

This Shakespeare setting uses each of the voice groups, including solos, and contrasts with the full choir sound. It will suit any general concert programme, and specifically themes of love or of great poetry. The theme stresses the truth that true love is not dependent on life's changes.

for Ian Watts and the Carlton Male Voice Choir

## Sonnet 116

William Shakespeare

David Machell

**Larghetto**

The piano introduction consists of five measures. The first two measures are rests for both the treble and bass staves. The third measure begins the piano part with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music is marked *p tranquillo*. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with some grace notes. The piece concludes with a *Ped.* (pedal) marking in the final measure.

**calm, warm and expansive,  
with some movement**

**A**

The vocal part begins at measure 6. The treble staff has a whole rest. The bass staff is for the Baritone voice, marked *mp*. The lyrics are: "Let me not to the marriage of true minds admit im-". The piano accompaniment starts at measure 6 with a treble clef and a key signature of two flats. It features a melodic line in the treble and a supporting bass line. The piano part is marked *mp*.

10 *mp*

Love is not love which alt' reth when it al - te - ra - tion

pe - di - ments

14

finds

*Basses*  
*mf*

or bends with the re - mo - ver to re - move

18 **B** *mf* with a little more movement

oh no it is an e - ver fi - xèd mark that

oh no it is an e - ver fi - xèd mark that

21

**broaden a little...**

looks on tem - pests and is ne - ver sha - ken

looks on tem - pests and is ne - ver sha - ken

a

**lighter, more movement**

25

**C**

*1st T. solo*  
*mf*

it is a star to ev-'ry wan-dring bark

*pp* a star to ev - 'ry wan-dring

*Baritone solo* *mf*  
whose

*pp* a star to ev - 'ry wan-dring

*sim.*

29

**broaden...**

bark Ah

worth's un known\_ al-though its height be ta - ken

bark Ah

32

**D**

**original tempo,  
with firm conviction**

*f* Love's not time's fool tho'

*f* Love's not time's fool tho'

ro - sy lips and cheeks

ro - sy lips and cheeks

with-in his ben - ding sick - le's com -

*Baritones*  
*lightly, with fragility*  
*p*

broaden... **E** less movement

pass move

Love al - ters not with his brief hours and

*Basses*  
*with warmth*  
*mf*

*head tone*  
*mp*

but bears it out e-ven to the edge of doom

weeks of doom

*mp*

*pp*

**F** original tempo

50

*Bass solo*  
*mf*  
If this be er - ror and u-pon me

**F**  
*mf*

54

*mf* *f*  
I ne-ver writ I ne - ver writ nor no man

*mf* *f*  
proved I ne-ver writ I ne - ver writ nor no man

*f*

hold back a little...

60

*mf* *p in tempo* *ff*

no man e - - - ver loved!

*mf* *p* *ff*

no man e - - - ver loved!

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

*ff*

65

*pp* *1st T. solo*

loved

loved

*pp*

loved

3

Ped.