

Sonnet 144

William Shakespeare

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Con moto
♩ = 128

The musical score is arranged in a standard orchestral format. The top section includes the Flute, Oboe, Clarinet in B♭, Bassoon, Horn in F, Trumpet in B♭, and Timpani. The middle section includes the Snare Drum, Harp, and Baritone Solo. The bottom section includes the Piano (with a note that it is not to be performed with the orchestra), Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 5/4 time and features a tempo of 'Con moto' with a metronome marking of 128. The woodwinds and piano play a complex rhythmic pattern of eighth notes, often in groups of three. The strings play a simple accompaniment of quarter notes. The harp and snare drum provide additional texture. The score is divided into two systems, with the second system starting with the tempo and metronome markings repeated.

Fl. *mp*

Ob. *mp* *mp*

Cl. *mp*

Bsn. *fp* stopped +

Hn. *fp*

Tpt. *mp*

Timp.

S. D. (tr) *mp*

Hp. *mf* *mp*

Bar. Solo loves I have of com-fort and dis- paire,

Pno. *mf* *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf* *mp*

8

Fl.

Ob.

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt.

Timp.

S. D. *p* \longleftarrow *mp*

Hp.

Bar. Solo *mf*

The bet-ter an - gel is a man right faire;

Pno. *mp*

Vln. I

Vln. II

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mf*

11

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

S. D.

Hp.

Bar. Solo

The wor-ser spi - rit a wo-man col-lour'd ill. To

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

3 3

3 3

17

Fl.

Ob. *mf*

Cl.

Bsn. *mf*

Hn.

Tpt.

Timp.

S. D.

Hp. *mf* *pres de la table*

Bar. Solo
side, And would cor- rupt my soul to be a de- vil:

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

23

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

S. D.

Hp.

Bar. Solo

an - gel be turn'd fiende, Sus - pect I will, yet not di - rect - ly tell,

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

28

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

S. D.

Hp.

Bar. Solo

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

But be-ing both from me both to each friend, I gesse one an-gel in a-

32

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Timp.

S. D.

Hp. *mf*

Bar. Solo *mf*

no-ther's hel. Yet this shal I nere know__but live in doubt, Till

Pno. *mf*

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

rit.

37

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

S. D.

Hp.

Bar. Solo

my bad an - gel fire _____ my good one out.

A tempo

rit.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

40 *rall.*

Fl. Ob. Cl. Bsn. Hn. Tpt. Timp. S. D. Hp. Bar. Solo Pno. Vln. I Vln. II Vla. Vc. Cb.

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

rall.

Detailed description: This page of a musical score covers measures 40, 41, and 42. The score is for a full orchestra and piano. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet) has rests in measures 40 and 41, with notes in measure 42. The Horn and Trumpet parts feature triplet patterns in measures 40 and 41. The Percussion section (Timpani, Snare Drum) has rests in measures 40 and 41, with a snare drum roll in measure 42. The Harp part has sustained chords in measures 40 and 41, and a more active part in measure 42. The Piano part features triplet patterns in measures 40 and 41, and a sustained chord in measure 42. The string section (Violins I and II, Viola, Violoncello, Contrabass) has sustained notes in measures 40 and 41, and more active parts in measure 42. The score includes dynamic markings such as *mp*, *p*, *pp*, and *mp*, and a *rall.* (rallentando) marking in measures 41 and 42.