



ORFEON UNIVERSITARIO
DE MALAGA

Shall I compare thee to a summer's day

Música: Nils Lindberg
Texto: William Shakespeare

Slowly

Soprano *p* 3
Shall I com - pare thee to a sum - mer's day? Thou art more love - ly and more tem - pe - rate:

Alto I *p* 3
Shall I com - pare thee to a sum - mer's day? Thou art love - ly and more tem - pe - rate:

Alto II *p* 3
Shall I com - pare thee to a sum - mer's day? Thou art love - ly and more tem - pe - rate:

Tenor *p* 3
Shall I com - pare thee to a sum - mer's day? Thou art love - ly and more tem - pe - rate:

Bajo *p* 3
Shall I com - pare thee to a sum - mer's day? Thou art love - ly and more tem - pe - rate:

S *mf* 5
Rough winds do shake the dar - ling buds of May, and sum - mer's lease hath all too short a date:

A I *mf* 5
Rough winds do shake the dar - ling buds of May, and sum - mer's lease hath all too short a date:

A II *mf*
Rough winds do shake the dar - ling buds of May, and sum - mer's lease hath all too short a date:

T *mf* 8
Rough winds do shake the dar - ling buds of May, and sum - mer's lease hath all too short a date:

B *mf*
Rough winds do shake the dar - ling buds of May, and sum - mer's lease hath all too short a date:

9 *p* *mf*

S Some-time too hot the eye of hea-ven shines, and of-ten is his gold com - ple - xion dimm'd

A I 9 *p* *mf*

A II *p* *mf*

T *p* *mf*

B *p* *mf*

Some-time ³too hot the eye of hea-ven shines, and of-ten is his gold com - ple - xion dimm'd

13

S And eve-ry fair from fair some-time de-clines, by chance or na - ture's chan-ging course un-trimmed:

A I 13

A II

T 8

B

And eve-ry fair from fair some-time de-clines by chance or na - ture's chan-ging course un-trimmed:

17 *mf* *pp*

S but the e - ter - nal sum - mer shall not fade Nor lose pos - ses - sion of that fair thou owes't

A I 17 *mf* *pp*

A II *mf* *pp*

T 8 *mf* *pp*

B *mf* *pp*

but the e - ter - nal sum - mer shall not fade Nor lose po - se - sion of that fair thou owes't

21 *cresc.* *mf* *cresc.* 3

S nor shall Death brog thou won - derst in his shade, when in e - ter - nal lines to time thou growest; So 3

A I 21 *cresc.* *mf* *cresc.* 3

A II *cresc.* *mf* *cresc.*

T 8 *cresc.* *mf* *cresc.*

B *cresc.* *mf* *cresc.*

nor shall Death brog thou won - derst in his shade, when in e - ter - nal lines to time thou growest; So

25 *ff* *rit.* *p*

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

25 *ff* *rit.* *p*

A I long as men can breathe or eyes can see, so long lives this and this gives life to thee. Life to thee.

ff *rit.* *p*

A II long as men can breathe or eyes can see, so long lives this and this gives life to thee. Life to thee.

ff *rit.* *p*

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

ff *rit.* *p*

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

The image shows a musical score for five voices: Soprano (S), Alto I (A I), Alto II (A II), Tenor (T), and Bass (B). Each voice part begins at measure 25 with a fortissimo (*ff*) dynamic. The lyrics are: "long as men can breathe or eyes can see, so long lives this and this gives life to thee. Life to thee." The score includes performance markings such as *rit.* (ritardando) and *p* (piano) towards the end of each line. The music is written in treble clef for Soprano, Alto I, and Tenor, and bass clef for Alto II and Bass. The key signature has one sharp (F#).