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JULIANA HALL

HOW DO I LOVE THEE?

5 Songs for Soprano and Piano

on Sonnets by
Elizabeth Barrett Browning

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Cover design by David Sims.

Sonnet 3

Unlike are we, unlike, O princely Heart!
 Unlike our uses and our destinies.
 Our ministering two angels look surprise
 On one another, as they strike athwart
 Their wings in passing. Thou, bethink thee, art
 A guest for queens to social pageantries,
 With gages from a hundred brighter eyes
 Than tears even can make mine, to play thy part
 Of chief musician. What hast thou to do
 With looking from the lattice-lights at me,
 A poor, tired, wandering singer, singing through
 The dark, and leaning up a cypress tree?
 The chrism is on thine head,—on mine, the dew,—
 And Death must dig the level where these agree.

Sonnet 43

How do I love thee? Let me count the ways.
 I love thee to the depth and breadth and height
 My soul can reach, when feeling out of sight
 For the ends of Being and ideal Grace.
 I love thee to the level of everyday's
 Most quiet need, by sun and candle-light.
 I love thee freely, as men strive for Right;
 I love thee purely, as they turn from Praise.
 I love thee with the passion put to use
 In my old griefs, and with my childhood's faith.
 I love thee with a love I seemed to lose
 With my lost saints,—I love thee with the breath,
 Smiles, tears, of all my life!—and, if God choose,
 I shall but love thee better after death.

Sonnet 37

Pardon, oh, pardon, that my soul should make,
 Of all that strong divineness which I know
 For thine and thee, an image only so
 Formed of the sand, and fit to shift and break.
 It is that distant years which did not take
 Thy sovranly, recoiling with a blow,
 Have forced my swimming brain to undergo
 Their doubt and dread, and blindly to forsake
 Thy purity of likeness and distort
 Thy worthiest love to a worthless counterfeit:
 As if a shipwrecked Pagan, safe in port,
 His guardian sea-god to commemorate,
 Should set a sculptured porpoise, gills a-snort
 And vibrant tail, within the temple-gate.

Sonnet 21

Say over again, and yet once over again,
 That thou dost love me. Though the word repeated
 Should seem 'a cuckoo-song,' as thou dost treat it,
 Remember, never to the hill or plain,
 Valley and wood, without her cuckoo-strain
 Comes the fresh Spring in all her green completed.
 Belovèd, I, amid the darkness greeted
 By a doubtful spirit-voice, in that doubt's pain
 Cry, 'Speak once more—thou lovest!' Who can fear
 Too many stars, though each in heaven shall roll,
 Too many flowers, though each shall crown the year?
 Say thou dost love me, love me, love me—toll
 The silver iterance!—only minding, Dear,
 To love me also in silence with thy soul.

Sonnet 41

I thank all who have loved me in their hearts.
 With thanks and love from mine. Deep thanks to all
 Who paused a little near the prison-wall
 To hear my music in its louder parts
 Ere they went onward, each one to the mart's
 Or temple's occupation, beyond call.
 But thou, who, in my voice's sink and fall
 When the sob took it, thy divinest Art's
 Own instrument didst drop down at thy foot
 To hearken what I said between my tears,...
 Instruct me how to thank thee! Oh, to shoot
 My soul's full meaning into future years,
 They they should lend it utterance, and salute
 Love that endures, from Life that disappears!

— Elizabeth Barrett Browning

For Martha Guth, with admiration and affection

How Do I Love Thee?

for Soprano and Piano

Elizabeth Barrett Browning

Unlike

Juliana Hall
(b. 1958)

Disjunct ♩ = 88

Disjunct ♩ = 88

6 *mf*
Un - like are we, un - like,

9 *mp*
O prince - ly Heart!

p

Elizabeth Barrett Browning's *Sonnets from the Portuguese* are in the public domain.

12

mf

Un - like our us - es and our

mf

17

mf

des - tin-ies. Our min - is - ter - ing

mp *mf*

21

two an - gels look sur - prise

26 *f*

On one an - oth - er, as they strike a -

f

8va

f

8vb

Ped. * Ped. * Ped. * Ped. *

30 *mp*

thwart Their wings in pass - ing. Thou, - be -

mp

ff

mp

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *8vb* - 1 *

34

think thee, art - A guest for

How do I love Thee?

Elizabeth Barrett Browning

Juliana Hall
(b. 1958)

With much warmth ♩ = 69-72

The first system of the score consists of two staves. The top staff is a vocal line in 4/4 time, starting with a whole rest for four measures. The bottom staff is a piano accompaniment in 4/4 time, featuring a melody of eighth notes in the right hand and a bass line with a half note and quarter notes in the left hand. The tempo marking 'With much warmth' and the tempo indicator '♩ = 69-72' are placed above the piano staff.

The second system of the score continues from the first. The vocal line begins at measure 5 with the lyrics 'How do I love thee?'. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a double bar line and a 6/4 time signature change.

The third system of the score continues from the second. The vocal line begins at measure 9 with the lyrics 'ways. I love thee to the'. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a double bar line and a 5/4 time signature change.

Elizabeth Barrett Browning's *Sonnets from the Portuguese* are in the public domain.

11 *mf*

depth and breadth and height My soul can

Musical score for measures 11-13. The vocal line starts in 5/4 time and changes to 4/4 at measure 12. The piano accompaniment follows the same time signature change. Dynamics include *mf*.

14 *p*

reach, when feel - ing out of sight

pp

Ped. * Ped. *

Musical score for measures 14-16. The vocal line continues in 4/4 time. The piano accompaniment features a piano (*pp*) section. Pedal markings (Ped. and *) are present.

17

For the ends of Be - ing and i - de - al Grace.

Ped. *

Musical score for measures 17-19. The vocal line continues in 4/4 time. The piano accompaniment continues with a piano section. Pedal markings (Ped. and *) are present.

20 *pp*

I love thee to the

23

lev - el of eve - ry - day's Most qui - et

26

need, by sun and can - dle - light.

Pardon

Elizabeth Barrett Browning

Juliana Hall
(b. 1958)

Distraught ♩ = 80

The first system of the musical score consists of two staves. The upper staff is a treble clef with a 4/4 time signature, containing a whole rest. The lower staff is a grand staff (bass and treble clefs) with a 4/4 time signature. It begins with a mezzo-forte (*mf*) dynamic and features a melodic line in the right hand with a slur over the first two measures, and a bass line in the left hand. The key signature has one flat (B-flat). The system concludes with a 3/4 time signature change.

The second system continues the piano accompaniment. It starts with a measure rest in the upper staff. The lower staff continues the melodic and bass lines from the first system, with dynamics ranging from *f* to *ff*. The system ends with a 4/4 time signature.

The third system introduces the vocal line in the upper staff. It begins with a measure rest, followed by the lyrics "Par - don," in a 4/4 time signature with a forte (*f*) dynamic. The vocal line continues with "oh, —" in a 2/4 time signature with a mezzo-forte (*mf*) dynamic. The piano accompaniment in the lower staff continues with dynamics of *mf* and *f*. The system concludes with a 4/4 time signature.

Elizabeth Barrett Browning's *Sonnets from the Portuguese* are in the public domain.

11 *f* $\text{♩} = 104$ *mp*

par - don, that my soul _____ should

p

Ped. *Ped. *Ped. *Ped. *Ped. *

14

make, Of all that

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

16 *mf* *mf*

strong di - vine - ness _____ which I

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

18 *mf*

know For thine and thee,

mf

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

20 *p*

an im - age on - ly

p

Ped. *Ped. *

22

so Formed _____ of the

Ped. *Ped. *

Say Over

Elizabeth Barrett Browning

Juliana Hall

(b. 1958)

Cuckoo-Song ♩ = 80

Musical score for the first system, measures 1-5. It features a vocal line with rests and a piano accompaniment. The piano part has a treble and bass clef. The tempo is marked "Cuckoo-Song ♩ = 80" and the dynamics are "p".

6

Musical score for the second system, measures 6-10. The vocal line begins with the lyrics "Say o - ver a - gain,". The piano accompaniment continues. Dynamics are marked "mp".

11

Musical score for the third system, measures 11-15. The vocal line continues with the lyrics "and yet once o - ver a - gain,". The piano accompaniment continues.

Elizabeth Barrett Browning's *Sonnets from the Portuguese* are in the public domain.

16

That thou dost love me.

21

Though the word re - peat - ed Should seem 'a

26

cuck - oo - song, as thou dost treat it,

31

Re - mem - ber, nev - er to the hill or

p

36

plain, Val - ley and wood, with -

mf

41

out her cuck - oo - strain. Comes the

mf

Thank You

Elizabeth Barrett Browning

Juliana Hall
(b. 1958)

Lovingly ♩ = 72

mp

The first system of the musical score consists of two staves. The upper staff is a vocal line in 4/4 time, starting with a whole rest followed by a quarter note G4. The lower staff is a piano accompaniment in 4/4 time, starting with a whole rest followed by a half note G3, then a half note A3, and finally a half note B3. The piano part is marked *legato* and *p*.

The second system of the musical score consists of two staves. The upper staff is a vocal line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lower staff is a piano accompaniment in 4/4 time, starting with a whole rest followed by a half note G3, then a half note A3, and finally a half note B3. The piano part is marked *p*.

5
thank all who have loved me in their hearts,

The third system of the musical score consists of two staves. The upper staff is a vocal line starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lower staff is a piano accompaniment in 4/4 time, starting with a whole rest followed by a half note G3, then a half note A3, and finally a half note B3. The piano part is marked *p*.

9
With thanks and love from mine.

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12

Deep thanks to all Who paused a

15

lit - tle near the pris - on - wall To hear my mu - sic in its

18

loud - er parts Ere they went on - ward,

21

each one to the mart's Or tem-ple's oc - cu - pa - tion,

mf

a little detached

mf

25

be-yond call.

legato
p

b.e.

28

But thou, who,

mp

mp

b.e.