

Sonnet XVIII

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 dimmed,
And every fair from fair sometime declines,
By chance, or nature's changing course untrimmed:

But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wand'rest in his shade,
When in eternal lines to time thou grow'st.

So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

Sonett XVIII

Soll ich dich einem Sommertag vergleichen?
Anmutiger, gemäßiger bist du als der Mai,
Des Maies Liebliche jagt der Wind von den Zweigen,
und nur zu früh im Sommer sein Ende zu.

Bald scheint die heiß'ne Sonne des Himmels Auge,
und dunkelt sich sein gold'ner Glanz, es weilet,
das Schöne nicht seiner Wohlgestalt,
vom Zufall vom Naturverlauf unbesetzt.

Du aber wirst ew'gem Sommer blüh'n,
nie durch den Sommer verflüh'n;
nie sollst du Tod' in seinem Schatten zieh'n,
wann ew'ge Linien dich der Zeit erhalten.

Solang Menschen atmen, Augen seh'n,
solange lebt dies, und heiß' dich fortbesteh'n.

Übersetzung: Gottlob Regis

Performance notes

William Shakespeare's 18th sonnet consists, like many English sonnets, of three cross-rhyming quatrains and a closing, summarising couplet (abab cdcd efef gg). The closing couplet provides the basis for the intro and chorus, while the three quatrains are set as verses. The accompaniment by the male voices in *Verse* and *Coda* (*marcato*) creates both a stable rhythmic base and a resonant foundation; the quarter notes should not, therefore, be sung too short, despite the tempo. The female voices, singing homophonously, should avoid pushing themselves rhythmically forward, but should instead sing the melody in a relaxed – "laid back" – manner. This also applies to the male voices when they take over the lead in the *Chorus*. The tenors should avoid drowning out the bass and instead act as an overtone on the bass voice. While the composer does not want a *belcanto* intro, from the verses on and a rock and roll style will bring out a good groove.

William Shakespeare (1564–1616), born in Stratford-upon-Avon, earned his living as a playwright, director, and actor. He is regarded as *the* unrivalled classical English dramatist and poet. He wrote to his 35 plays, between 1593 and 1609, and 154 sonnets, which were not published until 1609. *Shall I Compare Thee to a Summer's Day* is not only the best known of his sonnets, but probably also one of the most important poems in world literature.

Stefan Kalmer (born 1955), teaches at a grammar school and works as a conductor at the Musikhochschule (Academy of Music and Drama) in Munich, where he directs an ensemble. He is active as a composer, arranger and editor of choral music. (www.kalmer.de)

Aufführungshinweise

Das 18. Sonett von William Shakespeare besteht wie viele englische Sonette aus drei sich kreuzweisenden Quartetten und einem abschließenden zusammenfassenden Reimpaar (abab cdcd efef gg). Der Reim des abschließenden Reimpaars wird als Grundlage für *Intro* und *Chorus* verwendet; die drei Quartette sind als Strophen (*Verses*) vertont.

Die Begleitung durch die Männer in *Verse* und *Coda* („*marcato*“) schafft neben einer stabilen rhythmischen Grundlage ein klanglich tragendes Fundament; die Viertelnoten werden daher trotz der Akzentuierung nicht zu kurz gesungen. Die homophon geführten Frauenstimmen sollen keineswegs rhythmisch nach vorne drängen, sondern eher relaxed – „*laid back*“ – die Melodie singen. Dies gilt im Chorus auch für die Männer, die hier die Führung übernehmen. Der Tenor darf dabei nicht den Bass übertönen, sondern sollte wie ein Oberton der Bassstimme wirken. Der Komponist wünscht sich im Intro durchaus *Belcanto*, ab der Verse aber eine rockig-soulige Stimmgebung zu einem guten Groove.

William Shakespeare (1564–1616), geboren in Stratford-upon-Avon, wirkte als Bühnenschriftsteller, Regisseur und Schauspieler. Er gilt als *der* klassische englische Schriftsteller schlechthin. Neben seinen 35 Theaterstücken verfasste er von 1593 bis 1609 154 Sonette, die 1609 erstmals veröffentlicht wurden. *Shall I Compare Thee to a Summer's Day* ist nicht nur das bekannteste unter diesen, sondern wohl eines der bedeutendsten Gedichte der Weltliteratur.

Stefan Kalmer, geboren 1955, arbeitet als Gymnasiallehrer und Lehrbeauftragter an der Münchner Musikhochschule (Ensembleleitung). Er betätigt sich als Komponist, Arrangeur und Herausgeber von Chormusik. (www.kalmer.de)

Shall I Compare

Words: William Shakespeare

SATB a cappella

Music: Stefan Kalmer

Intro $\text{♩} = \text{ca. } 56$

S

A

T (A2)

B *dolce*
So long as men can breathe or eyes can see, so long lives

Piano/Klavier (for rehearsal)

6 *dolce*
T (A2) So long, _____ so
B this, and this life to thee. So long as men can breathe or eyes can see,

Piano/Klavier (for rehearsal)

13 *dolce*
S So
A *dolce* So long as men can breathe
T (A2) and this gives life to thee. So
B so long lives, this, and this gives life to thee. So long as men can breathe

Piano/Klavier (for rehearsal)



19

long, _____ so long, _____ and this gives life to _____ I com- pare thee to a

or eyes can see, so long lives this, and this gives to ... com- pare thee to a

long, _____ so long, _____ and this gives thee. Shall I com -

or eyes can see, so long lives this, this life thee. Shall I com -

f *sempre marcato*

f *sempre marcato*

26

sum - mer's day? Thou art more love - ly and more tem - per - ate. _____

heav - en shines, and of - ten is his gold com - ple - xion dimmed. _____

sum - mer's day? Thou art more love - ly and more tem - per - ate. _____

heav - en shines, and of - ten is his gold com - ple - xion dimmed. _____

pare, shall com - pare thee to a sum - mer's day? Shall

hot, some - time hot the eye of heav - en shines. Some -

pare, shall I com - pare thee to a sum - mer's day? Shall

hot, some - time too hot the eye of heav - en shines. Some -

C G D



29

Rough winds do shake the dar - ling buds of May, and sum - mer's lease hath all too
 And ev - ery fair from fair some - time de - clines, by chance or nature's chang - ing

Rough winds do shake the dar - ling buds of May, and sum - mer's lease hath all too
 And ev - ery fair from fair some - time de - clines, by chance or nature's chang - ing

I, shall I com - pare, shall com - pare the to a
 time, some - time too hot, some - time too hot the eye of

I, shall I com - pare, shall com - pare the to a
 time, some - time too hot, some - time too hot the eye of

A C G

32

short a date. So long as men can breathe, or eyes can see,
 course un - trimmed.

short a date. So long as men can breathe, or eyes can see,
 course un - trimmed.

sum - mer's day? So long as men can breathe or eyes can see,
 heav - en shines.

sum - mer's day? So long as men can breathe or eyes can see,
 heav - en shines.

A C

1.x *f* Chorus 1/2
 2.x *p*

1.x *f*
 2.x *p*

1.x *f*
 2.x *p*



35

and this gives life to thee. Men can see eyes can see,
 and this gives life to thee. can breathe, eyes can see,
 so long lives this, and this gives life to thee. So the or eyes can see,
 so long lives this, and this gives life to thee. So long men can breathe eyes can see,

G D

39

1. 2.

and this gives life to thee. Some-time too hot the eye of gives life to thee.
 and this gives life to thee. Some-time too hot the eye of gives life to thee.
 so long live this and gives life to thee. Some-time too gives life to thee.
 so long live this and gives life to thee. Some-time too gives life to thee.

1. A 2. D



43 Tutti

(snap)

Nor lose pos- sion of th... ow'st,

Nor lose pos- sion of th... fair thou ow'st, —

But thy e-ter - nal sum-mer shall not_ fade, —

But thy e-ter - nal sum-mer shall not_ fade, —

A C G D

47

when in e-ter - nal lines to time thou_ grow'st. — So

when in e-ter - nal lines to time thou_ grow'st. — So

nor thou wand' rest in his_ shade, — when in e - ter-nal lines!

nor shall death b... thou wand'-res. in his_ shade, — when in e - ter-nal lines!

C G D



Chorus 3

51

long men can breathe, eyes can and this

long men can breathe, eyes can see, and this

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

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

A C G

54

gives life thee. Men can breathe, eyes can see,

gives Men can breathe, eyes can see,

gives to thee. So long as men can breathe or eyes can see,

gives life to thee. So long as men can breathe or eyes can see,

A C



Verse 4

57

and— this gives life to thee. Shall I com-pare thee to a s— day?

and— this gives life to thee. Shall I com-pare— sum-mer's— day?—

so long lives this, and this gives life to thee.— Shall com - pare shall I com -

so long lives this, and this gives life to thee.— I com - pare, shall I com -

G D A C

61

Thou art more lov— and more tem - per - ate— Rough winds do shake— the dar - ling

Thou art— more tem - per - ate.— Rough winds do shake— the dar - ling

pare to a sum - mer's day? Shall I, shall I com -

thee to a sum - mer's day? Shall I, shall I com -

D A



64

buds of May, and sum-mer's lease hath all short as... shall
 buds of May, and sum-mer's lease hath all short date. Shall
 pare, shall I com - pare thee to a - mer's day? Shall
 pare, shall I com - pare thee to a sum - mer's day? Shall

C G D

67 Coda

Soprano or Tenor Solo

A sum - mer's day! _____

f I, shall I com - pare thee to a sum - mer's day? — Thou art more love - ly and more
f I, shall I com - pare thee to a sum - mer's day? — Thou art more love - ly and more
f I, shall I com - pare thee to a sum - mer's day? — Thou art more love - ly and more
 I, shall I com - pare thee to a sum - mer's day? — Thou art more love - ly and more

A C G



70

More tem - per - ate! ... the buds of
 tem - per - ate. ... Rough winds do shake the dar ... buds May,
 tem - per - ate. ... Rough winds do shake ... buds of ... May ...
 sum - mer's day? Shall I, shall com - pare, shall I com -

D A

73

May! ... Shall I com - pare?
 and sum - mer's le ... all to short a ... date. ... Shall I com - pare?
 and sum ... ase ... all to short a ... date. ... Shall I com - pare?
 pare thee ... a ... sum - mer's day? Shall I com - pare?
 e thee to a sum - mer's day? Shall I com - pare?

D A no 3