

Frank Stemper



by night my mind

TWO SONNETS (LXXXVII and XXVII)
By William Shakespeare

for
Concert Choir
with Piano Solo

in memory of my father

NOTES:

- The use of *nienté*, in combination with dynamic change - especially with *crescendo* - is very important to this piece. The written beginning of a pitch duration marked *nienté*, should be completely silent, followed by the actual initiation of that pitch at the quietest dynamic possible, followed by the gradual *crescendo* to the indicated dynamic. This implies a certain degree of improvisation as to the actual initiation of the pitch (the pitch may begin anywhere AFTER the written rhythmic beginning, but never AT the written rhythmic beginning) as well as staggered entrances among the players of the same part.
- Although the piano part often supports the choir harmonically and melodically, it is not, compositionally, an accompaniment. It is a vital part of the music and is actually in duet with the choir. It should always be brought out as an independent voice.
- In regard to dynamics, the choir is often written slightly under the piano part. The desired effect is to have the percussive and often sparse piano solo cutting through the fuller and more powerfully resonant sound of the choir, even though the choir is slightly quieter. In this way, the two contrasting timbres, the choir and piano, each support and lead the other.
- Staggered breathing should be used when needed.
- The use of the sustain pedal in the piano part is always *ad lib*, unless specifically marked.
- A recurrence of the  symbol implies a release of the peddle before re-peddling, i.e.: .
- Note that the bottom staff of the piano part is written an octave above the actual sound.
- Accidentals do carry through the bar, but, because of the chromatic harmonic language, there are many clarifying, redundant accidentals.

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Materializing ♩ = 60

Soprano

Alto

Tenor

Bass

nienté *barely audible* Fare - - - well! *mp* *nienté* *p*

FARE - - - - - WELL! thou

Materializing ♩ = 60

Piano

f *mf*

8

S

A

T

B

mp *mp*

too dear for my pos - ses - sing, FARE -

art too Fare - well! Fare - well! FARE -

8

P

(mf) *animated* 3 3

13

S

A *mf* nienté nienté *mp*

T WELL! *mf* *p* nienté *mp* well!

B nienté *mp* well! thou

And like e - - nough thou

13

P *f* *mf* (*mf*)

crisply, deliberately 3 *f*

17

S nienté *mf* ,

Arouse - - - well! thou art too

A , *mf* thou art too dear for

T art too dear of thy worth gives

B know'st thy e - sti - mate The char - - - ter of thy worth gives

17

P

20 *f* *f* 5

S dear _____ for my pos - ses-sing,

A _____ my pos - - ses-sing, *p* in

T thee re - - - lea-sing; *nienté* bonds _____

B _____ thee re - - - lea-sing; *nienté* My

20 *sfz* *mf*

24 *mp* *f*

S _____ are all _____ de - ter - mi-nate.

A thee _____ de - ter - mi-nate.

T _____ de - ter - mi-nate.

B _____ de - ter - mi-nate.

24 *f*

27

S *nienté* Hold thee but

A *nienté* hold thee but

T *nienté* *mf* For how do I but

B

27

P *Brilliantly! (roll to top pitch)* *mf* (not rolled)

31

S *mf* by thy grant-ing, for that rich-es where is my de-ser-ving?

A *mf* *nienté* *p* by thy grant-ing, for rich-es where is my de-ser-ving?

T *mf* *nienté* *p* by thy grant-ing And cause of this fair

B *p* *mf* *nienté* *p* by thy grant-ing the cause of this fair

31

P *f* *pp* *mp*

Rec. *

35

S *nienté*

A *nienté*

T *mf* gift in me is want-ing,

B *mf* gift And so my pa - tient back a-gain is swer - ving.

Thy Thy

35

P *mf*

8 3 3 3 3 3 3 3

ppp

38

S *mf* self thou gav'st, thy own worth then not know-ing,

A *mf* self thou gav'st, thy own worth then not know-ing,

T *nienté* Or me, for

B *nienté* Or me, for

38

P *mf* *f* *f*

8 3 3 3

sfz *nienté*

(*leo*) *leo* *leo* *leo* *leo* *leo* *leo* *leo* *leo* *leo*

41

S *p* ————— *f*
So thy great

A *p* ————— *f*
So thy great

T *mf* *p* *f*
whom thou gav'st it, else mis - tak - ing,

B *mf* *p* *f*
whom thou gav'st it else mis - tak-ing,

P *f*
L.H. R.H. R.H. L.H.
3 3 3 3 *nienté* 3 3

(*Rec.*) * L.H.

44

S gift u - pon mis - pri-sion grow - ing, on bet - ter

A gift u - pon mis - pri-sion grow - ing on bet - ter

T Comes home a-gain, a - gain, on bet - ter

B Comes home a-gain, a - gain, on bet - ter

P *f*

47 *p* *f* 9 *p*

S judge - - - ment mak - - -

A judge - - - ment mak - - -

T judge - - - ment mak - - -

B judge - - - ment mak - - -

47 *f*

P

50 *f* *nienté* *nienté* *barely audible*

S ing. Wea - -

A *f* *nienté*

T *f* *nienté*

B *f* *nienté*

50 *8va*

P

no sustain pedal

55 *mp* *nienté* *mp*

S ry with toil, I

A *nienté* *mp*
with toil, I

T

B *nienté* *mp* *nienté* *mp*
Wea - - - ry Wea - - - ry

55 *mf*

P

62 *mp* *nienté* *mp*

S haste me to my bed, The dear

A *(mp)* FAIR - WELL! FAIR - WELL!

T *nienté* FAIR - - -

B *nienté* *mp*
with toil, I haste me to

62

P

66 *mf* *mp*

S re - - - - pose for limbs with tra - vel ti - - - red; -

A The dear re - pose for limbs with tra - vel ti - - - red; -

T 8 - WELL! FAIR - - - - - WELL!

B *mf*
my bed,

P (mf)

70 *nienté* *mf*

S be - gins a jour - ney in my head, -

A *nienté* *mf*
be - - - gins a jour - ney in my head, -

T *nienté* *mf*
then a jour - ney in my head, -

B *nienté* *mf*
But a jour - ney in my head, -

70 *f*

75 (*mf*)

S To work my mind,

A (*mf*) To work my mind,

T (*mf*) To work my mind,

B (*mf*) when bo-dy's work's ex - pi - red:

75 *accented, syncopated*

P

79

S In -

A

T

B *mf* For

79

P

83

S - - - tend a zeal - - - ous

A *mf* For then my thoughts

T *mf* When bo -

B then my thoughts, from far where I a - bide,

P

86

S pil - gri-mage to thee, to *mf*

A to *mf*

T dy's work's ex - - - pired: to *mf*

B to *mf*

P

mf

88

S THEE, and keep - ing my droop - ing *f*

A THEE, and keep - ing my droop - ing *f* eye - lids o - pen *mf*

T THEE, and keep - ing my droop - ing *f* eye - lids o - pen *mf*

B THEE, and keep - ing my droop - ing *f* eye - lids o - pen *mf*

88

P *f* *mf*

90

S *subito pp* Look - - - - ing on *mf*

A wide,

T wide,

B wide,

90

P *f* *subito mp* *ova*

93 *mp*

S dark - ness

A *mp* dark - - - - - ness Look - ing on

T *mp* Look - - - - -

B *mp* Look - - - - - ing on

93 *p* (clusters) *f* *dim. (RH only)*

P *mp* lower part begins softer

95 *f*

S dark - ness the blind do see

A *f* on dark - - - - - ness the blind do see

T *f* - - - - - ing on dark - - - - - ness which the blind do see

B *f* dark - - - - - ness dark - - - - - ness which the blind do see

95 *(dim. RH)*

P

97

S *f* Save that my soul's

A *f* dark-ness which the blind do see i-

T *f* dark-ness which the blind do see i-

B *f* Look-ing on dark - - - ness Save that my soul's

97

P *sfz* *f*

99

S *poco dim.* Pre - sents thy sha - dow

A *poco dim.* ma-gi-na-ry sight

T *poco dim.* ma-gi-na-ry sight

B *poco dim.* Pre - sents thy sha - dow

99

P *poco dim.*

101 *mf* *f* *espress.* *p*

S to my — sight-less view, a jewel

A *p* *mf* *f* *p*
Which, like like a jewel

T *p* *mf* *f* *p*
Which, like like a Jewel

B *mf* *f* *p*
to my — sight-less view a jewel

101 *mf* *acented, brilliant* *f* *espress.*

P

8 *Red.* * *Red.* * *Red.* *

105 *mf* *p*

S

A *mf* *p*

T *mf* *p*

B *mf* *p*

105 *subito f*

P

108 *legato* *p*

S hung in gha - st - ly night,

A hung in gha - st - ly night, gha - st - ly night,

T hung in gha - st - ly night, black

B *p cresc.*

108 *legato* *p* *Makes*

P

111 *cresc.*

S black night beau - ti - ous, and

A black night beau - ti - ous,

T night makes black night beau - ti - ous,

B black night black night beau - ti - ous,

111 *(R.H.) subito mf* *f* *8va* *mf*

P

113 *f*

S her old face new.

A and her old face new.

T and her old face

B - - - ous, and her old face her old face

P *f* (both hands)

loco

115 *f*

S Lo thus, by day my limbs

A Lo thus, by day my limbs

T and her old face new. Lo Thus, by day

B and her old face new. Lo Thus, by day

P

117

S by night my mind for thee

A by night my mind for thee

T *p* nienté *mf* mind for thee

B *p* nienté *mf* mind for thee

117

P *f* *mf* *mf*

RH louder than LH

120 *calmer* *nienté* *p*

S and for my - self no qui-et

A *calmer* *nienté* *p* and for my - self no qui-et

T *calmer* *nienté* *p* and for my - self no qui-et

B *calmer* *nienté* *p* and for my - self no qui-et

120 *calmer*

P *calmer*

124 *nienté*

S
find.

A
find.

T
find.

B
find.

124 *Aftermath: thoughtful, disturbed*

P
mf

129 *8va - - - - -*

P
sfz

Reo.

132

P
mf

(Reo)

*

137

p *subito p*

140

mf *pp*

144

mf *f* *p* *Tempo I* ♩ = 60

148

pp *ff* *f* **FASTER** ♩ = 72 - Releasing

151

f

154

S
A
T
B

nienté
Thus

154

P

157

S
A
T
B

nienté *mf*
Thus have

nienté *mf*
Thus have I

nienté *mf*
Thus have I

mf
have I had

157

P

160 *mf* 24 *f*

S — I had Thee, as

A had Thee,

T had Thee,

B — Thee,

160 *f*

P

163

S a dream doth flat - - - ter: In

A as a dream doth flat - ter: —

T as a dream doth flat - ter: —

B as a dream doth flat - ter:

163

P

166

S sleep a king,

A In sleep a king,

T In sleep a king,

B In sleep a king, in sleep a

166

P

169

p *decresc. a niente*

S

A *p* *decresc. a niente*

T *p* *decresc. a niente*

B *p* *decresc. a niente*

king,

169

P

mf

171

S *nienté* _____ *p*
but _____

A *nienté* _____ *p*
but _____

T *nienté* _____ *p*
but _____

B *nienté* _____ *p*
but _____

(8^{va}) ----- loco

171 *poco dim.* *(mf)*

175

S wak - ing no such mat - ter. _____ *f*

A wak - ing no such mat - ter. _____ *f*

T wak - ing no such mat - ter. _____ *f*

B wak - ing no such mat - ter. _____ *f*

175 *sfz*