

# NOW I LOVE YOU BEST

Sonnet no. 115 / Many Have Asked How We Stay Together

$\text{♩} = 144$

Soprano

Flute

Guitar

[playback]

*strummed chords  
(rock or jazz style)*  
Bm G  
*mf* throughout

4 Dsus<sup>2</sup> A Bm G D Asus/E A/E

G

0

(sing in a pop or musical theater style)

7 *mf*

S

Those lines that I be - fore have writ do lie, E - ven those that

G Bm G D A Bm G

0

10

S  
 said I \_\_\_\_\_ could not love you dear - er \_\_\_\_\_

D A/E Bm G D A

G

||

13

S  
 Yet then my judge - ment \_\_\_\_\_ knew no rea-son why, My most full flame should

Bm G D A E<sup>5</sup>

G

||

16

S  
 af - ter - wards burn clear - er, \_\_\_\_\_

G A/E Bm G D Asus/E A/E

G

||

19

S  
 But reck - on - ing time, whose mil-lioned ac-ci-dents Creep in \_\_\_\_\_ 'twixt vows, -

Bm G Dsus<sup>2</sup> A Bm G

G

||

22

S  
 — and change de - crees of kings, —  
 Dsus<sup>2</sup> A Bm G Dsus<sup>2</sup> A

G

□

25

S  
 Tan sac - red beau - ty blunt the sharp in - tents, Di - vert strong minds to the

F  
*mp*

G  
 Bm G Dsus<sup>2</sup> A Esus E

□

28

S  
 course of al - ter - ing things: —

F

G  
 G<sup>9</sup> Esus E G<sup>9</sup>

□

31

S  
A - las why fear - ing \_\_\_\_\_ of time's try-an - ny,                    Might I \_\_\_\_\_ not then \_\_\_\_\_

F

G  
Bm                    G                    Dsus<sup>2</sup>                    A                    Bm                    G

U

34

S  
\_\_\_\_\_ say \_\_\_\_\_ 'Now                    I                    love you                    best,'

F

G  
Dsus<sup>2</sup>                    A                    Bm                    G                    Dsus<sup>2</sup>                    A

U

37

S  
( 'Now                    I                    love                    you \_\_\_\_\_ best.' \_\_\_\_\_

F

G  
Bm                    G                    Dsus<sup>2</sup>                    A                    Asus                    A

U

40

S  
'Now I love you best,')

F  
*mp*

G  
Bm G Dsus<sup>2</sup> A

U

43

S  
Might I not then say 'Now I love you best,' When I was cer - tain

F

G  
Bm G Dsus<sup>2</sup> A Bm G

U

46

S  
o'er in - cer-tain - ty, Crown - ing the pre - sent, doubt - ing of the

G  
Dsus<sup>2</sup> A Bm G Dsus<sup>2</sup> A

U

49

S  
rest? \_\_\_\_\_

F  
*mp*  
Esus E G<sup>9</sup> Esus E

G

B

52

S  
Love is a babe, \_\_\_\_\_

F

G  
G<sup>9</sup> Bm G Dsus<sup>2</sup> A

B

55

S  
then might I not say so To give full growth to

G  
Bm G Dsus<sup>2</sup> A Bm G

B

58

S  
that \_\_\_\_\_ which still does grow. \_\_\_\_\_

F

G  
Dsus<sup>2</sup> A Bm G *mp* Dsus<sup>2</sup> A

U

61

S

F

G  
G A Gmaj<sup>9</sup> E<sup>5</sup>

U

*f*

64

F

G  
*fp* G Asus G A Gmaj<sup>9</sup>

U

3 3

67

S  
As if our love

F

G  
E<sup>5</sup> G A Bm G

B

70

S  
is an en - dur - ance test or would by time de - te - ri - o -

F  
Dsus<sup>2</sup> A Bm G Dsus<sup>2</sup> A

G

B

73

S  
rate to less and I've re - plied

F  
*mp*  
Bm G Dsus<sup>2</sup> A Bm G

G

B

76

S  
— half in jest "fear of dat - ing."

F

G  
Dsus<sup>2</sup> A E<sup>5</sup> G Asus

U

79

S  
And though it's true, I do guard my in - ter -

F

G  
G A Bm G Dsus<sup>2</sup> A

U

82

S  
est for hav - ing found in you what I ob - sess

F

G  
Bm G Dsus<sup>2</sup> A Bm *mp*  
G

U

85

S  
af - ter what seems years of

F

G  
Dsus<sup>2</sup> A Bm G Dsus<sup>2</sup> A

U

88

S  
end - less wait - ing...

F

G  
E<sup>5</sup> G Asus G A

U

91

S  
And would find my - self quite hard - pressed were I to

F

G  
Bm G Dsus<sup>2</sup> A Bm G

U

94

S  
lose this prize \_\_\_\_\_ I \_\_\_\_\_ now poss - ess \_\_\_\_\_

F

G  
Dsus<sup>2</sup> A Bm G Dsus<sup>2</sup> A

U

97

S  
ev - en with the rush of con - quest \_\_\_\_\_

F

G  
Bm G Dsus<sup>2</sup> A E<sup>5</sup>

U

100

S  
now a - bat - ing... It is not so much fear, as

F

G  
G Asus G A Gmaj<sup>9</sup>

U

103

S  
 fear - less - ness, and more that for each bat - tle we con -

F

G  
 E<sup>5</sup> G Asus *mp* G A

B

106

S  
 test in this wit - less war known as "re - lat - ing."

F

G  
 Gmaj<sup>9</sup> E<sup>5</sup> G A

B

109

S  
 We learn to

F  
*mf*

G  
 Bm G Dsus<sup>2</sup> A Bm G

B

112

S  
more read - i - ly ac - qui - esce e -

F

G  
Dsus<sup>2</sup> A Bm G Dsus<sup>2</sup> A

U

115

S  
lat - ing in each bat - tle scar car - essed\_\_\_\_\_

F

G  
Bm G Dsus<sup>2</sup> A E<sup>5</sup>

U

118

F

G  
G Asus G A G Asus

U

121

F *f* *fp*

Gmaj<sup>9</sup> E<sup>5</sup> G Asus

124

F *f*

G A Gmaj<sup>9</sup> E<sup>5</sup>

127

F *mp* *n*

G A Bm

fill lightly to end