

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

trill

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

mf

sub. p

mf

p

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*

II. Autumn

61 Inward $\text{♩} = 52$

mp $\overset{3}{\text{—}}$ How like a win - ter has this

mp $\overset{3}{\text{—}}$ *cresc.* $\overset{3}{\text{—}}$ *p* $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$

65

$\overset{3}{\text{—}}$ au-tumn been, $\overset{3}{\text{—}}$ Gone are the plea-sures of this fleet-ing year.

$\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$

69

$\overset{3}{\text{—}}$ this au - tumn, $\overset{3}{\text{—}}$ teem ing au-tumn, in au tumn big with

mf *p* *mf* *p*

$\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$

73

rich in crease; $\overset{3}{\text{—}}$ Yet, how like a win - ter has my au tumn been,

$\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$ $\overset{3}{\text{—}}$

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
♩ = 72

86

What freez-ing I have felt!

A tempo
♩ = 72
mp
secco
flutter ped. ad lib.

89

What dark - ness seen. De-cem-ber's bare - ness ev-ry-

cresc.
poco cresc.

92

where ev - ry - where and yet our time a - part

Meno mosso
wistful
Meno mosso
f
p

95

was sum - mer - time sum - mer - time and

rit.
♩ = 48
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

poco rit.

108

pale dread-ing that win-ter's near. —

poco rit.

III. WINTER

Flowing ♩ = 66

mf

p

legato

115 *mf*

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

l.h.

mp

p

118

the lov - ly field I gaze on now, in

mf

l.h.

p

121

for - ty years this field be-comes a weed

3

123

Meno mosso

accel.

of lit-tle worth.

accel.

Meno mosso

127

A tempo

Then asked where all your beau-ty lies;

this trea sure of your fu-ture?_____

A tempo

130

And you will speak

through sunk en eyes_____ of shame,

133

for seek- ing praise,

lust-ful praise

of lit-tle worth.

mf *espress.*

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,

145

8 "This son of mine, fair child of

147 *mf* *f*

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

150

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

153

He is new when you are old,

156

his blood is warm when yours feels cold. _____

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

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 quarter notes and eighth notes. 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 in measure 179, followed by a quarter note in measure 180 and a half note in measure 181. 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 is a continuous melodic line with eighth and quarter notes. 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 rest in measure 187, followed by a half note in measure 188 and a half note in measure 189. The piano accompaniment features a steady bass line and a right hand with a crescendo hairpin.

191

191

mf

196

196

His sov-'reign eye with gol-den face

p

200

200

kiss - ing the mea dowsgreen This

p

204

204

sov - 'reign eye with gol - den face

p

208

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

212

spring, In spring

217

p *f*

221

p *cresc.*

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

The vocal line for measures 241-245 is written in a treble clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by eighth notes: G4, F4, E4, D4, C4. The lyrics are: "Yet him for this my love no whit dis- dain - eth, The".

A tempo

f *p*

The piano accompaniment for measures 241-245 is in a grand staff. The right hand features chords and moving lines, while the left hand provides a steady bass line. Dynamics include *f* (forte) and *p* (piano).

246

8 sons of this world may stain when

The vocal line for measures 246-248 is in a treble clef with a key signature of one flat. It features a long, sustained note in measure 246, followed by eighth notes: G4, F4, E4, D4, C4. The lyrics are: "sons of this world may stain when".

pp *mp*

The piano accompaniment for measures 246-248 is in a grand staff. It features complex textures with many beamed notes and slurs. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

249

8 hea-vens's sun stain eth. Full ma- ny a glo-ri - ous

The vocal line for measures 249-252 is in a treble clef with a key signature of one flat. It includes a *mf* (mezzo-forte) dynamic marking. The lyrics are: "hea-vens's sun stain eth. Full ma- ny a glo-ri - ous".

The piano accompaniment for measures 249-252 is in a grand staff. It features triplets in the right hand and a steady bass line in the left hand.

253

8 morn - - - - ing in

The vocal line for measures 253-256 is in a treble clef with a key signature of one flat. It features a long, sustained note in measure 253, followed by eighth notes: G4, F4, E4, D4, C4. The lyrics are: "morn - - - - ing in".

The piano accompaniment for measures 253-256 is in a grand staff. It features triplets in the right hand and a steady bass line in the left hand.

257

spring, ah

f *accel.* *p*

261

ah

cresc. *cresc.*

265

f