

Shakespeare and the Blues: Twelfth Night Suite

- I. Come Away Death Blues
- II. Sonnet #8: Orsino's Blues
- III. Hey, Ho, The Wind and the Rain: Feste's Blues

Composed by Marcus Shelby
Commissioned by Composers and Schools
Oakland Youth Choir 2014

Instrumentation: SSAA; piano

♩=65 SWING

COME AWAY DEATH

SHAKESPEARE/SHELBY

SOPRANO 1

SOPRANO 2

ALTO 1

ALTO 2

PIANO

5 **A**

S.

S.

A.

A.

PNO.

9

S. WAY FLY A - WAY BREATH I AM SLA - IN BY A FAIR CRUEL MAID.

S. WAY FLY A - WAY BREATH I AM SLA - IN BY A FAIR CRUEL MAID.

A. Oo - Oo Oo Oo Oo Oo My

A. Oo - Oo Oo Oo Oo Oo My

PNO. Bb° $Dbmaj7$ Bb° $Bb7(\sharp 11)$ $Eb7 Eb7(\sharp 9)$ $Ab7(\sharp 5)$ $Ab7$ Db $G7$

8

13

8

S. OH PRE-PARE IT. *mf* My

S. OH PRE-PARE IT. *mf* My

A. SHROUD OF WHITE ALL STUCK WITH YEW OH PRE - PARE IT. *mf* My

A. SHROUD OF WHITE ALL STUCK WITH YEW OH PRE - PARE IT. *mf* My

PNO. $Gb7$ $Db7$ $Gb7$ $Db7$ $Gb7$ $Db7$ $Gb7$ $Db7$

17

S. PART OF DEATH NO ONE SO TRUE DID SHARE IT. *p* NOT A

S. PART OF DEATH NO ONE SO TRUE DID SHARE IT. *p* NOT A

A. PART OF DEATH NO ONE SO TRUE DID SHARE IT.

A. PART OF DEATH NO ONE SO TRUE DID SHARE IT.

PNO. *G^b7* *D^b7* *G^b7* *D^b7* *E^b7* *A^b7(#5)*

21 **C**

S. FLO - WER. NOT A FLO - WER SWEET. ON MY BLACK CO - FFIN LET THERE BE STROWN.

S. FLO - WER. NOT A FLO - WER SWEET. ON MY BLACK CO - FFIN LET THERE BE STROWN.

A. *p* FLO - WER. FLO - WER. SWEET. OO - OO LET THERE BE STROWN. NOT A

A. *p* FLO - WER. FLO - WER. SWEET. OO - OO LET THERE BE STROWN. NOT A

PNO. *B^b°* *D^bmaj7* *B^b°* *B^b7(#11)* *E^b7* *E^b7(#5)* *A^b7(#5)* *D^b* *A^b7(#5)*

25

S. FRIEND NOT A FRIEND GREET A

S. FRIEND NOT A FRIEND GREET A

A. FRIEND NOT A FRIEND GREET MY PO-OR CORPS WHERE MY BONES SHALL BE THROWN. A

A. FRIEND NOT A FRIEND GREET MY PO-OR CORPS WHERE MY BONES SHALL BE THROWN. A

PNO. Bb° $Dbmaj7$ Bb° $Bb7(\frac{11}{9})$ $Eb7$ $Eb7(\frac{9}{7})$ $Ab7(\frac{9}{5})$ Db $Db7$

29

S. THOU - SAND THOU - SAND SIGHS TO SAVE. LAY ME O. WHERE

S. THOU - SAND THOU - SAND SIGHS TO SAVE. LAY ME O. WHERE SAD

A. THOU - SAND THOU - SAND SIGHS TO SAVE. LAY ME O. WHERE SAD

A. THOU - SAND THOU - SAND SIGHS TO SAVE. LAY ME O. WHERE SAD

PNO. $Gb7$ G° $Db7$ $Bb7(\frac{9}{7})$ $A7$ $Ab(\frac{6}{5}4)$ $G7$



33

S. TO WEEP THERE.

S. TRUE LO - VER NE - VER FIND MY GRA VE. TO WEEP THERE.

A. TRUE LO - VER NE - VER FIND MY GRA VE. WEEP THERE.

A. TRUE LO - VER NE - VER FIND MY GRA VE. WEEP THERE.

PNO. Gb7 G° Db7 Bb7(d9) D7 Dbm(maj7)

SOLOS:

Db7 BLUES

37

PNO. E Db7 Gb7 Db7 // Gb7 // Db7 //

ON CUE

D.S. AL CODA

45

A. 1. 2. p My

A. p My

PNO. Ab7 Gb7 Db7 // Db7 Db G7



51

S. WEEP THERE. FINE

S. WEEP THERE.

A. WEEP THERE.

A. WEEP THERE.

PNO. D7 THERE. D^bm^b

FINE

SONNET #8

SHAKESPEARE/SHELBY

♩=70

PIANO

8va

p *pp*

The piano introduction consists of two staves. The right hand (treble clef) plays a series of chords in the upper register, marked with a piano (*p*) dynamic and an 8va instruction. The left hand (bass clef) plays a simple bass line, marked with a piano (*p*) dynamic. The music concludes with a *pp* (pianissimo) dynamic.

5 **A**

SOPRANO 1

SOPRANO 2

ALTO 1

ALTO 2

PNO.

p

MU - SIC TO HEAR. WHY HEAR'ST THOU MU - SIC SAD - LY?

C⁶ *D/C* *E^m/C* *A^b/C* *E^bm* *A^b7(^{#11}/₉)* *E^bm* *A^b7(^{#11}/₉)*

The vocal staves (Soprano 1, Soprano 2, Alto 1, Alto 2) and piano accompaniment (PNO.) are shown. The vocal parts begin at measure 5, marked with a box 'A'. The lyrics are: "MU - SIC TO HEAR. WHY HEAR'ST THOU MU - SIC SAD - LY?". The piano accompaniment provides harmonic support with various chords: C⁶, D/C, E^m/C, A^b/C, E^bm, A^b7(^{#11}/₉), E^bm, and A^b7(^{#11}/₉). The piano part is marked with a piano (*p*) dynamic.

9

SOPRANO 1

SOPRANO 2

ALTO 1

ALTO 2

PNO.

p JOY. JOY.

SWEETS WITH SWEETS WAR NOT. JOY DE-LIGHTS IN JOY. JOY.

SWEETS WITH SWEETS WAR NOT. JOY DE-LIGHTS IN JOY. JOY.

Dm *Dm(maj7)* *G7* *Em7* *A7* *Dm7* *Db7*

13

8

SOPRANO 1

SOPRANO 2

ALTO 1

ALTO 2

PNO.

mp WHY LOV'ST THOU THAT WHICH THOU RE - CE - IEV'ST NOT GLAD - LY.

WHY LOV'ST THOU THAT WHICH THOU RE - CE - IEV'ST NOT GLAD - LY.

WHY LOV'ST THOU THAT WHICH THOU RE - CE - IEV'ST NOT GLAD - LY.

WHY LOV'ST THOU THAT WHICH THOU RE - CE - IEV'ST NOT GLAD - LY.

C6 *D/C* *Em/C* *Ab/C* *Ebm* *Ab7(#11/9)* *Ebm* *Ab7(#11/9)*

17

SOPRANO 1 *mp* OR ELSE RE-CEIV'ST WITH PLEA-SURE THINE A - NNOY?

SOPRANO 2 *pp* 000 *p* 000 THINE A - NNOY?

ALTO 1 *pp* 000 *p* 000 THINE A - NNOY?

ALTO 2 *pp* 000 *p* 000 THINE A - NNOY?

PNO. *Dm* *Dm(maj7)* *G7* *C* *F7* *C*

21 **C**

SOPRANO 1 IF THE TRUE CON-CORD OF WELL-TUNED SOUNDS, BY UN-IONS MAR-RIED DO O - FFEND THINE EAR...

SOPRANO 2 IF THE TRUE CON-CORD OF WELL-TUNED SOUNDS, BY UN-IONS MAR-RIED DO O - FFEND THINE EAR...

ALTO 1 IF THE TRUE CON-CORD OF WELL-TUNED SOUNDS, BY UN-IONS MAR-RIED DO O - FFEND THINE EAR...

ALTO 2 IF THE TRUE CON-CORD OF WELL-TUNED SOUNDS, BY UN-IONS MAR-RIED DO O - FFEND THINE EAR...

PNO. *Dm/G* *E/G* *Dm/G* *E/G*

25

SOPRANO 1
THEY DO BUT SWET-LY CHIDE THEE, WHO CON FOUNDS IN SIN GLE - NESS THE PARTS THAT THOU SHOULD'ST BEAR.

SOPRANO 2
THEY DO BUT SWET-LY CHIDE THEE, WHO CON FOUNDS IN SIN GLE - NESS THE PARTS THAT THOU SHOULD'ST BEAR.

ALTO 1
THEY DO BUT SWET-LY CHIDE THEE, WHO CON FOUNDS IN SIN GLE - NESS THE PARTS THAT THOU SHOULD'ST BEAR.

ALTO 2
THEY DO BUT SWET-LY CHIDE THEE, WHO CON FOUNDS IN SIN GLE - NESS THE PARTS THAT THOU SHOULD'ST BEAR.

PNO.
Eb^b/Ab F/Ab Em⁷ A⁷(b⁹) Dm⁷(b⁹) G⁷(b⁹)

29

SOPRANO 1
mf MU - SIC TO HEAR. WHY HEAR'ST THOU MU - SIC SAD - LY?

SOPRANO 2
mf MU - SIC TO HEAR. WHY HEAR'ST THOU MU - SIC SAD - LY?

ALTO 1
mf MU - SIC TO HEAR. WHY HEAR'ST THOU MU - SIC SAD - LY?

ALTO 2
mf MU - SIC TO HEAR. WHY HEAR'ST THOU MU - SIC SAD - LY?

PNO.
C⁶ D/C E^b/C Ab/C Ebm Ab⁷(^{#11}/₉) Ebm Ab⁷(^{#11}/₉)