

SUMMER

Anne Cammon Fiero
William Shakespeare

Sonnet no. 18 / *In a hot Country*

David Morneau

Languid, hazy (♩=66)

p

Pedal should be applied liberally throughout.
The intended effect is one where the harmonies
blur together and hang in the air like humidity
on a hot summer afternoon.

3

mp (comfortable, never forced)

A lan - guid af - ter - noon in heat that

6

mfp

f

feels like sum - mer.

8

mf

I turn on the fan _____ and stretch a -

rit.

10

Tempo I

f

cross the bed: _____ Shall I com -pare thee _____ to a sum -mer's day?

rit.

Tempo I

mf

13

Thou art more love-ly _____ and more tem-per- ate: _____ Rough winds do shake

16 *mp* *ff*

the dar-ling buds of May, And sum-mer's lease hath all too short a date:

19 *f*

Shall I com-pare thee to a sum-mer's day? Thou art more love-ly

22

and more tem-per ate:

26

mf 3

Some-time too hot___ the eye of hea-ven shines,___

f

p

mp

29

— And of-ten is___ his gold com-plex-ion dimmed,___

And ev - ery fair___

32

f

— from fair some-times de clines,___ By chance,___ or nat-ure's chang - ing course un trimmed:

35

mp

Shall I com-pare thee _____ to a sum-mer's day? _____ Thou art more love-ly _____

38

_____ and more tem-per ate: _____

41

pp

But thy e-ter-nal sum - mer shall not

44 *mf* *f*

fade, _____ Nor lose pos-ses sion _____ of that fair thou ow'st, _____

mf *mp*

48 *p* *mf* *f*

_____ Nor shall death brag_ thou wand' - rest in his shade,

mf

51 *mp*

When in e-ter-nal lines to time _____ thou_ grow'st_ So long as men can

f *mp*

54 *f* *mp*

breathe or eyes can see, So long lives this,

3

57 *mf* *p* Relaxed, not lazy

and this gives life to thee.

3 Relaxed, not lazy

The dynamics should remain constant through the duration of the piece.

Use the pedal liberally to create hazy textures.

60 *mf*

A lan-guid af-ter-noon

63

in heat that feels like summer. I turn on the fan and

66

stretch across the bed. listening

69

to its sub - tle ³ crook - ed whir, I won - der if fans be - come un -

72

screwed _____ from their hing - es. _____

74

Through _____ the thin _____ rec - tan - gu - lar

76

screen, _____ I watch _____ the same tree I've watched for months.

78

Though _____ as al- ways_ with

81

spring in a hot coun try_____ it seems_____ the leaves have burst like flames_____

ff

84

up-on bran ches

rit.. *mp*

87

in Tempo

that ap - peared as though dead.

in Tempo

Detailed description: This block contains the musical notation for measures 87 to 89. The vocal line is in a treble clef with a key signature of three flats and a 4/4 time signature. It features a melodic line with a long note in measure 89 that has a hairpin crescendo above it. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It consists of a steady eighth-note accompaniment in the bass and a more complex eighth-note pattern in the treble.

90

rit.

rit.

Detailed description: This block contains the musical notation for measures 90 to 92. The vocal line is in a treble clef with a key signature of three flats and a 4/4 time signature. It features a melodic line with a long note in measure 90 that has a hairpin decrescendo above it. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It consists of a steady eighth-note accompaniment in the bass and a more complex eighth-note pattern in the treble. The tempo marking 'rit.' is present above the piano part in measures 90 and 91.