

Commissioned for the inaugural concert of Cantare, New York City.
Barry Oliver, director

How Sweet the Moonlight

for eight-part men's ensemble or chorus, unaccompanied

Text: W. Shakespeare
from *Merchant of Venice*

Thank you for your interest in this music!
This evaluation score was purposely made
at low print quality. Purchased scores are
printed at high resolution on quality paper.

Music: Eric Helmuth

Moderato $\text{♩} = 60$

The musical score is arranged in two systems. The first system includes parts for Tenor I, Tenor II, Baritone, and Bass. The second system includes parts for Tenor I, Tenor II, Baritone, Bass, and Piano (for rehearsal). Each vocal part has lyrics underneath. The piano part consists of two staves. The score includes dynamic markings such as *p*, *cresc.*, and *mp*. There are also performance instructions like *Molto* and *Adagio* written across the score. The lyrics are: 'How sweet, how sweet the moon-light, sleeps u -' and 'How sweet, how sweet, how sweet the moon-light, the moon-light'.

Tenor I
How sweet, how sweet the moon-light, sleeps u -

Tenor II
How sweet, how sweet, how sweet the moon-light, sleeps u -

Baritone
How sweet, how sweet the moon-light, sleeps u -

Bass
How sweet, how sweet the moon-light, sleeps u -

Tenor I
How sweet, how sweet the moon-light, the moon-light.

Tenor II
How sweet, how sweet, how sweet the moon-light, the moon-light.

Baritone
How sweet, how sweet the moon-light, the moon-light.

Bass
How sweet, how sweet the moon-light.

Piano
(for rehearsal)

TI
pon this bank, on this bank!

TII
pon this bank, on this bank! Here

Bar.
pon this bank, on this bank! Here will we

B
pon this bank, u - pon this bank! Here

TI
sleeps u - pon this bank, on this bank!

TII
sleeps u - pon this bank, on this bank!

Bar.
sleeps u - pon this bank, on this bank! Here will we

B
sleeps u - pon this bank, on this bank!

Pno.

cresc. e piu mosso poco a poco.....

14 *mp* (sempre cresc.)

TI Here will we sit, here will we sit and let the sound, and

14 (sempre cresc.)

TII here will we sit, will we sit let the sound and

14 (sempre cresc.)

Bar. sit, will we sit, we will sit and let the sound,

14 *mp* (sempre cresc.)

B we will sit, we will sit let the sound,

cresc. e piu mosso poco a poco.....

14 *mp* (sempre cresc.)

TI Here will we sit, here will we sit and let the sound, and

14 (sempre cresc.)

TII Here will we sit, will we sit, let the sound, and

14 (sempre cresc.)

Bar. sit, will we sit, here we will sit and let the sound,

14 *mp* (sempre cresc.)

B will we sit, will sit let the sound,

14

Pro. 14

19 $\text{♩} = 48$ *f*

TI let the sound of mu-sic, of mus - sic, mu-sic of

TII let the sound of mu-sic, the sound of mu - sic, of mu-sic the sound of

Bar. let the sound of mu-sic, the sound of mu-sic, the sound of mu-sic the sound of

B and let the sound of mu-sic the sound of mu-sic of

19 $\text{♩} = 48$ *f*

TI let the sound of mu - sic, the sound of mu - sic

TII let the sound of mu-sic, the sound of mu - sic, of mu-sic the sound of

Bar. let the sound of mu-sic, the sound of mu - sic, of mu-sic the sound of

B and let the sound of mu - sic sound of mu-sic

19

Pro.

rall Tempo primo

TI
mu - sic creep in our ears, creep in our ears: soft

III
mu - - sic creep in our ears, creep in our ears: soft

Bar.
mu - sic creep in our ears, creep in our ears: soft

B
mu - - sic creep in our ears creep in our ears: soft

rall Tempo primo

TI
23 mu - sic creep creep in our ears our ears: soft

III
23 mu - - sic creep creep in our ears our ears: soft

Bar.
23 mu - - - sic creep creep in our ears our ears: soft

B
23 mu - - sic creep creep in our ears our ears: soft

Ho.
23

28

TI
still-ness, soft still-ness and the night _____ the night

28

III
still-ness, soft still-ness and the night the night _____ the night

Bar.
still-ness, soft still-ness and the night the _____ night the _____ night _____

B
still-ness, soft still-ness and the night _____ the night

28

TI
still-ness, soft still-ness and the night _____ the night

28

III
still-ness, soft still-ness and the night the night _____ the night

28

Bar.
still-ness, soft still-ness and the night the _____ night the _____ night

B
still-ness, soft still-ness and the night _____ the night

28

Pro.
28

33 *p* *mp*

II be-come the touch-es of sweet har - mo - ny, sweet

III *p* *mp*

be-come the touch-es, the touch-es, the touch-es of sweet har - mo - ny, sweet

Bar. *p* *mp*

be-come the touch-es, the touch-es, the touch-es of sweet har - mo - ny,

B *p* *mp*

be-come the touch-es, the touch-es of sweet har - mo - ny,

33 *p* *mp*

II be-come the touch-es of sweet har - mo - ny, sweet

33 *p* *mp*

III be-come the touch-es, the touch-es, the touch-es of sweet har - mo - ny, sweet

33 *p* *mp*

Bar. be-come the touch-es, the touch-es, the touch-es of sweet har - mo - ny,

B *p* *mp*

be-come the touch-es, the touch-es of sweet har - mo - ny,

33

Pro. 33

meno mosso

Rit.

TI
har - - - mo - ny. har - mo - ny. *pp*

III
har - mo - ny, sweet har - mo - ny. har - mo - ny. *pp*

Bar.
sweet har - mo - ny. har - - - mo - ny. *pp*

B
sweet har - mo - ny. har - mo - ny. *pp*

meno mosso

Rit.

TI
har - - - mo - ny. har - mo - ny. *pp*

III
har - mo - ny, sweet har - mo - ny. har - mo - ny. *pp*

Bar.
sweet har - mo - ny. har - - - mo - ny. *pp*

B
sweet har - mo - ny. har - mo - ny. *pp*

Pro.
39