

Three Sonnets

1. Shall I compare thee to a summer's day?

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing untrimm'd:
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wanderest in his shade,
When in eternal lines to time thou growest:
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

William Shakespeare

2. Thy bosom is enfeared with all hearts

Thy bosom is enfeared with all hearts
Which I, by lacking, have supposed dead:
And there reigns Love, and all Love's loving parts,
And all those friends which I thought buried.
How many a holy and obsequious tear
Hath dear religious love stole'n from mine eye,
As interest of the dead! - which now appear
But thungs removed that hidden in thee lie.
Thou art the grave where buried love doth live,
Hung with t^e trophies of my loves gone,
Who all their parts of me to thee did give:
- That due of many now is thine alone:
Their images I loved I view in thee,
And thou, all they, hast all the all of me.

William Shakespeare

3. From you have I been absent in the spring

From you have I been absent in the spring,
When proud-pied April, dress'd in all his trim,
Hath put a spirit of youth in everything,
That heavy Saturn laugh'd and leap'd with him.
Yet nor the lays of birds, nor the sweet smell
Of different flowers in odour and in hue,
Could make me any summer's story tell,
Or from their proud lap pluck them where they grew;
Nor did I wonder at the Lily's white,
Nor praise the deep vermilion in the Rose;
They were but sweets, but figures of delight,
Drawn after you, you pattern of all those.
Yet seem'd it winter still, and, you away,
As with your shadow I with these did play.

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for Rachel Payne

THREE SHAKESPEARE SONNETS

1

Shall I compare thee to a summer's day?

William
Shakespeare $\text{d} = \text{c. } 60$

ENID LUFT

teneramente, appassionato

VIOLIN

VOICE

PIANO

5

sum-mer's day?

Thou art more love-ly — and more

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LONDON, W1N 9AE

2.

tem-pe-rate.
Rough winds do shake the dar- ling buds of May, And

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more gently
(poco)

summer's lease hath all too short a date:

10

3.

Some-time too hot the eye — of hea-ren — shines, And

rubato ... tempo (più più lento)

rit...

tempo
(more urgently)

of - - ten — is his gold com-ple-xion dimm'd; And

4.

15

ev' - ry fair from fair — some-time de - clines, — By

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chance or na - ture's - changing course un-trimm'd

Handwritten musical score for voice and piano. The vocal part is in soprano clef, and the piano part includes a treble staff and a bass staff. The key signature changes between measures. The vocal line begins with a rest, followed by a melodic line starting with a quarter note. The piano accompaniment features sustained notes and chords. The lyrics "But my e-ter-nal sum-mer—shall not" are written below the vocal line. The piano part includes dynamic markings like *mf*, *(m)p*, and *ff*. A bracket indicates a continuation from the previous page: *(con ped.)*.

But my e-ter-nal sum-mer—shall not
(con ped.)

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Continuation of the handwritten musical score. The vocal part starts with a rest, followed by a melodic line. The piano accompaniment consists of sustained notes and chords. The lyrics "fade, Nor lose pos-ses-sion — of that fair thou ow-est;—" are written below the vocal line. The piano part includes dynamic markings like *f* and *p*. The score continues on the next page.

fade, Nor lose pos-ses-sion — of that fair thou ow-est;—

25

6.

dark and ominous

Nor shall death brag — thou wan—de-rest — in his shade, When—

(m)p

ff

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triumphant
cresc.

— in e-ter-nal lines to time thou grow-est.

mf

ff

15

16

So — long as men can breathe, or eyes can see, So long lives this,—

17

18

19

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30

dolce

— and this gives life to thee. —

20

21

22

8.

2.

Thy Bosom is endeared with all hearts

d = c. 60

Calmo, solenne

VIOLIN

VOICE

PIANO

Thy bo-som is on-dear-ed with all hearts which

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3

I, by lac-king —, have sup-po-sed dead,

And

SCHOTT

poco. meno moso

9

p poco

there reigns Love, all Love's lo-#ving parts, — And all those friends which I thought bu-ri-ed.—
and

p

pp

poco rit..

tempo

[10]

p

poco rit.. (tempo) How ma-my a ho-ly — and ob-se-quious

(P)p

(4)

tear Hath dear re-li-gious love stol'n from mine eye, As

15

*quasi non vib
misterioso*

(5)

in-te-rest — of the dead! — - which now ap-pear But

PP

things re-mov'd that hid-den in thee lie.

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[20]

ipnotico

12.

molto meno mosso
♩ = 50

PP

solemne, senza troppo inflezione

Thou art the grave — where bu-ried love doth live, —

misterioso *PP*

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[25]

simile

(*pp*)

Hung with the trophies — of my lo-vers gone,

Handwritten musical score page 13. The score consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a tempo marking of (poco). The middle staff has a bass clef, a key signature of one sharp, and a dynamic marking of pp. The bottom staff has a bass clef, a key signature of one sharp, and a tempo marking of 3. The lyrics "Who all their parts of me to thee did" are written below the middle staff. A blue diagonal watermark reading "Preview File Only" is overlaid across the page.

Continuation of the handwritten musical score. The top staff starts with a dynamic (mp) and a tempo marking (rubato colta roce). The middle staff begins with a dynamic (mp) and a tempo marking (tempo). The lyrics "give; That due of ma-ny now is thine a- lone." are written below the middle staff. The bottom staff continues the musical line. A blue diagonal watermark reading "Preview File Only" is overlaid across the page.

più mosso (tempo primo)

$\text{d}=60$

14.

Their i - ma-ges I lor'd I view in

35

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15

pocios allarg.. rit.. p

thee, And thou, all they, hast all the all of me. p

3.

From you have I been absent in the spring

 $\text{♩} = 69-72$

CON SORD.

VIOLIN



VOICE



PIANO



Cant. espr.

From

you have I been ab-sent—in the spring,—

When proud-pied

pp

16.

5

Ap- ril dress'd in all his trim
Hath

p mp

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put a spi-rit of youth in ev'-ry - thing, —
That hea-ry

p ff

10

17.

VIA SORDINO (senza sord.)

mp

poco rit.

Sa-tum laugh'd and leap'd with him.

p

poco meno mosso

♩ = 60

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(m)f

legg.

5:4

Yet nor the lays of birds, nor the sweet smell Of

P

PP

18.

15

18.

pp

mp

different flow'rs in o-dour and in hue Could make me,

(m)p. poco--

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poco rit..

colla voce

poco rubato ad lib)

rit..... dolce

make me a-my sum-mer's sto-ry tell, Or from their proud lap pluck them where they

cresc..

5:4 3

5:4 3

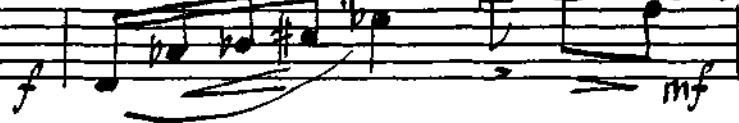
20

appassionato

(tempo)

poco rit...

19.



grew.

poco rit..

tempo primo
(d = 69 - 72)

METTERE SORD

tempo

(m)p

P

Nor did I wonder—at the Li-ly's

delicate
(tempo)

pocess. rit...

mp

PP

20.

con sord.
3 2 3 2 3 2 3 2
PP

white, Nor praise the deep ver- mi - lion— in the Rose;

25

(rit.) (a) (poco meno mosso) (rubato)

They were but sweet, but figures— of de-light,

rubato ad lib (no breath)



30

più mosso

♩ = 76-80 21

(con sord.)

dole
espr.

Handwritten musical score page 30. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and common time. The bottom staff has a bass clef and common time. The lyrics "Drawn af- ter you, you pat - tern— of all those." are written below the notes. The music includes dynamic markings like p , pp , and $\text{poco ritenuto ad lib...}$. Measure 30 ends with a fermata over the bass staff.

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Continuation of the handwritten musical score from page 30. It shows two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and common time. The bottom staff begins with a bass clef and common time. The lyrics "Yet seem'd it win- ter still," are written below the notes. The music includes dynamic markings like p and pp .

22.

35

espr. sempre

And, you a-way,

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(tempo)

poco rit..

As with your sha-dow

(mf) meno mosso ($d=60$)
(mf) non rit, non dim ..

I with these did play. —

PENMAENMAWR
JULY 1978

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