

The Moon Barque

(S.A.T.B., Accompanied)

Words by Wang Seng-Ju, 6th Century
Music by Shirley W. McRae

Flowing ♩ = 50

Piano

The piano introduction consists of three measures of flowing eighth-note patterns in the right hand and a steady bass line in the left hand. The tempo is marked as 'Flowing ♩ = 50' and the dynamics are 'mp'.

S. High o'er the hill the

A. High o'er the hill the

Measures 4-6 of the vocal and piano accompaniment. The vocal parts (Soprano and Alto) enter with the lyrics 'High o'er the hill the'. The piano accompaniment continues with the flowing eighth-note pattern.

S. moon barque steers, High the

A. moon barque steers, High the

T. B. High the

Measures 7-9 of the vocal and piano accompaniment. The vocal parts continue with the lyrics 'moon barque steers, High the'. The piano accompaniment continues with the flowing eighth-note pattern.

S. moon barque steers. High o'er the

T. B. moon barque steers. High o'er the

Measures 10-12 of the vocal and piano accompaniment. The vocal parts continue with the lyrics 'moon barque steers. High o'er the'. The piano accompaniment continues with the flowing eighth-note pattern. Performance markings include 'poco rit.' and 'a tempo'.

The hill the moon barque steers.

Measures 13-15 of the vocal and piano accompaniment. The vocal parts continue with the lyrics 'The hill the moon barque steers.'. The piano accompaniment continues with the flowing eighth-note pattern. Performance markings include 'poco rit.' and 'a tempo'.

lan - tern lights, the lan - tern lights de -

The lan - tern lights, the lan - tern lights de -

Measures 16-19 of the vocal and piano accompaniment. The vocal parts continue with the lyrics 'lan - tern lights, the lan - tern lights de -'. The piano accompaniment continues with the flowing eighth-note pattern. Performance markings include 'p'.

20 *rit.* *pp* 21 22 23 *2nd time to Coda* Θ

part, de - part, de - part.

part, de - part, de - part.

20 21 *rit.* 22 23 *pp* *2nd time to Coda* Θ

S. 24 *a tempo* 25 *Sop. only* 26 *p*

a tempo Dead springs are

27 28 29

stir - ring, are stir - ring in my heart.

Add altos 30 *mf* 31 32

Dead springs are stir - ring, are stir - ring in my

S. 33 *rit.* 34 *meno mosso* 35 36

heart,

unison mp

T. B. And there are tears.

33 34 35 36 *rit.* *meno mosso*

S. 37 *Sop. only* *mo* 38 39 40

And there are tears.

41 $\text{♩} = 92$ *mp* 42 43

S. But that which makes my

A. *mp* But that which makes, which makes my

T. *mp* That which makes my

B. *mp* That which makes my

41 $\text{♩} = 92$ *piano for rehearsal only (through ms. 50)* 42 43 *mp*

44 45 46 47 *cresc.*

grief more deep, more deep, is that you know—
cresc.

grief more deep, more deep, is that you know—
cresc.

grief more deep, more deep, is that you know—
cresc.

grief more deep, more deep, is that you know—
cresc.

48 49 *f*, *mf* 50 *D.C. al Coda*

not, know not when I weep.
f, *mf* *D.C. al Coda*

not, know not when I weep.
f, *mf* *D.C. al Coda*

not, know not when I weep.
f, *mf* *D.C. al Coda*

not, know not when I weep.
f, *mf* *D.C. al Coda*

♩ CODA 51 52 *mp* 53

part, And yet

♩ CODA 51 52 53

pp

54 *decresc.* 55 56

weep,

54 55 56

mp

57 *rit.* *pp* 58 59

pp

weep,

57 *rit.* *pp* 58 59

pp