

Samuel Lord Kalcheim

*Three Milton Sonnets*

XIV

*On the Religious Memory of Mrs. Catherine Thomson,  
My Christian Friend, Deceased Dec. 16, 1646.*

When Faith and Love, which parted from thee never,  
Had ripen'd thy just soul to dwell with God,  
Meekly thou did'st resign this earthy load  
Of death, called life, which us from life doth sever.  
Thy works, and alms, and all thy good endeavour,  
Stay'd not behind, nor in the grave were trod;  
But, as Faith pointed with her golden rod,  
Follow'd thee up to joy and bliss for ever.  
Love led them on; and Faith, who knew them best  
Thy handmaids, clad them o'er with purple beams  
And azure wings, that up they flew so drest,  
And spake the truth of thee in glorious Theams  
Before the Judge; who thenceforth bid thee rest,  
And drink thy fill of pure immortal streams.  
(1646)

XXIII

Methought I saw my late espoused saint  
Brought to me, like Alcestis, from the grave,  
Whom Jove's great son to her glad husband gave,  
Rescu'd from death by force, though pale and faint.  
Mine, as whom wash'd from spot of child-bed taint  
Purification in the old Law did save,  
And such as yet once more I trust to have  
Full sight of her in Heaven without restraint,  
Came vested all in white, pure as her mind;  
Her face was veil'd, yet to my fancied sight  
Love, sweetness, goodness, in her person shin'd  
So clear as in no face with more delight.  
But O as to embrace me she inclin'd,  
I wak'd, she fled, and day brought back my night.  
(1658)

XIX

When I consider how my light is spent,  
E're half my days, in this dark world and wide,  
And that one Talent which is death to hide  
Lodged with me useless, though my Soul more bent  
To serve therewith my Maker, and present  
My true account, lest he returning chide;  
"Doth God exact day-labour, light denied?"  
I fondly ask. But patience, to prevent  
That murmur, soon replies, "God doth not need  
Either man's work or his own gifts; who best  
Bear his mild yoke, they serve him best. His state  
Is Kingly. Thousands at his bidding speed  
And post o'er Land and Ocean without rest:  
They also serve who only stand and wait."  
(1655)

# Three Milton Sonnets

Texts by John Milton (1608-1674)

Music by Samuel Lord Kalcheim (1990-)

## 1. "When Faith and Love which parted from thee never..."

Andante ♩ = c. 80

*p*

When faith and Love which part-ed from thee nev - er, Had rip - end thy\_\_\_ just

*p cantabile*

This system contains the first six measures of the piece. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment is marked *p cantabile*. The key signature is one sharp (F#) and the time signature is 3/4.

7

*mf* *p*

soul to dwell with God, Meek - ly thou\_ did'st re - sign this earth - ly load\_ Of

*mf* *p*

This system contains measures 7 through 12. The vocal line features dynamics of *mf* and *p*. The piano accompaniment also features *mf* and *p* dynamics. The key signature remains one sharp (F#) and the time signature is 3/4.

13

*mf* *p*

Death, call'd Life; which us from Life\_ doth sev - er. Thy work, and alms, and

*mf* *p*

This system contains measures 13 through 18. The vocal line features dynamics of *mf* and *p*. The piano accompaniment also features *mf* and *p* dynamics. The key signature changes to two sharps (F# and C#) and the time signature remains 3/4.

19 *mp*

all thy good en-deav-our, Stay'd not be - hind nor in the grave were trod; But, as *tr*

25 *f* *mp*

Faith — point-ed with her gold-en rod, — Fol - lowed thee up to joy and

31 *mp* *f* *p*

bliss for ev - er, up to joy — and bliss — for ev - er.

38 *p* *f* *p*

Love led them on; and faith who knew them best — Thy

43

hand - maids clad them o'er with pur-ple beams And az - ure wings, that

*f*

48

up they flew so\_ dressed, And spake the truth on glo - rious Theams Be - fore the\_

*f* *p*

55

Judge; who thence-forth bid thee rest\_ And drink\_ thy\_ full\_ of pure im-mor-tal

*f* *p*

61

streams, And drink thy\_ full of pure im-mor-tal streams, And drink, thy\_

*trm*

67 *f* *mp* 3

full, and drink they full, of pure im- mor- tal\_ streams, of pure im- mor tal\_ streams.

72 *p* *mp*

When faith and Love which part-ed from thee nev-er Had ripe - end

79 *mf* *p* *mf*

thy\_ just soul to dwell with God, Meek - ly thou did'st re-sign this earth-ly load. Of

86

Death\_ called Life;\_ which us\_ from Life doth sev - er. Death called

*mf* *mp*

This system contains measures 86 through 90. The vocal line begins with a melodic phrase in G major, marked *mp*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, marked *mf*. The lyrics are: "Death\_ called Life;\_ which us\_ from Life doth sev - er. Death called".

91

Life, \_\_\_\_\_ called Life; \_\_\_\_\_ which us from Life doth sev-er.

*f* *mf* *ff* *tr*

This system contains measures 91 through 95. The vocal line continues with a melodic phrase, marked *f*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, marked *mf*. The lyrics are: "Life, \_\_\_\_\_ called Life; \_\_\_\_\_ which us from Life doth sev-er.". Trills are indicated above the notes in measures 94 and 95.

96

Life, \_\_\_\_\_ called Life; \_\_\_\_\_ which us from Life doth sev-er.

*tr* *p*

This system contains measures 96 through 99. The vocal line is mostly silent, with rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, marked *p*. Trills are indicated above the notes in measure 96.

100

Life, \_\_\_\_\_ called Life; \_\_\_\_\_ which us from Life doth sev-er.

*tr*

This system contains measures 100 through 103. The vocal line is mostly silent, with rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, marked *tr*. Trills are indicated above the notes in measure 100.

## 2. "Methought I saw my late espoused saint..."

Allegretto ♩ = c. 80

Me-thought I saw my

*p*

*p*

Ped. \* Ped. \*

Detailed description: This system contains the first five measures of the piece. The vocal line begins with a rest for four measures, followed by a half note G4 in the fifth measure. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a half-note chordal accompaniment in the right hand. Pedal points are marked in the bass line at measures 1 and 3.

late es-pous-èd saint Brought to me, like Al - ces-tis, from the grave,

Detailed description: This system contains measures 6 through 10. The vocal line continues with a half note G4, a quarter note A4, and a half note B4 in measure 6, followed by a rest in measure 7. The piano accompaniment continues with the same rhythmic pattern, featuring a chromatic descending line in the bass line (G-F-E-D) and a sharp sign in the right hand at measure 8.

Whom Jove's great son to her glad hus-band gave,

*f*

3

Detailed description: This system contains measures 11 through 15. The vocal line has a rest in measure 11, followed by a half note G4 in measure 12, a quarter note A4 in measure 13, and a triplet of eighth notes (G4, F4, E4) in measure 14. The piano accompaniment features a dynamic shift to *f* in measure 13 and a triplet of eighth notes in the bass line in measure 14.



17 *mf*

Res - cued from death by force, though pale and faint. Mine, as whom washed from

23 *mp*

spot of child-bed taint Pu - ri - fi - ca - ton in the old law did

28 *f*

save, And such, as yet once more I trust to have

33 *mf* *p*

Full sight of her in heav - en with-out re - straint, Came vest - ed all in

38

*f* *p*

white, pure as her mind. Her face was veiled;

*mf* *f* *p*

43

*pp*

yet to my fanc-ied sight Love, sweet - ness, good - ness,

*pp*

48

in her per-son shined So clear as in no face with more de-light. But

53

*mp* *p*

O as to em-brace me she in-clined, I waked, she fled,

*mp* *p*

59

Musical score for measures 59-62. The vocal line (treble clef) contains the lyrics: "I waked, she fled, and day brought back my". The piano accompaniment (grand staff) features a bass line with chords and a treble line with rests.

63

**rit.**

Musical score for measures 63-66. The vocal line (treble clef) contains the lyrics: "night.". The piano accompaniment (grand staff) features a bass line with chords and a treble line with rests. Dynamics include *p* and *ppp*. A *rit.* marking is present above the vocal line.

## 3. "When I consider how my light is spent..."

Adagio ♩ = c. 50

When I con - sid - er how my light is spent, E're half my days, in this dark

*p*

Detailed description: This system contains the first six measures of the piece. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "When I con - sid - er how my light is spent, E're half my days, in this dark". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a piano (*p*) dynamic. The piano part consists of a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some chords in the right hand.

8 world and wide, And that one tal - ent which is death to\_ hide\_ Lodged with me

*f*

Detailed description: This system contains measures 7 through 13. The vocal line continues with the lyrics: "world and wide, And that one tal - ent which is death to\_ hide\_ Lodged with me". The piano accompaniment features a forte (*f*) dynamic. The piano part has a more active accompaniment with chords and moving lines in both hands, supporting the vocal melody.

14 use - less, though my soul more bent To serve there-with my Mak - er, and pre - sent\_

*mp* *meno mosso* *f* *p*

Detailed description: This system contains measures 14 through 19. The vocal line continues with the lyrics: "use - less, though my soul more bent To serve there-with my Mak - er, and pre - sent\_". The piano accompaniment features dynamics of mezzo-piano (*mp*), *meno mosso*, forte (*f*), and piano (*p*). The piano part has a more active accompaniment with chords and moving lines in both hands, supporting the vocal melody.

Tempo I

20

— My true ac-count, lest he re-turn-ing chide; "Doth god ex - act day-la-bour,

26

light de-nied?" I fond-ly ask; but Pa-tience to pre-vent. That mur-mur,

Allegro ♩ = c. 104

32

soon re-plies, "God doth not need—

38

God doth not need.— Ei - ther man's work or his own

43

gifts; who best, who best, — who best bear his mild yoke, they serve him

48

best... His state is king - ly. Thou - sands at his

52

bid - ding speed And post o'er land and o - cean, o'er land and

55

o - cean with-out rest, — and post o'er land — and o - cean with-out

60

rest, — and post o'er land — and o-ccean with out rest — and

65

o - cean with - out rest:

70

They al-so serve who on-ly stand and wait, who on-ly

76

stand, stand and wait."

Musical score for piano, measures 81-86. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system (measures 81-82) shows a treble clef staff with whole rests and a grand staff (treble and bass clefs) with eighth-note patterns. The second system (measures 83-84) continues the eighth-note patterns in the grand staff and introduces a melodic line in the treble clef staff. The third system (measures 85-86) concludes with a final chord in the grand staff and a melodic phrase in the treble clef staff.