

# SUMMER

Anne Cammon Fiero  
William Shakespeare

Sonnet no. 18 / *In a hot Country*

David Morneau

Languid, hazy (♩=66)

The piano introduction is in G major and 4/4 time. It features a melody in the right hand consisting of eighth-note pairs (G4-A4, B4-C5, D5-E5, F5-G5) and a bass line in the left hand with quarter notes (G3, B2, D3, E3, G3, B2, D3, E3, G3, B2, D3, E3, G3, B2, D3, E3). The piece is marked *p* (piano).

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)

The vocal line begins with a rest for two measures, then enters with the lyrics "A lan - guid af - ter - noon in heat that". The piano accompaniment continues with the same eighth-note pattern as the introduction. The piece is marked *mp* (mezzo-piano).

6

*mfp*

*f*

The vocal line continues with the lyrics "feels like sum - mer.". The piano accompaniment continues with the same eighth-note pattern. The piece is marked *mfp* (mezzo-forte) and *f* (forte). The time signature changes to 6/4 at the end of the phrase.

8 *mf*

I turn on the fan \_\_\_\_\_ and stretch a -

10 rit. . . . . 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<sup>3</sup> of May, — — — — — And sum-mer's lease<sup>3</sup> — — — — — hath all too short a date: — — — — —

*p* *f* *mf*

19 *f*

Shall I com-pare thee<sup>3</sup> — — — — — to a sum-mer's day? — — — — — Thou art more love-ly<sup>3</sup> — — — — —

*mp*

22

— and more tem-per ate: — — — — —

*p* *pp*

26

*mf*

Some-time too hot\_\_\_ the eye of hea-ven shines,\_\_\_

29

*f*

*p*

*mp*

— 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 losepos-ses sion \_\_\_\_\_ of that fair thou ow'st, \_\_\_\_\_

*mf* *mp*

48 *p* *mf* *f*

\_\_\_\_\_ Nor shall death brag\_ thou wand' - rest in his shade,

*p* *mf* *f*

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,

57 *mf* *p* **Relaxed, not lazy**

and this gives life to thee.

**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 <sup>3</sup> 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*

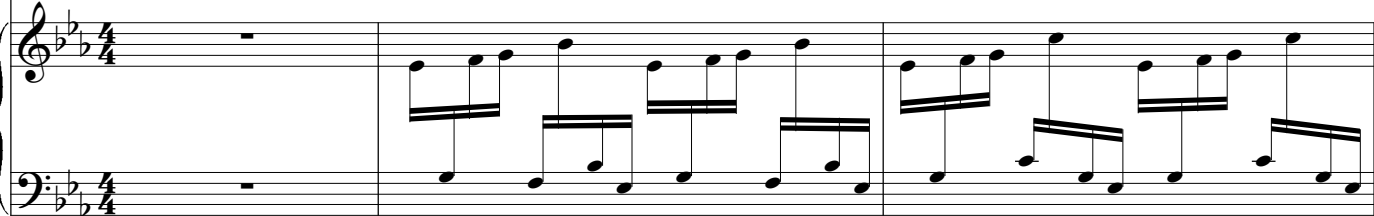
87

in Tempo



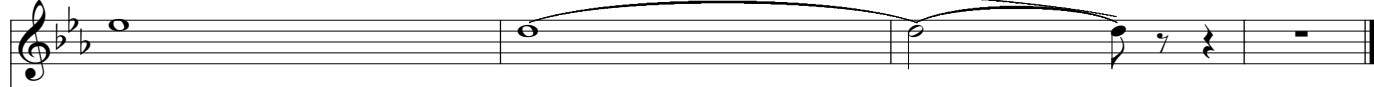
that ap - peared as though dead.

in Tempo



90

rit. - - - - -



rit. - - - - -

