

Sonnet 18

for SATB divisi voices and piano

by hunter t. johnson

text by William Shakespeare

Background Notes

This setting is dedicated to the composer's partner, Connor, and written for the St. Louis-based choral ensemble *catenary*.

Performance Notes

Careful attention should be paid to balance and designated dynamics. When a line is indicated as louder than the rest, it should be brought out fully above the cloudy mutterings of the other lines.

When in canon, voices should seek to imitate and blend with the voices in their octave, as if the parts have been mixed together and then divided.

Dissonances should always be treated as balanced, with all dissonant parts being of equal volume.

Biography

hunter t. johnson (he/him) is a dynamic young composer with a rapidly growing catalog of choral works, art songs, and chamber pieces. He takes inspiration from issues of social justice and conflict, working to give voice to sentiments and ideas that he feels are ignored in everyday life. In composing vocal works, he seeks poetry and texts that range from those that explore nature and beauty to those that examine social issues such as self-harm, suicide, and other traditionally avoided topics. He has completed commissions for art songs and choral works, including several works for Grammy Award-winning soprano Christine Brewer. Other commissioning ensembles include Emmanuel Episcopal Church in Webster Groves, MO; the Webster University ChordLoks; and the Lindenwood University Concert Choir under the direction of Pamela Grooms.

An active choral musician, hunter has performed with and conducted groups in concerts across the United States. He is one of the co-founders and the conductor of the choral ensemble *catenary*. hunter's composition *Stars* was awarded the 2017 Missouri Choral Director's Association Opus Award, which recognizes an outstanding choral composition by a Missouri-based composer. His works have been performed by the Webster University Chamber Singers, Concert Choir, and Women's Chorus, under his direction as well as that of Drs. Trent A. Patterson and Stuart Chapman Hill.

Hunter holds a Bachelor's of Music Degree in Composition from Webster University in St. Louis, Missouri, where he studied composition with Dr. David Werfelmann and Kim Portnoy.

for Connor
premiered by catenary, hunter t. johnson, conductor

Sonnet 18

for SATB *divisi* voices and piano

William Shakespeare

hunter t. johnson

Calm ♩ = 72

SOPRANO

ALTO

TENOR

BASS

Piano

p smool
unhindered

p cont'dale

5

S. *mp* gently

A. *p* gently

T. *p* gently

B. *p* gently

Pno. *pp* *p* gently

Shall I com-pare thee to a

9

S. *mf* sum-mer's day? Thou art more love - ly and more tem - per-ate:

A. *mf* sum - mer's day? Thou art love - ly and tem - per-ate:

T. *mf* sum-mer's day? Thou art more love ly and more tem - per-ate:

B. *mf* sum - mer's day? Thou art love - ly and tem - per-ate:

Pno. *mf*

12

S. *mf* Rough winds do shake the darl - ing buds of May,

A. *mf* Rough winds do shake the darl-ing buds of

T. *mf* Rough winds do shake do shake, do

B. *mf* Rough winds do shake the darl - ing buds of May,

Pno. *mf* *p*

14

p

S. And sum-mer's lease hath all too short a date

p

A. May, Sum-mer hath all too short a date:

p

T. shake, And sum-mer's lease hath all too short a date:

p

B. And sum-mer hath too short a date:

p *mf* *p* *boldly, pressing forward*

Pno.

17

S.

A.

mf *sweetly*

T. Some - time too

B.

mf *p* *gentle, rolling*

Pno.

21

p brightly

S. the eye of heav-en shines,

A. the eye of heav-en shines,

T. hot the eye of heav-en shines, And

B. *mf* sweetly Some-time too hot the eye of heav en shines,

Pno.

24

p

S. gold,

A. *mf* sweetly And of - ten his gold com - plex - ion dimm'd; *p* gold,

T. of - ten is his gold com-plex-ion dimm'd;

B. *mf* And of - ten is his gold com-plex-ion dimm'd;

Pno. *p* *mf* *p*

27

S. *mf with fervor*
fair - fair

A. *mf with fervor*
And ev-ery fair from fair some -

T. *p* *mf with fervor*
And fair from fair some -

B. *p* *mf with fervor*
And fair from -

Pno. *mf with fervor*

29

S. *f*
some - time de-clines, By chance, or na - ture's chang - ing course, un -

A. *f*
- time de-clines, By chance, or na - ture's chang - ing course, un -

T. *f*
- time de - clines, By chance, or na - ture's chang - ing course, un -

B. *f*
fair some time de - cline by na - ture's chang - ing course, un -

Pno. *f*

32 *mp*

S. *mp*
trimm'd;

A. *mp*
trimm'd;

T. *mp*
trimm'd;

B. *mp*
trimm'd;

Pno. *mf* *harsh, gradually softening*

36 *mf* accented, harsh

S. But thy e - ter - nal sum-mer shall not fade

A. *p* *mf* accented, harsh
But thy e - ter - nal sum-mer shall not fade

T. *p* *mf* accented, harsh
But thy e - ter - nal sum-mer shall not fade

B. *p* *mf* accented, harsh
But thy e - ter - nal sum-mer shall not fade

Pno. *p* *f* sub. violent

Red.

39 *f*

S. Nor lose pos-ses-sion of that fair thou ow'st;

A. *f* Nor lose pos-ses-sion of that fair thou ow'st;

T. *f* Nor lose pos-ses-sion of that fair thou ow'st;

B. *f* Nor lose pos-ses-sion of that fair thou ow'st;

Pno. *f*

Red.

42 *mf* held back, still accented

S. Nor shall Death brag thou wan - der'st* in his shade,

A. *mf* held back, still accented Nor shall Death brag thou wan - der'st* in his shade,

T. *mf* held back, still accented Nor shall Death brag thou wan - der'st* in his shade,

B. *mf* held back, still accented Nor shall Death brag thou wan - der'st* in his shade,

Pno. *f*

Red.

*"wander'st" pronounced : *wan-drest*

46 *f* growing, broadly **rit.** *ff* solo optional

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

A. When in e - ter-nal time thou grow'st;

T. When in e - ter-nal lines to time thou grow'st;

B. When in lines to time thou grow'st;

Pno. *ff* **rit.**

49 **A tempo**

S.

A.

T.

B.

Pno. *pp* glassy, like a lost memory *p*

loco

*"wander'st" pronounced : wan-drest

A little slower

11

54 **rit.** *pp* withheld, like a soft secret

S. So long as men can breathe or eyes can

A. So long as men can breathe or eyes can

T. So long as men can breathe or eyes can

B. So long as men can breathe or eyes can

rit. **A little slower**

(8) *pp* (for rehearsal use only)

Pno.

57 *p* *pp* with a little more motion *pp*

S. see, so long lives this, and this gives life to thee.

A. see, so long lives this, and this gives life to thee.

T. see, so long lives this, and this gives life to thee.

B. see, so long lives this, and this gives life to thee.

Pno.

62 *p* *mp* *p* *mp* *moving forward*

S. *p* *mp* *p* *mp* *moving forward*

A. *p* *mp* *p* *mp* *moving forward*

T. *p* *mp* *p* *mp* *moving forward*

B. *p* *mp* *p* *mp* *moving forward*

Pno.

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

66 *Slowly* *p* *pp*

S. *p* *pp*

A. *p* *pp*

T. *p* *pp*

B. *p* *pp*

Pno. *Slowly* *(play)* *pp* *forgotten*

life to thee. this gives life to thee.

life to thee. this gives life to thee.

life to thee. this gives life to thee.

life to thee. this gives life to thee.

Red.