

Jean-Paul Dessy

For Kate

To Vassilissa de Marcken

Lyrics by William Shakespeare
from "The Tempest" and Sonnet XVIII

Premiered by Kris Belligh, baritone and Musiques Nouvelles, string quartet

♩=60

Barytone

Violin 1

Violin 2

Viola

Violoncello

armonicando

armonicando

armonicando

p *pp* *p* *mp* *p* *mp*

9

Bar.

V. 1

V. 2

A.

Vc.

mf

Be Be Be not Be not

mf normale

mf normale

mf normale

mf normale

16

Bar.

V. 1

V. 2

A.

Vc.

22

V. 1

V. 2

A.

Vc.

f *mf* *f* *mf* *f* *mf* *f* *mf*

Bar. *simile*

V. 1

V. 2

A.

Vc.

Bar. *simile*

V. 1

V. 2

A.

Vc.

37

Bar.

V. 1

V. 2

A.

Vc.

42

Bar. rit. ♩=60 *mp* ← ♩ = ♩ →

V. 1 rit. ♩=60 ← ♩ = ♩ →

V. 2

A.

Vc.

Bar.
=60
pizz. col pollice lasciare suonare tutte le note *simile*
IV III II
mp

Bar.

55

Bar.

V. 1

V. 2

A.

Vc.

58

Bar.

V. 1

V. 2

A.

Vc.

Bar. 

mp


Bar. 

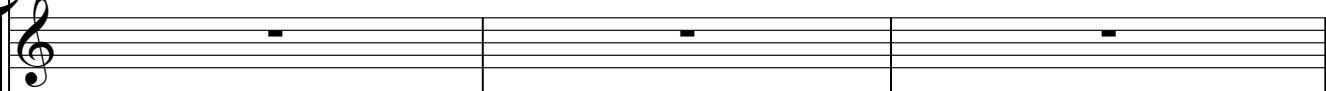
Shall I com-pare thee to a sum-mer's day?

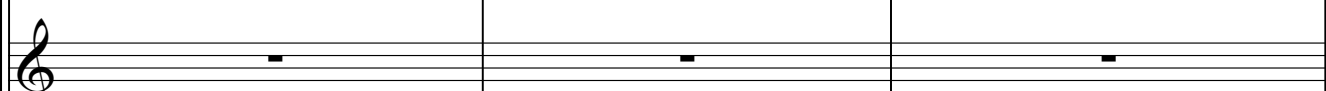
p


sul tasto molto delicato lontano


67

Bar. 
Thou art more love - ly and more tem - pe - rate Rough winds do shake the

V. 1 

V. 2 

A. 

Vc. 

70


Bar. 
dar - ling buds of May And sum - mer's lease hath all too short a date

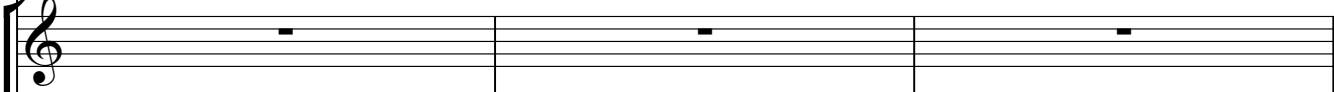
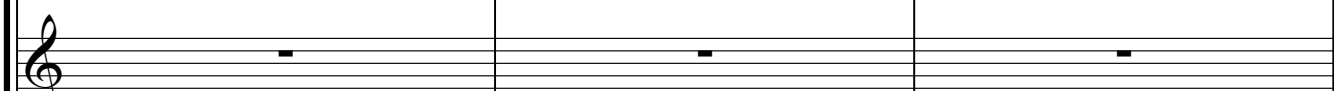


V. 1 

V. 2 

A. 

Vc. 

Bar. 
Some-time too hot the eye of hea-ven shines And of - ten is his

V. 1 
V. 2 
A. 
Vc. 

Bar. 
gold com-ple-xion dimm'd And eve - ry fair from fair some-time de - clines

V. 1 
V. 2 
A. 
Vc. 

79

mf

Bar. *Bass clef*
 By chance or na-ture's chan-ging course un-trimm'd But thy e - ter - nal

V. 1 *Treble clef*

V. 2 *Treble clef*
mp *mf* *simile*

A. *Alto clef*
mp *mp < mf > mp*

Vc. *Bass clef*
mf

82


Bar. *Bass clef*
 sum-mer shall not fade Nor lose pos - ses - sion of that fair thou ow'st

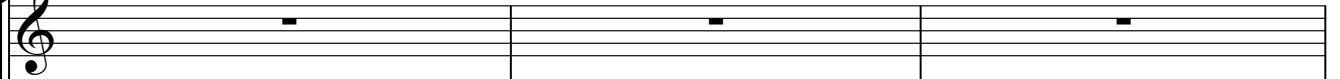



V. 1 *Treble clef*


V. 2 *Treble clef*

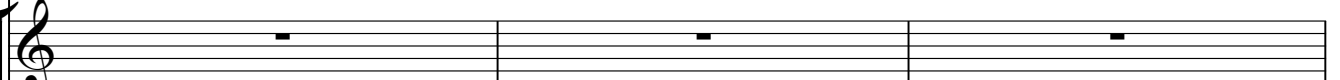



A. *Alto clef*

Vc. *Bass clef*


Bar. 
Nor shall death brag thou wand'-rest in his shade When in e - ter - nal

V. 1 
V. 2 
A. 
Vc. 

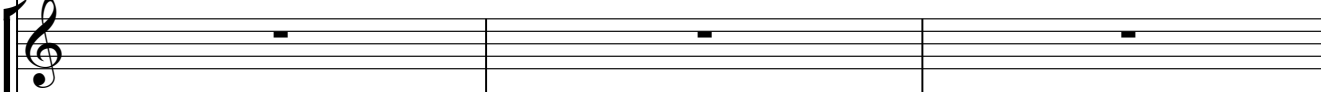
Bar. 
lines to Time thou grows't So long as men can breathe or eyes can see


V. 1 
V. 2 
A. 
Vc. 


91


Bar. 

So long lives this and this gives life to thee So long as men can


V. 1 

V. 2 

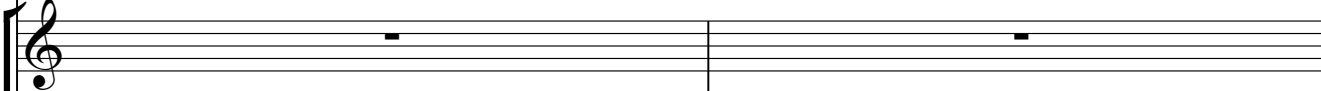
A. 


Vc. 


94


Bar. 

breathes or eyes can see So long lives this and

V. 1 

V. 2 

A. 

Vc. 

Bar. *f*
 this gives life to thee

V. 1 *passionato*
f *passionato*

V. 2 *f*

A. *passionato* *un poco marcato*
mp *mf* *f*

Vc. *arco* *passionato*
f

Bar.

V. 1

V. 2

A.

Vc.

100

Bar. 

102

Bar. 

Bar.

V. 1

V. 2

A.

Vc.

This musical score block covers measures 104 and 105. It features five staves: Baritone (Bar.), Violin 1 (V. 1), Violin 2 (V. 2), Alto (A.), and Violoncello (Vc.). The Baritone staff is empty. The Violin 1 staff plays a melodic line with eighth-note patterns and slurs. The Violin 2 staff plays a similar melodic line with slurs. The Alto staff plays a rhythmic accompaniment of eighth notes. The Violoncello staff plays a melodic line with slurs and rests. The key signature has one sharp (F#) and the time signature is 3/8.

Bar.

V. 1

V. 2

A.

Vc.

This musical score block covers measures 106 and 107. It features five staves: Baritone (Bar.), Violin 1 (V. 1), Violin 2 (V. 2), Alto (A.), and Violoncello (Vc.). The Baritone staff is empty. The Violin 1 staff plays a melodic line with eighth-note patterns and slurs. The Violin 2 staff plays a similar melodic line with slurs. The Alto staff plays a rhythmic accompaniment of eighth notes. The Violoncello staff plays a melodic line with slurs and rests. The key signature has one sharp (F#) and the time signature is 3/8.

108

Bar. 

110

Bar. 

Bar. 

V. 1 

V. 2 

A. 

Vc. 

con sordina
IV III
mp

Bar. 

V. 1 

V. 2 

A. 

Vc. 

dolce ma intenso
mp
dolce ma intenso
mp

119

Bar. 

123

Bar. 

mp

Bar. ou-r re-vels now are en-ded these ou - r ac-tors

V. 1

V. 2

A. dolce ma intenso

Vc. *mp*

Bar. were all spi-rits and are mel-ted in - to air in - to thin air

V. 1

V. 2

A.

Vc.

134

Bar. 

V. 1 

V. 2 

A. 

Vc. 

137

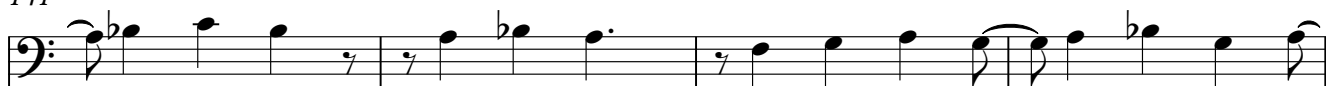
Bar. 





V. 1 

V. 2 

A. 

Vc. 

Bar. 
_ in - he - rit shall dis - solve and like this in subs - tan - tial pa

V. 1 
V. 2 
A. 
Vc. 

Bar. 
_ geant fa - ded leave not a rack be-hind We are such

V. 1 
V. 2 
A. 
Vc. 

mf *mp*

Bar.

V. 1

V. 2

A.

Vc.

rit.

$\text{♩} = 58$

Bar.

V. 1

V. 2

A.

Vc.

rit. $\text{♩} = 58$

158 *mf*

Bar. *mf*

Re-lease me from my_ bands With the help of your good hands

V. 1 *mp* con sordina

V. 2 *mp* con sordina

A. *mp* con sordina

Vc. *mp*

162

Bar. *mf*

Gen-tle breath of yours my_ sails_ Must fill or else my pro-ject fails Wich was to please

V. 1

V. 2

A.

Vc.

167

Bar. *Now I want Spi-rits to en-force art to en-charm And my en-ding is des-pair Un-less I*

V. 1

V. 2

A.

Vc.

172

Bar. *be re-lieved by- prayer_ Wich pier-ces so that it as-saults Mer-cy it-self and frees*

V. 1

V. 2

A.

Vc.

177

Bar. all faults As your of - fense would par - don'd be

V. 1

V. 2

A.

Vc.

180 *p* **rit.** Let your in - dul - gence set me free Let your in - dul - gence set me free

V. 1

V. 2

A.

Vc.