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# Moonsong

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for  
Helen Pridmore  
and  
Timaeus

# Moonsong

poems: Marjorie Saiser

## I The Moon Feels Smug

Randall Snyder  
(1998)

**Insouciant** ♩ = 56 *accel..... A Tempo*

The score is for a piece titled "The Moon Feels Smug" by Randall Snyder, based on poems by Marjorie Saiser. It is arranged for a chamber ensemble. The piece begins with a tempo of ♩ = 56 and a dynamic of *mf*. The score is divided into two systems. The first system includes parts for Flute, Clarinet, Cello, Marimba, and Soprano. The Flute part starts with a rest, followed by a *ppp* note. The Clarinet part has a melodic line with dynamics *mf*, *f p*, *f*, *p*, *ff*, *f p*, and *mp*. The Cello part has a *pp* note that swells to *ff*, followed by a *ppp* note. The Marimba part has a *f* note with a *dead stick* instruction, followed by a *mp* note. The Soprano part has a *mf* note. The second system includes the Piano part, which has a *p* note in the right hand and a *pp* note in the left hand. The title "The Moon" is written below the Soprano part.

Flute

Clarinet

Cello

Marimba *med hard mallets* *dead stick*

Soprano

Piano

The Moon

5

Fl. *f p* *f p* *f p* *f p* *f*

Cl. *mf* >

Vc. *f p* *f p* < *f*

Mar. *pp* *f* *mf*

Sop. *f*  
could be bored to death

Pf. *mf*

9

Fl. *pp*

Cl. *f p* *mf* *p* < *f* *sub p* *f* *pp*

Vc. *pp* *f* *pp*

Mar. *mp* *pp*

Sop. *p*  
she could be wait-ing

Pf. *p*

Faster ♩ = 76

13

Fl.

Cl.

Vc.

Mar.

Sop.

Pf.

*fp* *f* *p* *f* *ff* *sub p*

*f* *mf* *f*

wait-ing wait ing for a man to be done be-ing mad

Musical score for measures 13-16, marked 'Faster' with a tempo of ♩ = 76. The score includes parts for Flute, Clarinet, Violoncello, Maracas, Soprano, and Piano. The Soprano part has lyrics: 'wait-ing wait ing for a man to be done be-ing mad'. The piano part features a complex rhythmic accompaniment with triplets and various dynamics.

Slower ♩ = 66

17

Fl.

Cl.

Vc.

Mar.

Sop.

Pf.

*pp* *f* *fp* *mf* *p*

*mp* *3* *3*

wait-ing for him to talk

Musical score for measures 17-20, marked 'Slower' with a tempo of ♩ = 66. The score includes parts for Flute, Clarinet, Violoncello, Maracas, Soprano, and Piano. The Soprano part has lyrics: 'wait-ing for him to talk'. The piano part features a complex rhythmic accompaniment with triplets and various dynamics.

Suddenly ♩ = 120

21

Fl. *f*

Cl. *f*

Vc. *f*

Mar. *f*

Sop. *p* *rit....* *f*

waiting for him to say what he has decided to do. She could be do-ing the dish-es the pies the

Pf. *p* *mf*

24

Fl. *mf* *ff*

Cl. *mf* *ff*

Vc. *ff* *p*

Mar. *p*

Sop. *ff*

mac-a-ro-ni cas-se-rolle from Nor-ma's re-ci-pe

Pf. *p*

Slow ♩ = 56

27

Fl. *pp* *mp* *p* *rit....*

Cl. *pp*

Vc. *pp* *mf* *p*

Mar. *p*

Sop. *mp* *mf* *sub p* *f* *p*

She could be com po sing a Christ mas let-ter her hus-band's boss would like

Pf.

A Tempo I ♩ = 56

30

Fl. *p* *ff*

Cl. *mf* *p* *f* *ff* *fp* *ppp*

Vc. *f* *p*

Mar. *p* *f* *mf* *p*

Sop. *mp*

Bet-ter to o - pen both hands this way as an

Pf. *mf* *p*

34

Fl. *fp* *< mf* *p* *< f*

Cl. *fp* *< mf* *f* *mf* *p* *f* *fp* *tr*

Vc. *< mf* *f* *Pizz* *Arco* *pp* *< mf* *gl*

Mar. *p*

Sop. *mf* *f sub p*

owl's wings o-pen in the night in the win-ter as the tal ons open and take the lead to catch and squeeze

Pf. *p* *mf* *< f*

38

Fl. *p* *accel.....*

Cl. *pp* *f* *p* *ff*

Vc. *ff* *f* *Pizz*

Mar.

Sop. *ff* *mf* *p*

the quick gray mouse of luck.

Pf. *mf*

A Tempo

Musical score for Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), Maracas (Mar.), Soprano (Sop.), and Piano (Pf.). The score is in 3/4 time, with a key signature of one flat. It begins at measure 41. The Flute and Clarinet parts are mostly rests, with the Clarinet playing a melodic line starting at measure 41. The Piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *sub pp*, *ff*, *mf*, and *pp*. A *rit.* marking is present in the Clarinet part.

## II The Scholarly Moon

Pensive  $\text{♩} = 108$

Musical score for Violoncello (Vc.) and Soprano (Sop.). The score is in 6/8 time, with a key signature of one flat. It begins at measure 41. The Vc. part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *pp*, *mf*, *sub p*, *mp*, and *ppp*. A *port.* marking is present in the Vc. part. The Sop. part has lyrics: "The Moon stu dies hard" and "want-ing to suc-ceed In the day-time". The score includes markings for *accel.....* and *ppp*.



*accel.*.....

A Tempo

Vc. *f p* *mf f p* *f p*

Mar. *mf*

Sop. *f p* *f* *p*

when no one watch es she fades to a cir - rus white

52

Pf. *f* *mp* *8<sup>vb</sup>*

Vc. *f p* *ff* *mp*

Mar. *f* *f p*

Sop. *f* *p*

turns her back pours o - ver maps and charts

56

Pf. *f* *5* *8<sup>vb</sup>*

Vc. *pp*

Mar. *pp*

Sop.

60

Pf.

Those nights when the sky is a black  
the stars dream of, she sits at the back of the house, plot-ting e -

Vc. *p* *fp* Pizz

Sop. *clipse*

### III The Moon in Winter

Recitative ♩ = 52

Fl. *pp* *fp* *mf* *p*

Sop.

She de cides for once to look up and sure e-nough

Fl.

Sop. *p* *f* *p* *mf* *p*

the stars as the dark comes on gra- ze like sand-hills cat-tle

72

Fl. *p* *f* *mp* *ff* *sub p*

Sop.

Not bad this sol-i-tude

76

Fl. *fp* *fp* *fp* *f*

Sop.

this landscape of silence,  
A pretty good life, this hanging around.

78

Fl. *p* *mf* *p* *mp* *p*

Sop.

A white curve lying a-cross her face the tail of the coy - o - te

82

Fl.

Sop.

she sett les in.

Thoughtful ♩ = 72

# IV The Moon Last Night

84

Fl. *pp* *f* *f*

Cl. *fp* *f* *p* *f*

Vc. *pp* *mf* >

Mar. *f* *mp*

Sop. *3* *3* *3*

Think of the moon last night wrapped as she was in a

Pf. *p* *f*

88

Fl. *ppp* *p*

Cl. *mf* *p* *f* *fp* *fp* *<mf*

Vc. *ppp* *p*

Mar.

Sop. fil - my shawl

Pf. *mf* *mf*

Faster  $\bullet = 84$

93

Fl.

Cl.

Vc.

Mar.

Sop.

Pf.

Think of the way she made you make me lay down my pa - per and take your hand

98

Fl.

Cl.

Vc.

Mar.

Sop.

Pf.

made me fol - low

102

Fl. *pp* *p* *pp* *mp*

Cl. *f* *p* *f* *p* *mp* *pp* *p*

Vc. *p* *f* *p* *fp*

Mar. *p* *< mf* *pp* *< mp*

Sop. *f* *mp*

you your boots' long steps to my bare feet on the

Pf. *mf* *p*

106

Fl. *pp* *mf* *pp* *fp* *fp* *pp* *mf* *p* *< mf*

Cl. *p* *pp* *p* *mf*

Vc. *p*

Mar. *pp* *p*

Sop. *p* *mf* *p*

tiles to the yard so she made us step back so she would be un - crowd-ed by the

Pf. *p* *mf* *p*

110

Fl. *p* *mf* *p*

Cl. *p* *mf* *mp*

Vc.

Mar. *p* *p*

Sop. 3  
black lines of the roof and the cu-po-la a white ball

Pf. 110

113

Fl. *rit.* Tempo I

Cl. *p* *mf*

Vc. Pizz *f* Arco

Mar.

Sop. *mf* *p*  
be - tween black tres

Pf. 113

116

Fl.

Cl.

Vc.

Mar.

Sop.

Pf.

to be held to be en-fold-ed arm of oak arm of ash

119

Fl.

Cl.

Vc.

Mar.

Sop.

Pf.

*rit.*



Reflective ♩ = 108

# V Full Moon At Dusk

121

Fl.

Cl.

Vc.

Mar.

Sop.

Pf.

*p* *mf* *p* *mf*

124

Fl.

Cl.

Vc.

Mar.

Sop.

Pf.

*p* *mf* *f* *p* *p* *mf* *f* *p* *mf*

128

Fl.

Cl.

Vc.

Mar.

Sop.

Pf.

*mp* *p*

*p* *mf* *mf* *f* *p* *mf*

When I walk up the hill a bent - neck streetlight

132

Fl.

Cl.

Vc.

Mar.

Sop.

Pf.

*mf* *p*

*mf* *p*

*mp*

*p*

strikes the moon

♩ = 72

137

Fl. *mp* *f*

Cl. *mp* *f*

Vc.

Mar. *p* *f* *mf* *p*

Sop. *mf* *p*

The moon a puck

Pf. *p* *f*

8vb

140

Fl. *mf*

Cl. *pp*

Vc. *mp* *pp*

Mar. *mf* *p* *mf*

Sop. *mf*

The moon a white pen-ny face of a gin-ger-bread

Pf.

144

Fl. *p* *mf* *pp*

Cl. *mf* *p* *mf* *pp*

Vc. *mf* Pizz *mf* Arco *p* *f* *pp*

Mar. *mf* *p* *f*

Sop. *p*

man face of my grand - fa - ther

Pf. *f*

148

Fl.

Cl.

Vc.

Mar.

Sop. *p* *f* *rit.* *p*

a great gull rest - ing

Pf. *p* *mf*

Slower Than Before ♩ = 100

151

Fl. *p* *f* *p*

Cl. *p* *f* *p*

Vc. *p*

Mar.

Sop. *p*  
The lake

Pf. *pp* *mf*

Slower ♩ = 92

155

Fl.

Cl.

Vc.

Mar. *fp*

Sop. *p*  
a flat sky the black geese skate on

Pf. *p*

159

Fl.

Cl.

Vc.

Mar.

Sop.

Pf.

*p* *mf p* *< mf*

the dark flock dri (f)-ting

163 Slower ♩ = 84

Fl.

Cl.

Vc.

Mar.

Sop.

Pf.

*pp < mf pp* *mp pp*

a sil-hou-ette shakes out her

167

Fl.

Cl.

Vc.

Mar.

Sop.

wings honks sett-les down her voice an oar push-ing off

167

Pf.

*p*

*pp*

The image shows a page of a musical score for measures 167-170. The score is arranged in a system with six staves. From top to bottom, the staves are for Flute (Fl.), Clarinet (Cl.), Violoncello (Vc.), Maracas (Mar.), Soprano (Sop.), and Piano (Pf.). The Flute, Clarinet, and Violoncello staves contain whole rests. The Maracas staff also contains whole rests. The Soprano staff has a melodic line with lyrics: 'wings honks sett-les down her voice an oar push-ing off'. The Piano part consists of two staves (treble and bass clef). The treble clef staff has a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The bass clef staff has a rhythmic accompaniment. Dynamics are marked as *p* (piano) and *pp* (pianissimo).