

James DeMars

FOUR SONGS

from the Sonnets

(for tenor and piano)

Four Songs from the Sonnets

For Tenor and Piano

These texts are adapted by the composer
from Shakespeare's Sonnets #18, 97, 2, and 33;
and dedicated to my wife and son.

I. SUMMER

Shall I compare you to a summer's day?
More beautiful, more temperate, in perfect warmth of summer,
More beautiful than day in perfect warmth of life,
You are yet full and lovely as summer fades.

Sometime too hot the eye of heaven shines,
Or his gold complexion dims,
As every fair from fair sometimes declines
And beauty fades away.

But your eternal summer will not go,
Nor lose possession of your beauty,
In these eternal lines with time you grow,
So long as men can breath, or eyes can see,
So long lives this, and this gives life to thee.

II. AUTUMN

How like a winter has this autumn been,
Gone are the pleasures of this fleeting year.
This teeming autumn big with rich increase,
Yet , how like a winter has my absence been from you.

What pleasure; you are the pleasure of this fleeting year.
What freezing I have felt! What darkness seen,
December's bareness bareness everywhere;
And yet, our time apart was summertime and autumn,
Teeming autumn seemed like widowed wombs, unfathered fruit.

You are away, the birds are mute;
Or if they sing it's with so little cheer,
That leaves look pale, dreading that winter's near.

III. WINTER

When forty winters crease your brow,
Dig trenches in your beauty,
The lovely field I gaze on now,
In forty years becomes a weed of little worth.
Then asked where all your beauty lies,
This treasure of your future?
And you will speak through sunken eyes of shame,
For seeking lustful praise of little worth.

More praise deserves your beauty's use,
If you could simply answer,
"This son of mine, fair child of mine,
Proves beauty by succession,
This son of mine shall sum my count,
Make my excuse..."

He is new when you are old,
His blood is warm when yours feels cold.

IV. SPRING

Full many a glorious morn have I seen,
In spring with all things rare,
The sun of this glorious morning
does flatter the mountain tops,
In spring.

His sovereign eye with golden face
Kissing the meadows green,
Gilding the streams with heavenly alchemy,
In spring.

So too, one day my son did shine triumphant on my brow,
He was but out one hour mine,
Clouds mask him from me now.

Yet him for this my love no whit disdaineth,
The sons of the world may stain,
When heaven's sun staineth.

FOUR SONGS from the Sonnets

for Janet Proulx DeMars

(for tenor and piano)

I. SUMMER

Flowing ♩ = 72

James DeMars

4/4/2017

mf *tr* *tr*

5 *mf* joyful

Shall I com- pare you to a sum - mer's day? More

sub. p *mf*

8 beau - ti - ful, more tem - p'rate, in per - fect warmth of sum - mer.

p *piu legato*

12 *rit.* **Somewhat faster** ♩ = 82

More beau - ti - ful than

rit. **Somewhat faster**

15

8 day _____ in per - fect warmth of life _____ you are yet full and

pp

18

8 love-ly, as sum mer fades. as sum-mer fades.

poco rit.
echo

mp

poco rit.

21

pp

cresc.

24

quasi recit.

27

mf **Meno mosso** **accel.**

Some-times too hot the eye of hea-ven shines

p sub.

29

A tempo

or his gold com-plex-ion dims,

mf *p*

32

as ev'ry fair from fair some-times de-clines

35

mf

and beau-ty fades, and beau-ty fades, a-

p sub. *mp* *rubato*

38 *rit.* *accel.*

way. *rit.* *accel.*

42 $\text{♩} = 80$ *mp*

But your e - ter - nal sum - mer will not

mf

46

go, nor lose pos - se - sion of your beau - ty, in these e - ter - nal lines with time

cresc.

50 *cresc.* *poco rit.* *f* $\text{♩} = 66$

you grow. So long as men can

poco rit. *mf*

53 *dim.* *mp* *ad lib.*

breath, or eyes can see, _____ so long lives this, and this gives life to thee.

dim. *p* *non arp.*

57 **un poco più mosso** **rit.**

un poco più mosso *rubato* **rit.**

mf *p*

77 **rit.** **accel.**

How like a win - ter has my ab sence been from you.

non arp. **rit.** **accel.** *mf*

Un poco più mosso

80 = 72

What plea - sure, What

mp

Un poco più mosso

= 72

p

83

poco rit.

plea - sure, you are the plea - sure of this fleet - ing year.

poco rit.

poco rit.

poco rit.

A tempo

86

$\text{♩} = 72$

What freez-ing I have felt!

A tempo

$\text{♩} = 72$

mp

secco

flutter ped. ad lib.

89

cresc.

What dark - ness seen

De-cem-ber's bare - ness

ev-ry-

poco cresc.

92

Meno mosso

wistful

where

ev - ry - where

and yet our time a - part

Meno mosso

p

95

rit.

$\text{♩} = 48$

was sum - mer - time

sum - mer - time

and

rit.

98 **accel.** *poco cresc.*

au - tumn, teem ing au tumn, this au tumn, seemed like wi-dow'd wombs,

accel. *poco cresc.*

A tempo primo

101 - ♩ = 52

un-fathered fruit. — You are a-way, the

A tempo primo

105 *recit.*

birds are mute; or if they sing it's with so lit - tle cheer, that leaves look

108 **poco rit.**

pale dread-ing that win-ter's near. —

poco rit.

Flowing ♩ = 66

III. WINTER

Musical score for the beginning of "III. WINTER". The piece is in 4/4 time with a tempo of 66 beats per minute. It starts with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand plays a bass line with a quintuplet of eighth notes. The score includes a piano (*p*) dynamic and a *legato* marking. The key signature has two flats (B-flat and E-flat).

115 *mf*

When for-ty win - ters crease your brow, dig trench-es in your beau-ty.

l.h.

p

mp

Musical score for measures 115-117. The vocal line continues with the lyrics "When for-ty win - ters crease your brow, dig trench-es in your beau-ty." The piano accompaniment features a left-hand part with chords and a right-hand part with a melodic line. Dynamics include *mf*, *p*, and *mp*. The key signature remains two flats.

118

the lov - ly field I gaze on now, in

mf

p

l.h.

Musical score for measures 118-120. The vocal line continues with the lyrics "the lov - ly field I gaze on now, in". The piano accompaniment includes a left-hand part with chords and a right-hand part with a melodic line. Dynamics include *mf* and *p*. The key signature remains two flats.

121

for - ty years this field be-comes a weed

p

Musical score for measures 121-123. The vocal line continues with the lyrics "for - ty years this field be-comes a weed". The piano accompaniment includes a left-hand part with chords and a right-hand part with a melodic line. Dynamics include *p*. The key signature remains two flats.

123

Meno mosso

accel.

of lit-tle worth.

accel.

Meno mosso

Musical score for measures 123-126. The vocal line begins with a rest, followed by the lyrics "of lit-tle worth." The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. The tempo is marked "Meno mosso" and "accel.".

127 **A tempo**

Then asked where all your beau-ty lies;

this trea sure of your fu-ture?_____

A tempo

Musical score for measures 127-130. The vocal line contains the lyrics "Then asked where all your beau-ty lies; this trea sure of your fu-ture?_____". The piano accompaniment features a steady rhythmic pattern in the bass line and chords in the treble line. The tempo is marked "A tempo".

130

And you will speak

through sunk en eyes_____ of shame,

Musical score for measures 130-132. The vocal line contains the lyrics "And you will speak through sunk en eyes_____ of shame,". The piano accompaniment continues with chords and melodic lines. The tempo remains "A tempo".

133

for seek- ing praise,

lust-ful praise

of lit-tle worth.

mf *espress.*

Musical score for measures 133-135. The vocal line contains the lyrics "for seek- ing praise, lust-ful praise of lit-tle worth." The piano accompaniment includes the marking "mf espress." in the right hand. The tempo remains "A tempo".

136

139 *poco rit.* **Più mosso**

f *p* *legato*

142

8 More praise de - serves your beau - ty's use — if you could simp - ly ans - wer, —

mf *p*

145

8 "This son of mine, fair child of

p

147 *mf* *f*

mine, proves beau-ty by suc-ces - sion, this child of

150 *mp*

mine shall sum my count, make my ex-cuse..."

153 *mp*

He is new when you are old,

156 *rit.* *p*

his blood is warm when yours feels cold.

rit. *pp* *mp* *pp*

8^{vb}

Allegretto

IV. SPRING

for my son

♩. = 88

160

mf *p*

(8)-----|

164 *with abandon* *mf*

Full ma - ny a glo - ri - ous morn have I seen

p *mf*

168

p *mf*

171

Full ma - ny a glo - ri - ous morn - - - - ing.

p *mf*

175

in spring with all things

This system contains measures 175-178. The vocal line features a melodic phrase starting with a half note, followed by a quarter note, and then a half note. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

179

rare the

mp

This system contains measures 179-182. The vocal line has a rest for the first two measures, followed by a quarter note and a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with a crescendo hairpin.

183

sun of this glo-ri-ous morn ing does flat-ter the moun tain tops,

This system contains measures 183-186. The vocal line has a melodic line with a half note, quarter note, and half note. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line.

187

in spring ah

cresc.

This system contains measures 187-190. The vocal line has a half note, quarter note, and half note. The piano accompaniment features a melodic line in the right hand and a bass line with a crescendo hairpin.

191

mf

196

His sov-'reign eye with gol-den face

p

200

kiss - ing the mea dowsgreen This

204

sov - 'reign eye with gol - den face

208

gild-ing the streams _____ with hea-ven - ly al - che-my. in

8

7

Detailed description: This system contains measures 208-211. The vocal line (treble clef) begins with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piano accompaniment (grand staff) features a bass line with a 7-measure rest, followed by a series of chords and moving lines in both hands.

212

spring, _____ In spring _____

8

7

Detailed description: This system contains measures 212-216. The vocal line (treble clef) has a 7-measure rest, followed by a long note on G4, a 7-measure rest, and then a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The piano accompaniment (grand staff) continues with complex harmonic textures.

217

8

p *f*

Detailed description: This system contains measures 217-220. The vocal line (treble clef) has a 7-measure rest, followed by a long note on G4, and then a 7-measure rest. The piano accompaniment (grand staff) features dynamic markings *p* and *f* and includes a melodic line in the right hand.

221

p *cresc.*

Detailed description: This system contains measures 221-224. The piano accompaniment (grand staff) features a complex texture with multiple voices in both hands. Dynamic markings *p* and *cresc.* are present. The system concludes with a melodic phrase in the right hand.

224

So too, one day

p sotto voce

228

my son did shine tri - um - phant on my brow, he

232

was but out one hour_ mine_ clouds mask him from me

236 **poco rit.****accel.**

now.

poco rit. **accel.**

cresc.

A tempo

241

8 Yet him for this my love no whit dis- dain - eth, The

A tempo

f *p*

246

8 sons of this world may stain

pp *mp*

248

8 when hea - ven's sun stain

250

8 eth. Full ma - ny a glo - ri - ous

mf

253

8 morn - - - - ing in

accompaniment with triplets

Detailed description: This system contains measures 253 to 256. The vocal line features a melodic phrase starting with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note G4, and finally a quarter note Bb4. The piano accompaniment consists of eighth-note triplets in the right hand and quarter notes in the left hand, all in a minor key.

accel.

257

8 spring, ah

f *p*

accel.

Detailed description: This system contains measures 257 to 260. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note G4, and finally a quarter note Bb4. The piano accompaniment features eighth-note triplets in the right hand and quarter notes in the left hand. Dynamics include *f* (forte) and *p* (piano). An *accel.* (accelerando) marking is present above the piano part.

261

8 ah

cresc.

Detailed description: This system contains measures 261 to 264. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note G4, and finally a quarter note Bb4. The piano accompaniment continues with eighth-note triplets in the right hand and quarter notes in the left hand. A *cresc.* (crescendo) marking is present above the piano part.

265

The image shows a musical score for measures 265 and 266. Measure 265 is a whole note chord in the right hand, consisting of a treble clef, a key signature of two flats (B-flat and E-flat), and a chord of B-flat3, D4, and F4. Measure 266 is a half note chord in the right hand, consisting of a treble clef, a key signature of two flats, and a chord of B-flat3 and D4. The piano accompaniment for measure 265 consists of a treble clef, a key signature of two flats, and a sequence of notes: B-flat4, A4, G4, F4, E4, D4, C4. The piano accompaniment for measure 266 consists of a bass clef, a key signature of two flats, and a sequence of notes: B-flat3, A3, G3, F3, E3, D3, C3. A dynamic marking of *f* (forte) is placed above the piano accompaniment in measure 265. The score is written on a grand staff with a brace on the left side.