

Greg Sandow "How Do I Love Thee"

for soprano and piano

poem by Elizabeth Barrett Browning

Molto lento **rit. a tempo**

p = 40 *sempre legato* *mf* > *p*

4 **rit. .** **A tempo** *sempre legato*

p

How do I

love thee? Let me count the ways. I love thee to the

8

length and breadth and height my soul can reach while

mp

9

dolciss.

feel-ing out of sight for the end of be-ing and i-deal grace.

f *mp* *pp* *p espress.*

11

p

I love thee to the le-vel of e-very day's most qui-et need

p *molto espress, without heaviness!*

14

ppp

pp

by sun and can-dle-light. I

The vocal line consists of two measures. The first measure contains the lyrics "by sun and can-dle-light." and the second measure contains the word "I". The melody is in a treble clef with a key signature of one sharp (F#).

ppp

poco

pp

The piano accompaniment features a left hand with a steady eighth-note accompaniment and a right hand with chords and a melodic line. A fermata is placed over the final measure of the piano part.

16

poco rit.

p

love thee free-ly as men strive for right. I

The vocal line consists of two measures. The first measure contains the lyrics "love thee free-ly as men strive for right." and the second measure contains the word "I". The melody is in a treble clef with a key signature of two sharps (F#, C#).

legato!

poco

The piano accompaniment features a left hand with a triplet of eighth notes and a right hand with chords. A fermata is placed over the final measure of the piano part.

18

A tempo

poco

p

love thee pure-ly as they turn from praise. I

The vocal line consists of two measures. The first measure contains the lyrics "love thee pure-ly as they turn from praise." and the second measure contains the word "I". The melody is in a treble clef with a key signature of two sharps (F#, C#).

p

poco

p

The piano accompaniment features a left hand with chords and a right hand with chords and a melodic line. A fermata is placed over the final measure of the piano part.

♩ = ♪ of
the preceding

♩ = 80 **rit.** - **a tempo, poco piu mosso**

21

love thee with a pas-sion put to use in my old griefs. And with my child-hood's

24

faith. I love thee with a love I seemed to lose with my old saints. I

accel.

28

love thee with the breath, smiles, tears of all my life and if God

31

choose I shall but love thee bet - ter af - ter

8vb

Tempo 1

34 *p*

death.

p

3

3

c. 1967

I wrote this song during my first or second year of high school, when I was 14 or 15 years old. When I put it in notation software, I didn't have the original manuscript (and still can't find it). What I had was a copy I made at an unknown date many years later.

In general I've left the notation as I found it in that copy, adding only a few tweaks that either seemed obvious (like putting the same dynamic in both the piano and the vocal part), or else (like the crescendo at measure 18) showed how I hear the music in my mind's ear. And I believe have always heard it, ever since I wrote the piece.

In other places, my high school notation (with whatever changes I might have made in the later copy) might be ambiguous, or might pose problems. I'm thinking, for instance, of the sudden end of slurs in the piano part on the first page, and of the chord in the piano left hand in measure 20, which is too wide for most pianists to stretch.

In places like these, I beg your indulgence, and encourage you to find your own solutions. Only remember that the marking on the first page, sempre legato, should be taken very seriously. And that therefore many passages that aren't slurred should be sung and played as if they were.