

Anthony Doherty

Sweet Harmony

for

SSAA Chorus, Piano, and Double Bass

2011

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for
SSAA Chorus, Piano, and double bass

by Anthony Doherty (2011)

Commissioned for the Contra Costa Children's Chorus
by Emily Arnold-Fernandez

William Shakespeare's lovely invitation to music
from *King Lear* (Act V, Scene 1), set in a close
harmony arrangement with piano and bass.

Shakespeare and jazz – together again!

Anthony Doherty
P.O. Box 3017
Antioch CA 94531
braptormusic@gmail.com
braptormusic.wix.com/dohertymusic

Sweet Harmony

Commissioned for the Contra Costa Children's Chorus
by Emily Arnold-Fernandez

William Shakespeare: *Merchant of Venice* V, 1

Anthony Doherty

Relaxed swing ♩ = 88

Soprano I
Soprano II
Alto I
Alto II
Piano
Double Bass

Here will we
Here will we
Here will we
Here will we
Here will we

mf *mp* *mf* *mp*

S
sit, Here will we sit, and let the sounds of *mf*

S
sit, Here will we sit, and let the sounds of *mf*

A I
sit, Here will we sit, and let the sounds of *mf*

A II
sit, Here will we sit, and let the sounds of *mf*

Pno.
6 *mf*

D.B.
6

11 **A** *mf*

S
mu - sic Here will we sit,

S
mu - sic Here will we sit,

A I
p mu - sic Creep in our ears. *mf* Here will we

A II
p mu - sic Creep in our ears. *mf*

Pno.
11 *p* *mf*

D.B.
11 *p* *mf*

Sweet Harmony

15

S
Here will we sit, and let the sounds of

S
Here will we sit, and let the sounds of

AI
sit, Here will we sit, and let the sounds of

AII
Here will we sit, and let the sounds of

Pno.
15

D.B.
15

f *p* *mp*

19

S
mu - sic Creep in our ears.

S
mu - sic Creep in our ears. Here will we

AI
mu - sic Creep in our ears. Here will we

AII
mu - sic Creep in our ears. Here will we

Pno.
19

D.B.
19

p *f* *p* *mp*

[B]

Sweet Harmony

23 *f* *mf* *mp*

S Here will we sit, will we sit,

S sit, Here will we sit,

AI sit, Here will we sit,

AII sit, Here will we sit,

Pno. *f* *mf* *mp*

D.B. *f* *mf*

27 *f* *mf*

S and let the sounds, the sounds of mu - sic Creep in our

S and let the sounds, the sounds of mu - sic Creep in our

AI and let the sounds, the sounds of mu - sic Creep in our

AII and let the sounds, the sounds of mu - sic Creep in our

Pno. *mf* *f*

D.B. *mp* *mf* *f*

Sweet Harmony

30 D *mf* *f*

S ears. Here will we sit, *mf* *f*

S ears. Here will we sit, *mf* *f*

AI ears. Here will we, here will we, here will we sit, *p* *f*

AII ears. Here will we, here will we, here will we sit, *p* *f*

Pno. *mf*

D.B. *mf* *p* *mp* *mf* *f*

33 *p*

S Here will we, here will we, here will we sit, and let the *p*

S Here will we, here will we, here will we sit, and let the *p*

AI Here will we, here will we, here will we sit, and let the *p*

AII Here will we, here will we, here will we sit, and let the *p*

Pno. *p*

D.B. *p*

36

mf > *mp*

S sounds of mu - sic Creep in our ears.

S sounds of mu - sic Creep in our ears.

A I sounds of mu - sic Creep in our ears.

A II sounds of mu - sic Creep in our ears.

Pno. *mf* *mp* *mp* 3

D.B. *mf* *mp*

41

f [E]

S Soft still - ness and the night, Soft

S *f* Soft still - ness and the night, Soft

A I *f* Soft still - ness and the night, Soft

A II *f* Soft still - ness and the night, Soft

Pno. *p* 3

D.B. *p* [E]

44

S still - ness and the night Be - come the

S still - ness and the night Be - come the

AI still - ness and the night Be - come the

AII still - ness and the night Be - come the

Pno.

D.B.

47

S touch - es of sweet har - mo - ny, Soft *mp* **F**

S touch - es of sweet har - mo - ny, Soft *mp*

AI touch - es of sweet har - mo - ny, Soft *mp*

AII touch - es of sweet har - mo - ny, Soft *mp*

Pno.

D.B.

8
50

Sweet Harmony
mf

S still - ness and the night, Soft *mf* still - ness and the night Be - *f*

S still - ness and the night, Soft *mf* still - ness and the night Be - *f*

AI still - ness and the night, Soft *mf* still - ness and the night Be - *f*

AII still - ness and the night, Soft *mf* still - ness and the night Be - *f*

Pno. *mp* *mf*

D.B. *mp* *mf*

S come the touch - es of sweet har - mo - ny, sweet *p* har - mo - *pp*

S come the touch - es of sweet har - mo - ny, sweet *p* har - mo - *pp*

AI come the touch - es of sweet har - mo - ny, sweet *p* har - mo - *pp*

AII come the touch - es of sweet har - mo - ny, sweet *p* har - mo - *pp*

Pno. 54

D.B. 54

59

S ny. *p* Soft

S ny. *p* Soft

A I ny. *mf* Here will we sit,

A II ny. *mf* Here will we sit,

Pno. *p* *mp* *p*

D.B. *mp* 3 3 3 3 *G*

63

S still-ness, soft still-ness and the night, *mp* Soft still-ness and the

S still-ness, soft still-ness and the night, *mp* Soft still-ness and the

A I Here will we sit, *mf* Here will we sit,

A II Here will we sit, *mf* Here will we sit,

Pno. *mp*

D.B. 63

67

S night Be-come the touch-es of sweet har-mo-ny. and let the *p*

S night Be-come the touch-es of sweet har-mo-ny. and let the *p*

A I Here will we sit, Here will we sit, and let the *mp* *p*

A II Here will we sit, Here will we sit, and let the *mp* *p*

Pno.

D.B. 67

71

S sounds of mu - sic Creep in our ears, creep in our ears *f* *mp* *p*

S sounds of mu - sic Creep in our ears, creep in our ears *f* *mp* *p*

A I sounds of mu - sic Creep in our ears, creep in our ears *f* *mp* *p*

A II sounds of mu - sic Creep in our ears, creep in our ears *f* *mp* *p*

Pno. 71 *mp* *p*

D.B. 71 *mp* *p* *mp*

75 *pp*

S

S

A I

A II

Pno.

D.B.

79 *p* *mf* *f*

S

S

A I

A II

Pno.

D.B.

Sweet *p* har-mo-ny, *mf* sweet, *f* sweet

Sweet *p* har-mo-ny, *mf* sweet, *f* sweet

Sweet *p* har-mo-ny, *mf* sweet, *f* sweet

Sweet *p* har-mo-ny, *mf* sweet, *f* sweet

83 *ff*
S har - mo - ny.

83 *ff*
S har - mo - ny.

83 *ff*
A I har - mo - ny.

83 *ff*
A II har - mo - ny.

83 *ff*
Pno. *rit.*

83 *ff*
D.B. *rit.*

The musical score is for page 12 of 'Sweet Harmony'. It features four vocal parts (Soprano, Alto I, Alto II) and two piano parts (Piano and Double Bass). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 83. The vocal parts are marked *ff* and sing the lyrics 'har - mo - ny.' with a long note that spans across the bar line. The piano accompaniment starts with a *ff* dynamic and includes a *rit.* (ritardando) marking towards the end of the page. A large watermark 'FOR PERUSAL USE ONLY' is overlaid diagonally across the page.