



How sweet  
the moonlight  
sleeps

D. Emlyn Evans  
(1843-1913)

**David Emlyn Evans** (1843-1913) was born in Newcastle Emlyn, Carmarthenshire, Wales. He apprenticed as a draper's assistant and began music studies using the few Welsh musical textbooks available at the time and occasional lessons. He had some success in composition and became a commercial traveller, still devoting himself to composition, adjudicating, and criticism. He led a migratory life until his marriage in 1878. He then lived in Shrewsbury, then Hereford, and finally at Cemaes, Wales. He made an important contribution to the art of music in Wales. He took part in the editorship of *Y Gerddorfa*, *Y Cerddor*, and several hymnals, including the Welsh Congregational *Caniedydd Cynulleidfaol*, *Y Salmydd*, and *Llyfr Tonau y Wesleyaid*. He also edited and harmonized around 500 traditional airs publishing them as *Alawon fy Ngwlad*. He expressed his views fearlessly against the prevailing over-indulgence in glee-writing merely for purposes of competitive gain, and against the lack of discrimination and taste in hymn-singing in Wales. He published a successful Welsh textbook on harmony, *Llawlyfr ar Gynghanedd*. He composed an operetta, a cantata, and an oratorio. He also orchestrated *Ystorm Tiberias* by Edward Stephen, the first Welsh oratorio. His compositions include numerous songs, anthems, glees, part-songs, and hymn-tunes.

How sweet the moonlight sleeps upon this bank!  
Here will we sit, and let the sounds of music  
Creep in our ears: soft stillness and the night  
Become the touches of sweet harmony.

*The Merchant of Venice*  
Act 5 Scene 1  
William Shakespeare (1564-1616)





How sweet the moonlight sleeps

22 *mf Più mosso*  
S bank. Here will we sit and let the sounds of mu -  
A on this bank. Here will we sit and let the sounds of  
T bank. Here will we sit and let the sounds of mu -  
B Here will we sit and let the sounds of

26  
S - sic creep, creep in our  
A mu - sic creep in our ears.  
T - sic creep in our ears, creep in our  
B mu - - sic creep, creep in our

29 *dolce*  
S ears. Soft still - ness and the night, soft still - ness and the  
A Soft still - ness and the night, soft still - ness and the  
T ears. Soft still - ness and the night, soft still - ness and the  
B ears. Soft still - ness and the night, soft srill - ness and the

## How sweet the moonlight sleeps

33

S night be - come the touch - es of sweet har -

A night be - come the touch - es of sweet har -

T night be - come the touch - es of sweet har -

B night be - come the touch - es of sweet

37

S - mo - ny. Here will we sit, here, here will we

A - mo - ny. Here will we sit, here, here will we

T - - mo - ny. Here will we sit, here, here will we

B har - mo - ny. Here will we sit, here, here will we

*sf più forte*

*sf*

41

S sit, and let the sounds of mu - sic creep

A sit, and let the sounds of mu - sic

T sit, and let the sounds of mu - sic

B sit, and let the sounds of mu - sic

# How sweet the moonlight sleeps

44 *Tempo 1mo.* *mf*

S in our ears. How sweet the moon - light

A creep in our ears. How sweet, how sweet the moon - light

T creep in our ears. How sweet, how sweet the moon - light

B creep in our ears. How sweet, how sweet the moon - light

48

S sleeps up - on this bank, how sweet the moon - light

A sleeps up - on this bank, how sweet the moon - light

T sleeps, how sweet the moon - light sleeps, how sweet the moon - light

B sleeps, how sweet the moon - light sleeps up - on this

52 *p* *rall.*

S sleeps, sleeps up - on this bank.

A sleeps, sleeps up - on this bank.

T sleeps, sleeps up - on this bank.

B bank, sleeps up - on this bank.

#### TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

- please print and issue an edition in its entirety, retaining notices, attributions, and logos.
- please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:  
[www.shorchor.net](http://www.shorchor.net)

