

for Jacqueline Leary-Warsaw

John Webber

# Ten Shakespeare Sonnets

*miniatures for voice and piano*

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Ten Shakespeare Sonnets

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Sonnet no 8 p 3

Music to hear, why hear'st thou music sadly?

Sonnet no 18 p 8

Shall I compare thee to a summer's day?

Sonnet no 33 p 11

Full many a glorious morning have I seen

Sonnet no 35 p 14

No more be griev'd at that which thou hast done:

Sonnet no 39 p 19

O, how thy worth with manners may I sing

Sonnet no 130 p 22

My mistress' eyes are nothing like the sun;

Sonnet no 128 p 25

How oft, when thou, my music, music play'st

Sonnet no 58 p 28

That god forbid, that made me first your slave

Sonnet no 145 p 31

Those lips that Love's own hand did make

Sonnet no 71 p34

No longer mourn for me when I am dead

*durata circa 19 minutes*

for Jacqueline Leary-Warsaw  
Ten Shakespeare Sonnets  
for voice and piano

1. Music to Hear: 8

John Webber

with a hint of displeasure ♩ = 108

*p*

Mu - sic to hear, why

hear'st thou mu - sic sad - ly?

Sweets with sweets war not, joy de - lights in joy.

10

Why lov'st - thou

This system contains measures 10, 11, and 12. The vocal line begins with a whole rest in measure 10, followed by a quarter rest in measure 11, and then the lyrics "Why lov'st - thou" starting in measure 12. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

13

that \_\_\_\_\_ which thou re - ceiv'st not glad - ly,

This system contains measures 13, 14, and 15. The vocal line has a long note in measure 13 with a horizontal line underneath, followed by the lyrics "which thou re - ceiv'st not glad - ly," in measure 14. The piano accompaniment continues with the same rhythmic pattern, including a melodic flourish in the right hand in measure 15.

16

Or else re -

This system contains measures 16, 17, and 18. The vocal line has whole rests in measures 16 and 17, followed by the lyrics "Or else re -" in measure 18. The piano accompaniment maintains the rhythmic accompaniment.

19

- ceiv'st with plea - sure thine an - noy

This system contains measures 19, 20, and 21. The vocal line has a long note in measure 19 with a horizontal line underneath, followed by the lyrics "- ceiv'st with plea - sure thine an - noy" in measure 20. The piano accompaniment continues with the rhythmic accompaniment.

22

Musical score for measures 22-24. The vocal line is mostly silent. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. A *ppp* dynamic marking is present in measure 24.

25

Musical score for measures 25-26. The vocal line contains the lyrics: "If the true con - cord of well tuned". The piano accompaniment continues with the eighth-note pattern.

27

Musical score for measures 27-28. The vocal line contains the lyrics: "sounds By u - nions mar - ried". The piano accompaniment features triplets in both hands.

29

Musical score for measures 29-31. The vocal line contains the lyrics: "do of - fend thy ear,". The piano accompaniment features triplets in both hands.

31  $\text{♩} = 96$  *p* **rall.**.....

They do but sweet - ly chide thee, who con - founds in sin - gle - ness the

34 ..... **a tempo**  $\text{♩} = 108$

parts that thou shouldst bear. Mark how one string, sweet hus - band

Rit.

37

to an - o - ther, Strikes each in each by mu - tual or - der - ing, Re -

40

- sem - bling sire and child and hap - py mo - ther Who, all in one,

rall.....

43

one pleas - ing note do sing;

47 ..... ♩ = 96

(Sprechstimme)

whose speech - less song, be - ing

51

ma - ny seem - iong one sings this to thee: Thou sin - gle wilt prove none.

56

## 2. Shall I compare thee: 18

Affettuoso  $\text{♩} = 72$  *f*

*mf* mfmp *mp*

Shall I \_\_\_\_\_ com - pare thee to a sum - mers day?

6  
Thou art more love - ly and more tem - pe - rate Rough winds do

10  
shake the dar - ling buds of May, And sum - mer's lease hath all too short a

13  
date. Some - time \_\_\_\_\_ too hot the eye of hea - ven shines, And

Detailed description: This is a musical score for a vocal piece. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The tempo is marked 'Affettuoso' with a quarter note equal to 72 beats per minute. The dynamics range from *f* (forte) to *mp* (mezzo-piano). The lyrics are: 'Shall I \_\_\_\_\_ com - pare thee to a sum - mers day? Thou art more love - ly and more tem - pe - rate Rough winds do shake the dar - ling buds of May, And sum - mer's lease hath all too short a date. Some - time \_\_\_\_\_ too hot the eye of hea - ven shines, And'. The piano accompaniment features a variety of textures, including chords, arpeggios, and melodic lines in both hands.



17 *f*

oft his gold com - plex - ion dimmed; And eve - ry fair

19 *p*

from fair some - time de - clines By chance or na - ture's chang - ing

25

course un - trimmed. But thy e - ter - nal sum - mer shall not fade

31

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

35

Nor shall Death brag thou wand' - rest in his shade When

38

in e - ter - nal lines to time thou grow'st. thou grow'st. thou

42

(Sprechstimme)

grow'st. So long as men can breathe or eyes can see

45

So long lives this, and this gives life to thee.

### 3. Full many a glorious morning: 33

Deciso ♩ = 120

*f*

Full ma - ny a glo - rious morn - ing I have

*f*

This system contains measures 1 through 4. The vocal line begins with a whole rest in measure 1, followed by a half note G4 in measure 2, and continues with quarter notes A4, B4, C5, D5, E5, F5, G5, and A5 in measures 3 and 4. The piano accompaniment starts with a half note G3 in measure 1, followed by quarter notes A3, B3, C4, and D4 in measure 2, and continues with quarter notes E4, F4, G4, and A4 in measures 3 and 4. The key signature has one flat (Bb), and the time signature is 4/4. Measure 2 is marked with a 5/4 time signature change.

3

*p*

seen

Flat - ter the

*f* *pp*

This system contains measures 5 through 8. The vocal line has a whole rest in measure 5, followed by a half note G4 in measure 6, and continues with quarter notes A4, B4, C5, and D5 in measures 7 and 8. The piano accompaniment features a half note G3 in measure 5, followed by quarter notes A3, B3, C4, and D4 in measure 6, and continues with quarter notes E4, F4, G4, and A4 in measures 7 and 8. The key signature has one flat (Bb), and the time signature is 4/4. Measure 6 is marked with a 5/4 time signature change.

5

moun - tain top with sove - reign eye,

kis - sing with gol - den face the

This system contains measures 9 through 12. The vocal line has a half note G4 in measure 9, followed by quarter notes A4, B4, C5, and D5 in measure 10, and continues with quarter notes E5, F5, G5, and A5 in measures 11 and 12. The piano accompaniment features a half note G3 in measure 9, followed by quarter notes A3, B3, C4, and D4 in measure 10, and continues with quarter notes E4, F4, G4, and A4 in measures 11 and 12. The key signature has one flat (Bb), and the time signature is 4/4. Measure 10 is marked with a 5/4 time signature change.

8

*mf*

mea - dows green,

Gid - ing pale streams with

*mf*

This system contains measures 13 through 16. The vocal line has a half note G4 in measure 13, followed by quarter notes A4, B4, C5, and D5 in measure 14, and continues with quarter notes E5, F5, G5, and A5 in measures 15 and 16. The piano accompaniment features a half note G3 in measure 13, followed by quarter notes A3, B3, C4, and D4 in measure 14, and continues with quarter notes E4, F4, G4, and A4 in measures 15 and 16. The key signature has one flat (Bb), and the time signature is 4/4. Measure 14 is marked with a 5/4 time signature change.

10

hea - ven - ly al - che - my, A - non per - mit the bas - est

*pp*

13

clouds to ride with ug - ly rack on his ce - les - tial face,

16

And from the for - lorn world his vi - sage hide, Steal - ing un -

19

- seen to west with his dis - grace. with his dis - grace.

22 *p*

E - ven so my sun one ear - ly morn did

24

shine With all - tri - um - phant splen - dour on my brow,

27

But, out a - lack, he was but one hour mine;

30

The re - gion cloud hath masked him from me now.

33

*(Sprechstimme)*

Yet him for this my love no whit dis - dain - eth; Suns

36

of the world may stain when heav - ens sun stain - eth.

## 4. No more be griev'd: 35

Tempo giusto  $\text{♩} = 120$ *p*

No more be griev'd at that which thou hast done At

5

that which thou hast done: Ros - es have thorns, and

9

sil - ver foun - tains mud Clouds \_\_\_\_\_ and ec -

14

- lip - ses stain both sun and moon And loath - some

19

can - ker \_\_\_\_\_ lives in sweet - est bud.

24

All men have

30

faults and e - ven I in this,

35

Au - tho - ri - zing thy res - pass with com - pare, My - self cor -

*p*

41

- rup - ting sol - ving thy a - miss, ex -

47

- cu - sing thy sins than thy sins are; For to thy

*p*



53

sen - sual fault I bring in sense Thy ad - verse par - ty is thy ad - vo -

58

- cate- - And 'gainst my - self a law - ful plea som - mence: Such

63

ci - vil war \_\_\_\_\_ is in my love and hate,

68

Such ci - vil war is in my love and hate,

73

73

*ff*

78

rall.....

78

*pp*

*ppp*

meno  
(Sprechstimme)

83

*p*

83

*p*

That I an ac - ces - sa - ry needs must be To

91

91

that sweet thief which sour - ly robs from me.

# 5. O, how thy worth: 39

Andante  $\text{♩} = 72$   
*p*

O, how thy worth with man - ners may I sing

5  
When thou art all the bet - ter part of me? What can mine

9  
own praise to mine own self bring, And what is't but

13  
mine own when I praise thee? E - ven for this let

Detailed description: This is a musical score for a vocal piece. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The dynamics are marked 'p' (piano). The key signature has one flat (B-flat). The time signature is 6/8. The lyrics are: 'O, how thy worth with man - ners may I sing / When thou art all the bet - ter part of me? What can mine / own praise to mine own self bring, And what is't but / mine own when I praise thee? E - ven for this let'. The piano accompaniment features flowing sixteenth-note patterns and sustained chords.

18

us di - vi - ded live And our dear love lose name of sin - gle one, That

23

by this se - pa - ra - tion I may give That due to thee

27

which thou de - ser - v'st a - lone. O ab - sence, what a tor - ment

31

wouldst thou prove Were it not thy so - ur lei - sure

35

— gave sweet leave To en - ter - tain the

39

(Sprechstimme)

time with thoughts of love, Which time and

43

thoughts so sweet - ly doth de - ceive, And that thou tea - chest

48

how to make one twain By prais - ing him here

52

who doth hence re - main.

## 6. My mistress' eyes: 130

*Appassionato* ♩ = 250

My mis - tress' eyes are no - thing like the sun;

Cor - al is far more red than her lips' red; If snow be white, why

then her breasts are dun; If hairs be wires,

15

black wires grow on her head.

This system contains measures 15 through 18. The vocal line begins with a treble clef and a key signature of one flat. The lyrics 'black wires grow on her head.' are written below the staff. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a more active melodic line.

19

I have seen ros - es da - masked,

This system contains measures 19 through 23. The vocal line continues with the lyrics 'I have seen ros - es da - masked,'. The piano accompaniment continues with similar harmonic and melodic patterns.

24

red and white, But no such ros - es see I in her cheeks;

This system contains measures 24 through 28. The vocal line includes the lyrics 'red and white, But no such ros - es see I in her cheeks;'. The piano accompaniment continues.

29

And in some per - fumes is there more de - light

This system contains measures 29 through 32. The vocal line concludes with the lyrics 'And in some per - fumes is there more de - light'. The piano accompaniment continues.

34

Than in the breath that from my mis - tress reeks. I love to hear her

39

speak, yet well I know That mu - sic hath a far more pleas - ing

rall.....

43

sound. I grant I ne - ver saw a god - dess

meno ♩ = 210

47

go; My mis - tress, when she walks, treads on the



51 **rall.**..... **molto meno** ♩ = 144 (*Sprechstimme*)

ground. And

55

yet, by hea - ven, I think my love as rare

60

As a - ny she be - lied with false com - pare.

### 7. How oft, when thou, my music, music play'st: 128

**Adagio** ♩ = 84

How oft, when thou, my mu - sic, mu - sic play'st Up -

5

- si - tu - at - ion wood whose mo - tion sounds With thy sweet fin - gers

9

accel.....

when thou gent - ly sway'st The wi - ry con - cord that mine ear con - founds,

14

♩ = 120

Do I en - vy those jacks that nim - ble leap To kiss the ten - der

18

in - ward of thy hand, Whilst my poor lips, which

21

should that har - vest reap, At the wood's bold - ness by thee blush - ing stand.

25

To be so tickl - ed they would change their

29

state And si - tu - at - ion with those dan - cing chips, O'er

33

whom thy fin - gers walk O'er whom thy fin - gers walk with gen - tle

37

gait, walk with gen - tle gait, Mak - ing dead wood more

rall.....

41

*(Sprechstimme)*

blest than living - ing lips. Since sau - cy jacks so hap - py are in

45

♩ = 84

this, Give them thy fin - gers, me thy lips to kiss.

## 8. That god forbid, that made me first your slave: 58

Scherzando ♩ = 144

*p*

That god for - bid, that made me first your slave,

9

I should in thought con - trol your times of plea - sure,

18

Or at your hand th' ac - count of hou - rs to crave, Be - ing your

26

vas - sal bound to stay your lei - sure, O, let me suf - fer,

34

be - ing at your beck Th' im - pri - soned ab - sence of your

41 *f*

li - ber - ty, And pa - tience, tame to suf - fe - rance, bide each

46 *ff* *p*

check With - out ac - cu - sing you of in - ju - ry. Be where you

53

list, your char - ter is so strong That you your

62

-self may pri - vi - lege your time To what you will; to you it

71

doth be - long Your - self to par - don of self - do - ing crime.

80

(Sprechstimme)

I am to wait, though wai - ting so be hell,\_\_\_

86

Not blame your plea - sure, be it ill or well.

*pp*

### 9. Those lips that Love's own hand did make: 145

Scherzando ♩ = 120

*f*

8 *f*

Those lips that Love's own hand did make Breathed forth the

14

sound that said "I hate" To me that lan-guished for her sake; But

21

when she saw my woe-ful state, Straight in her heart did mer-cy come,

28

Chi-ding that tongue that e-ver sweet Was used in gi-ving gen-



34

-tle doom, And taught it thus a - new to greet: "I

41

hate" "I hate" "I hate" she al - tered with an end

*mp* *p*

49

That fol - lowed it as gen - tle day Doth fol - low night, who, like a fiend,

56

From heaven to hell is flown a - way. (Sprechstimme) *pp*

"I hate" "I hate"

63

**rall.****a tempo** ♩ = 120

from hate a - way she threw, And saved my life, say - ing "not you."

## 10. No longer mourn for me when I am dead: 71

**Adagio** ♩ = 66**pp**

No lon - ger mourn for me when I am dead Than you shall

7

hear the sur - ly sul - len bell Give war - ning to the world that I am fled From

13

this vile world with vi - lest worms to dwell.

18

Nay, if you read this line, re - mem - ber not The hand that writ it, for I

*p*

23

love you so That I in your sweet thoughts would be for -

*mf*

27

- got, If think - ing on me should make you woe O,

*p*

30

if, I say, you look up - on this verse When

*p*

33

I, per - haps, com - poun - ded am with clay, Do

36

not so much as my poor name re - hearse, But

39

**poco a poco rall to end**

let your love ev - en with my life de - cay, (dreaming)

42

45 *pp*

Lest the wise world should look in - to your moan And

48 *pp* (dying)

mock you with me af - ter I am gone. gone.

52 (done)

gone. gone. gone.