

Sonnet XVII

Commissioned by Consonare; Georgina Phillipson, Director

Jason A. Heald

Freely

Soprano

Alto

Tenor

Bass

Harp

5

S

A

T

B

5

Hp.

Sonnet XVII

Andante

mf

2
9

S

A

T

B

Hp.

No te

mf

No te

15

S

A

T

B

Hp.

a - mo co-mo si fue-ras ro - sas de sal, to - pa - cio,

a - mo co-mo si fue-ras ro - sas de sal, to - pa - cio,

15

mp

Sonnet XVII

20 *mf* *f*

S o flech - a de cla - ve - les que pro - pa - gan el fue - go;

A o fle - cha de cla - ve - les que pro - pa - gan el fue - go.

T

B

20

Hp.

25 *mf* *mf*

S Te a - mo co - mo se a - man cier - tas co - sas os - cu -

A Te a - mo co - mo se a - man cier - tas co - sas os - cu -

T

B

25

Hp.

Sonnet XVII

4
30

S
ras, se - cre - ta - men - te, — en - tre la som - bra y el

A
ras. se - cre - ta - men - te, — en - tre la som - bra y el

T
se - cre - ta - men - te, — en - tre la som - bra y el

B
se - cre - ta - men - te, — en - tre la som - bra y el

Hp.

35

S
al - ma.

A
al - ma.

T
al - ma.

B
al - ma.

Hp.

41

S

A

T

B

41

Hp.

48

S

A

T

B

48

Hp.

p
Ah

mf

Ah

p
Ah

Sonnet XVII

6
56

S

A

T

B

mp

mp

mf

Te

56

Hp.

f

mf

61

S

A

T

B

a - mo co - mo la plan - ta que no flo - re - ce y lle - va

mf

den - tro de si, es - con -

61

Hp.

mp

Sonnet XVII

66

S *p* Ah

A

T la luz de a - que - llas flo - res. y

B di - da, la luz de a - que - llas flo - res. y

Hp.

66

S *mf* ah el a - pre - ta - do a -

A *mf* el a - pre - ta - do a -

T gra - ci - as a tu a - mor vi - ve os - cu - o en mi cuer - po. el a - pre - ta - do a -

B gra - ci - as a tu a - mor vi - ve os - cu - ro en mi cuer - po. el a - pre - ta - do a -

Hp.

71

71

Sonnet XVII

8

76

mp

S
ro - ma que as - cen - dio de la tier - ra.

A
ro - ma que as cen - dio de la tier - ra.

T
ro - ma que as - cen - dio de la tier - ra.

B
ro - ma que as - cen - dio de la tier - ra.

Hp.

82

S

A

T

B

Hp.

Sonnet XVII

The musical score is divided into two systems, each containing vocal parts and harpsichord accompaniment.

System 1 (Measures 88-96):

- Vocal Parts (Soprano, Alto, Tenor, Bass):** Each part begins with a rest for two measures. The vocal lines are marked with *p* (piano) and *mp* (mezzo-piano). The lyrics "Ah" are written above the vocal staves. The Soprano part has a fermata at the end of measure 96.
- Harpsichord (Hp.):** The accompaniment starts at measure 88 with a *mf* (mezzo-forte) dynamic. It features a rising melodic line in the right hand and a more static bass line. A *sva* (sustained) marking is present above the first few measures.

System 2 (Measures 96-100):

- Vocal Parts:** The vocal parts continue with a *f* (forte) dynamic. The Soprano part has a fermata at the end of measure 100.
- Harpsichord:** The accompaniment continues with a *f* dynamic, featuring a more active right hand and a bass line with some movement.

Sonnet XVII

10

103

S *p* Te a - mo sin sa-ber co-mo, ni cuan - do,

A *p* Te a - mo sin sa-ber co-mo, ni cuan - do,

T *p* Te a - mo sin sa-ber co-mo, ni cuan - do,

B *p* Te a - mo sin sa-ber co-mo, ni cuan - do,

Hp. 103

109

S *mp* ni de don-de, te a - mo di - rec - ta-men - te sin pro -

A *mp* ni de don-de, te a - mo di - rec - ta-men - te sin pro -

T *mp* ni de don-de, te a - mo di - rec - ta-men - te sin pro -

B *mp* ni de don-de, ta a - mo di - rec - ta-men - te sin pro -

Hp. 109

115

S
ble - mas__ ni or - gu - llo: __ a - si te a - mo__ por - que no se a - mar de

A
ble - mas__ ni or - gu - llo: __ a - si te a - mo__ por - que no se a - mar de

T
8
ble - mas__ ni or - gu - llo: __ a - si te a - mo__ por - que no se a - mar de

B
ble - mas__ ni or - gu - llo: __ a - si te a - mo__ por - que no se a - mar de

Hp.

121

S
o - tra__ ma - ne - ra, __

A
o - tra__ ma - ne - ra, __

T
8
o - tra__ ma - ne - ra, __

B
o - tra__ ma - ne - ra, __

Hp.

mf

Sonnet XVII

126
126

S
A
T
B

mp
mp
mp
mp

si - no a - si de es - te
si - no a - si de es - te
si - no a - si de es - te
si - no a - si de es - te

Hp.
p
mf
p

130
130

S
A
T
B

mf
mf
mf
mf

mo - do en que no soy ni e - res,
mo - do en que no soy ni e - res,
mo - do en que no soy ni e - res,
mo do

Hp.
mf

134

S *mf* tan cer-ca que tu ma - no

A *mf* tan cer-ca que tu ma - no

T *mf* tan cer-ca

B *mf* tan cer-ca

Hp. *p* *mf*

138

S *f* so-bre mi pe-cho es mi - a, tan cer - ca que se cier - ran

A *f* so-bre mi pe-cho es mi - a, tan cer - ca que se cier - ran

T *f* que tu ma - no so - bre mi pe-cho es mi - a, tan cer - ca que se cier - ran

B *f* que tu ma - no so - bre mi pe-cho es mi - a, tan cer - ca que se cier - ran

Hp. *f*

Sonnet XVII

14

142

S
A
T
B

Hp.

f

145

S
A
T
B

rubato
p
a tempo

tus o - jos ___ con mi sue - no. _____

tus o - jos ___ con mi sue - no. _____

tus o - jos ___ con mi sue - no. _____

tus o - jos ___ con mi sue - no. _____

145

Hp.

mp
p

Sonnet XVII

rit.

151

S

A

T

B

151

Hp.

The musical score consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal staff contains three measures of rests, indicating that the vocalists are silent during this passage. The fifth staff is for the piano accompaniment (Hp.), which begins at measure 151. The piano part features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a quarter note, followed by eighth notes, and then a half note. The left hand starts with a quarter note, followed by eighth notes, and then a half note. The piano part concludes with a half note chord in the right hand and a quarter note chord in the left hand.