Vln. I

Vln. II

Vla.

Vc.

Pno.

24

ver - ted from_ the thing it was, Shall rea-sons find_ of set-tled gra - vi -

Vln. I

Vln. II

Vla.

Vc.

Pno.

28 *f*
ty. A - gainst that time do

Vln. I *pp*
dim. e rall.

Vln. II

Vla. *f*

Vc. *f*

Pno. *f*

33 *mf*
I en - sounce me here With - in the know - ledge of mine own de - sart, And this my

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Pno. *mf*

39

hand a - gainst my self up - rear, To guard the law - ful rea-sons on thy

dim.

Vln. I *mf* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* Pizz.

Pno. *mp*

45

part. To leave poor me thou hast the strength of

ff

Vln. I *sfz*

Vln. II *mp molto cresc.* *ff* *sfz*

Vla. *mp molto cresc.* *ff*

Vc. *ff*

Pno. *mp molto cresc.* *ff* l.h.

Leo *

49 *p* *rall. molto*
laws, Since why to love I can al - lege — no

Vln. I *sfz*

Vln. II *sfz*

Vla.

Vc.

Pno. *p*
arco *pp*

53
cause.

Vln. I *p*

Vln. II *p*

Vla. *arco* *pp*

Vc.

Pno.

The musical score for measures 49-53 of Sonnet 49. The vocal line begins at measure 49 with the lyrics "laws, Since why to love I can al - lege — no". The tempo is marked *rall. molto* and the dynamics are *p* (piano). The instrumental parts include Violin I and II, Viola, Violoncello, and Piano. The Violin parts feature *sfz* (sforzando) markings. The Piano part includes *p* (piano) and *arco* (arco) markings. The score concludes at measure 53 with the word "cause."

Sonnet 113

Derek B. Scott
Op. 5 (1974)

Allegretto ♩ = 104

mp
Since I

p

p

pizz. *mf* *leggiero* *p* *arco*

f *p* *sostenuto* *con ped.*

5
left you, mine eye is in my mind, And that which go-vern me

5
Vln. I

Vln. II

Vla.

Vc.

5
Pno. *(8va)*

9 *mf*

— to go a - bout, Doth part his func-tion, and is

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

13 *mp*

par - tly blind, — Seems see - ing, but ef -

Vln. I

Vln. II

Vla.

Vc.

Pno.

p

17

freely

a tempo
mp

fec-tual-ly is out For it no form de-li-vers to the heart Of bird, of

pizz.
mp

a tempo
mp
a tempo

colla voce
pp
mp
a tempo

colla voce
pp
mp
a tempo

mp

22

f

flower, or shape _____ which it doth latch,

f
pizz.

f
pizz.

f
pizz.

f

f

25 *mp* *3*
Of his quick ob - jects _____ hath the mind no part, Nor his own vi - sion holds

Vln. I *arco* *p*

Vln. II *arco* *p*

Vla. *arco* *p* *leggiero*

Vc. *arco* *p*

Pno. *leggiero* *p* *sostenuto*

senza pedale

29 *mp*
— what it doth catch For if it see the rud'st or gent - lest sight,

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Pno. *p* *sostenuto*

33 *mf*

The most sweet fa - vour _____ or de - for - med'st crea - ture,

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf* pizz.

Vc. *p* *mf* pizz.

Pno. *p* *mf* *f*

37 *p* *cresc. poco a poco*

The moun - tain _____ or the sea, _____ the day, or night: _____ the crow, _____ or dove

Vln. I *p* *cresc. poco a poco*

Vln. II *p* *cresc. poco a poco*

Vla. arco *p* *cresc. poco a poco*

Vc. arco *p* *cresc. poco a poco*

Pno. *p* *cresc. poco a poco*

41

it shapes them to your fea - ture. In - ca - pa - ble of more,

Vln. I

Vln. II

Vla.

Vc.

Pno.

f

mf

f

8va

45

re - plete with you, My most true mind

Vln. I

Vln. II

Vla.

Vc.

Pno.

mf

p

p

mp

mp

mp

8va

49 *dim. e rall.*

thus mak'th mine eye un - true.

Vln. I

Vln. II *dim. e rall.* *p* *pp*

Vla. *pp*

Vc. *pp*

Pno. *dim. e rall.* *p* *pp* (8va)

Detailed description: This page of a musical score for Sonnet 113 covers measures 49 to 52. The vocal line at the top features the lyrics "thus mak'th mine eye un - true." with a dynamic marking of *dim. e rall.* and a hairpin indicating a gradual decrease in volume. The instrumental parts include Violin I, Violin II, Viola, Violoncello, and Piano. Violin II, Viola, and Piano parts also feature *dim. e rall.* markings. Dynamic markings of *p* and *pp* are used throughout the instrumental parts. The Piano part includes an octave sign (8va) in the upper staff. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature.

Derek B Scott

3 Shakespeare Sonnets

Op. 5 (1974)

Parts for low voice and piano

Sonnet 27

Tempo I, Larghetto sostenuto $\text{♩} = 66$

Derek B. Scott
Op. 5 (1974)

pp *p* *pp*

Wea-ry with toil, — I haste me to my bed, The dear re-

pp una corda

Tempo II, Andante con moto $\text{♩} = 104$

6 *p*

pose for limbs with tra-vel tired. But then be - gins a jour - ney in my

tre corde

p

10 *cresc.*

head To work my mind when bo - dy's work's ex -

cresc.

13 *mf*

pired; For then — my thoughts, from

mf

16
 far where I a - bide, ——— In - tend a zea - lous

19
 pil - gri - mage ——— to thee, ———

Tempo I, Larghetto sostenuto $\text{♩} = 66$

21
 qua - - - And keep my droo - ping eye - lids o - pen - wide -

24
 Loo - king on dark - ness which the blind do see; ———

pp *delicatissimo*

Leo.

28 *p* *legato*

Save — that my soul's i - ma - gi - na - ry sight

* Ped.

31

pre-sents thy sha - dow to — my sight - less view,

* Ped. * Ped. * Ped.

34

Which like a jewel — — — — — hung — — — — — in gha - st - ly

* Ped. * Ped.

37

night, Makes black night beau-teous and — — — — — her old face

* Ped. * Ped. *

40

new.

40

Ad.

* Ad.

senza pedale

43

43

accel. a Tempo II

mf

Lo,

46

thus, by day my limbs, by night my mind, For thee,

46

f

49

and for my - self no qui - et find.

49

Sonnet 49

Derek B. Scott
Op. 5 (1974)

Andante $\text{♩} = 69$

p

A - gainst that time, if e - ver that — time come When

Violin *mp*

5

I shall see thee frown — on my de - fects, When as — thy love hath

cello *poco rit.*

p *poco rit.*

10

cast his ut - most sum, — Called to that au - dit by ad - vised res - pects;

mf *p* *pizz.*

p

15 *mf*

A - gainst that time when thou shalt strange - ly

piano *mf* *p*

19

pass, And scarce-ly greet me with that sun thine

22 *p*

eye When love con - ver - ted from the thing it was, Shall

26

rea-sons find of set-tled gra-vi-ty.

cello

piano

31

A-gainst that time do I en-sconce me here With-

f

p

35

in the know-ledge of mine own de-sart, And this my hand a-

mf

40

gainst my self up-rear, To guard the law-ful rea-sons on thy

dim.

mp

45 *ff*

part. To leave poor me thou

molto cresc. *ff* l.h. *Led.*

48 *p* *rall. molto*

hast the strength of laws, Since why to love I

p *rall. molto* *Led.* *

52

can al - lege — no cause.

Sonnet 113

Derek B. Scott

Op. 5 (1974)

Allegretto ♩ = 104

f

mf *leggiero*

mp

p *sostenuto*

con ped.

8va

8va

Since I left you, mine eye is in my

mind, And that which go-vern me to go a -

10 *mf*

bout, Doth part his func-tion, and is

10 *mf*

13 *mp*

par - tly blind, ——— Seems see - ing,

13 *p*

16 *a tempo* *mp*

freely

but ef - fec-tual-ly is out For it no form de-li-vers to the heart Of

16 *a tempo*

cello

mp

21 *f*

bird, of flower, or shape — which it doth latch,

mp *f*

25 *mp*

Of his quick ob - jects — hath the mind no part,

leggiero *p* *sostenuto*

senza pedale

28 *mp*

Nor his own vi-sion holds — what it doth catch For if it see the rud'st or

p *sostenuto*

32 *mf*

gent-lest sight, The most sweet fa-vour — or de - for - med'st

mf

36 *p* *cresc. poco a poco*

crea - ture, The moun-tain or the sea, the day, or night:

36 *f* *p* *cresc. poco a poco*

40 the crow, or dove it shapes them to your fea - ture. In - ca - pa - ble of

40 *f* *8va*

44 more, re - plete with you, My most

44 *mf* *8va* *mp*

48 true mind thus mak'th mine eye un - true.

48 *dim. e rall.* *p* *pp*

Derek B Scott

3 Shakespeare Sonnets

Op. 5 (1974)

Violin I

Version for low voice, string quartet, and piano

Sonnet 27

Violin I

Derek B. Scott
Op. 5 (1974)

Tempo I, Larghetto sostenuto ♩ = 66

Wea - ry with toil, I haste me to my bed,

Tempo II, Andante con moto ♩ = 104

But then be - gins a jour - ney In -

tend a zea - lous pil - gri - mage to thee,

Tempo I, Larghetto sostenuto ♩ = 66

And keep my droo - ping eye - lids o - pen wide

Loo - king on dark - ness which the blind do see; Save

29 — that my soul's i - ma - gi - na - ry sight pre - sents thy sha - dow to — my

pp

33 sight - less view, Which like a jewel — hung — in gha - st - ly night, Makes

pp

38 black night beau - teous and — her old face new.

pp

43 *mf* Lo, thus, by day my limbs, by night my

accel. a Tempo II

43 *mf* pizz.

mf

48 *f* mind, For thee, and for my - self no qui - et find.

f

Sonnet 49

Violin I

Derek B. Scott
Op. 5 (1974)Andante $\text{♩} = 69$

p

A - gainst — that time, if e - ver that — time come When I shall see thee frown

mp

6

— on my de - fects, When as — thy love hath cast his ut - most sum,

poco rit.

11

— Called to that au - dit by ad - vised res - pects; A - gainst — that

mf mf p

17

time when thou shalt strange - ly pass, And scarce - ly greet — me with that sun thine

mf

22

eye When love con - ver - ted from — the thing — it was, Shall

22

26
 rea - sons find — of set - tled gra - vi - ty.

pp

dim. e rall.

31
 A - gainst — that time do I en - sconce me here With -

f

31

35
 in the know - ledge of mine own de - sart, And this my hand a -

mf

35

mf

40
 gainst my self up - rear, To guard the law - ful rea - sons on — thy

dim.

40

mp

45
 part. To leave poor me thou hast the strength of laws, Since why to

ff

p *rall. molto*

45

sfz *sfz*

51
 love I can al - lege — no cause.

51

p

Sonnet 113

Violin I

Derek B. Scott
Op. 5 (1974)

Allegretto ♩ = 104

Since I left you, mine eye is in my
mind, And that which governs me to go about, Doth part his func - tion,
and is par - tly blind, Seems see - ing,
but ef - fec - tual - ly is out For it no form de - li - vers to the heart Of
bird, of flower, or shape which it doth latch, Of his quick ob - jects

mp
p
mf
mp
p
f
mp
pizz.
mp
f

26 *hath the mind no part, Nor his own vi - sion holds what it doth*

26 *arco p*

30 *mp* *catch For if it see the rud'st or gent - lest sight, The most sweet*

30 *p*

34 *mf p cresc. poco a poco* *fa - vour or de - for - med'st crea - ture, The moun - tain or the sea,*

34 *mf p*

39 *the day, or night: the crow, or dove it shapes them to your fea - ture.*

39 *cresc. poco a poco*

43 *f mf* *In - ca - pa - ble of more, re - plete with you, My most*

43 *f p*

48 *dim. e rall.* *true mind thus mak'th mine eye un - true.*

48

Derek B Scott

3 Shakespeare Sonnets

Op. 5 (1974)

Violin II

Version for low voice, string quartet, and piano

Sonnet 27

Violin II

Derek B. Scott
Op. 5 (1974)

Tempo I, Larghetto sostenuto ♩ = 66

Wea - ry with toil, I haste me to my bed,

Tempo II, Andante con moto ♩ = 104

But then be - gins a jour - ney In - tend a zea - lous

Tempo I ♩ = 66

pil - gri - mage to thee, And keep my droo - ping eye - lids o - pen wide

Loo - king on dark - ness which the blind do see; Save

29 — that my soul's i - ma - gi - na - ry sight pre - sents thy sha - dow to — my

29 *pp*

33 sight - less view, Which like a jewel — hung — in gha - st - ly night, Makes

33

38 black night beau - teous and — her old face new. *accel. a Tempo II*

38

44 *mf* Lo, thus, by day my limbs, by night my

44 *pizz.* *mf*

48 mind, For thee, and for my - self no qui - et find.

48 *f*

Sonnet 49

Violin II

Derek B. Scott
Op. 5 (1974)Andante $\text{♩} = 69$

p

A - gainst — that time, if e - ver that — time come When I shall see thee frown

6

— on my de - fects, When as — thy love hath cast his ut - most sum, — Called

6

12 *p* *mf*

to that au - dit by ad - vised res - pects; A - gainst — that

12

p *poco cresc.* *mf*

17

time when thou shalt strange - ly pass, And scarce - ly greet — me with that

17

21 *p*

sun thine eye When love con - ver - ted from — the thing it was, Shall

21

26
 rea - sons find — of set - tled gra - vi - ty.

26
p

31
f
 A - gainst — that time do I en - sconce me here With -

31

35
mf
 in the know - ledge of mine own de - sart, And this my hand a -

35
mf

40
dim.
 gainst my self up - rear, — To guard the law - ful rea - sons on — thy

40
mp

45
ff
 part. To leave poor me thou hast the strength of laws,

45
mp molto cresc.
ff
sfz
sfz

50
p *rall. molto*
 Since why to love I can al - lege — no cause.

50
p

Sonnet 113

Violin II

Derek B. Scott
Op. 5 (1974)Allegretto $\text{♩} = 104$

Since I left you,

mine eye is in my mind, And that which governs me to go a -

bout, Doth part his function, and is partly blind, Seems

see - ing, but effectually is out For it no

form delivers to the heart Of bird, of flower, or shape which it doth

mp

p

mf

mf

mp

f

a tempo

a tempo

mp

freely

24 *mp* *3*
 latch, Of his quick ob - jects hath the mind no part, Nor his own vi - sion holds

24 *pizz.* *arco*
f *p*

29 *mp*
 — what it doth catch For if it see the rud'st or gent - lest sight, —

29 *p*

33 *mf* *p*
 The most sweet fa - vour or de - for - med'st crea - ture, The

33 *p* *mf*

38 *cresc. poco a poco*
 moun - tain or the sea, the day, or night: the crow, or dove it shapes them to your

38 *p*

42 *f*
 fea - ture. In - ca - pa - ble of more, re - plete with you,

42 *f*

47 *mf* *dim. e rall.*
 My most true mind thus mak'th mine eye un - true.

47 *p* *p* *pp*

Derek B Scott

3 Shakespeare Sonnets

Op. 5 (1974)

Viola

Version for low voice, string quartet, and piano

Sonnet 27

Viola

Derek B. Scott
Op. 5 (1974)Tempo I, Larghetto sostenuto $\text{♩} = 66$

Wear - ry with toil, — I haste me to my bed, The dear re -

pp *p* *pp*

pp

Tempo II, Andante con moto $\text{♩} = 104$

pose for limbs with tra - vel tired. But then be - gins a jour - ney in my

p

p

head To work my mind when bo - dy's work's ex - pired;

cresc.

p

For then — my thoughts, from far where I a - bide, — In - tend a zea - lous

mf *pizz.* *arco* *pizz.* *arco* *pizz.*

mf

Tempo I $\text{♩} = 66$

pil - gri - mage to thee, — And keep my

mf *arco* *pizz.* *arco* *f*

23 *p*
 droo - ping eye - lids o - pen wide _____ Loo - king on dark - ness which the blind do see; _____

28 *p* *legato*
 Save _____ that my soul's i - ma - gi - na - ry sight pre - sents thy sha - dow to _____ my sight - less view,
pp

34
 Which like a jewel _____ hung in gha - st - ly night, Makes black night beau - teous and _____ her old face

40 new. *mf* Lo,
2 *mf*
40 *2* *accel. a Tempo II* *mf*

46 thus, by day my limbs, by night my mind, For thee,
f *pizz.*
46 *5* *f*

49 and for my - self no qui - et find.
49 *arco* *6*

Sonnet 49

Viola

Derek B. Scott
Op. 5 (1974)Andante $\text{♩} = 69$

p

A - gainst — that time, if e - ver that — time come When I shall see thee frown

p

— on my de - fects, When as — thy love hath cast his ut - most sum,

mf

p

— Called to that au - dit by ad - viced res - pects;

mp

mf

A - gainst — that time when thou shalt strange - ly pass, And

mf

p

scarce - ly greet — me with that sun thine eye When love con -

p

p

ver - ted from — the thing it was, Shall rea - sons find — of set - tled gra - vi -

28 *f*
 ty. A - gainst — that time do I en - scone me

28 *f*

34 *mf*
 here With - in the know - ledge of mine own de - sart, And this my

34 *mf*

39 *dim.*
 hand a - gainst my self up - rear, — To guard the law - ful

39

44 *ff*
 rea - sons on — thy part. To leave poor me thou

44 *mp* *mp* *molto cresc.* *ff*

48 *p* *rall. molto*
 hast the strength of laws, Since why to love I can al - lege — no

48

53
 cause.

53 *arco* *pp*

Sonnet 113

Viola

Derek B. Scott
Op. 5 (1974)

Allegretto ♩ = 104

mp
Since I left you,

mf *leggiero* *p*

6 mine eye is in my mind, And that which governs me to go a -

6

10 *mf*
bout, Doth part his func - tion, and is par - tly blind, —

10 *mf*

14 *mp* freely
— Seems see - ing, but ef - fec - tual - ly is out For it no

14 *p* *colla voce*

19 *a tempo* *mp* *f*
form de - li - vers to the heart Of bird, of flower, or shape which it doth

19 *a tempo*
pp *mp*

24 *mp* *3*
 latch, Of his quick ob - jects hath the mind no part,

24 *pizz.* *arco*
f *p* *leggiero* *p*

28 *mp*
 Nor his own vi - sion holds what it doth catch For if it see the rud'st or

28 *p*

32 *mf*
 gent - lest sight, The most sweet fa - vour or de - for - med'st crea - ture,

32 *p* *mf* *pizz.*

37 *p* *cresc. poco a poco*
 The moun - tain or the sea, the day, or night: the crow, or dove

37 *arco* *p*

41 *f*
 it shapes them to your fea - ture. In - ca - pa - ble of more, re - plete with

41 *f*

46 *mf* *dim. e rall.*
 you, My most true mind thus mak'th mine eye un - true.

46 *mp* *pp*

Derek B Scott

3 Shakespeare Sonnets

Op. 5 (1974)

Cello

Version for low voice, string quartet, and piano

Cello

Sonnet 27

W. Shakespeare

Derek B. Scott
Op. 5 (1974)Tempo I, Larghetto sostenuto $\text{♩} = 66$

Wea - ry with toil, I haste me to my bed, The dear re -

Tempo II, Andante con moto $\text{♩} = 104$

pose for limbs with tra - vel tired. But then be - gins a jour - ney in my

head To work my mind when bo - dy's work's ex - pired; For then my

thoughts, from far where I a - bide, In - tend a ze - lous pil - gri - mage to

Tempo I, Larghetto sostenuto $\text{♩} = 66$

thee, And keep my droo - ping eye - lids o - pen wide

24 *p* *p* *legato*

— Loo - king on dark - ness which the blind do see; Save

(pizz.) *pp*

29 — that my soul's i - ma - gi - na - ry sight pre - sents thy sha - dow to my sight - less view,

34 Which like a jewel hung in gha - st - ly night, Makes black night beau - teous and

39 — her old face new. *accel. a Tempo II*

pizz.

45 *mf* *f*

Lo, thus, by day my limbs, by night my mind, For thee,

mf *f*

49 and for my - self no qui - et find.

Sonnet 49

Cello

Derek B. Scott
Op. 5 (1974)Andante $\text{♩} = 69$

p

A - gainst that time, if e - ver that ___ time come When I shall see thee frown

p

6

___ on my de - fects, When as ___ thy love hath cast his ut - most sum,

poco rit.

11

___ Called to that au - dit by ad - vised res - pects;

pizz.

p *mp* arco

16

A - gainst ___ that time when thou shalt strange - ly pass, And scarce - ly greet ___ me with that

mf

21

sun thine eye When love con - ver - ted from ___ the thing it was, Shall

p

26 *f*
 rea - sons find ___ of set - tled gra - vi - ty. A - gainst ___ that

26 *p* *f*

32 time do I en - sconce me here With - in the know - ledge of mine own de -

32

37 *mf*
 sart, And this my hand a - gainst my self up - rear, ___ To

37 *mf*

43 *dim.* *ff*
 guard the law - ful rea - sons on ___ thy part. To leave poor

43 *Pizz.* *mp* *ff*

47 *p* *rall. molto*
 me thou hast the strength of laws, Since why to love I

47

52 can al - lege ___ no cause.

52 **3**

Sonnet 113

Cello

Derek B. Scott
Op. 5 (1974)

Allegretto ♩ = 104

Since I left you,

mine eye is in my mind, And that which governs me to go a -

bout, Doth part his func - tion, and is par - tly blind, Seems

see - ing, but ef - fec - tual - ly is out. For it no form de - li - vers to the

heart Of bird, of flower, or shape which it doth latch,

pizz.

arco

mp

p

mf

mf

freely

colla voce

p

pp

a tempo

mp

f

a tempo

pizz.

mp

f

25 *mp* *3*
 Of his quick ob - jects _____ hath the mind no part, Nor his own vi - sion holds _____ what it doth

25 *arco*
p

30 *mp*
 catch For if it see the rud'st or gent - lest sight, _____ The most sweet

30 *p* *p*

34 *mf* *p* *cresc. poco a poco*
 fa - vour _____ or de - for - med'st crea - ture, The moun - tain _____ or the sea,

34 *pizz.* *arco*
mf *f* *p*

39 _____ the day, or night: _____ the crow, _____ or dove _____ it shapes them to your fea - ture.

39 *cresc. poco a poco* *mf*

43 *f* *mf*
 In - ca - pa - ble of more, re - plete with you, My most

43 *f* *mp*

48 *dim. e rall.*
 true _____ mind thus mak'th mine eye un - true.

48 *pp*

