



HOW SWEET THE MOONLIGHT SLEEPS

Unaccompanied Part Song for SATBB Chorus

TEXT BY

William Shakespeare

MUSIC BY

Charles Wood

VOCAL SCORE

COVER IMAGE

“Grand Canal by Moonlight, Venice, Italy” - Photo Print, between 1890-1900



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey
Editor

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

<i>Full Score Manuscript</i>	n.a
<i>Vocal Score</i>	Novello, Ewer and Company - The Musical Times, no. 543, © 1888
<i>Manuscript Transcription & Score Engraving</i>	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 5.1.30.2109 *Audio Software:* NotePerformer 4 *Graphic Software:* Adobe Photoshop CS5
Document Software: Affinity Serif Publisher *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011



Charles Wood (15 June 1866 – 12 July 1926) was an Irish composer and teacher; his students included Ralph Vaughan Williams at Cambridge and Herbert Howells at the Royal College of Music. He is primarily remembered and performed as an Anglican church music composer, but he also wrote songs and chamber music, particularly for string quartet.

Born in Vicars' Hill in the Cathedral precincts of Armagh, Ireland, Charles was the fifth child and third son of Charles Wood Sr. and Jemima Wood. The boy was a treble chorister in the choir of the nearby St. Patrick's Cathedral (Church of Ireland). His father sang tenor as a stipendiary 'Gentleman' or 'Lay Vicar Choral' in the Cathedral choir and was also the Diocesan Registrar of the church. He was a cousin of Irish composer Ina Boyle.

Wood received his early education at the Cathedral Choir School and also studied organ with two organists and masters of the Boys of Armagh Cathedral, Robert Turle and his successor Dr Thomas Marks. In 1883 he became one of fifty inaugural class members of the Royal College of Music, studying composition with Charles Villiers Stanford and Charles Hubert Hastings Parry primarily, and horn and piano secondarily. Following four years of training, he continued his studies at Selwyn College, Cambridge until 1889, where he began teaching harmony and counterpoint. In 1889 he attained a teaching position at Gonville and Caius College, Cambridge, first as organ scholar and then as fellow in 1894, becoming their first director of music and organist. He was instrumental in the reflowering of music at the college, though more as a teacher and organiser of musical events than as composer. After Stanford died in 1924, Wood assumed his mentor's vacant role as Professor of Music at the University of Cambridge.

According to his successor at Cambridge, Edward J Dent, as a teacher of composition, Wood "was surpassed only by Stanford himself [and] as a teacher of counterpoint and fugue he was unequalled". His pupils at Cambridge included Ralph Vaughan Williams, Nicholas Gatty, Arthur Bliss, Cecil Armstrong Gibbs and W Denis Browne. Dent says that, because Stanford did not reside in Cambridge, Wood took on the real burden of teaching for many years before his own election as Professor of Music, by which time his health was already undermined. He died in July 1926 after only two years in the post.

Like his better-known colleague Stanford, Wood is chiefly remembered for his Anglican church music: there are over 250 sacred works and many hymn tunes. As well as his Communion Service in the Phrygian Mode, his settings of the Magnificat and Nunc dimittis are still popular with cathedral and parish church choirs, particularly the services in F, D, and G, and the two settings in E flat. During Passiontide his St Mark Passion, written in 1920 for Eric Milner-White, the then Dean of King's College, Cambridge, is sometimes performed. It demonstrates Wood's interest in modal composition, in contrast to the late romantic harmonic style he more usually employs.

Charles Wood (composer) – Wikipedia

THE MERCHANT OF VENICE: Act V, Scene 1

William Shakespeare

LORENZO

How sweet the moonlight

Sleeps upon this bank!

Here will we sit and l

Let the sounds of music

Creep in our ears:

Soft stillness and the night

Become the touches of sweet harmony.

How Sweet the Moonlight Sleeps

William Shakespeare (Merchant of Venice)

Charles Wood

Molto Adagio *pp sempre*

Soprano
pp sempre How sweet the moon - light sleeps up - on this bank!

Alto
How sweet the moon - light *pp sempre*

Tenor
1 *pp sempre* How

1
How sweet!

Bass
2 *pp sempre*
How sweet the moon - - - light

Piano
(For Rehearsal Only)

Molto Adagio

5
S. — How sweet!

A. — sleeps up - on this bank!

T. — sweet the moon - light sleeps up - on this bank!

1
B. — How sweet!

2
— sleeps up - on this bank!

Pno

Wood - How Sweet the Moonlight Sleeps

9 *p* *cresc.* *pp*

S. Here will we sit - and let the sounds of mu - sic Creep in

A. Here will we sit and let the sounds of mu - sic Creep

T. Here will we sit and let the sounds of mu - sic Creep

1. Here will we sit and let the sounds of mu - sic Creep

B. Here will we sit and let the sounds of mu - sic Creep

2. Here will we sit and let the sounds of mu - sic Creep

Pno

14 *p* *pp* *< p >* *p*

S. our ears, Soft still - ness and the night be - come the touch - es of sweet

A. in our ears, Soft still - ness and the night be - come the touch - es of sweet

T. in our ears, Soft still - ness and the night be - come the touch - es of sweet

B. in our ears, Soft still - ness and the night be - come sweet

Pno

Wood - How Sweet the Moonlight Sleeps

19

S. *ppp* *< mf >* *pp*
 har - mo - ny, Soft still - ness and the night be - come the

A. *ppp* *< mf >* *pp*
 har - mo - ny, Soft still - ness and the night be - come the

T. *ppp* *< mf >* *pp*
 har - mo - ny, Soft still - ness and the night be - come the

B. *ppp* *< mf >* *pp*
 har - mo - ny, Soft still - ness and the night be - -

Pno

23

S. *pp* *ppp* *rall.*
 touch - es of sweet har - mo - ny, sweet har - mo - ny.

A. *pp* *ppp*
 touch - es of sweet har - mo - ny, sweet har - mo - ny.

T. *pp* *ppp*
 touch - es of sweet har - mo - ny, sweet har - mo - ny.

B. *pp* *ppp*
 - come the touch - es of sweet har - mo - ny, sweet har - mo - ny.

Pno *rall.*



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