

Five Shakespeare Sonnets

Full Score

1. Some glory in their birth

William Shakespeare

(Sonnet 91)

Peter Smith (2017)

Allegro moderato ♩ = 120

The musical score is arranged in a standard orchestral format. The woodwind section includes Oboe 1 and 2, and Horn 1 and 2 in F. The vocal section includes Soprano, Alto, Tenor, and Bass. The string section includes Violin 1 and 2, Viola, Violoncello, and Double Bass. The score begins with a tempo marking of **Allegro moderato** and a metronome marking of ♩ = 120. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The dynamic marking *f* (forte) is present at the beginning of the Violin 1 and 2 parts. The score includes various musical notations such as slurs, accents, and triplets (marked with '3').

5 **A**

Ob1 *mf* *f*

Ob2 *mf*

Hn1 *mf*

Hn2 *mf*

S *mf*

A *mf*

T *mf*

B *mf*

Vln1 *mf*

Vln2 *mf*

Vla *mf*

Vc *mf*

Db *mf*

Some glo - ry in their birth, some in their skill, _____

Some glo - ry in their birth, some in their skill, _____

Some glo - ry in their birth, some in their skill, _____

Some glo - ry in their birth, some in their skill, _____

9

Ob1 *mf*

Ob2

Hn1 *mf* 3 *mp* 3 *mp* 3 *mp* 3

Hn2 *mf* 3 *mp* 3

S some in their wealth, some in their bo - dy's force, Some in their

A some in their wealth, some in their bo - dy's force, Some in their

T some in their wealth, some in their bo - dy's force,

B some in their wealth, some in their bo - dy's force,

Vln1 *p* 3

Vln2 *p*

Vla *p*

Vc *p*

Db

13 B

Ob1 *mp* *mf* *p*

Ob2

Hn1 *p*

Hn2 *p*

S
gar - ments, though new - fang - gled ill;

A
gar - ments, though new - fang - gled ill;

T
8 *mp* 3
Some in their hawks and

B
mp 3
Some in their hawks and

Vln1

Vln2

Vla

Vc
3

Db

21

Ob1

Ob2

Hn1

Hn2

S
ad - junct plea - sure, Where - in it finds a joy a-bove the rest:

A
ad - junct plea - sure, Where - in it finds a joy a-bove the rest:

T
ad - junct plea - sure, Where - in it finds a joy a-bove the rest:

B
ad - junct plea - sure, Where - in it finds a joy a-bove the rest:

Vln1
b *tr* *b* *tr* *b* *tr* *b* *tr*

Vln2

Vla
tr *tr* *tr* *tr* *b* *tr*

Vc

Db

26 **C**

Ob1

Ob2

Hn1
p

Hn2
p

S
mp But these par - ti - cu - lars are not my mea - sure; *p* All these I

A
mp But these par - ti - cu - lars are not my mea - sure; *p* All these I

T
mp But these par - ti - cu - lars are not my mea - sure; *p* All these I

B
mp But these par - ti - cu - lars are not my mea - sure; *p* All these I

Vln1
mp *p*

Vln2
mp *p*

Vla
mp *p*

Vc
mp arco *p*

Db
mp *p*

36

Ob1 *mf* *mp*

Ob2 *mf* *mp*

Hn1 *mf* *mp*

Hn2 *mf* *mp*

S *mf*

A *mf*

T *mf*

B *mf*

Vln1 *mp* *mf* *mp*

Vln2 *mp* *mf* *mp*

Vla *mp* *mf*

Vc *mf*

Db *mf*

high birth to me, Ri - cher than wealth, prou-der than gar-ments cost,

high birth to me, Ri - cher than wealth, prou-der than gar-ments cost,

high birth to me, Ri - cher than wealth, prou-der than gar-ments cost,

high birth to me, Ri - cher than wealth, prou-der than gar-ments cost,

41

Ob1 *mf*

Ob2 *mf*

Hn1 *mf*

Hn2 *mf*

S
Of more de-light than hawks or hor-ses be;

A
Of more de-light than hawks or hor-ses be;

T
8
Of more de-light than hawks or hor-ses be;

B
Of more de-light than hawks or hor-ses be;

Vln1 *f* *mf* *f*

Vln2 *f* *mf*

Vla *mp* *f* *mf* *f*

Vc *mp* *f*

Db *f*

46 **E**

Ob1

Ob2

Hn1

Hn2

S
And ha - ving thee, of all men's pride I boast:

A
And ha - ving thee, of all men's pride I boast:

T
And ha - ving thee, of all men's pride I boast:

B
And ha - ving thee, of all men's pride I boast:

Vln1
mf

Vln2
f *mf* *p*

Vla
mf *p*

Vc

Db

51

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

p

p

p

Wret - ched in this a - lone, that thou may'st take All this a -

that thou may'st take All this a -

F

poco rit. . a tempo

58

Ob1

Ob2

Hn1

Hn2

S
way, and me most wret - ched__ make.

A
and me most wret - ched__ make.

T
way, and me most wret - ched__ make.

B
and me most wret - ched__ make.

Vln1

Vln2

Vla
p

Vc
p

Db

rit.

64

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

mf

p

mf

p

mf

pp

mf

pp

mf

pp

p

pp

2. Lo! as a careful housewife
(Sonnet 143)

Allegro ♩ = 120

Musical score for '2. Lo! as a careful housewife (Sonnet 143)'. The score is in 4/4 time and marked 'Allegro ♩ = 120'. The instruments are Oboe 1, Oboe 2, Horn 1 in F, Horn 2 in F, Soprano, Alto, Tenor, Bass, Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The Violin 1 and Violoncello parts begin with a piano (*p*) dynamic and a pizzicato (*pizz.*) marking. The Violin 2 part also begins with a piano (*p*) dynamic and a pizzicato (*pizz.*) marking. The Viola part is marked with a piano (*p*) dynamic. The Tenor part is marked with an 8va marking. The score is divided into two measures.

71

Ob1 *mf*

Ob2 *mf*

Hn1 *p*

Hn2 *p*

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Ob1 *p* *mf*

Ob2 *p* *mf*

Hn1 *pp* *p*

Hn2 *pp* *p*

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

75

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

f *p* *pp* *3*

Detailed description: This page of a musical score covers measures 75 and 76. The woodwind section includes two oboes (Ob1, Ob2), two horns (Hn1, Hn2), and a saxophone (S). The string section includes violin 1 (Vln1), violin 2 (Vln2), viola (Vla), violoncello (Vc), and double bass (Db). In measure 75, the oboes play a melodic line with a dynamic of *f* (forte). In measure 76, they play a triplet of notes with a dynamic of *p* (piano). The horns play a sustained note in measure 75 with a dynamic of *pp* (pianissimo) and a sharp sign. The strings play a rhythmic pattern in measure 75 and a similar pattern in measure 76. The saxophone, violin 2, and double bass have rests in measure 75 and play a note in measure 76.

77 **G**

Ob1
Ob2
Hn1
Hn2
S
A
T
B
Vln1
Vln2
Vla
Vc
Db

p
Lo! as a care - ful house - wife

p
Lo! as a care - ful house - wife

p
Lo! as a care - ful house - wife

p
Lo! as a care - ful house - wife

The musical score for measures 77 and 78 features a vocal ensemble (Soprano, Alto, Tenor, Bass) and an orchestra. The vocal parts are marked *p* and sing the lyrics "Lo! as a care - ful house - wife". The instrumental parts include Oboe 1 and 2, Horn 1 and 2, Violin 1 and 2, Viola, Violoncello, and Double Bass. The score is in G major, as indicated by the key signature.

79

Ob1

Ob2

Hn1

Hn2

S
runs, as a care-ful house-wife runs to catch,

A
runs, as a care-ful house-wife runs to catch,

T
runs, as a care-ful house-wife runs to catch,

B
runs, as a care-ful house-wife runs to catch,

Vln1

Vln2

Vla

Vc

Db

82

Ob1

Ob2

Hn1

Hn2

S
runs to catch one of her fea - thered crea - tures,

A
runs to catch one of her fea - thered crea - tures,

T
runs to catch one of her fea - thered crea - tures,

B
runs to catch one of her fea - thered crea - tures,

Vln1

Vln2

Vla

Vc

Db

84

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

one of her fea - thered crea - tures broke a - way,

one of her fea - thered crea - tures broke a - way,

one of her fea - thered crea - tures broke a - way,

one of her fea - thered crea - tures broke a - way,

H

86

Ob1

Ob2

Hn1

Hn2

S *mp*
Sets down her babe and makes an

A *mp*
Sets down her babe and makes an

T *mp*
Sets down her babe and makes an

B *mp*
Sets down her babe and makes an

Vln1 *mp*

Vln2 *mp*

Vla

Vc *mp*

Db *mp*

88

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

swift des - patch in pur-suit of the thing she would have

swift des - patch in pur-suit of the thing she would have

swift des - patch in pur-suit of the thing she would have

swift des - patch in pur-suit of the thing she would have

90

Ob1

Ob2

Hn1

Hn2

S
stay, Whilst her ne -

A
stay, Whilst her ne -

T
stay, Whilst her ne -

B
stay, Whilst her ne -

Vln1

Vln2

Vla

Vc

Db

pp

92

Ob1

Ob2

Hn1

Hn2

S
gled - ted child holds her in chase,

A
gled - ted child holds her in chase,

T
gled - ted child holds her in chase,

B
gled - ted child holds her in chase,

Vln1

Vln2

Vla

Vc

Db

p

mf

mf

mf

mf

mf

mf

mf

94

Ob1 *mf*

Ob2

Hn1

Hn2

S *mf*
Cries to catch her whose busy care is bent To fol - low

A *mf*
Cries to catch her whose busy care is bent To fol - low

T *mf*
Cries to catch her whose busy care is bent To fol - low

B *mf*
Cries to catch her whose busy care is bent To fol - low

Vln1

Vln2

Vla

Vc

Db

96

Ob1

Ob2

Hn1

Hn2

S
that which flies, that which flies be - fore her

A
that which flies, that which flies be - fore her

T
that which flies, that which flies be - fore her

B
that which flies, that which flies be - fore her

Vln1

Vln2

Vla

Vc

Db

98 **I**

Ob1 *p*

Ob2

Hn1

Hn2

S *p*
face, Not pri - zing her poor in - fant's dis - con - tent;—

A *p*
face, Not pri - zing her poor in - fant's dis - con - tent;—

T *p*
face, Not pri - zing her poor in - fant's dis - con - tent;—

B *p*
face, Not pri - zing her poor in - fant's dis - con - tent;—

Vln1 *p*

Vln2 *p*

Vla

Vc *p*
arco

Db *p*
arco

p

107

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

pp

f *p*

f *p*

f *p*

f *p*

109

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

pizz

pizz

113

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

Whilst I thy babe chase thee a - far be - hind;

Whilst I thy babe chase thee a - far be - hind;

Whilst I thy babe chase thee a - far be - hind;

Whilst I thy babe chase thee a - far be - hind;

Whilst I thy babe chase thee a - far be - hind;

115

Ob1

Ob2

Hn1

Hn2

S
But if thou catch thy hope, turn back to

A
But if thou catch thy hope, turn back to

T
But if thou catch thy hope, turn back to

B
But if thou catch thy hope, turn back to

Vln1
mf *f*

Vln2
mp *mf* *f*

Vla

Vc

Db

117

Ob1

Ob2

Hn1

Hn2

S
me, And play the

A
me, And play the

T
me, And play the

B
me, And play the

Vln1
mf

Vln2
mf

Vla

Vc
mf

Db
mf

K

119

Ob1

Ob2

Hn1

Hn2

S
mo - ther's part, kiss me, be kind: kiss me, be kind:

A
mo - ther's part, kiss me, be kind: kiss me, be kind:

T
mo - ther's part, kiss me, be kind: kiss me, be

B
mo - ther's part, kiss me, be kind: kiss me, be

Vln1
pizz.
p

Vln2
pizz.
p

Vla
pizz.

Vc
pizz.
p

Db
pizz.
p

122

Ob1

Ob2

Hn1

Hn2

S
kiss me, be kind: kiss me, be kind: kiss me, be kind:

A
kiss me, be kind: kiss me, be kind: kiss me, be kind:

T
kind: kiss me, be kind: kiss me, be kind: be kind:

B
kind: kiss me, be kind: kiss me, be kind: be kind:

Vln1

Vln2

Vla

Vc

Db

mp

f

125

Ob1 *f* *mf* *mp* *p*

Ob2 *mf* *mp* *p*

Hn1 *f*

Hn2 *f*

S

A

T

B

Vln1 *f*

Vln2 *f*

Vla *f*

Vc *f*

Db *f*

127 **L**

Ob1 *mp*

Ob2 *mp*

Hn1 *mp* 3

Hn2 *mp* 3

S *mf*
So will I pray that thou mayst have thy

A *mf*
So will I pray that thou mayst have thy

T *mf*
So will I pray that thou mayst have thy

B *mf*
So will I pray that thou mayst have thy

Vln1 *mf* arco

Vln2 *mf* arco

Vla *mf* div. arco

Vc *mf*

Db *mf*

130

Ob1 *mf*

Ob2 *mf*

Hn1 *mp*

Hn2 *mp*

S 'Will'

A 'Will'

T 'Will'

B 'Will'

Vln1 *mp*

Vln2 *mp*

Vla

Vc

Db

Detailed description: This page of a musical score covers measures 130 and 131. The woodwind section includes two Oboes (Ob1 and Ob2), two Horns (Hn1 and Hn2), and a Saxophone (S). The vocal section includes Alto (A), Tenor (T), and Bass (B). The string section includes Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), Violoncello (Vc), and Double Bass (Db). In measure 130, the Oboes play a melodic line with a triplet of eighth notes and a half note, marked *mf*. The Horns play a sustained note marked *mp*. The vocalists sing the word 'Will' on a single note. In measure 131, the Oboes continue their melodic line with another triplet, also marked *mf*. The Horns remain on their sustained note. The vocalists continue with 'Will'. The Violin 1 part plays a rhythmic eighth-note pattern marked *mp*. The Violin 2 part enters in measure 131 with a similar rhythmic pattern, also marked *mp*. The Viola, Violoncello, and Double Bass parts are silent in both measures.

132

Ob1 *p* *mp*

Ob2 *p* *mp*

Hn1 *p* *mf*

Hn2 *p* *mf*

S *p* *mp* *f*
 If thou turn back, if thou turn back, and my loud cry - - - ing,

A *p* *mp* *f*
 If thou turn back, if thou turn back, and my loud cry - -

T *p* *mp*
 If thou turn back, if thou turn back, and my loud

B *p* *mp*
 If thou turn back, if thou turn back, and

Vln1 *p* *mp*

Vln2 *p* *mp*

Vla *mp* arco

Vc *pizz* *mp* arco

Db *p* *mp*

135

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

p *mf* *p* *mf* *f* *f*

my loud cry - - - ing, my loud cry -

- ing, and my loud cry - ing, my loud cry -

cry - - - ing, my loud cry -

my loud cry - - - ing, my loud cry -

pizz *pizz* *pizz*

Detailed description: This page of a musical score covers measures 135 through 138. The top section includes woodwinds: Ob1 and Ob2 play a rhythmic pattern of eighth notes with slurs and accents, while Hn1 and Hn2 play a melodic line with dynamics ranging from *p* to *mf*. The vocal section features Soprano (S), Alto (A), Tenor (T), and Bass (B) parts with lyrics: "my loud cry - - - ing, my loud cry -", "- ing, and my loud cry - ing, my loud cry -", "cry - - - ing, my loud cry -", and "my loud cry - - - ing, my loud cry -". Dynamics for the vocalists range from *f* to *mf*. The string section includes Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), Violoncello (Vc), and Double Bass (Db). Vln1 and Vln2 play a melodic line, while Vla, Vc, and Db provide harmonic support with *pizz* (pizzicato) markings in measure 138.

M

139

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

p

pp

arco

ing still, my loud cry

ing still, my loud cry

ing still, my loud cry

ing still, my loud cry

p

arco

p

143

Ob1

Ob2

Hn1

Hn2

S
ing
still.

A
ing
still.

T
ing
still.

B
ing
still.

Vln1
p

Vln2
p

Vla

Vc

Db

145

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

arco

pp

3. Shall I compare thee to a summer's day?
(Sonnet 18)

148 Lento $\text{♩} = 54$

The musical score is arranged in a vertical system with the following parts from top to bottom:

- Ob1** (Oboe 1): Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting at measure 148. Dynamic: *pp*.
- Ob2** (Oboe 2): Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting at measure 148. Dynamic: *pp*.
- Hn1** (Horn 1): Treble clef, 4/4 time. Rest throughout.
- Hn2** (Horn 2): Treble clef, 4/4 time. Rest throughout.
- S** (Soprano): Treble clef, 4/4 time. Lyrics: "Shall I com-pare thee to a sum-mer's day?". Dynamic: *pp*. Includes a triplet of eighth notes.
- A** (Alto): Treble clef, 4/4 time. Lyrics: "Shall I com-pare thee to a sum-mer's day?". Dynamic: *pp*. Includes a triplet of eighth notes.
- T** (Tenor): Treble clef, 4/4 time. Lyrics: "Shall I com-pare thee to a sum-mer's day?". Dynamic: *pp*. Includes a triplet of eighth notes.
- B** (Bass): Bass clef, 4/4 time. Lyrics: "Shall I com-pare thee to a sum-mer's day?". Dynamic: *pp*. Includes a triplet of eighth notes.
- Vln1** (Violin 1): Treble clef, 4/4 time. Playing sustained chords. Dynamic: *pp*. Includes markings: "arco con sord." and "div.".
- Vln2** (Violin 2): Treble clef, 4/4 time. Playing sustained chords. Dynamic: *pp*. Includes marking: "arco con sord.".
- Vla** (Viola): Alto clef, 4/4 time. Playing sustained chords. Dynamic: *pp*. Includes markings: "con sord." and "arco".
- Vc** (Violoncello): Bass clef, 4/4 time. Playing sustained chords. Dynamic: *pp*. Includes markings: "con sord." and "arco".
- Db** (Double Bass): Bass clef, 4/4 time. Playing sustained chords. Dynamic: *pp*.

151

Ob1

Ob2

Hn1

Hn2

S
Thou art more love-ly and more tem-pe-rate: Rough winds do shake the dar-ling buds of

A
Thou art more love-ly and more tem-pe-rate: Rough winds do shake the

T
Thou art more love-ly and more tem-pe-rate: Rough winds do shake the dar-ling buds of

B
Thou art more love-ly and more tem-pe-rate: Rough winds do shake the

Vln1

Vln2

Vla

Vc

Db

N

154

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

p

mp

p espress.

p

p

p

May, And sum-mer's lease hath all too short a

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

May, And sum-mer's lease hath all too short a

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

p espress.

p

p espress.

p

p

p

157

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

date: Some-times too hot the eye of hea-ven shines,

date: Some-times too hot the eye of hea-ven shines,

date: Some-times too hot the eye of hea-ven shines,

date: Some-times too hot the eye of hea-ven shines,

p

p

p

p

p

mp *p*

pp

pp

pp

pp

pp

pp

161

Ob1 *pp*

Ob2 *pp*

Hn1 *pp*

Hn2 *pp*

S *p*
 And of - ten__ is his gold com - ple-xion dimmed; And ev' - ry fair from fair

A *p*
 And of - ten__ is his gold com - ple-xion dimmed; And ev' - ry fair from fair

T *p*
 And of - ten__ is his gold com - ple-xion dimmed; And ev' - ry fair from fair

B *p*
 And of - ten__ is his gold com - ple-xion dimmed; And ev' - ry fair from fair

Vln1 *p*

Vln2 *p*

Vla *p*

Vc *p*

Db *p*

164

Ob1 *p* *pp*

Ob2

Hn1 *p*

Hn2

S
some-times de-clines, By chance or Na-ture's chan-ging course un-- trimmed;

A
some-times de-clines, By chance or Na-ture's chan-ging course un-- trimmed;

T
some-times de-clines, By chance or Na-ture's chan-ging course un-- trimmed;

B
some-times de-clines, By chance or Na-ture's chan-ging course un-- trimmed;

Vln1

Vln2

Vla

Vc

Db

172

Ob1 *p*

Ob2 *p*

Hn1

Hn2

S *mp* *p*
fair thou ow'st; Nor shall death brag—thou wan-der'st in his shade, When in e-ter-nal lines to

A *mp* *p*
fair thou ow'st; Nor shall death brag—thou wan-der'st in his shade, When in e-ter-nal lines to

T *mp* *p*
fair thou ow'st; Nor shall death brag—thou wan-der'st in his shade, When in e-ter-nal lines to

B *mp* *p*
fair thou ow'st; Nor shall death brag—thou wan-der'st in his shade, When in e-ter-nal lines to

Vln1 *p*

Vln2 *mp* *p* *p*

Vla *p*

Vc *p* *p*

Db *p* *p*

176

P

Ob1 *p* *f*

Ob2 *p* *f*

Hn1 *p* *mf*

Hn2 *p* *mf*

S
time thou grow'st; So long as men can breathe or

A
time thou grow'st; So long as men can breathe or

T
time thou grow'st; So long as men can breathe or

B
time thou grow'st; So long as men can breathe or

Vln1 *p* *f*

Vln2 *f*

Vla *f*

Vc *f*

Db *f*

molto rall.

179

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

mf

mp

pp

f

p

pp

eyes can see, So long lives this, and this gives life to thee.

eyes can see, So long lives this, and this gives life to thee.

eyes can see, So long lives this, and this gives life to thee.

eyes can see, So long lives this, and this gives life to thee.

f

pp

f

pp

f

pp

f

pp

f

pp

(Sonnet 130)
4. My Mistress' Eyes

184 **Con Moto** ♩ = 76

Ob1 *mp*

Ob2 *mp*

Hn1

Hn2

S *mf*
My mis- tress'

A *mf*
My mis- tress'

T *mf*
My mis- tress'

B *mf*
My mis- tress'

Vln1 *pizz.* *mp*

Vln2 *pizz.* *mp*

Vla *pizz.* *mp*

Vc *pizz.* *mp*

Db *pizz.* *mp*

Detailed description: This page of a musical score is for the fourth movement of a piece based on Sonnet 130, titled '4. My Mistress' Eyes'. The score is in 4/4 time and marked 'Con Moto' with a tempo of ♩ = 76. It begins at measure 184. The woodwind section includes two oboes (Ob1 and Ob2) playing a melodic line in the first two measures, marked *mp*. The horn section (Hn1 and Hn2) is silent. The vocal soloists (Soprano, Alto, Tenor, and Bass) enter in the third measure with the lyrics 'My mis- tress'' in a mezzo-forte (*mf*) dynamic. The string section (Violins 1 and 2, Viola, Violoncello, and Double Bass) provides a rhythmic accompaniment of eighth notes, marked *pizz.* and *mp*.

187

Ob1

Ob2

Hn1

Hn2

S
eyes are noth-ing like the sun; Co-ral is far more red than her lips' red;

A
eyes are noth-ing like the sun; Co-ral is far more red than her lips' red;

T
eyes are noth-ing like the sun; Co-ral is far more red than her lips' red;

B
eyes are noth-ing like the sun; Co-ral is far more red than her lips' red;

Vln1

Vln2

Vla

Vc

Db

Detailed description: This page of a musical score, numbered 187, features a vocal quartet and a string ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: "eyes are noth-ing like the sun; Co-ral is far more red than her lips' red;". The instrumental parts include two Oboes (Ob1, Ob2), two Horns (Hn1, Hn2), Violin I (Vln1), Violin II (Vln2), Viola (Vla), Violoncello (Vc), and Double Bass (Db). The score is divided into four measures. The first two measures are in 4/4 time, and the last two are in 3/4 time. The key signature has one flat (B-flat). The vocal parts use a variety of note values including quarter, eighth, and sixteenth notes, with some rests. The instrumental parts provide harmonic support with rhythmic patterns.

191 **Q**

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

mp

mf

If snow be white, why then her breasts are dun; If hairs be wires, black wires grow on her

mp

mf

If snow be white, why then her breasts are dun; If hairs be wires, black wires grow on her

mp

mf

If snow be white, why then her breasts are dun; If hairs be wires, black wires grow on her

mp

mf

If snow be white, why then her breasts are dun; If hairs be wires, black wires grow on her

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

195

Ob1 *mf* *p*

Ob2 *mf* *p*

Hn1

Hn2

S *mp*
head. I have seen ro - ses da-masked, red and

A *mp*
head.

T *mp*
head. I have seen ro - ses da-masked, red and

B *mp*
head.

Vln1 *p*

Vln2 *p*

Vla *p*

Vc *p*

Db *p*

197

Ob1

Ob2

Hn1

Hn2

S
white But no such ro - ses see I

A *mp*
da-masked, red and white But no such ro - ses see I

T
white, da-masked, red and white But no such ro - ses see I

B *mp*
da-masked, red and white no such ro - ses see I

Vln1

Vln2

Vla

Vc

Db

R

199

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

p in her cheeks; And in some per-fumes is there more *mf* de-light

p in her cheeks; And in some per-fumes is there more *mf* de-light

p in her cheeks; And in some per-fumes is there more *mf* de-light

p in her cheeks; And in some per-fumes is there more *mf* de-light

mf

mf

mf

mf

mf

206

Ob1 *p* 3

Ob2 *p* 3

Hn1

Hn2

S know That mu - sic, that mu - sic, that

A know That mu - sic, That mu - sic,

T know, yet well I know That mu - sic, That mu - sic,

B know, yet well I know That mu - sic, That mu -

Vln1

Vln2

Vla

Vc

Db

Detailed description: This page of a musical score, numbered 206, features a variety of instruments and vocal soloists. The woodwind section includes two Oboes (Ob1 and Ob2), two Horns (Hn1 and Hn2), and a Bassoon (B). The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section consists of Violins 1 and 2 (Vln1, Vln2), Viola (Vla), Violoncello (Vc), and Double Bass (Db). The score is in a key with two flats and a 3/4 time signature. The woodwinds play a melodic line with triplets and accents, marked *p*. The vocal soloists enter with lyrics: 'know That mu - sic, that mu - sic, that' (Soprano), 'know That mu - sic, That mu - sic,' (Alto), 'know, yet well I know That mu - sic, That mu - sic,' (Tenor), and 'know, yet well I know That mu - sic, That mu -' (Bass). The strings provide a rhythmic accompaniment with eighth-note patterns.

S

209

Ob1

Ob2 *mf*

Hn1 *mp* *mf* *p*

Hn2

S *mf* *mp*
 mu - sic hath a far more pleas-ing sound; I grant I ne - ver saw a

A *mf* *mp*
 that mu - sic hath a far more plea-sing sound; I grant I ne - ver saw a

T *mf* *mp*
 that mu - sic, hath a far more plea-sing sound; I grant I ne - ver saw a

B *mf* *mp*
 - sic, that mu - sic hath a far more plea-sing sound; I grant I ne - ver saw a

Vln1 *pizz.* *mp*

Vln2 *pizz.* *mp*

Vla *pizz.* *mp*

Vc *pizz.* *mp*

Db *pizz.* *mp*

2/2

Ob1

Ob2

Hn1

Hn2

S

A

T

B

p secco

god-dess go; My mis-tress when she walks treads on the ground.

Vln1

Vln2

Vla

Vc

Db

p

mf

arco

216 **T**

Ob1 *p* *mf*

Ob2 *p* *mf*

Hn1 *mf*

Hn2 *mp* *f*

S
And yet, by heav'n I think my love as rare As a - ny, as a - ny

A
And yet, by heav'n I think my love... as rare As a - ny, as a - ny

T
And yet, by heav'n I think my love as rare As a - ny, as a - ny

B
And yet, by heav'n I think my love as rare As a - ny, as a - ny

Vln1 *p* *f*

Vln2 *p* *f*

Vla *p* *mp* *f*

Vc *p* *mp* *f*

Db *p* *mp* *f*

220 **poco rit.** **a tempo**

Ob1

Ob2

Hn1

Hn2

S
she be - lied with false com - pare.

A
she be - lied with false com - pare.

T
she be - lied with false com - pare.

B
she be - lied with false com - pare.

Vln1

Vln2

Vla

Vc

Db

p

mf

mp

223

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

pp

p

f

pizz.

5. Mine Eye and Heart
(Sonnet 46)

Allegro ♩ = 112

Musical score for '5. Mine Eye and Heart (Sonnet 46)' in 5/4 time, marked Allegro (♩ = 112). The score is arranged for a full orchestra and vocal soloists. The woodwind section includes Oboe 1 and Oboe 2, both playing a melodic line starting in the second measure with a forte (*f*) dynamic. The Horn 1 in F and Horn 2 in F parts play a rhythmic accompaniment of eighth and sixteenth notes, also starting in the second measure with a forte (*f*) dynamic. The vocal soloists (Soprano, Alto, Tenor, Bass) and the string section (Violin 1, Violin 2, Viola, Violoncello, Double Bass) are currently silent, indicated by whole rests in their staves.

228

Ob1 *mp*

Ob2 *mp*

Hn1 *p* *mf*

Hn2 *p* *mf*

S *mf*
Mine eye and heart are at a

A *mf*
Mine

T

B

Vln1 *mp* *mf* *mp* pizz

Vln2 *mp* *mf* *mp* pizz

Vla *mp* *mf*

Vc *mp* *mf*

Db *mf* pizz

230

Ob1

Ob2

Hn1

Hn2

S
mor - tal war

A
eye and heart are at a mor - tal war

T
How to di-vide the con - quest of thy

B
How to di-vide the

Vln1
arco
mf

Vln2
arco
mf

Vla
pizz
mp

Vc
mf
pizz
mp

Db
mp

233

Ob1

Ob2

Hn1

Hn2

S
Mine eye my heart thy pic-ture'ssight would bar,

A
Mine eye my heart thy pic-ture's

T
sight; My

B
con - quest of thy sight;

Vln1
arco *mf* pizz *mp*

Vln2
pizz *mp*

Vla
arco *mf*

Vc
arco *mf*

Db

Detailed description: This page of a musical score covers measures 233 to 235. It features a vocal line with lyrics and a string ensemble. The vocal line includes Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The string ensemble consists of Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), Violoncello (Vc), and Double Bass (Db). The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *mf* and *mp*. Performance instructions for the strings include 'arco' and 'pizz'.

U

236

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

sight would bar,

heart mine eye the free - dom of that right.

My heart mine eye the free - dom of that

arco *mf*

arco *mf*

pizz. *mp*

pizz. *mp*

My

239

Ob1

Ob2

Hn1

Hn2

S
heart doth plead that thou in him dost lie

A
My heart doth plead that thou in him dost

T
A

B
right.

Vln1
pizz.

Vln2
pizz.

Vla
arco
mf

Vc
arco
mf

Db

242

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

lie

clo - set ne - ver pierced with cry - stal eyes

A clo - set ne - ver pierced with cry - stal

arco *mf*

arco *mf*

pizz *mp*

pizz *mp*

V

245

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

mf

f

p

pizz.

arco

But the de-fen - dant doth that plea_ de - ny

eyes But the de-fen - dant doth that plea_ de - ny

249

Ob1

Ob2

Hn1

Hn2

S
And says in him thy fair ap - pea - rance lies. To 'cide this ti - tle is im-

A
And says in him thy fair ap - pea - rance lies. To 'cide this ti - tle is im-

T
And says in him thy fair ap - pea - rance lies. To 'cide this ti - tle is im-

B
And says in him thy fair ap - pea - rance lies. To 'cide this ti - tle is im-

Vln1

Vln2
pizz.

Vla

Vc

Db

Ob1

Ob2

Hn1

Hn2

S
pan-neled A quest of thoughts, all te-nants to the heart, And

A
pan-neled A quest of thoughts, all te-nants to the heart, And

T
pan-neled A quest of thoughts, all te-nants to the heart, And

B
pan-neled A quest of thoughts, all te-nants to the heart, And

Vln1
p *f* *mf* *p*

Vln2
f *mf* *p*

Vla
p *f* *mf* *p*

Vc
p *f* *mf* *p*

Db
p *f* *mf* *p*

arco

arco

arco

arco

arco

arco

257

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

by their ver-dict is de-ter-mined The clear eye's moi-e-ty and the dear heart's

by their ver-dict is de-ter-mined The clear eye's moi-e-ty and the dear heart's

by their ver-dict is de-ter-mined The clear eye's moi-e-ty and the dear heart's

by their ver-dict is de-ter-mined The clear eye's moi-e-ty and the dear heart's

mf *p*

mf *p*

261 **molto rall.**

Ob1 *pp*

Ob2 *pp*

Hn1

Hn2

S
part: *mp* *mf*
As thus, as thus:

A
part: *mp* *mf*
As thus, as thus:

T
part: *mp* *mf*
As thus, as thus:

B
part: *mp* *mf*
As thus, as thus:

Vln1 *p*

Vln2 *p*

Vla *p*

Vc *p* *p*

Db

267 Più lento ♩ = 82

X

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

pp *pizz.* *arco* *mf* *mp* *p*

pp *pizz.* *arco* *mf* *mp* *p*

pp *pizz.* *arco* *mf* *mp*

pp *pizz.* *arco* *mf* *mp*

pp *pizz.* *arco* *mf* *mp*

mine eye's due is thy out - - ward

mine eye's due is thy out - - ward

mine eye's due is thy out - - ward

mine eye's due is thy out - - ward

mf *mp*

mf *mp*

mf

mf

mf

mf

pp *pizz.* *arco* *mf* *mp* *p*

pp *pizz.* *arco* *mf* *mp* *p*

pp *pizz.* *arco* *mf* *mp*

pp *pizz.* *arco* *mf* *mp*

pp *pizz.* *arco* *mf* *mp*

274

Ob1 *mp*

Ob2 *mp*

Hn1

Hn2

S
part, And my heart's right thy in - ward love of

A
part, And my heart's right thy in - ward love of

T
part, And my heart's right thy in - ward love of

B
part, And my heart's right thy in - ward love of

Vln1 *mf* *mp*

Vln2 *mf* *mp*

Vla *mp*

Vc *mf*

Db *mp*

molto rall.

Più lento

281

Ob1

Ob2

Hn1

Hn2

S
heart, thy in - ward love of heart.

A
heart, thy in - ward love of heart.

T
heart, thy in - ward love of heart.

B
heart, thy in - ward love of heart.

Vln1

Vln2

Vla
mf *p*

Vc
p

Db

Y Tempo primo

288

Ob1 *pp* *mf*

Ob2 *pp* *mf*

Hn1 *mf*

Hn2 *mf*

S *pp*

A *pp*

T *pp*

B *pp*

Vln1 *pp*

Vln2 *pp*

Vla *pp*

Vc *pp*

Db *mf* pizz.

Detailed description: This page of a musical score covers measures 288, 289, and 290. The tempo is marked 'Tempo primo'. The score includes parts for two oboes (Ob1, Ob2), two horns (Hn1, Hn2), soprano (S), alto (A), tenor (T), bass (B), violin I (Vln1), violin II (Vln2), viola (Vla), violoncello (Vc), and double bass (Db). The key signature has one flat (B-flat), and the time signature is 5/4. The first measure (288) features a dynamic of *pp* (pianissimo) for the oboes and strings, and *mf* (mezzo-forte) for the horns. The second measure (289) features a dynamic of *mf* for the oboes and horns. The third measure (290) features a dynamic of *mf* for the double bass, with a 'pizz.' (pizzicato) marking above the staff. The woodwinds and strings play sustained notes with some grace notes and rests.

senza rit.

291

Ob1

Ob2

Hn1

Hn2

S

A

T

B

Vln1

Vln2

Vla

Vc

Db

mf

f

ff

mf

ff

mf

ff

mf

ff

ff