

# Waiting for the Moon

Madeline Tiger

Joelle Wallach

*Poco lontano*

♩=86

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part features complex chordal textures and melodic lines, often using triplets and dynamic markings like *fp*, *p*, *mf*, *f*, and *mp*. The vocal line is in a soprano range and includes lyrics such as "Waiting for the moon for so long this month. Where is it? Where have you gone with it? When the moon comes up, you will be there: right behind it, ready to show your round face and your eyes made of sky. Let go, let go of the darkness. Not even stars have". The score includes various musical notations such as slurs, accents, and dynamic markings.

Waiting for the moon for so  
long this month. Where is it? Where have you gone with it? When the moon comes  
up, you will be there: right behind it, ready to show your round face and your eyes  
made of sky. Let go, let go of the darkness. Not even stars have

*mf* *poco*

such re-straint, crowd - ing, fill-ing ev-'ry mile, sing-ing a burn - ing cho - rus

*pp* *niente* *poco*

*mp* *pp* *mp* *poco f*

There is on - ly si - lence, si - - lence, si - lence. No or - der where

L.H. (R.H.)

*mf*

ma-gic used to be, cha - os where once there was pur - pose. Dead

*mf*

cla - mor ev - 'ry night all a - lone on earth. No - thing

*p*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with several triplet markings (indicated by a '3' and a slur) and dynamic markings including *p*. The piano accompaniment is in grand staff (treble and bass clefs) and includes complex chordal textures and triplet patterns in both hands.

to make sure of love, all this time; wait - ing

*mp* *espr. al fine* *p*

This system contains the next two staves of music. The vocal line continues with a melodic line that includes a phrase marked *espr. al fine*. Dynamic markings include *mp* and *p*. The piano accompaniment features prominent triplet patterns in the right hand and sustained chords in the left hand.

for the moon, the

*p* *pp* *dolce pp*

This system contains the third and fourth staves of music. The vocal line has a long note followed by a rest and then the word "the". Dynamic markings include *p*, *pp*, and *dolce pp*. The piano accompaniment includes a *p* dynamic marking and features a *pp* section with a *dolce* instruction.

moon.

*mf* *(mf)* *molto*

This system contains the fifth and sixth staves of music. The vocal line has a rest for the word "moon." The piano accompaniment is more complex, featuring a *mf* dynamic marking, a *(mf)* marking, and a *molto* instruction. The right hand has a dense texture of chords and moving lines, while the left hand provides a steady accompaniment.

# Insomnia

Delmore Schwartz

Joelle Wallach

*Agitato*  
♩ = 100

*mf* In the na-ked bed in Pla-to's cave, *mf* Re - flect-ed head-lights slow-ly slid the wall, *mf* Car -

*poco p* pen- ters ham-mered un-der shad-ed win-dows, *mp* wind troub-led win-dow cur-tains all night long. A fleet of

*f* trucks strained\_ up - hill, grind-ing, ceil-ing has light-ened a - gain slant-ing di - a - grams

*p* slid slow-ly forth. *mp* Hear-ing the milk-man's

chop, his striv - ing up the stair, the bot - tle's clink. I

rose, lit a ci-gar-ette walked to the win-dow: the ci-ty street dis-played the still-ness in which build-ings stand,

the street-lamp's vi-gil, the hor-se's pa-tience, the win-ter's sky turned me back

to bed, ex-haust-ed eyes. Strange ness grew, the loose film grayed. Shak-ing wa-gons, wa-ter-falls of

*mp*      *mf dolce*

hooves,      loud-er and near-er.      A car coughed soft - ly.      Morn - ing soft-ly

*poco*      *poco*      *mp*

melt-ing the air,      lift-ing the half-co-vered chair,      kind-ling the look-ing glass, —      dis-

*mp*  
*piu placido e dolce*

tin-guished the dress-er,      the white walls.      Bird called,      ten-ta-tive-ly whis-tled      and called —

*p*

— bub-bled and whis-tled, so!      Per - plexed, still wet with sleep,      af -

*mp doloroso*

fec-tion-ate, hun - gry and cold. So O

*subito p*

*poco rit.* *a tempo* *p* *mf* *mp*

So, O son of man, ig - no - rant night, the tra-vail of ear-ly

*poco rit.* *a tempo*

*mf* *mp* *mf*

morn - ing. Mys - te - ries of be - gin - ning a - gain and a - gain while his-to - ry is

*mp*

un-for-giv - en.

# A Clear Midnight

Walt Whitman

Joelle Wallach

$\text{♩} = 76$  *mp* 3

This is thy hour, O Soul, thy free flight — in - to the word - less —

a-way from books, — a-way from art, — the les-son done, — the day e-rased, —

thee — ful - ly forth e - merg-ing. — *pp* si - lent, ga-zing, pon-d'ring the themes:

night, sleep, death and the stars. *p*



# Angry at the Muse

Madeline Tiger

Joelle Wallach

*Agitato*

♩=104

*mf sempre*

Stops in when-e-ver I'm an-gry,

*f sempre*

some - times shout-ing so loud, I can't dis-tin-guish a word from the howl;

then she lies down ex - haust - - ed. Not in - t'rest-ed in my dreams, she

co-vets my rare love af-fairs. When my fa-ther died, she

*mp* *mf*

fol-low'd me for months, pe - tu - lant, ma - king sneer - ing fa - ces, like a wild

*mp*

beast: no di - a - logue. Im - - pa - tient, ti - red of wait - ing for

*mf* *poco*

me, she then flew all the way up to New York, ap - pear - ing there

*poco* *mf*

two years la - ter as a dou - - - ble rain - bow.

# Death

Maxwell Bodenheim

Joelle Wallach

♩ = 69

Piano introduction in 4/4 time. The right hand starts with a whole rest. The left hand begins with a series of eighth notes, marked *mp*. A *poco* dynamic marking is placed over the first two measures. The piece features several triplet figures in the left hand.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "I shall walk down the road turn \_\_\_\_\_ and feel at my feet". The piano accompaniment is marked *mp* and features triplet figures in both hands. The lyrics are: "I shall walk down the road turn \_\_\_\_\_ and feel at my feet".

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "the kiss-es of Death like scent-ed rain." The piano accompaniment is marked *mp* and features triplet figures in both hands. The lyrics are: "the kiss-es of Death like scent-ed rain."

*più f* *mp*

For Death is a black slave with lit-tle sil-ver birds a

sleep - ing wreath on his head. His voice like

*mf* *mp*

jewels drop - ping in a sa-tin bag, he tells me how he

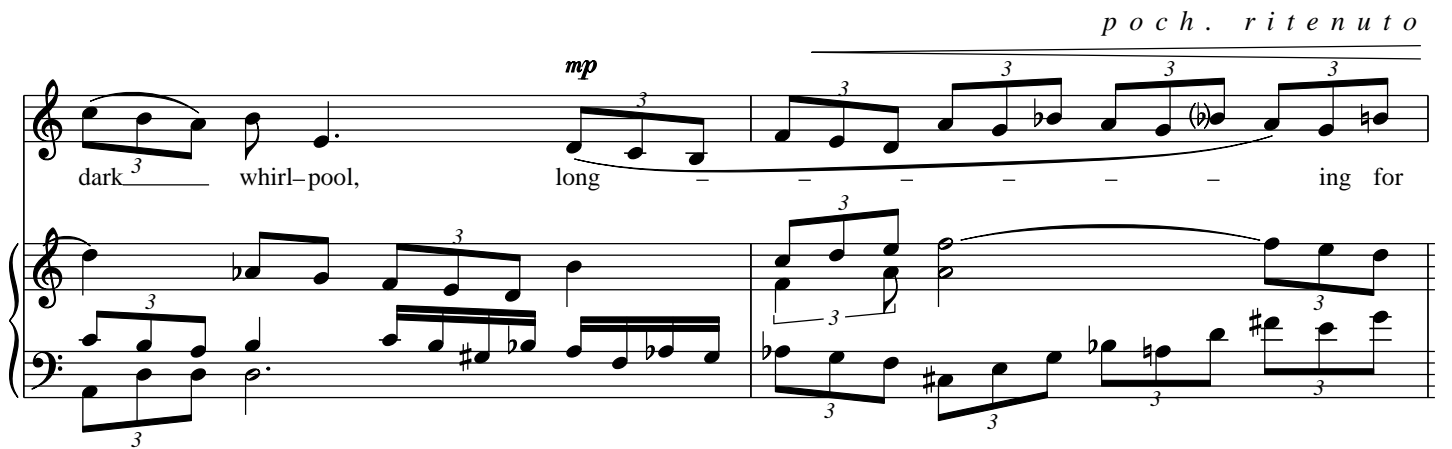
tip - toed af - ter me down the road.

*mf*  
His heart makes a

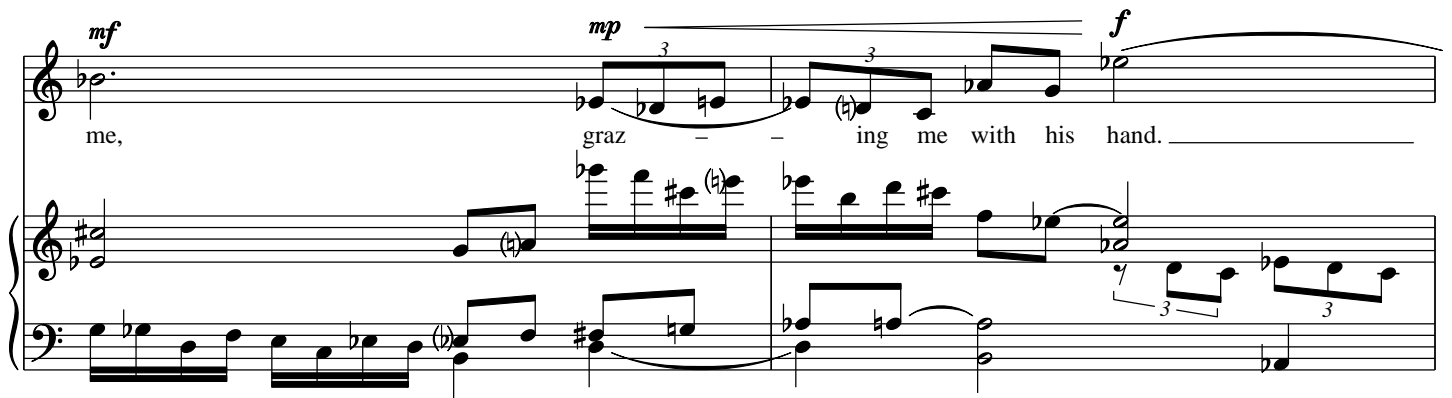


*mp*  
dark whirl-pool, long ing for

*poch. ritenuto*



*mf* me, *mp* graz ing me with his hand. *f*



*mp* And I be-come one of the sil



*mp*

- ver birds be - tween the cold

3va

*f* *mf* *f*

waves of his

3va

*mf* *mp*

hair. Then he tip - toes on.

loco

pp

*p* *pp*

lontano

pp