

An History of English Literature

Three pieces for a capella chorus

by

Marshall Tuttle

- I. Sonnet CXLVI by Shakespeare
- II. To the Moon by Shelly
- III. Death of a Cartoon Character by Van Leeuwen

Directions to the conductor.

I. Shakespeare

1. In the first song, partial words are required to be sung, as text passes from voice to voice. This is notated by placing initial or final consonants in parentheses. For example, the word (l)et is an instruction to sing the end of the word "let" without the initial consonant.
2. Notes which exceed the range of all singers should be sung by only those singers who can produce them. This refers to such notes as the low Bb's in the bass part and the high Db's in the soprano part. These notes should not be doubled at the octave.
3. The extended trills should be traded back and forth between singers with staggered breathing. Furthermore, singers should alternate between the upper and lower notes of the divisi trills in order to reduce vocal fatigue and create the desired effect. Both notes of the trill should be covered at all times, but it is not necessary for any singer to stay on the high trill for the entire sequence.

II. Shelly

The composition is straightfoward. Allow the singers to breathe and make phrases.

III. van Leuven

There are several types of sound production required in this piece

1. Normal singing, words and pitches notated in the normal fashion.
2. Sound effects: vocal and non vocal notated with an 'X' through the note head or note stem. Examples of vocal sound effects are the various 'sniffles' and 'gulps' throughout the score. Examples of non-vocal sound effect include the opening "shuffle", to be executed by two scuffs of the sections' shoes across the floor to the notated rhythm.

In this movement, texts in parentheses are directions to create the intended sound.

For example:

gasp

under a note means to sing the word 'gasp'.

(gasp)

under a note means to gasp. When pitches are specified, those pitches should be gasped rather than sung.

3. In measure 31 and following, the bass section is divided in three parts. Each part is to wobble between the notated pitches on a neutral vowel.. These wobbles will cross the break in the bass voice and force a kind of yodeling sound. The effect is notated by underlined text. A similar effect occurs in other parts. The notated whimper and gasp effects are to be executed in a similar fashion.

At the end of the piece all performers collapse and die on stage.

This piece is a serious piece. Despite its superficial humor, it should be played for its pathos.

Sonnet CXLVI

Soprano

Alto

Tenor

Bass

Poor soul poor soul

Poor soul

Poor soul

rit.

5

S

A

T

B

poor soul

cen - ter of my sin - ful

poor sou(l)

poor sou(l)

rit.

a tempo

p

9

S *f cresc.*
fooled by these re - bel powers that

A *f cresc.*
fooled by these re - bel powers that

T *f cresc.*
fooled by po - wers that

B *f cresc.*
(s)oul fooled by po - wers that

14

S *mf dim.* *p*
thee ar - ray why dost thou pine with - in

A *dim.*
thee ar - ray

T *dim.* *p*
thee ar - ray why pine

B *dim.* *unis. p*
thee ar - ray pine and

18 *rit.* *a tempo*

S

A and suf - fer dearth *rit.* *a tempo* *pp*

T dearth *rit.* *a tempo* *pp* *falsetto*

B *rit.* *a tempo* *pp* *falsetto* *normale*

suf - fer dearth dearth dearth (d)ear(th)

8

22 *pp*

S

A *pp* (d)ear(th)

T

B *falsetto* *normale*

27 *accel a = 120* *cresc. fff*

S so cost - ly gay?

A *f* thy out - ward walls so cost - ly

T *f* (paint)ing thy out - ward walls

B *f* paint - ing

31 *f tr*

S Why - - - - -)

A *f tr* Why so large cost, hav - ing so short a lease, dost thou u -

T *f tr* Why - - - - -)

B Why so large, why so large

36

S *tr* *tr* *tr*

A *tr*

T *tr*

B

pon thy fad - ing man - sions spend? why

Why so large cost dost thou on thy fad - ing

Why so large cost dost thou on thy fad - ing

39

S *tr* ex - - -

A *tr* shall worms, in - her - i - tors of this ex - cess

T *tr* *tr* man - sions spend? Shall worms - - - - -

B man - sions spend? Shall worms

43

S *tr* cess end -

A eat up thy charge?

T *tr* ex - - - ce(ss) in - her - i - tors of this ex - cess

B in - her - i - tors of this ex - cess

45

S *ritardando al Tempo I* *dim. molto* *pp* *Tempo I* then soul live thou u - pon thy ser - vant's (l)oss

A is this thy bo - dy's end? *p* ser - vant's loss

T *dim. molto*

B

50

S (l)et that to ag - gra - vate thy store buy terms di -

A and le(t) that pine to ag - gra - vate thy store buy terms di -

T 8 *p* di -

B

54

S vine so so shalt thou feed on

A vine in sell-ing hours of dross so

T 8 vine in sell - ing hours of dross

B *p* so

59

S *f* death, once dead
(through clenched teeth)

A *f* death once dead

T *ff* death dea(th)

B *f* death

63

S dy - ing then.

A dy(ing)

T *rit.* (d)ea(th)

B (d)eath

To the Moon

31 *mp*

Soprano Art thou pale for wear - i -

Alto for wear - - - - - i -

Tenor 8 for wear - - - - - i -

Bass

35 *mp* *mf*

S ness of climb-ing heav - en and

A *mp* *mf*

A ness of climb-ing heav - - - - - en and

T *mp* *mf*

T ness of climb-ing heav - - - - - en and

B *mp* *mf*

B of climb-ing heav - - - - - en and

40 *dim.*

S gaz - ing on the earth *p*

A *dim.* gaz - ing on the earth wan - - - d'ring

T *dim.* gaz - ing on the earth wan -

B *dim.* gaz - ing on the earth wan - d'ring

45 *a tempo*

S

A *a tempo* wan - d'ring com - pan - ion less com -

T *a tempo* d'ring com - pan - ion - less, com -

B *a tempo* wan - d'ring com - pan - ion - less, com -

50

S *mf* *cresc.*
a - mong the stars, a -

A *cresc.* *f* *mf* *cresc.*
pan - ion - less a - mong the stars,

T *cresc.* *f* *mf* *cresc.*
pan - ion - less a - mong the stars

B *cresc.* *f*
pan - ion - less

54

S *f*
mong the stars, a - mong the stars, the stars

A *f*
a - mong the stars, a - mong the stars

T *f*
a - mong the stars, a - mong the stars

B *f*
the stars

59 *mp*

S that have a diff' - - - - -

A that have a diff' - - - - -

T that have a diff' - - - - -

B that have a diff' -

64

S rent birth ev - er chang - - - - -

A rent birth and ev - er like a joy - - - - -

T rent birth like a joy - - - - -

B rent birth like a joy - - - - -

69 *, mf* *dim. al fine*

S ing that finds no ob - ject no

A less eye that finds no ob - ject no

T 8 less eye that finds no ob - ject no

B less eye that finds no ob - ject no

72 *rit.*

S ob - ject worth its con - - - stan - cy

A ob - ject con - stan - cy

T 8 ob - ject con - stan - cy

B ob - ject con - - - stan - cy

Death of a Cartoon Character

♩ = 69

Soprano

(shuf - fle) (shuf - fle) (shuf - fle)

Alto

(without expression)

dot dot dot dot

Tenor

(without expression)

shuff - fle shuf - fle

Bass

S

p *cresc.* *ff*

(sniffle) (snif - fle) aaa - - - - (ch -

A

p *cresc.* *ff*

(sniffle) aaa - - - - (ch -

T

p *cresc.* *ff*

(sniffle) snif - fle aaa - - - - (ch -

B

p *cresc.* *ff*

(sniffle) dot dot dot dot aaa - - - - (ch -

8 *div. a 3*

S *mf*

oo) (sniff) (scuff)(scuff) (scuff) (scuff) (scuff) (scuff)

A *mf* *Gloss.*

oo) (sniff) scuff scuff scuff

T

oo) (sniff)

B *mp*

oo) (sniff) dot dot dot dot dot

unis. ♩ = 48

S *mp*

Pause - - - - -

A *p*

Pause - - - - -

T *p*

Pause - - - - -

B

Pause - - - - -

Tempo I

18

S *f* *mp*

(cough) dot dot dot dot dot cough (cough)

A *mf* *p*

glp! glp

T *rit.* *mf* *p*

glp! glp

B

23

S *ff* *mf* *p* *mp* *accel a m. 37*

(gulp) scuff scuff scuff (stumble) dot dot dot dot dot

A *mf* *p* *mp*

scuff (scuff) scuff scuff (stumble) dot dot dot dot dot

T *unis.* *ff* *p* *mp*

scuff (scuff) (scuff) stum - ble (stumble) dot dot dot dot dot

B *div. a 3* *p* *ff* *p* *mp*

gulp (gulp) scuff (scuff) (scuff) stum - ble (stumble) dot dot dot dot dot

28 *mf*

S dot dot dot dot dot dot dot dot dot dot

A *mf* dot dot dot dot dot dot dot dot dot dot

T *mf* dot dot dot dot dot dot dot dot dot dot

B *mf* dot dot dot dot dot dot dot dot dot dot

30 *cresc.*

S dot dot dot groan groan groan sweat sweat sweat

A *cresc.* dot dot dot groan groan groan sweat sweat sweat

T *cresc.* dot dot dot groan groan groan sweat sweat sweat

B *cresc.* dot dot dot *div. a* groan groan groan sweat sweat sweat
 1. 2. 3. 1. 2. 3. 1. 2. 3. 1. 2. 3.

wobble wobble wobble wobble

dot dot dot

♩ = 100

ff *div a 2*

S
belch belch belch *ff* hack (gasp) hack (gasp) hack (gasp)

A
belch belch belch *ff* hack (gasp) hack (gasp) hack (gasp) -

T
8 belch belch belch *ff* (hack) gasp (hack) gasp (hack) gasp

B
1. 2. 3. belch 1. 2. 3. *ff* (hack) gasp (hack) gasp (hack) gasp
wobble wobble (hack) gasp (hack) gasp (hack) gasp

39

S

A

T

B
8
mf *unis. portando la voce* *dim.*
ugh! ugh! ugh! ugh! ugh!

42 wobble

S

wob-ble wob - ble wob - ble wob - ble wob - ble wob - ble

A

T

8 wobble
wob - ble wob - ble wob - ble wob - ble wob - ble wob - ble

B

43 wobble

S

wob-ble wob - ble wob - ble wob - ble wob - ble wob - ble

A

T

8 wobble
wob - ble wob - ble wob - ble wob - ble wob - ble wob - ble

B

44 wobble

S

wob-ble wob - ble wob - ble wob - ble wob - ble wob - ble

A

T

8 wobble

wob - ble wob - ble wob - ble wob - ble wob - ble wob - ble

B

45 wobble

S

wob-ble wob - ble wob - ble wob - ble wob - ble wob - ble

A

T

8 wobble

wob - ble wob - ble wob - ble wob - ble wob - ble wob - ble

B

46 wobble

S *wob-ble wob - ble wob - ble wob - ble wob - ble wob - ble*

A *zey* 3

T wobble *wob - ble wob - ble wob - ble wob - ble wob - ble wob - 3 ble*

B *zey*

47 *fff* *mf* *mp* *rit.*

S *wretch wretch gasp*

A *fff* *mf* *mp* *p*

T *fff* *mf* *mp* *p*

B *fff* *mf* *mp*

wretch wretch gasp gasp

51 *Tempo I accel e cresc poco a poco a m. 67*

S *p* stag - ger stag - ger huff puff whim - per

A *dim.*

T *dim.*

B

55

S cough hack whim - - per huff puff

A *p* stag ger stag ger huff puff whim - - - per

T *pp* whim - - - per stag - ger stag - ger

B *p* *Gliss.* whimper (cough) huff puff hack

59

S *p* *Glissando* whimper

cough hack huff puff

A whim - - - per whim - - - per 5 whim - per

T 8 huff puff whim - - - per (huff) (puff)

B stag - ger stag - ger

63

S *Glissando* whimper

huff puff

A stag - ger (whimper)

T 8 cough hack (whimper)

B huff puff whim - - - per cough

66 *fff* $\text{♩} =$

S (cough) *fff* stag - huff cough whim - puff ger per

A whim - - - per *fff* stag - huff cough whim - puff ger per

T huff puff *fff* stag - huff cough whim - puff ger per

B hack *fff* stag - huff cough whim - puff ger per

68 *f* *rit. e dim.* *mp*

S gasp! gasp gasp

A *f* *mp* gasp! gasp gasp

T *f* *mp* gasp! gasp gasp

B *f* *mp* gasp! gasp gasp

71

S

(sputter) - - - - -

A

(sputter) - - - - -

T

8

sp sp sp sp sp sp sp sp sp sp sp sp sp sp sp sp.....

B

drool

78

S

(stum - ble) aagh tutti parlando chorus falls to ground

A

(stum - ble) aagh ker - splat tutti parlando chorus falls to ground

T

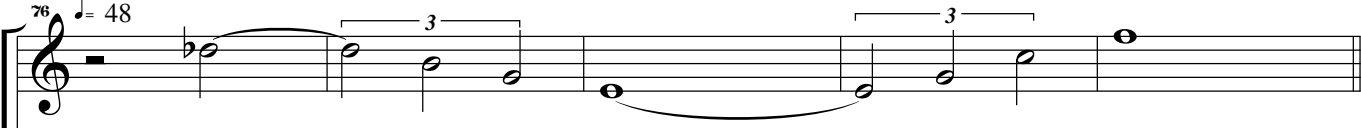
8

sp... (stum - ble) aagh ker - splat tutti parlando chorus falls to ground

B

(stum - ble) aagh ker - splat

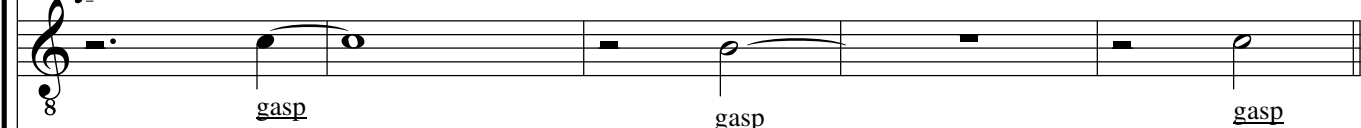
76 $\text{♩} = 48$

S 

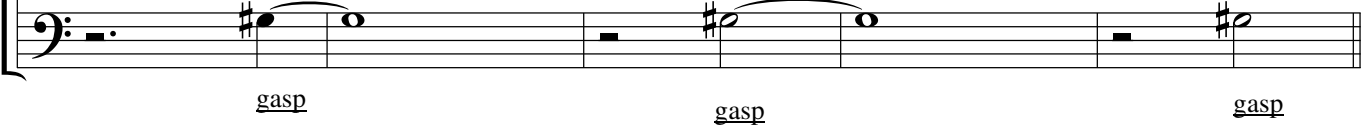
gasp - - - - -

A 

gasp

T 

gasp

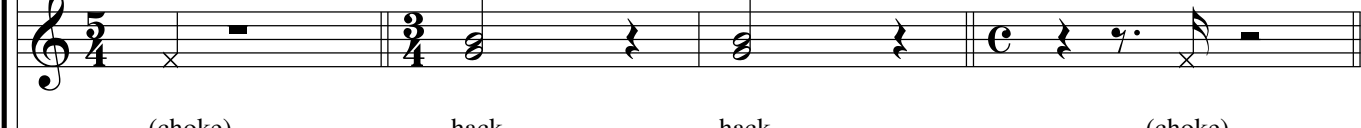
B 

gasp

81

S 

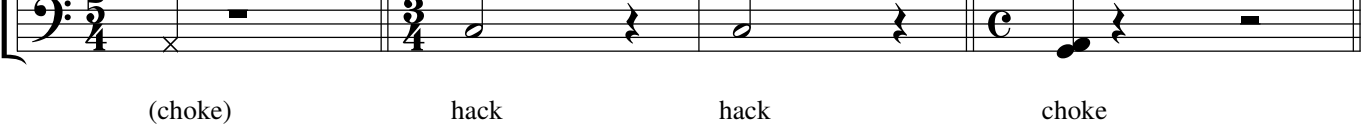
(choke) hack hack choke

A 

(choke) hack hack (choke)

T 

(choke) hack hack (choke)

B 

(choke) hack hack choke

