

Kathryn Rose

William Shakespeare

Sonnet 27

SATB

# Sonnet 27

William Shakespeare

Kathryn Rose

**Andante**  
*mp*

SOPRANO  
Wear - y with toil, I haste me to my bed, The dear re-pose for

ALTO  
Wear - y with toil, I haste me to my bed, The dear re-pose for

TENOR  
Wear - y with toil, I haste me to my bed,

BASS  
Wear - y with toil, I haste me to my bed,

S. - A.

T. - B.

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6

limbs with trav-el tired; But then be-gins a jour-ney in my

limbs with trav-el tired; But then be-gins a jour-

But then be-gins a jour-ney in my head To work my

But then be-gins a jour-ney in my head To work my

11

*mf* head, when bo-dy's work ex-pired: *mp* For then my thoughts from far, where I a-

*mf* ney, when bo-dy's work ex-pired: *mp* For then my thoughts from far, where I a-

*mf* mind, when bo-dy's work ex-pired:

*mf* mind, when bo-dy's work ex-pired:

17

bide, And keep my droop - ing,  
 bide, In-tend a zeal - ous pil - grim-age to thee, And\_ keep my  
*mp*  
 In-tend a zeal - ous pil - grim-age to thee, And keep my  
 And keep my droop - ing,

22

droop - ing eye-lids op-en wide, Look-ing on dark-ness which the blind do see:  
 droop - ing eye-lids op-en wide, Look-ing on dark-ness which the blind do see: Save  
*p*  
 droop-ing eye-lids op-en wide, Look-ing on dark-ness which the blind do see: Save  
 droop - ing eye-lids op-en wide, Look-ing on dark-ness which the blind do see:  
*p*

28

*p*

Save that my soul's im - a - gi - na - ry sight Pre-sents thy

that my soul's im - a - gi - na - ry sight Pre-sents thy

that my soul's im - a - gi - na - ry sight Pre-sents thy

*p*

Save that my soul's im - a - gi - na - ry sight Pre-sents thy

32

*mf* *f*

shad-ow to my sight-less view, Which, like a jew - el hung in gha-st - ly

shad-ow to my sight-less view, Which, like a jew - el hung in gha-st - ly

shad-ow to my sight-less view, Which, like a jew - el hung in gha-st - ly

shad-ow to my sight-less view, Which, like a jew - el hung in gha-st - ly

38

*subito p* *f*

night, Makes black night beaut- eous, — and her old face new. Lo! Thus, by

*subito p* *f*

night, Makes black night beaut- eous, — and her old face new. Lo! Thus by

*p* *f*

night, and her old face new. Lo! Thus by

*p* *f*

night, and her old face new. Lo! Thus, by

44

*mp*

day my limbs, — by night my mind, For thee, and for my -

*mp*

day my limbs, — by night my mind, — For thee, — and for my -

*mp*

day my limbs, — by night my mind, For thee, — and for my -

*mp*

day my limbs, — by night my mind, — For thee, and for my -

48

self, no qui - et find. *p*

self, no qui - et, no qui - et find. *p*

self no qui - et, no qui - et find. *p*

self no qui - et find. *p*

Kathryn Rose was born in Saskatchewan, Canada and studied the piano from the age of four. She composed her first piano piece at the age of seven and started playing the horn at eleven, winning a medal in a provincial music festival when she was only twelve. She studied horn with Dr Tom Staples and piano with Glen Montgomery at the University of Lethbridge, Canada before moving to London in the year 2000.

In London, Kathryn has performed several solo recitals as both horn player and pianist, and acted as musical director for various community dramatic productions. She has also performed on serpent and tenor cor and busked on the London Underground. She studied with Julian Baker before attending Trinity College of Music, where she studied horn with Stephen Stirling and Roger Montgomery, and jazz with Jim Rattigan and Mark Bassey.

After her degree at Trinity College, Kathryn turned her hand to church music. Since 2010 she has been organist and choirmistress at St Andrew's Church, Leytonstone, where several of her works have been sung.

Kathryn has a strong interest in making live music more readily available to the general public and is passionate about removing barriers to access. She has organized performances of public-domain music aimed at raising awareness of copyright and intellectual property issues from the perspective of audience, performers and composers.

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